Zeinab Abdelhamed

A MULTISENSORY APPROACH TO THE ISLAMIC PAST: ENGAGING FUTURE GENERATIONS WITH CAIRO'S CULTURAL HERITAGE

MA Thesis in Cultural Heritage Studies: Academic Research, Policy, Management.

Central European University

Vienna

June 2021

A MULTISENSORY APPROACH TO THE ISLAMIC PAST: ENGAGING FUTURE GENERATIONS WITH CAIRO'S CULTURAL HERITAGE

by

Zeinab Abdelhamed

(Egypt)

Thesis submitted to the Department of Medieval Studies,

Central European University, Budapest, in partial fulfillment of the requirements

of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy, Management.

Accepted in conformance with the standards of the CEU.

_____

Chair, Examination Committee

_____

Thesis Supervisor

_____

Examiner

_____

Examiner

A MULTISENSORY APPROACH TO THE ISLAMIC PAST: ENGAGING FUTURE GENERATIONS WITH CAIRO'S CULTURAL HERITAGE

by

Zeinab Abdelhamed

(Egypt)

Thesis submitted to the Department of Medieval Studies,

Central European University, Budapest, in partial fulfillment of the requirements

of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy, Management.

Accepted in conformance with the standards of the CEU.

_____

External Reader

A MULTISENSORY APPROACH TO THE ISLAMIC PAST: ENGAGING FUTURE GENERATIONS WITH CAIRO'S CULTURAL HERITAGE

by

Zeinab Abdelhamed

(Egypt)

Thesis submitted to the Department of Medieval Studies,

Central European University, Budapest, in partial fulfillment of the requirements

of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy, Management.

Accepted in conformance with the standards of the CEU.

_____

External Supervisor

I, the undersigned, **Zeinab Abdelhamed**, candidate for the MA degree in Cultural Heritage Studies: Academic Research, Policy, Management declare herewith that the present thesis is exclusively my own work, based on my research and only such external information as properly credited in notes and bibliography. I declare that no unidentified and illegitimate use was made of the work of others, and no part of the thesis infringes on any person's or institution's copyright. I also declare that no part of the thesis has been submitted in this form to any other institution of higher education for an academic degree.

Budapest, DD Month YYYY

_____

Signature

Abstract

This thesis aims at clarifying key principles connected to Islamic cultural heritage and bring into focus a narrative that introduces Islam in its religious context and as an influence that produces cultural heritage elements. The study explores effective ways to teach Islamic cultural heritage to the younger generation and introduces a seven-sense model that will contribute to the effectiveness of the learning experience. Through the framework of the multisensory learning experience, a specific program including a proposed walking tour of a certain area of Islamic Cairo is introduced. This project shows how this learning experience can catalyze engagement with heritage and raise awareness among young people.

Acknowledgments

I believe that "He\she who does not thank the people is not thankful to God."[1] I would like to cordially thank certain people for being part of this journey. I think that this thesis would not have been achieved without the help and support of those people to whom I am grateful.

Sincere gratitude to Professor Alice Choyke, my first supervisor. Her guidance and great enthusiasm help me a lot and guided me to renew my passion for this project. She also was the one who embarked on the sensory idea during one of our prolonged discussions about Islamic cultural heritage and children.

I would like to thank Professor Volker Menze, I think I would not have been able to finish this work if it was not for him. He raises my spirit and insightfully challenges my ideas and I thank him especially for bearing with my scattered ideas and helping me make sense of them through his genuine questions, comments, and his occasional humor. I have been privileged to have him as my supervisor and mentor.

I am also profoundly grateful to Anna Salaman, with her vast experience as a cultural heritage learning consultant. She provides me with insightful comments and deep engagement with my text that has always been an inspiration to me, her guidance, warmth, and endless encouragement paved my way to the completion of the thesis project. I am very cordially grateful, Anna.

[1] Ḥdīth: Prophet saying (see glossary).

Special thanks also to Prof. R. Michael Feener who was an amazing mentor in the early period of the work, when it was just an initial thought. I was inspired so much by his work in the field of Islamic cultural heritage. I am truly indebted to his inspiration.

I continue with a special person, Steve Coleman, the Executive Director & President Washington Parks & People, my great mentor. I believe that my fellowship period at WPP in 2015 planted the seeds of a deeper community engagement throughout my work because of his sincere work and passion. His devoted encouragement and kind assistance are fundamental factors in integrating this project.

My special thanks go to Ms. Rania Tohamy, the CEO of Safsafa Academy, and my internship supervisor, for providing me the internship opportunity (online and offline) during a very challenging time of my life, and during the outbreak of the global pandemic. I am also thankful to my estimable colleague, Amira Ahmed, who helped me during my internship and greatly inspired me to develop the thesis content. I am also thankful to the participants of the project because I would never be able to create such a project without their feedback and engagement. I would like to express my heartfelt gratitude to them all.

I would like to thank professor Essam Ayyad for his amazing comments and kind guidance through our discussion. His work guided me a lot during the early period of the construction of this project. Also, my dear friend, Alum Bati, with his deep experience of Ottoman History, and his amazing experience as a novelist never fails to astonish me through his comments on my project, he acquainted me with several research papers which were fundamentally important for this research.

I am indebted to "Great" Robin Bellers, from the academic writing center at CEU. Since 2019, he always inspires us with his amazing assistance, sense of humor, and kind guidance. I am

grateful for the long conversation discussing orientalism and Islamic heritage and exploring these insights together has always given me valuable inspiration to continue with the project.

I am also indebted to Julie Doxsee, who has been generous enough to read my thesis on very short notice. I am thankful for her acumen, notes, and very sensitive and diligent observation. I would like also to thank Adriana Czernin for her insightful feedback on this project, particularly in the walking tour section.

No words can express how indebted I am to Omnia Ahmed, my estimable colleague, and friend who carried the six-volume book of Al Maqrīzī for me and delivered it to my home. I will never forget her help and amazing feedback. She also helped me in the design of the map section, and I am truly thankful for her input and our wonderful friendship. I am also thankful to Mr. Abdelmajed Al-aswad, my mentor, who during our walk at Ibn Ṭūlūn told me once we entered the door of the mosque, ok Zeinab I can feel it now.

I would also like to especially thank my mentor, Shaykh Alaa Abdelhamed, though he is not fully aware of my research, but I have been always asking many questions about Islamic cultural heritage, especially during the three years of reading and analyzing the Muqaddema of ibn Khaldun (the introduction). His guidance and sincere investigation always encourage me to continue my quest, he is a great role model, and I am eternally grateful that I am his student.

My special thanks to the library staff at IFAO, Institut Français d'Archéologie Orientale in Cairo. Especially Mr. Ayman, Mr. Gaafar, and Mr. Essam for their great assistance and kind guidance especially with all the administrative issues.

Now a heartful thank you to a special person, Daniel Anyim, our cultural heritage alumnus. I am fortunate to be his colleague and I am cordially grateful for his dedicated help and his enormous support especially during the final stage of writing this project. I am cordially thankful, Amir.

Also, thanks to Cultural Heritage Studies program, especially to Professor József Laszlovszky, Zsuzsanna Szálka, and Ambrus Kiry Noémi. Our project management course was an immensely powerful driving force for this thesis and my career trajectory in general. I am thankful and to my cohort members from the previous year Dea Gigauri and Nadine Helmi. And especially to my beloved Arina and Natali, our friendship and communication during sessions and in general were always a huge stimulation that immensely helps me to grow, (Auran and Natacha) I am thankful, guys. And I also extend my thanks to the library staff, at CEU especially Peter Berczi, for their amazing help, and Tamas from the reception team, his smile, and best wishes have always positively encouraged me.

Finally, for my father Abbas, I hope that you are proud of me now, Pop. And for my mother Reda, I am thankful for the great support and care you provide me. I am also eternally thankful for my young cousin Teama. I have been blessed by her prayers and my dear sister, Shereen, and her amazing twins Yoseph and Yassin. My favorite, and special audience, who agree to join me on an exploration tour in Sultan Hasan area and listening to me explaining with passion, and always encouraged me to continue. I am solely responsible for any mistakes or errors in this thesis. Lastly, note to the reader, thank you in advance for reading it, I hope you will find some inspiration and I wish you a good journey.

Notes on Transliteration, Dates, and Figures

I have followed the system of transliteration of Arabic names and words used by the International Journal of Middle East Studies. I have also indicated the plural of Arabic nouns simply by adding an "s," rather than giving the correct Arabic form (e.g., madrasas, rather than madaris). Also, I used a less technical form: for example, muezzin, not mu'adhdhin; Cairo, not al-Qahira.

I mainly used the Gregorian dates, however on some occasions I used the Gregorian dates followed by the Hijri date, whenever used I will make sure to orient the reader and explain.

I merged, edited, and modified some of the figures I used throughout the thesis for educational purposes. Whenever I apply this modification, I will indicate the source. The rest of the photographs are taken by the author, the author is the holder of copyright.

Table of contents

List of Figures

Introduction

As a student of the history of Islamic art and architecture, all through my undergraduate years, approximately a decade ago, I have been continually inspired by its vast legacy. It underscores the motivation behind this work. Similarly, it aroused my curiosity to explore Cairo's Islamic monuments beyond the narrative I was already familiar with during my studies. The narrative was intense and was often facilitated by great scholars who, for almost a century, dedicated themselves to the study and scrutiny of Islamic art and architecture.[2] Existing evidence shows that they did a magnificent job regarding classification such as place of origin, the period of production, styles, and so forth. However, I always felt that this narrative falls short of truly reflecting the meaning of Islamic architecture and art.

I have long walked in Islamic Cairo. I saw the neglect it suffers from, both in terms of conditions and public awareness. One day, during a prayer visit to the Sultan Hasan complex, the historic space was almost empty, thus, sparking a profound thought on how to turn the situation around. I impulsively envisioned a time where a guide would lead tours for children discussing, explaining, and teaching them about the history of this great building as part of its living cultural context, and offer them a spellbinding, memorable experience that would raise their awareness of the building. Little did I imagine that this wish would come true a few years later and that person would be me.

My interest in the field of Islamic cultural heritage was developed more deeply while I was enrolled in the Islamic Art and Archaeology Association as a volunteer in 2009. My role there was to offer courses in public schools within the old city and to teach children the history

[2] For more about the rise of Islamic art and architecture studies see for example the work of two famous orientalists Keppel Creswell (13 September 1879 – 8 April 1974) in Architecture and Richard Ettinghausen (February 5, 1906 – April 2, 1979) in the art. This approach is discussed in details see: Ayyad, "*The Making of the Mosque*", , *Islamic History and Thought* 15 (Piscataway: Gorgias Press, 2019). And Yeomans, "*The Art and Architecture of Islamic Cairo*", 2006.

of their environment. Likewise, my experience of working there was fundamental in stimulating this research. My concern can be broken down into two themes: Islamic cultural heritage and education.

Through my experience of studying and working in the field of the history of Islamic art and architecture, I realized the lack of consistent material about the cultural heritage of Islamic Cairo with the potential to be used for extracurricular purposes. Materials were needed that combine understanding of Islam as a system of beliefs and the historical information of the monuments in a memorable experience. There is a lack of understanding of the way Islamic tradition infuses the spirit and the values of Islam and its implications for art and architecture harms the discourse of Islamic cultural heritage and fails to provide a comprehensive framework to address its different aspects.

Changes in perspectives are coming, however, because, in this historical moment, those theories that constitute the Islamic cultural heritage field are being revised and critiqued by several modern western as well as Arab scholars.[3] This review weighs the influence of Islam and the religious context in which it originally emerged, in Islamic heritage studies. I aim to shed the light on a new narrative that highlights this influence by focusing on a variety of resources to explore Islamic original teachings. Accordingly, in this thesis, I will investigate important facets of this Islamic cultural heritage from the perspective of Islam incorporating modern scholarship to create a narrative that will constitute a pillar for establishing a successful educational program for youth.

Moving on to education, at first glance, it can be debated whether there is any proper and effective curriculum for teaching Islamic Culture Heritage, especially the Heritage of Islamic Cairo for younger people. No consistent educational materials exist that actively

[3] For more about the evolution of the problem with approaches for studying Islamic heritage see Oleg Grabar, *The Formation of Islamic Art* (New Haven; London: Yale University Press, 1988); Avinoam Shalem, *"What Do We Mean When We Say 'Islamic Art'? A Plea for a Critical Rewriting of the History of the Arts of Islam,"* n.d., 18; Essam Ayyad, *"The Making of the Mosque: A Survey of Religious Imperatives"*.

engage youth to raise their awareness of Cairo's historical past as embodied in these works of art and architecture. Additionally, there is a need to involve all seven senses for effective educational engagement and memory creation.[4]

Currently, history lessons or the daily field trips which are the way cultural heritage has mainly been introduced to younger people, lack the engagement and active interaction between students and aspects of cultural heritage. This deep approach to dealing with cultural heritage and especially medieval Islamic Cairo is missing from the school curriculum.

I propose to take a practical approach to explore Islamic heritage interpretation within Islamic Cairo. An interactive curriculum based on that narrative for students aged nine to twelve years old and designing a walking tour around a specific area that can be done at the end of the learning experience will be designed. The reason why I select this aged group as my target audience is that it is often be said that young children learn the quickest.[5] Based on my experience, this age group can explore and have the mental flexibility to engage with the material introduced to them.

The thesis project will contribute to the cultural heritage of Islamic Cairo by filling the existing educational lacunae. It aims not only to provide an understanding of Islamic cultural heritage inspired by the work of medieval resources but also to offer content for informal education with interactive activities that utilize the seven senses as tools to engage students with the cultural heritage that surrounds them. The resulting thesis will be a mixed genre. It will include a narrative of the heritage of Islamic Cairo considering the medieval sources and its critical analysis compared with trends in modern scholarship, as well as a curriculum for teaching and engaging children about Islamic medieval Cairo based on the suggested narrative.

[4] This, of course, does not mean that there is no material at all, and the seven sense model will be explained more in Chapter two.
[5] "*A Handbook for Teachers: Cultural Heritage and Cultural Diversity Lessons."* p. 9.

The reader should bear in mind that the study is based on a conscribed understanding of Islamic cultural heritage. It is not possible to provide a comprehensive review of the field in this thesis, only the simplified understanding needed for the educational project.

Methodology

Several methods will be used in the execution of the proposed project:

a) Literature search: A brief analysis and interpretation of existing scholarship and historical literature will be employed; I will examine the contents of the primary textual sources by the medieval scholar, Taqiyy al-Din al Maqrīzī (1364–1442).[6] Through these texts, I will contextualize and gain in-depth insights into a (combining archival and spiritual \ Western and Non-Western scholarship) concepts of Islamic heritage and through this develop a heritage teaching plan.

b) Design and implement the program: By extracting information from the above-mentioned sources, I will create a dynamic program for teaching Islamic heritage using the layers of a narrative integrating different materials. This program will be introduced within a framework of a set of workshops involving interactive activities.

c) Walking tour: A walking tour of a carefully selected part of Islamic medieval Cairo has been developed. I chose the area of Cairo known as Sultan Hasan because it contains different key elements within the narrative about medieval Islamic cultural heritage and society today.

Piloting the Project

During my internship in June 2020, I initiated a piloted a project in association with the Safsafa Academy NGO, located in Cairo with 12 participants (Nine – twelve-years-old; both boys and

[6] Muhammad Taqiyy al-Din: "*al-Mawaeiz wa-l-iatibar bi-dhikr al-khitat wa-l-athar"*, Ayman Fuaad Sayyid, ed., 4 vols. in 5 tomes. London: al-Furqan Foundation, 2002–2004. In Arabic. It is worth noting, however, that a project of full translation of the book will be released soon by Karl Stowasser, see previous work : https://withoutbooks.org/products/medival-egypt-ahmed-ibn-ali-al-maqrizi-9781496105394. Accessed June 1, 2021.

girls) to implement a set of activities and workshops (offline and online). The outcome of the workshops contributed effectively to the development of the proposed program. My internship ends in September; however, the organization has offered to expand the program and adapt the heritage theme in its mission. I will therefore be able to continue developing the program and its content to cover more areas of Islamic Cairo as part of the next phase of the project. Part of this other phase took place partially from September to February 2021 offline and it included applying the full-scale multisensory project and the walking tour.

Beyond the academic exploration, this study provides new insights into Islamic cultural heritage and education. This approach is broad but practical and can serve as a stimulus for future projects. In general, different institutional bodies such as NGOs, cultural institutions, and teachers or instructors who work directly with the same nine to twelve-year-old age group in Islamic Cairo and interested in such educational workshops or who are interested in Islamic Cultural Heritage, could benefit from this project. I will seek to bridge this gap in knowledge dissemination and bring into focus a narrative that acknowledges the complex Islamic influence on cultural heritage and raise awareness among the people of Cairo about the importance of nearly 1442 years of their history.

The recommendations developed within this thesis provide a blueprint for gathering further material connected to potential projects. Future educational programs should cover extended areas of Islamic Cairo and even more distant cities and territories around the Islamic world.

In her book, *What is Islamic art*, Wendy Shaw argued that "to engage with culture, we have to leave many of our premises outside the analytical door, and let the speech of the unknown build its own house within the universe.[7] I argue, however, that to effectively engage with Islamic

[7] Wendy, Shaw. "*What Is "Islamic" Art?: Between Religion and Perception"* (Cambridge, United Kingdom: Cambridge University Press, 2019).p. 5.

cultural heritage we need to bring in our senses and employ and embrace our perceptions so we can actively understand and embrace this cultural heritage.

Finally, I would like to conclude this section with what Maqrīzī stated about Cairo[8] in the introduction of his book because, despite the millennia separating us in time, we both share the same feelings that drive us to focus on the city of a thousand minarets. He wrote, "Cairo, the place of my birth, the playground of my mates, the nexus of my society and clan, the home to my family and public, the bosom where I acquired my wings, and the niche I seek to yearn to."[9]

Thesis Structure:

The thesis is divided into four chapters. The first chapter provides an introductory overview of what the meaning of Islamic cultural heritage is and provides key concepts on which this thesis will rely. Chapter two reviews the concept of heritage and education and attempts to present an effective learning experience that will be applied to Islamic cultural heritage in Cairo based on the seven senses model. The third chapter presents practical steps towards the implementation of Islamic Cairo and the format of the learning experience. It introduces an educational program that consists of a set of workshops with practical steps to implement those workshops along with the materials that will be used in them. The recommended learning experience will enrich the young user experience to the optimum, employing a meaningful path to engagement for the participants. Furthermore, Chapter four demonstrates the walking tour part in its multisensory format. Finally, the recommendations section provides a set of guidelines on how to effectively develop this learning experience for wider audiences and to expand its scope to cover more areas of Islamic Cairo.

[8] Maqrīzī,a renowned fifteenth-century historian of Cairo, his work will be explored in Chapter one.
[9] Al-Maqrizi, *"Al-Mawa'iz Wa al-I'tibar Fi Dhikr al-Khitat Wa al-Athar"*. Ed. by Ayman Fu'ad Sayyid, Vol. I, p 26. And Al Sayyad, *Cairo, Histories of a City*. p. 47.

Chapter 1 – On the Nature of Islamic Cultural Heritage; Definitions, Aim, and Scope

In this chapter, I will outline key concepts connected to the nature and the scope of Islamic cultural heritage which provide the foundations for the thesis as a whole. The goal is to offer a simplified version of what Islamic cultural heritage is. I intend to prescribe this meaning by showing the value of involving important aspects of Islam as a fundamental influence on Islamic cultural heritage. This working description will be restricted to a focus on architecture and art as aspects of Islamic cultural heritage. I will then introduce Islamic cultural heritage in Cairo through the eyes of Maqrīzī, the renowned fifteenth-century historian. I argue that this definition is essential and should reshape the terrain of Islamic cultural heritage discourse that we transmit to the next generation.

1.1 Terminology

As explained in the introduction, to answer the question of what Islamic cultural heritage means, we must first shed some light on key pertinent and fundamental features of Islam. Because of its central importance for this thesis, this section will present a short account of the terms I will use throughout the rest of the thesis and how I intend to use them.

a) Islam

Islam means submission and total surrender (to God).[10] The "one who submits to God" is the Muslim.[11] Islam, the world's third major monotheistic faith after Judaism and

[10] L. Gardet and J. Jomier, "Islām," *Encyclopedia of Islam, Second Edition*, April 24, 2012, https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-2/islam-COM_0387?s.num=1&s.f.s2_parent=s.f.book.encyclopaedia-of-islam-2&s.q=Islam. Accessed May 29,2021.
[11] Shehab, Ahmed., "*What Is Islam?: The Importance of Being Islamic"* (Princeton University Press, 2015). P. 5.

Christianity, was born and evolved in the Arabic Peninsula in the seventh century CE.[12] It exists to bear witness that there is no God but God, and to attribute everything and anything to Him and Him alone.[13] God is truth, his unity is but the unity of all sources of truth: revelatory, sensory, or rational.[14] This fundamental principle of unity (*tawḥīd*), overshadows all other principles and remains at every level of Islamic civilization as the most basic principle upon which all else depends.[15] Islam means that it is the act of believing and affirming that God is one, unique and absolute (*wāḥid*); It is believing and affirming what is stated by the first article of the Muslim profession of faith: "there is no other god but God" (lā ilāha illā llāh).[16]

The Qur'an is the first source of truth in Muslim's world view. It has an unparalleled influence on the Muslim mind and understanding the Islamic treatises on science and religion must start from this realization. As many Muslims regard Arabic as the sacred language of the Qur'an,[17] the Qur'an also provided the essential material for the iconography of Islamic arts such as the calligraphic art that exists in various shapes and sizes in numerous styles.[18] The Qur'an makes an important distinction between the "unseen" *ghayb* and "visible" *Shahada*.[19] This concept has implications and relevance for tangible and intangible culture within the realm of Islamic cultural heritage. For example, with calligraphy reproducing passages from the Qur'an, the Islamic work of art not only

[12] Waled Arafa, *"The Mosque in Britain: British Heritage?"* Architectural Association School of Architecture Post Graduate Diploma in The Conservation of Historic Buildings," accessed April 8, 2021, https://www.academia.edu/33671895 p. 5-10. See also "Introduction to Islam (Article) | Islam."
[13] It is the act of believing and affirming that God is one and unique (wāḥid); It is believing and affirming what is stated by the first article of the Muslim profession of faith: "there is no other god but God" (lā ilāha illā llāh).
[14] Arafa, *"The Mosque in Britain."* p. 7.
[15] Nasr, *Introduction to Islamic Cosmological Doctrines*,. p. 4.
[16] Gimaret, "Tawḥīd.". Accessed April 8, 2021.
[17] Guessoum, *"The Qur'an, Science, and the (Related) Contemporary Muslim Discourse."* p. 411.
[18] Isma'il R. Al Faruqi, *"The Art of Islamic Civilization," International Institute of Islamic Thought*, 24, n.d., 36, https://iiit.org/wp-content/uploads/The-Arts-of-Islamic-Civilization.pdf. p. 17.
[19] Guessoum, p. 410.

derives a discursive influence from the Qur'an but also a Quranic aesthetic determination.[20] This notion of understanding between the physical world and the unseen, spiritual world will play an important role in exploring the meanings of Islamic cultural heritage.

The second source of Truth is the prophet's traditions of *Ḥadīth* and *Sunna* (see glossary).[21] The word *Ḥadīth* means all that is new. It also means *khabar*, news [that is reported].[22] Traditionally, *Ḥadīth* is defined as the traditions relating to the words and deeds of Prophet Muḥammad of Islam. The *ḥadīths* they collected were subjected by Islamic scholars to a high degree of scrutiny.[23]Both Qur'an and Ḥadīth give the Islamic faith its full, complete, and absolute meaning.[24]

From the beginning of its existence, Islamic communities were made aware and daily reminded by the Qur'an of the purpose for which the Qur'an was created and the destiny to which it was called. Qur'an was to be represented on earth, and before the eyes of all mankind.[25] I argue that these fundamental aspects that formed Islam played a key role in shaping Islamic cultural heritage. Since every act and thought of the Muslim believer carries in one way or another a religious connection or determination, the incorporation of the words of God in every possible decorative scheme, in every aural and visual experience, is the desired objective in Islamic perception.[26]

[20] Al Faruqi, *"The Art of Islamic Civilization."* p. 19.
[21] Ayyad, *The Making of the Mosque*. p. 4.
[22] Abdelrahman, "*The Influence of Hadith on the Architecture of Early Congregational Mosques."* p. 63.
[23] Abdelrahman, p. 63.
[24] Abdelwahab Bouhdiba, introduction in *"The Different Aspects of Islamic Culture: The Individual and Society in Islam"*, vol. one, Six vols. (Paris: UNESCO, 1998), https://en.unesco.org/different-aspects-of-islamic-culture. Accessed April 20, 2021. pp. 10-20.
[25] H. A. R. Gibb, forward in Nasr, *"Introduction to Islamic Cosmological Doctrines"*,.
[26] Al Faruqi, *"The Art of Islamic Civilzation."*p. 19.

b) Civilization

According to Malek Bennabi (1905–1973) the Algerian Islamic philosopher, civilization is a set of material and moral conditions allowing society to rely on its potential to rise and prosper. For Bennabi, the formula "Civilization = Man + Soil + Time" represents an equation for a civilization that structurally determines its elements or ingredients. It provides the basic elements of any civilizational action or product. Furthermore, civilization means "the ability to carry out a specific mission and accomplish a distinct function".[27] It is a kind of psychological and mental force that organizes human capacity and human vital energy to respond to the needs of development and progress.[28] For Bennabi, civilization results from a living dynamic idea, which mobilizes pre-civilized society to enter history and construct a system of ideas according to its archetypes. Therefore, civilization for Bennabi is initially formed in the world of ideas and then becomes a social, political, and legal project governed by framing moral controls that ensure meaningful guidance and continuous motivation for all individuals in society. According to Bennabi's belief, civilization is also a social phenomenon, which includes all the different societal groups, guaranteeing them their rights, security, well-being, and future.[29]

c) Islamic Civilization

So far, I have provided definitions of Islam and civilization. The following section will bring them together. Islamic civilization should be regarded as a body of thoughts and the set of

[27] Badrane Benlahcene, *"Malek Bennabi's Concept and Interdisciplinary Approach to Civilization," Int. J. of Arab Culture* 2 (January 1, 2011): 55–71, https://doi.org/10.1504/IJACMSD.2011.044896. Accessed May 20,2021. p. 59-60. There is very much resemblance between Ibn Khalden and Malik Bennabi's views on key concepts of the civilization. Therefore, I provide this contemporary understanding of Islamic civilization which will resonate with the rest of the thesis.

[28] Benlahcene. p. 60.

[29] Kholeh Mortaza Mortazawi and Idris Bin Ismail, "*Western civilization in the Islamic thought of Malek Bennabi*," *Journal of Critical Reviews* 7, no. 16 (2020): 3416–26, https://www.jcreview.com/?mno=135860. Accessed April 20, 2021. p. 3418.

institutions that formed social phenomena. Islam, thus, provides a psychologically, spiritually, and socially appropriate climate for the growth and prosperity of civilization, a climate enabling its members (Muslims and non-Muslims alike) to launch ingenious ideas to change current ideas based on the adaptation of its overarching system of belief or ideas to new situations and condition.[30]

By the middle of the eighth century CE, Islamic civilization extended from Spain, across North Africa through the Arabian heartland, north through Syria, and into the Caucasus. It then spread eastwards across Persia and into Afghanistan—thus, from Toledo to Kabul.[31] The core message of Islam remained intact although the local context for its impact on cultural heritage varied according to the location.

d) Cultural heritage

Our modern understanding of cultural heritage incorporates the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions, and values. Cultural heritage is often divided into either intangible or tangible cultural heritage.[32] This meaning fails to address the interwoven and possible connections between cultural heritage and religion.

Though I do not seek a tight definition of cultural heritage, the remarks here will be restricted to an outline of why this compartmentalized definition is not applicable in the field of heritage studies today. Cultural heritage studies as a field emerged from a Western understanding of cultural heritage that was completely divorced from religious history and its influences on cultural heritage. That cultural heritage does not acknowledge the impetus of religion as a

[30] Mortazawi and Ismail, "*Western civilization in the Islamic thought of Malek Bennabi*," p. 3418.
[31] Niall, Ferguson: *"The West and the rest*", New York: Penguin Press, 2011., p. 22.
[32] "Inspired by Cultural Heritage definition*: International Cultural Tourism Charter - ICOMOS 1999*, Accessed June 1, 2021. https://www.icomos.org/charters/tourism_e.pdf".

driving force of culture and often separates cultural heritage from religion. The following section will demonstrate that this approach prevents a meaningful understanding of cultural heritage in certain contexts, especially in the Islamic world.

Cultural heritage studies used to mark the history of heritage with dates such as 1945 with the foundation of UNESCO or 1972, the year of the convention concerning the protection of world cultural and natural heritage adopted by the general conference of UNESCO, etc. The main weakness with this understanding of cultural heritage is that it relies on the present-centered approach to cultural heritage, which does not fully explain it, in terms of the longer historical process.[33] With a brief observation of the current practice, it is clear that the neglect of the longer historical process of heritage prevents its full understanding. Thus, it is crucial to address this process in an attempt to deal with the Islamic medieval cultural heritage of Cairo.

For instance, a historic *sabīl* in the old city was not understood and appreciated as a functional drinking-water fountain, nor indeed as representing an act of charity, but rather as a piece of antiquity that should be protected from the hustle and bustle of daily life in Cairo.[34] While informally, people continue to embrace this concept (see Figures 1&2), overall, such schemes overlook both the adoption of Islamic views of conservation-related issues and the community.[35]

We are at a magnificent moment as a new branch of cultural heritage studies is critically challenging traditional academic constructs to transcend the present-centered point of view of

[33] Harvey, *"Heritage Pasts and Heritage Presents."* p. 320.
[34] Mahdy, *Approaches to the Conservation of Islamic Cities*. p. 63.
[35] Merit mentioning, while writing this part, I learn about a story-telling initiative that will take place in this very place, and I found it very inspirational. "رَوَايا | Rawãya: The Water Women | Facebook." Accessed June 1, 2021. There are also great initiatives that made attempts to raise the awareness of this heritage see for example: Egyptian Heritage Rescue Foundation "Facebook." Accessed June 1, 2021. https://www.facebook.com/watch/CHEHRF/.

heritage with a compelling plea for a deeper understanding of heritage as a product of a long historical process. I find this trend to be liberating, transforming cultural heritage from merely a set of problems to be solved through the lens of our modern thoughts into a far deeper driving force across the human history of the development of place identity in any community.

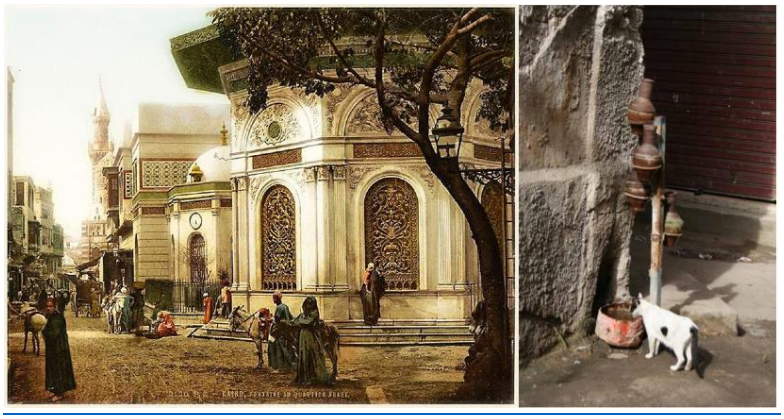

Figure 1 Painting of sabīl Om Abbas in Islamic Cairo. Source: مصراوي.كوم. "سبيل 'أم عباس' صدقة على روح الخديو.. ماء بالعنبر وكُتاب للأطفال (صور)". Accessed May 29, 2021. *The second photo is an informal sabīl on a street in Islamic Cairo today. Source: Hossam Mahdy, Approaches to the Conservation of Islamic Cities: The Case of Cairo, vol. 3 (Sharjah - UAE: ICCROM-ATHAR, 2017), http://openarchive.icomos.org/id/eprint/1845/. Accessed May 31, 2021.*

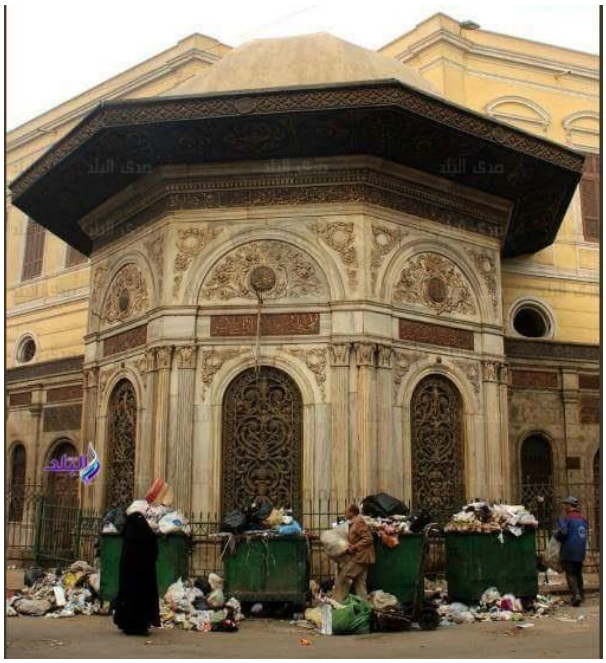

Figure 2 The same *sabīl* today. Source
"صدى البلد. "سبيل أم عباس الأثري يتحول إلى مقلب قمامة ..صور," August 23, 2018. https://www.elbalad.news/3434739. Accessed May 29, 2021
.

e) Islamic Cairo

Since the focus of the thesis is the Islamic perspective, throughout the narrative I will use the term Islamic Cairo to refer to the area where Islam first arrived in Egypt. It is worth noting here that Cairo was inscribed on the World Heritage List in 1979 under the title "Islamic Cairo", recognizing the absolutely unquestionable historical, archaeological, and urbanistic importance of Islam in the history of the city.[36] Later, the title was changed to Historic Cairo to incorporate other zones. I avoid using Historic, Old, or Medieval Cairo because I am focused on the unique impact of Islam on Cairo and its profound roots within the community up to the present day.[37]

1.2 Approaching Islamic Cultural Heritage

Islam and its cultural heritage are inseparable. To understand Islamic cultural heritage, we need to understand Islam because of its close interrelation with this understanding and because Islam is not only a religion but a way of life. Islam fostered the development of a distinctive culture with its own unique identity reflected in art and architecture throughout the Muslim world. The cultural heritage of Cairo reflects different aspects of daily life that are deeply rooted in the community and influenced by Islam. This idea can be explained through the thesis of *Tawhid* (Unity). If *tawḥīd* is an overarching principle in Islam, and this civilization grew and expanded over a vast geographical space and through the Millenia, it must be something that unites the outcomes of this civilization. At the same time, however, each region adds its unique signature. This can be simply attributed to the unity of message and purpose as well as the diversity of styles, methods, and solutions. Thus, the idea of a mosque and its purpose are always the same although numerous styles of the mosque can be found across the Islamic world.

[36] "Urban Regeneration Project for Historic Cairo." p. 11.
[37] Of course, I do not in any way deny the existence of other layers of heritage e.g., Coptic. I merely limit my scope to Islamic Cairo.

Architecture is the mistress of art, and the architecture of a given civilization is normally a faithful representation of its ideological values and intellectual culture.[38] In this sense, cultural heritage may be explored in many ways that vary across literature, philosophy, art, and architecture.[39] I will track the manifestation of the impact of Islam in architecture and art to help understand the main features and characteristics of its cultural heritage in Cairo. Islamic architecture[40] *per se* has played such a pivotal role in the Islamic perspective and culture that it has resulted in the increased role its virtues play in the Muslim community.[41] Although Islam did not specifically provide instructions on how to construct buildings, it provided guidelines or tasks that needed to be considered in the process. M. A. J. Beg also pointed out that the architecture of Islam is an expression of religion and world views rather than that of a particular people or political or economic system.[42] At the same time, Islamic architecture can be seen as a response to many factors and varies in space and time.[43] However, the core idea of the function and the meaning of this built environment always remained the same. As Afif Bahnassi explained:

> Islamic faith shaped Islamic architecture both on the artistic and technical planes and gave it that uniform personality that has characterized it all through the ages. However, the diverse traditions, languages, and cultures of the peoples who converted to Islam throughout the world, from China in the east to the Atlantic, in the west, gave variety to the architectural enterprise, while sticking all to the principle of functionality. Greeks and Romans, for instance, had a standard style for all kinds of buildings, while Islamic architecture always strove to make the shape of the building fit its function. The architecture of the mosque is different from that of the school, the cemetery, the hospital, or the house, and it is very unlikely that the function of a building is mistaken for its architectural form. Rather, the value of a building is proportional to its capacity to fulfill the function set for it. A house is perfect when it carries out its mission; that of ensuring protection and peace.[44]

[38] Ayyad, *"The Making of the Mosque."* p. 4.
[39] Bouhdiba and Dawālībī, *"The Different Aspects of Islamic Culture"*. pp. 10-20.
[40] More has been written about this topic. There is a new trend of considering the influence of Islam on architecture. see Grabar, *"The Formation of Islamic Art."*
[41] Ibrahim, *"Virtues in Muslim Culture."* p. 200.
[42] Omar, *"Towards Understanding Islamic Architecture."* 488 and Gehan S. A. Ibrahim, *Virtues in Muslim Culture*. p. 203.
[43] Ibrahim, *"Virtues in Muslim Culture."* p. 203.
[44] Afif Bahnassi, *"The Islamic Architecture and its specificities in teaching Curricula,"* المدن التاريخية والتراث الثقافي (blog), February 15, 2009, https://historicalcities.wordpress.com. Accessed April 20, 2021.

The focus on the word "function" illustrates that Islam is a religion not only of faith and abstract philosophy but also of deeds, action, and concrete life strategies.[45] We therefore must pose questions of functionality and meaning while dealing with Islamic cultural heritage.

Like Islamic architecture, Islamic art also has its own distinctive identity. Islamic art is tied to the principles of Islam, so it is necessary to seek unique aesthetic criteria when we look at it. Islamic art has found expression in forms that are wholly different from the art produced by other cultures.[46] Islam provides statements regarding the nature of God, such as the preclusion of God's representation through sensory means, which gave the impetus for new forms of aesthetic expression.[47] These forms entail, unsurprisingly,[48] a high level of creativity and freedom. The freedom given to Muslim artists came about as a result of the connection of their art to the Islamic perspective. Islamic art took on new functions and meaning while artists sought to express their ardent passion and the quest for the world of the Absolute and the secrets which lie behind these lofty concepts.[49]

Reflections on meaning and function in Islamic architecture and art can be spotted in countless instances across Islamic cultural space. Bands of Quranic inscriptions ornamenting the walls of various buildings expressed the functions of these buildings. Each building shows that it is connected to a specific function, whether it is religious, e.g., praying, or in the way of life, e.g., relaxing. Even the interior design of buildings was designed to serve this function. The building is the voice of the community, expressing a meaning, a meaning which has been absorbed from Islam. In other words, the meaning of unity in architecture is usually achieved through balance

[45] Omar, "*Towards Understanding Islamic Architecture.*" p. 485.
[46] Afif Bahnassi, *Art and Aesthetic creativity* in *The Different Aspects of Islamic Culture.*, vol. Volume five, six vols. (Paris: UNESCO Pub., 2003), https://en.unesco.org/different-aspects-of-islamic-culture.
[47] Isma'il R. Al Faruqi, "*The Art of Islamic Civilization,*" *International Institute of Islamic Thought*, 24, n.d., 36, https://iiit.org/wp-content/uploads/The-Arts-of-Islamic-Civilization.pdf.p. 3.
[48] For scholars who took the point of view that Islamic art is based on prohibition, see Alexandre Papadopoulo, *"Islam and Muslim art."*, 1980, London: Thames and Hudson.
[49] Bahnassi, "*Art and Aesthetic creativity.", p.* 550.

and cosmology, while diversity is achieved through representation of the various regional styles.[50]

The functionality and meaning of Islamic art combine in many different ways. One of the most important ethical features of this art is its declaration of the uniqueness of God. Muslim artists translated this meaning and gave their comprehensive accounts by expressing this religious and ethical thought through Islamic art.[51] This expression embodies the principle that no creature on earth can be parallel with or may challenge God's creation on earth.[52] Thus, this abstraction in Islamic art can be seen through the Muslim tendency towards plant and abstract representations that are far from a realistic portrayal of any of the physical features of the image.[53] Arabesque as a motif vividly expresses this perception.[54] One final note to be said about the abundance of these aesthetic elements found throughout Islamic buildings is the abiding principle that God is beauty and he loves beauty.[55]

1.3 Seeking Function and Meaning in Contemporary Practice

Before proceeding to the Islamic cultural heritage of Cairo, it is important to consider how this understanding can be employed in the field of cultural heritage in general. In a recent article, Michael Feener rightly argued that there is no single, normative "Islamic" approach to the cultural heritage of pre-Islamic civilizations. Rather, conversations about the meaning of the past for contemporary life and visions of the future are dynamic discourses incorporating an expansive body of ideas and experiences across diverse communities.[56] Feener's overview was driven by the interpretation of Quranic verses urging believers to reflect on the visible traces

[50] Ibrahim, "*Virtues in Muslim Culture*". p 238.
[51] Ibrahim. p. 242.
[52] Ibrahim. p. 242.
[53] Ibrahim.p. 243.
[54] Kühnel, "*Arabesque*." https://www.britannica.com/art/arabesque-decorative-style,. Accessed June 1, 2021.
[55] Ibrahim, "*Virtues in Muslim Culture*. *"* p. 246." Indeed, Allah is beautiful, and he loves beauty" *Hadith*.
[56] Feener, "*Muslim Cultures and Pre-Islamic Pasts: Changing Perceptions of 'Heritage*.'" p. 23.

of the past connected with traditions of pre-Islamic cultures.[57] This notion is important here for two reasons. First, it refers to the Qur'an as the source of understanding Islamic perspectives on cultural heritage and pre-Islamic civilization. This includes a message that urges Muslims to visit remains of previous civilizations to understand history better and to reflect on the meaning of life.[58]

Second, this notion is reflected in the Islamic perspective on its cultural heritage that includes conversations about the meaning of the past for contemporary life and visions of the future. This discourse should include encounters (in the present) to engage in meaning-making, asking questions such as how a monument or artifact functioned within a particular social context, and what was the meaning given to it based on beliefs and ideas past social systems. It is vital to contemplate and reflect on those meanings for future thoughts and appreciation.

1.4 Islamic Cultural Heritage in Cairo Through Maqrīzī's Eyes

To demonstrate the quest to seek meaning and function as driving forces in the understanding of Islamic cultural heritage in Cairo, I will make use of the work of Maqrīzī [(1364–1442)[59], the renowned fifteenth-century historian of Cairo. It is worth mentioning, here, that Ibn Khaldūn (1332-1406), [60] the distinguished historian of the medieval Islamic world was Maqrīzī's mentor. Learning from a great master, he provided a comprehensive overview of the history of Egypt, as well as the establishment and development of Cairo from the time of the Islamic conquests of Egypt to the fifteenth century CE.

I argue that he follows a model which focuses on function and meaning in his writing about Islamic Cairo. The title of Maqrizi's work is *al-Mawāʿiẓ wal iʿtibār fī ḏikr al-ẖiṭaṭ wal-āṯār*

[57] Feener. p. 23.
[58] Mahdy, "Approaches *to the Conservation of Islamic Cities*." p. 18.
[59] Muhammad Taqiyy al-Din: *al-Mawaeiz wa-l-iatibar bi-dhikr al-khitat wa-l-athar*.
[60] Ibn Khaldun, Abdelrahman, "*The Muqaddimah an Introduction to History"*, Cairo, Egypt, 2001.

(al-Khiṭaṭ) (Book of Exhortations and Useful Lessons in Dealing with Topography and Historical Remains).[61] I argue that he presents a straightforward approach to seeking useful lessons as we observe monuments and cities. His book is considered one of the most important reference works on the history and geography of Egypt. Maqrīzī thoroughly describes the monuments of Egypt in his six-volume manuscript. His treatise provides us with a detailed description of various landmarks, such as the palaces, mosques, schools, narrow paths, districts, projects, temples, public baths (*hammams*), fields, *khans* (caravanserais), markets, agencies, and convoy stations that stood in Fusṭāṭ and Cairo over nine centuries.[62] His al-Khiṭaṭ was both a history of Cairo and deep documentation of its physical layout, including descriptions of its major buildings and primary locals as well as notable community leaders at the time.[63]

I argue that Maqrīzī's writing marked a unique understanding of the Islamic cultural heritage of Cairo. He bore witness to the unfolding of major events in the life of the city, describing the authenticity of the monuments, markets, and craftsmanship. The stated goal of his monograph was chiefly to record all of Cairo's streets and landmarks before what he imagined to be their impending destruction.[64] His approach strikingly intersects with our current understanding of heritage. Grounded in this sense of imminent loss, he was fervently determined to put into words all the details of the urban and material culture of his city, an enormous task for which all historians of Cairo will always be indebted.[65]

[61] Taqi al-Din Al-Maqrizi, "Al-Mawa'iz Wa al-I'tibar Fi Dhikr al-Khitat Wa al-Athar. "Vol.1, pp. 12-25.
[62] "First Book Ever Written on the History of Cities," Al-Furqan Islamic Heritage Foundation, accessed April 24, 2021, https://al-furqan.com/did-you-know/first-book-ever-written-on-the-history-of-cities/.
[63] Al Sayyad, "*Cairo, Histories of a City*. " p. 117.
[64] Al-Maqrizi, "*Al-Mawa'iz Wa al-I'tibar Fi Dhikr al-Khitat Wa al-Athar*", introduction p. 25. As translated in Al Sayyad, "*Cairo, Histories of a City*. " p. 148.
[65] Al Sayyad, "*Cairo, Histories of a City*. " p. 148.

1.5 The Scope

The choice to focus on the area from Ibn Ṭūlūn mosque to the complex of Sultan Hasan is not accidental, as the focus will lie on the southern district of Cairo where ibn Ṭūlūn Mosque is located[66] (See Figure 3).

Figure 3 Map of Mosque of Ahmed Ibn Ṭūlūn, The Citadel Area, The Fatimid Nucleus of Cairo, Necropolis Source https://whc.unesco.org/en/list/89/multiple=1&unique_number=95 Accessed April 26, 2021.

As I shall elaborate more in Chapters 3 and 4, and through Maqrīzī's eyes Egypt's encounter with Islam started as early as the year 640 CE, when the Arab military campaign led by Amr ibn al-as entered Egypt through the fortress of Babylon. Then, he established the garrison town of Fusṭāṭ, which was to become the new capital of Egypt and the province of the Arab-ruled Islamic empire.[67] By the ninth century CE, and with the rise to power of the new caliphate, the political center in Egypt shifted away from Fusṭāṭ to al-'Askar and then to al-Qaṭā'i. Even though it is almost impossible to know the history of a city that no longer exists, and all three

[66] "Urban Regeneration Project for Historic Cairo."
[67] Al Sayyad, "*Cairo, Histories of a City*." p. 41.

of those cities are now completely lost, we are still left with one of the most remarkable sites of Islamic culture and architecture in Cairo.[68] We will begin our journey at Ibn Ṭūlūn mosque, and end up with another masterpiece of Islamic architecture, the complex of Sultan Hasan. This lavishly detailed and decorated complex is one of the best-preserved medieval mosques in Islamic Cairo and a compelling place to explore all the cultural heritage themes of this thesis through the comprehensive and grounded lens of Islamic perspectives and ideas.

Thus far, this chapter presents a conception of Islamic cultural heritage that will serve to frame the argument of this thesis. For our purposes here, the focus was on architecture and art in particular, as material expressions of religious and cultural values. Then, I provide a consideration of key factors that influence contemporary conversations about cultural heritage, and I present the scope of the project. As a way into the discussion of the artistic and architectural heritage of Islamic Cairo, the chapter ends with a view of the city through the eyes of the fifteenth-century historian, al-Maqrīzī. I argue that if we let Maqrīzī be our guide, his work will be able to reshape the terrain of Islamic cultural heritage discourse that we transmit to the next generation. The learning process to transmit this knowledge will be explored in the following chapter.

[68] Al Sayyad. p. 47.

Chapter 2 – Heritage and Education in Islamic Cairo

It is He Who has endowed you with the faculties of hearing

and sight and has given you hearts (to think)[69]

In this chapter, I will explain in detail Islamic cultural heritage in an educational setting. First, I will provide a brief overview of the history of cultural heritage and education. Then I will provide key remarks on current challenges in the field of cultural heritage and education in general, and in the field of Islamic cultural heritage in Cairo specifically. Last but not least, I will introduce the multisensory learning experience model that I developed, based on the incorporation of seven senses in the educational model. This model entails the engagement of seven senses to raise awareness of Islamic cultural heritage and help hand down the knowledge of Islamic cultural heritage to future generations. I argue that this model will foster an effective learning opportunity for children to explore Islamic cultural heritage and will allow open discussions and deeper engagement with this dynamic and living heritage. A few words should also be said about the target audience, the sources used in this model, and some tips and notes for instructors.

2.1 Between Education and Islamic Cultural Heritage: New Paradigms

Heritage education is not a self-evident phenomenon.[70] The field emerged from critical heritage studies that conceived heritage as a continuous process of construction, conservation, management, and interpretation in which people use the past as a point of reference with a view to the future, aiming to construct a historical identity in the present.[71] Inspired by this notion,

[69] Quran (23:78)
[70] van Boxtel, Grever, and Klein, "*Sensitive Pasts*". p. 5.
[71] Carla van Boxtel, Maria Grever, and Stephan Klein, eds., "*The Appeal of Heritage in Education*.", pp. 5-6.

effective heritage education calls for teachers to integrate broader and more effective approaches that not only raise awareness of cultural heritage but also promote a deeper present understanding of identity with a view to the future.[72] Another significant aspect of heritage education is that the field is still in its infancy.[73] I argue that heritage and education are inseparable within communities; even though this is a new approach, heritage was and will always be a driving force from the past that inspires us in the present and provides insights for the future. A reasonable approach to address this point should not overlook the fact that history as a subject was always part of any educational process. But the idea of conceptualizing heritage education as a driving force in the development of identity and what we transmit to the next generation requires that special attention be paid to education as it becomes a fundamental factor in building cultural identity.

As the history of cultural heritage education is vast, I will limit this narrative to the main milestones in a plea for the reformation of Islamic cultural heritage and education. This call for reform began with personal observation and experience, in the field. The interest in cultural heritage and education connected to Islamic Cairo started after it was declared a world heritage site in 1979. Until that time, there were no consistent or thorough programs and curricula specifically designed to teach Islamic cultural heritage in Cairo existed. This does not mean, of course, that the initiatives and attempts at developing educational programs in Historic Cairo or the schemes introduced in the same vein should be ignored.[74] However, as previously stated, these initiatives were inconsistent and inconclusive and failed to produce deeper engagements with their Islamic cultural heritage for younger generations. As a result, some parts of Islamic Cairo now lie neglected and abandoned. Unfortunately, formal governmental bodies failed to adopt any proper educational programs over the past thirty years -- despite recommendations

[72] Carla van Boxtel, Maria Grever, and Stephan Klein "*The Appeal of Heritage in Education*.", pp. 6-10.
[73] Lambert, "*Heritage Education in the Postmodern Curriculum.*" p. 42.
[74] See for example, "Home." See also "سيرة القاهرة - Cairo Biography | Facebook." Accessed May 31,2021.

introduced by UNESCO concerning education in Islamic Cairo.[75] One of the UNESCO reports stressed that educational tools are vital to enable new generations to participate in heritage conservation and be made aware of the threats that endanger cultural heritage as a world heritage property.[76] Although this is a crucial recommendation it has never been fully implemented within the Urban Regeneration Project for Historic Cairo.[77] Nevertheless, this recommendation also focused only on the preservation of the heritage and did not concern itself much with an integrated learning experience aimed at fostering this notion.

Another UNESCO directive recommendation focused on a kind of Historic Cairo Day/Week, which could develop into an annual festival promoting the (O.U.V)[78] of Historic Cairo.[79] Similar to the previous recommendation, it has also not yet been implemented. This attitude also hindered other projects and initiatives from being carried out in Islamic Cairo: for instance, UNESCO introduced the concept of revitalizing Historic Cairo in the early 1980s, but Government policies and directives did not comply with it until the beginning of the new millennium.[80]

In any case, current circumstances illuminate the urgent need for special attention towards Islamic cultural heritage and education to save this heritage. Education in this sense will help a generation learn the value of their past, encouraging them to protect their heritage. With this foundation, these children will enjoy a bright future grounded in strong cultural identity and understanding.

[75] "Urban Regeneration Project for Historic Cairo."and Al-Ibrashy et al., *"Research on Intangible Heritage and Storytelling Event in the Action Area.* Final Report." pp. 10-30.
[76] "Urban Regeneration Project for Historic Cairo." pp. 101-103.
[77] "Urban Regeneration Project for Historic Cairo."
[78] Outstanding Universal Value, significance which is so exceptional. as to transcend national boundaries. and to be of common importance for present. and future generations of all humanity. See also http://openarchive.icomos.org/id/eprint/435/1/Monuments_and_Sites_16_What_is_OUV.pdf Accessed April 20, 2021.
[79] "Urban Regeneration Project for Historic Cairo."
[80] Gharib, "*Revitalizing Historic Cairo*." p. 152.

As previously argued in Chapter one, the notion of seeking knowledge and education possesses distinguished value in Islamic cultural heritage. Therefore, it is important to never consider Islamic cultural heritage without the foundation of a thoughtful, comprehensive, and grounded educational process. Starting from the call to raise awareness among participants or visitors, this is a cultural heritage that comprises an intense call for its observers to seek knowledge.

Briefly looking at the current programs that concern themselves with Islamic cultural heritage, we can see that these share many similarities in terms of content and format. The content usually relies on mainstream scholarship that focuses only on classifying and categorizing the monuments but overlooks the actual influence of Islam on the cultural heritage. As previously argued in Chapter One, this mainstream scholarship observed cultural heritage from a non-religious context. However, a new group of academics has started to consider the influence of Islam on cultural identity.[81] It is time to consider adopting this new perspective that realizes a deep understanding of the Islamic influence without overlooking the current scholarship but with critical analysis of the methodological elements that have become deeply entrenched in generations of academic discourse on Islamic cultural heritage, especially in the West.

A few words must be said about the vast legacy of such past scholarship containing an immense fund of classification, documentation, analysis, and descriptions of Islamic heritage.[82] This legacy cannot be ignored. Essentially, this thesis would not have been accomplished without consulting this body of much of this scholarly literature has undermined wider understanding and discourse on so-called “Islamicness" i.e., the profound connections of Islamic cultural heritage to Islam as a religion. My final note in this regard will be a call for bringing a critical

[81] See for example: Mahdy, *Approaches to the Conservation of Islamic Cities*; Ayyad, *The Making of the Mosque, Grabar, Oleg. "What Makes Islamic Art Islamic?" In Islamic Art and Beyond, volume III, Constructing the Study of Islamic Art. Hampshire: Ashgate Publishing Limited, 2006. First published in AARP, 9 (1976)*.
[82] Isma’il R Al-Faruqi and Lois Ibsen Al Faruqi, “*Cultural Atlas of Islam”* (New York; London: Macmillan; Collier Macmillan, 1986), https://archive.org/details/culturalatlasofi0000alfa. Accessed May 31, 2021.

eye to the content of Islamic cultural heritage within the framework of liberating Islamic cultural heritage from the ill-conceived confines of the previous theoretical constructs.

Considering the current format of the heritage educational experience it often incorporates some active educational tools in fragmented programs or walking tours.[83] These existing accounts fail to emphasize providing consistent and effective learning for specific target audiences. For instance, they lack the kind of immersive learning experience that allows students to have a first-hand sensory experience with the heritage, allowing them to discuss, analyze, and understand the function and meaning of Islamic cultural heritage. There is therefore a need for a different kind of educational experience that not only provides a curriculum for understanding the Islamic cultural heritage of Cairo through sensory experience but also encourages lasting cognitive development among the students taking part in these educational programs. I will explain my proposed approach in detail in the following section.

2.2 Towards an Effective Learning Experience

Understanding cognitive development in children is important in helping us understand the best approach to take when teaching them heritage education.[84] The theory of cognitive development has been vigorously challenged in recent years by several authors.[85] This call for development entails methods of teaching that should aim to respond to the challenges of the twenty-first century educational theories.[86] In the same vein, insufficient awareness of the

[83] See "جمعية أصدقاء القاهرة التاريخية | arab.org." https://fhcs.weebly.com/. Accessed May 31, 2021.
And "Megawra Home." Accessed May 31, 2021.
[84] Ford, "*Heritage Education for Elementary Aged Children*." p. 7.
[85] For more Klarin, "Twenty-First Century Educational Theory and the Challenges of Modern Education"; Ruben, "Simulations, Games, and Experience-Based Learning"; Petranek, Corey, and Black, "Three Levels of Learning in Simulations"; Ford, *Heritage Education for Elementary Aged Children*.
[86] Klarin, *"Twenty-First Century Educational Theory and the Challenges of Modern Education."* p. 301.

educational achievements of the past poses the risk of not recognizing what is genuinely effective in the field of education and what is a mere perpetuation of old traditions.[87]

Another significant aspect of traditional education is it no longer the only channel of knowledge acquisition. Because of the internet, the learning process is not typically connected to books and lectures anymore. Students are often passive agents in this type of education; consequently, they lack interest in engaging with particular topics because of low interactive levels, and their minds are distracted by other stimuli. However, the internet also offers options for interactivity that goes far beyond conventional education norms. Utilized effectively, it can be a very effective tool in the learning experience.

Furthermore, most current formal education usually focuses on assignments and overlooks the development of a "real" passion and fostering deep engagement with a given topic. Heritage education needs to transcend being merely another subject in a formal curriculum. Instead, it must become a sensory experience that manifests ideas and feelings that help create identification and relationships with this heritage. In other words, it is crucial to consider heritage as an ongoing learning experience where students can both increase their power to think about their surroundings and joyfully raise their awareness about it as well. Ultimately, this inspiration and knowledge will have lasting implications for their future.

Thus, it is time now to turn to alternative, non-traditional educational approaches. I suggest an approach that uses interactive techniques such as games, simulation, role-playing, etc. By this I mean an educational approach that involves students in some sort of competition or achievement goal; this approach needs to be used with care because it runs the risk of obscuring and impeding deeper learning and inquiry, but if managed skillfully, it can be an approach that

[87] Günther, *"Be Masters in That You Teach and Continue to Learn."* p. 367.

both convey knowledge as well as being fun.[88] The chief advantage of games, simulation, and role-play is that students are active participants rather than passive observers.[89] It is worth noting here that these approaches are not new; they have existed for a long time, but the tools for implementing these approaches were absent.[90] To achieve the goal of crafting an excellent learning experience in Islamic cultural heritage education, another angle should be integrated into the previous approaches with special attention to implementation, which will be explored in the next section.

2.3 Islamic Cultural Heritage and Multisensory Approach: An Exceptional Inseparability

On the one hand, sense has a special presence in Islam. The human senses are categorized according to the Qur'an by external parts and internal parts: external parts such as ears are used to sense sound, eyes are used to sense the visual world, and the nose is used to sense smell. Concerning the internal parts, emotion is used to sense feelings such as happiness and sadness.[91] Recent studies have shown that multisensory training can be more effective than other training paradigms.[92] The multisensory approach involves hands-on, visual, auditory, materials to touch or olfactory stimuli and carefully links these tools to the objectives of the content. In other words, it engages some of the senses of the students in the learning process to achieve an effective interaction with the content.

The senses discussed in this proposed model are the five standard external senses; hearing, touch, smell, taste, and sight. This model is indeed effective, but it could be more interesting

[88] McKeachie and Svinicki, "*McKeachie's Teaching Tips*." p. 209.
[89] McKeachie., p. 210.
[90] Brent Ruben, *"Simulations, Games, and Experience-Based Learning: The Quest for a New Paradigm for Teaching and Learning," Simulation & Gaming - Simulat Gaming* 30 (December 1, 1999): 498–505, phttps://doi.org/10.1177/104687819903000409.Accessed April 20, 2021. p. 500.
[91] Sempo et al., "*The Quranic Philosophy on Superiority of Audio Sense against Visual Sense Based on the Book of Exegesis and Science Reports."* p. 4765.
[92] Shams and Seitz, "*Benefits of Multisensory Learning.*" p. 415.

to fulfill the optimum goal of engagement if it included two more senses; insight and movement. To ensure consistency, I intend to refer to "insight" as an inner sense. This notion was inspired by the work of Ibn Sina, who explained cognitive development, especially for the younger generations. In the following section, I will unfold the multisensory experience based on the seven-sense model.

2.4 Ibn Sina, Al-Raʾīs (Avicenna, CE 980–1037)[93]

From an approach that directly stems from Islamic heritage, Ibn Sina was an eminent Muslim physician, philosopher, natural scientist, and administrator, known in the West as Avicenna. He promoted multisensory learning over 1000 years ago. Ibn Sina believed that the actual process of knowledge begins with the five external senses: hearing, touch, smell, taste, and sight. These senses reached their pinnacle in humankind, thus, distinguishing humans from animals.[94] Furthermore, he proposed that through the presence of the soul, humans have two intellectual faculties: the practical and the theoretical intellect, with the practical intellect governing bodily movements and the theoretical intellect is the higher order of reasoning and thought processes within the soul.[95] As Ibn Sina argued, this understanding focuses on more than the five senses. It also considers the soul as a driving force in humans' intellectual capacities. Interestingly, Ibn Sina specifies that the theoretical intellect comprises four distinct processes that are characteristic only of humans. Listed from the lower to the higher, they are: (1) The "potential to acquire" knowledge (2) the "ability to use" acquired knowledge and to think (3) the "ability to generate" intellectual activity to understand more complex concepts

[93] Ibn Sina was born near Bukhara in present-day Uzbekistan. He never left the eastern parts of the Islamic lands and spent his most productive years in Iran, in cities such as Isfahan and Hamadan. Although Persian was Ibn Sina's native language, he wrote his principal works in Arabic, the lingua franca of medieval Islamic civilization. This hierarchy of intellectual development is discussed in Ibn Sina's The Book of Salvation [from Error], Kitab al-Najat: Min al-gharaq fi bahr al-dalalat.

[94] Günther, "*Be Masters in That You Teach and Continue to Learn."* p 377. It is worth noting that regarding Ibn Sina's theory regarding animals, every one of these five senses is vastly stronger in animals than humans. For example, the olfactory sense in dogs is stronger than humans.

[95] Günther. , p. 377.

and, finally, (4) the "ability to internalize" knowledge of the intelligible world[96] (See Figure 4).

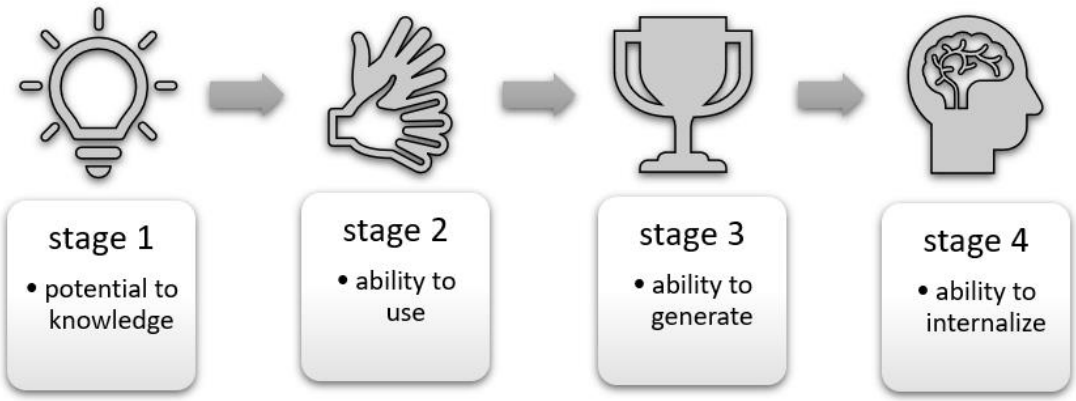

Figure 4 Ibn Sina's theory of the four stages of learning

In the previous paragraph, the practical and theoretical intellects that Ibn Sina locates are termed 'faculties' but for the sake of consistency, I will refer to these theoretical 'faculties' as the additional 'sense' i.e., insight. That said, insight as a sense will be employed as a way of endorsing the fulfillment of the four states of the learning process listed above to reach the ultimate stage of learning. Thus, insight in a sense may be considered a fundamental factor within the model of the multisensory learning experience.

Finally, having obtained this capacity and being able to make adequate use of it means having reached the ultimate stage of learning. Although rather theoretical and complex in the way they are expressed, these ideas are highly relevant for various practical sides of learning. They are significant, especially concerning the education of children and youth, particularly including activities that involve young children in sensory experiences. They help stimulate children to identify, compare, and classify items as they explore the world around them.[97]

[96] Günther. , p. 377.
[97] Günther. p. 377-378.

Having defined insight, I will now move on to discuss the sense of movement. In his book *A Teacher's Guide to Multisensory Learning*, Lawrence Baines explains that movement is an effective way to teach.[98] He elaborates that using movement as a learning tool does not have to involve fancy, elaborative techniques. For example, instead of standing, a teacher might suggest that students flap their arms or jog close to their desks.[99] Even though cultural heritage and education are often associated with exploring by wandering around a museum or a heritage site, this process is often passive and entails a fixed guided tour.[100] However, movement as a sense in this model fosters deeper connections with place and movements around it. It acknowledges the student's role in observation and reflection while moving, and it emphasizes the faculty of children (and adults for that matter) to actively explore the heritage experience. Students and their instructors must be open to serendipity in that movement, going beyond plans and script. Movement in a sense is a unique way to achieve education within the whole learning experience.

The five usual plus the two extraordinary senses will be employed for a multisensory educational experience that will be laid out in the following section. (See Figure 5)

[98] Baines, "*A Teacher's Guide to Multisensory Learning*." p. 121.
[99] Baines. p. 121.
[100] Merits mentioning that several museums nowadays are experiential in nature is very inspirational for my model.

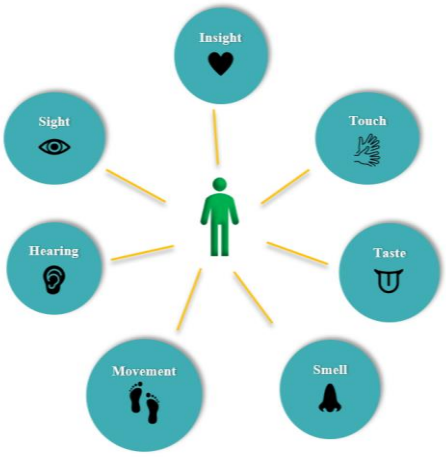

Figure 5 The seven-senses experiential model.

2.5 Multisensory Immersion as an Effective Educational Tool: How Will it Work?

The overarching approach in this learning experience is to engage the participants with their seven senses in the heritage experience using non-traditional learning approaches such as games, role-play, and storytelling. The target audience for this project comprises students from nine to twelve years old. However, this learning experience could also be used for adults with some modifications. There are lots of benefits to crafting the learning experience as intergenerational. For instance, inviting adults and children to engage in the learning experience fosters more social and emotional benefits alongside the learning experience.

When considering the material used in the learning experience, it is crucial to understand that this experience requires an exploration of "new" materials. By "new" I mean unfamiliar sources and historical books that usually include anecdotes. Scholars of material culture are increasingly investigating the social life of objects such as furniture or clothing, to uncover how objects matter to the constitution of the social world.[101] This approach can fruitfully be

[101] Classen, "Museum Manners: The Sensory Life of the Early Museum." p. 896.

extended to include the sensory life of things or how objects and places are experienced and imbued with meanings through diverse sensory practices.[102]

This learning experience requires new assessment practices since it can only be judged by participants themselves.[103] I argue that the reaction of the participants and the level of engagement through discussion and questions can provide evidence for the success of the learning experience. Finally, a note should be said about financial resources connected to the learning experience: I argue that the size of the program outlined in chapters three and four only requires modest funding, but it depends on continuous networking with volunteers and the involvement of local organizations and communities. Overall, a quality program should wisely integrate the non-cash resources available and provide an on-site and off-site experience that maximizes the participants' curiosity and engagement with heritage.

2.6 A Final 'Note to the Instructor'

Any learning experience that does not impact the instructor's perception as well is unreliable. This learning experience will succeed through a high level of creativity and engagement on the part of the instructor(s). The instructor's role is to be involved in the learning experience and learn from it as well so that it deepens the participatory level of engagement and the quality of the whole experience. This experience might be novel and require time to be developed, but it contributes to raising the awareness of heritage for the next generation even as an entry point of future large-scale projects.

As the perception of Islamic cultural heritage changes, so must the educational tools change to remain effective. This chapter introduces the multisensory learning experience as the most effective practice. Additionally, this chapter explains how this multisensory learning

[102] Classen. pp. 896-900.
[103] Lambert, *"Heritage Education in the Postmodern Curriculum.*" p. 40.

experience will lay the foundations for teaching Islamic cultural heritage. In the next two chapters, I will demonstrate the multisensory learning experience and its implementation in Islamic Cairo. This will be achieved through a breakdown of the learning experience into two formats-- first a set of multisensory, onsite workshops, and then a walking tour in a certain area of Islamic Cairo.

Chapter 3 – Multisensory Approaches to Cairo's Heritage: Pre-Tour Workshops and Learning Resources

In this chapter, I will present practical steps towards implementing the multisensory learning experience in Islamic cultural heritage in the form of interactive workshops based on the demonstration of the seven senses model discussed in Chapter Two and the understanding of the meaning of Islamic cultural heritage discussed in Chapter One.

In the first section of this chapter, I will briefly outline operational considerations for the interactive workshops. In the second section, I will present five aspects of the content of Islamic cultural heritage (the city "map and timeline", the mosque, the madrasa and *Khanqah, sabīl - kuttāb* [see Glossary] and house) with a brief demonstration of the function and meaning of each building. This narrative should be used as one pillar of the multisensory learning experience.

The first workshop will outline the city of Cairo's timeline and provide a brief historical account of the dynasties and maps depicting the origins of Cairo. This is followed by a brief discussion of the distinctive features of the Islamic city. Then, I will outline the main function and meaning of different buildings in the Islamic city and highlight features or elements to aid participants in following the scheme of the content and the engagements of the senses.[104] Collectively, these aspects can be regarded as the core foundation of the multisensory educational experience.

In the final section, I will demonstrate a systematic practical action plan of how to run the workshops (online/offline), including a proposal for each session. That said, this learning experience was used to explore and demonstrate the most effective experiences that can be

[104] There are other types of buildings within Islamic Cairo such as the Citadel, mausoleums, bazars, and aqueducts.

employed to raise the awareness of Islamic cultural heritage as represented in the following sessions.

3.1 Operational Considerations

To teach Islamic cultural heritage, two methods are used: a set of five multisensory workshops (with a debriefing before and after each session) and a walking tour. The format of the multisensory sessions will be discussed through a theme of a site, its meaning, and its function. The walking tour will take place at a later stage, followed by a post-session meeting for reflection. The sessions are structured to be offline, however, due to the current global pandemic, an online possibility was introduced with some modifications. Finally, these workshops have the flexibility to further transform into countless actions and different activities.

3.1.1 Rationale

The target audience is students, usually ranging in ages between nine to twelve years, and lacking an adequate background of the topic. Hence, it will be critical to build-up their enthusiasm for the experience. Such students are usually interested in games and interactive activities but most likely lack interest in heritage-related topics. The pre/post sessions are meant to introduce this new approach to understanding Islamic cultural heritage within the framework of the narrative provided in the content section. It also encompasses the walking tour (see Chapter Four) aimed at providing the audience with "real" interaction with this heritage. The group should not comprise more than 12 -15 people to ensure full engagement and interaction on the part of the children. [105]

[105] This information is based on my engagement with this average number of children throughout my ten years of experience.

3.1.2 Workshops Schedule

The project has short-term and long-term goals. In the short run, it will ensure that each participant engages with the topics and develops a firm background knowledge that can be assessed by the instructor. The long-term goals are to facilitate a progressive engagement between the participants and their cultural heritage, raising general awareness of Islamic cultural heritage.

The project can be broken down into different formats which should ideally be implemented within the time frame of a month. Structurally, there will be two workshops per week, each session taking approximately two hours with breaks (offline). In the online format, the session lasts one hour. The sessions will be carried out according to the following outline:

Session 1 Introduction
Session 2 Map and Timeline
Session 3 Mosque and Minaret
Session 4 Madrasa and *Khanqah*
Session 5 Sabīl-kuttāb
Session 6 House
Session 7 Walking tour (this can be done virtually)[106]
Session 8 Post-visit session

Figure 6 The schedule

[106] I am working on a possible project to create videos for the walking tour and upload it. The full outline walking tour will be presented in the next chapter.

3.1.3 Materials

Classroom space is needed.[107] PowerPoint slides with a zoom feature, audiovisual materials, copy of the materials e.g., maps (to be printed if needed), notebooks, copies of the content, notebooks, paper, and pencils if needed, art supplies e.g., markers, colors, glue, etc.

3.1.4 Description of the Workshops

Each workshop will contain the following five sections:

1) General introduction, 2) Overview of the journey 3) Engagement through the senses, 4) Activities 5) Final discussions.

The main purpose of the first part of the session is to break the ice and spread positive energy amongst participants. It will be followed by an explanation of the journey or build upon what has been discussed previously. In preparation, the instructor should be flexible in how to use these activities (discussion, brainstorming, background information). Preparation for extra activities (for different levels of engagement according to the ability of each participant) must also be considered. Note that these activities can vary between coloring and puzzle activities e.g., geometric shapes that they could cut out to make new patterns with online research into the heritage, for example, asking students to search online and share three points they have discovered about the heritage to share with the rest of their group. Finally, be ready for questions beyond the topic and make sure to allocate time for reflection and revision of what has been discussed. Time for questions beyond the topic must be encouraged and time should be allocated for it if needed.

[107] The workshops could also take place online e.g., Zoom.

3.2 Timeline and Map of Islamic Cairo

Islamic Cairo consists of different layers of history, and this can be discussed from different perspectives e.g., chronologically, or geographically. I will outline the city's history by incorporating the Islamic perspective of city planning into the history of the urban development of Cairo. Cairo was a center of international importance and making a retrospective assessment through these layers allows us to set the basis for the story. The story also offers basic facts about the main settings in the city with a focus on the craftsman's world and the *waqf* system.

3.2.1 A Brief Outline of the Political Timeline[108]

Governors of Egypt for Rashidun Caliphs - CE 640–658

Amr ibn al-As: Conqueror and first governor of Egypt - CE 640

Governors for Umayyad Caliphs – CE 658–750

Governors for Abbasid Caliphs – CE 750–868

Tūlūnids interregnum – CE 868–905

Governors for Abbasid Caliphs – CE 905–35

Ikhshids interregnum – CE 935–69

Fatimid Caliphs – CE 969–1171

Ayyubid Sultans – CE 1169–1250

Bahri Mamluk Sultans – CE 1250–1382

Burji Mamluk Sultans – CE 1382–1517

Ottoman empire – CE 1517–1805

3.2.2 The Development of Islamic Cairo

Cairo occupies a unique place in history and a geographically unique place. The city is located at the apex of the Delta Triangle, the point where it conjoins with the southern part of the Nile

[108] Williams, "*Islamic Monuments in Cairo*.", the Chronology, pp. 17-19.

Valley. This unique site is determined by the nature of the Egyptian land and a long historical process.[109] When the Arabs conquered Egypt, al-Fusṭāṭ (a generic term meaning an army encampment or tents) was built as the first Muslim city in Egypt. It was located near the Roman fortress of Babylon by Amr Ibn al-Ass.[110] The mosque of Amr (the first mosque in Africa) formed the core from which the city was to expand. This city survived for more than a hundred years during the rule of the Umayyad. With the first major dynastic shift and the Abbasids' victory over the Umayyads, a new city was founded in CE 750 to take its place. This city was the princely town of Al-ʿAskar, planned north of al-Fusṭāṭ as a permanent settlement for the new Abbasid rulers. Nevertheless, al-Fusṭāṭ remained an important commercial and administrative center.[111]

When Ahmed ibn Ṭūlūn was appointed deputy for the Governor of Egypt, he assumed authority and announced Egypt's independence from the Abbasid caliphate. Ibn Ṭūlūn founded Al-Qaṭāʾi as his princely city in CE 870.[112] Again, while Al-Qaṭāʾi attracted some of the markets, the bulk of economic activity remained in al- Fusṭāṭ.[113] In CE 905 the Abbasids regained control and their troops destroyed the city of Al-Qaṭāʾi completely. But the time of the Abbasids was over. The Shi'ite Fatimid Caliphate, established at the beginning of the tenth century in Tunisia, was determined to overthrow the Abbasids in that region of the Muslim world. Their final attempt in CE 969 gathered enough momentum to permit the conquest of Egypt, opening the way for the establishment of a new Caliphate and the establishment of new capital, Al-Qahira

[109] Farhad Daftary et al., *"Living in Historic Cairo: Past and Present in an Islamic City"* (London Seattle, WA: Azimuth Editions In association with the Institute of Ismaili Studies University of Washington Press, 2010)., p. 14.
[110] Nezar M. Al-Sayyad, *"Streets of Islamic Cairo: A Configuration of Urban Themes and Patterns"* (Thesis, Massachusetts Institute of Technology, 1981), https://dspace.mit.edu/handle/1721.1/37161.,accessed April 10, 2021. p. 9.
[111] chantik, *"Living in Historic Cairo: Past and Present in an Islamic City"* , p. 15.
[112] Al-Sayyad, "Streets of Islamic Cairo.", pp. 8-11.
[113] Farhad Daftary et al., "*Living in Historic Cairo: Past and Present in an Islamic City".*, pp. 14-20.

(meaning "the victorious" in Arabic) It was not only one of the largest cities in Egypt but one of the greatest cities in the Islamic world.[114]

When Salah al-Din achieved control over Egypt in CE 567, his primary concern was to leave Cairo well-fortified because of threats by the crusader army. He started reconstructing the city of Fusṭāṭ by building several major schools there but only a small part of its population returned to it. He opened the former princely city of Al-Qahira to the masses who began building in its spaces and gardens, changing the old functions of the city.[115] The citadel was built a little later on in the nearby *Muqattam* hills and became the true seat of government during the reign of the Ayyubids.[116] It was the location of that citadel that pulled in some of the urban development and expansion towards the southern part of the city, especially after Salah al-Din burnt the barracks of the Fatimid Sudanese militia, located in the area between Al-Qahira and the citadel and opened to the public.

Building on the explanation of Cairo's foundational layers, this section provides a brief historical account of the city and addresses the expansion that the city of Cairo witnessed, particularly during the Mamluk era.[117] When the Mamluks achieved supreme political authority in Egypt, the expansion and growth of Cairo took on a new shape. At this time, the population of Egypt fell because of the plague. Cairo was not fortified during this period; it had many commercial centers with no walls and a route designed for processions where sultans would parade in front of their people.[118] The procession was an annual festival evolved around the "procession of the Palanquin", a camel carrying a richly decorated, normally empty litter, as part of the Egyptian pilgrimage caravan to Mecca (see Figure 3.2.2a). It first took place in

[114] Al-Sayyad, *"Streets of Islamic Cairo."*., p. 10.
[115] Al-Sayyad., p. 24.
[116] Al-Sayyad., p. 11.
[117] The Mamluk period consists of two periods, Bahri and Burji.

[118] Farhad Daftary et al., "*Living in Historic Cairo"*., p. 16.

the 1260s, usually starting on a Monday or a Thursday in or immediately after the middle of the month Rajab, the seventh month of the Islamic year. The night before the "day of *maḥmal* the camel carrying the decorated litter was stationed near al hākim Mosque.[119] The festive fire was then lit in the Citadel area and the next morning the procession would commence. At the end of the procession, the camel carrying the *maḥmal* was stationed once again near Al hākim mosque[120] (see Figure 7).

Figure 7 A maḥmal from the Khedive period ((1914, int the National Museum of Egyptian Civilization Source https://m.akhbarelyom.com/news/new details/3317553/1/--جولة-بوابة-أخبار-اليوم-في-متحف-الحضارة-بعد-افتتاحه-رسميًا-فيديو-وصور. Accessed April 27, 2021.

The splendor of this festival would have been particularly marked when the Mamluk Sultan or members of his family themselves set out for the pilgrimage. For example, in CE 1514, the sultan's wife (*khond*) participated as the first lady, which created a procession without precedent. The festival, led by a band of drummers and pipers, amassed a large gathering of observers in the Citadel area. Ordinary people participated in this festival by repainting the

[119] See https://en.wikipedia.org/wiki/Al-Hakim_Mosque. Accessed May 29, 2021.
[120] Frenkel., *"Popular Culture (Islam, Early and Middle Periods)", Religion Compass 2/2 (2008): 195-225.* Accessed 15 April, 2021. p. 72.

facades of their homes. Additionally, shopkeepers were urged to adorn their shops with decorations.[121]

During the reign of Burji Mamluk (1382-1517), Cairo began a remarkable recovery from the plague. However, this recovery was incomplete; famine struck Egypt in 1403 and more than half of Cairo's architecture and its environs were ruined. The revival was slow until Sultan Barsbay came to power in 1422. He renewed trade opportunities and established Egypt's monopoly in the East/West spice trade. It was that trade that maintained Cairo's prosperity until the end of the Mamluk rule. By 1517, the Ottomans had defeated the Burji Mamluks. They, on the other hand, lost most of their power due to shifts in the international trade routes. For more than three centuries, Cairo was reduced to a provincial capital within the new Ottoman Empire (See Figure 8). [122]

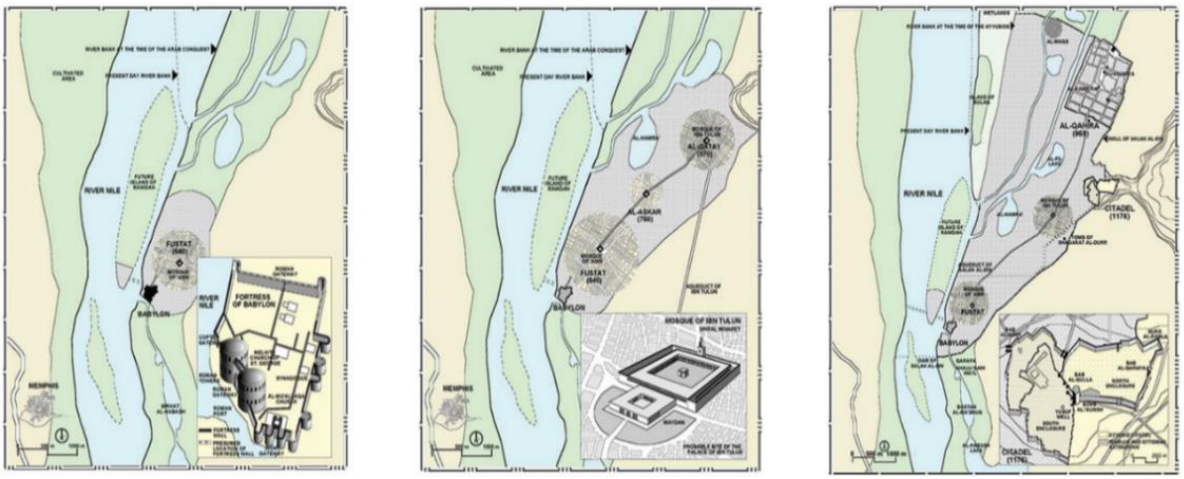

Figure 8 Map shows the development of the different capitals of Cairo. From right, the city of Arab Islam Fusṭāṭ CE 640, then al- 'Askar CE 750 then Al-Qaṭā'i CE 870 and finally, Al Qahira the Fatimid capital CE 969 Source: Behance, "Al-Fusṭāṭ Urban Development - Urban Planning Project", https://www.behance.net/gallery/71285155/Al-Fustat-Urban-Development-Urban-Planning-Project. Accessed April 14, 2021.

[121] Frenkel., *"Popular Culture (Islam, Early and Middle Periods)* ",.p. 72.
[122] Al-Sayyad, Nezar M. "*Streets of Islamic Cairo: a configuration of urban themes and patterns.".,* pp. 48-61.

3.2.3 On the City Settings

There are an immense number of monuments still standing in Islamic Cairo, making it possible to imagine the shape of the city in medieval times. It is worth noting that there are some traits of the traditional practice inspired by the Islamic perspective that served as a tool to maintain and preserve this legacy for centuries. One of these practices is the *wāqf* (endowments).

> The coordination of the town-planning initiatives being assured by the traditional institution of *awqāf*, a religious foundation which enables any kind of private property –building, land, or wells - to be constituted as an inalienable public state, either by assigning them directly to the use of the public as in the case of a mosque or hospital or by reserving their revenues for the upkeep of a sanctuary, college, or any other institution of social utility. [123]

The *wāqf* system indeed reflects a high level of social consciousness and responsibility. The *wqāf* of a *Khanqāh* for example can include charitable services within the Islamic building, like the provision of living units, which were an architectural obligation as ordered by the founder of the building for city dwellers of various origins, races, ranks, and to hold a diversity of schools of Islamic law.[124]

It merits mention, that women contributed to many fields of Islamic civilization such as education, literature, and philosophy. They were also involved in a wide variety of roles in the visual arts including textiles and weaving carpets. Numerous, notable women supported and initiated the construction of many remarkable buildings, which changed the image of this Muslim city.[125]

Material cultural heritage is represented in a variety of forms within the city and throughout the life of the community. This can be understood by looking at the world of craftsmen: here,

[123] Burckhardt, "*Art of Islam*"., p. 205.
[124] Gehan S. A. Ibrahim, "*Virtues in Muslim Culture: An Interpretation from Islamic Literature, Art and Architecture*" (New Generation Publishing, 2015).,p. 237.
[125] El-Shorbagy, "*Women in Islamic Architecture.*" p. 2.

art (*fan*) always involves technique (*Sanʿah*) and science (*ʿilm*).[126] The objects and commodities could be found in the central *Sūq* (market). In the realm of traditional art, use and beauty go hand in hand. They are two inseparable aspects of perfection, including equally the sense of "beauty" and "virtue". In the Islamic world, this maxim represents the moral and spiritual basis, not only of the arts in the narrow sense of the term but for all manual skills, no matter how modest. Insofar as it may be performed with perfection, such work carries with it a value that is independent of its material or price.

It could be said, overall, that the Muslim craftsman has never taken pains to perfect his or her instruments, although they apply themselves with great zeal and dexterity to the perfection of their work. This attitude is at least partly explicable by the very acute awareness a Muslim has of the ephemerality of things; art has always something provisional about it and the craftsman's greatest achievement is the mastery he gains over himself or herself while creating something close to perfection. Islamic cultural heritage incorporates objects of contemplation that are apprehended by the senses, for its depth nothing more than beauty itself, unique and illimitable.[127] Islamic Cairo is a city full of Islamic cultural heritage, reflecting the meanings and values of the Islamic community.

3.2.4 Multisensory Workshop (Journey to the City)

Summary:

A brief account of the history of Cairo starting from the Arab conquest until the Ottoman period will be provided here, highlighting different periods and dates followed by an outline of the basic historical background and anecdotes connected to the history of Islamic Cairo and the procession festival. The main purpose of this session is to give the participants a brief

[126] Burckhardt, "*Art of Islam*"., pp. 220-222.
[127] Burckhardt, "*Art of Islam*"., p. 224.

introduction to the context of the journey and stimulate them to begin discovering the history of Islamic Cairo. participants will be able to define the *waqf* system and already recognize some of the main features of the old city.

Format: interactive online and offline session.

Time: 2 hours with breaks.

Objectives: Participants learn the history and stories of the city of Cairo and focus on main historical events and places. They will learn the functions and the meaning of the *waqf* system, and they will also learn about the world of craftsmen. Participants learn to use the map of Islamic Cairo; the workshop will conclude with some discussions on lessons learned about the different layers of history within the city.

Materials: PowerPoint presentation, maps of Islamic Cairo, and table of dynasties.[128] With enough copies for participants, a printed map of Islamic Cairo, a documentary of the procession (Maḥmal) and Islamic Cairo,[129] board, markers, paper, and pens\pencils.

Instructions

1. This activity aims to introduce the main theme of the journey. First, ask the participants to stand in a circle and ask them to introduce themselves, then answer a question about their experiences in Islamic Cairo, the Museum of Islamic Art. They should recall the last time they visited a museum. Each student will be given a maximum of 2 minutes to participate. Tell the participants that they are going on

[128] Map of the development since https://www.youtube.com/watch?v=3-9s3IqxLKY&t=135s&ab_channel=AYQOUNA. Accessed 15 March 2021.
[129] Alghad TV - قناة الغد, *تسجيل نادر لمحمل ..(كسوة الكعبة المشرفة) خارجاً من مصر لمكة*. See https://www.youtube.com/watch?v=jRGJMAlY1h8&ab_channel=AlghadTV-%D9%82%D9%86%D8%A7%D8%A9%D8%A7%D9%84%D8%BA%D8%AF Accessed 29 May, 2021.and Chantik, *Living With the Past: Old Cairo – Documentary*, 2014, https://www.youtube.com/watch?v=n8pJ3eKcKbk&ab_channel=chantik. Accessed 29 May, 2021 And UNESCO, *Historic Cairo (UNESCO/NHK)*.

a journey of exploration of Islamic cultural heritage. More specifically they will explore how this cultural heritage contributes to Islamic Cairo.

2. The game (of thrones): invite the participants to play this game and start by explaining the instructions. This game aims to ensure that all participants can envision the timeline of the history and be familiar with the names of each dynasty and the different capitals of Egypt. Divide the students into two teams, provide the teams with the names/dates of dynasties in different chronological order and ask them to arrange it correctly. Ask the two groups to present their results.

3. Students will approach the city and narrate its development through the story of the different capitals Fusṭāṭ, Askar, al Qaṭāʾi, up to the founding of al Qahira (show the map). Then tell the students about the procession festival and display the video (see material). Finally, ask the students to try to solve the jigsaw puzzle concerning the development of the city (See Figure 9).

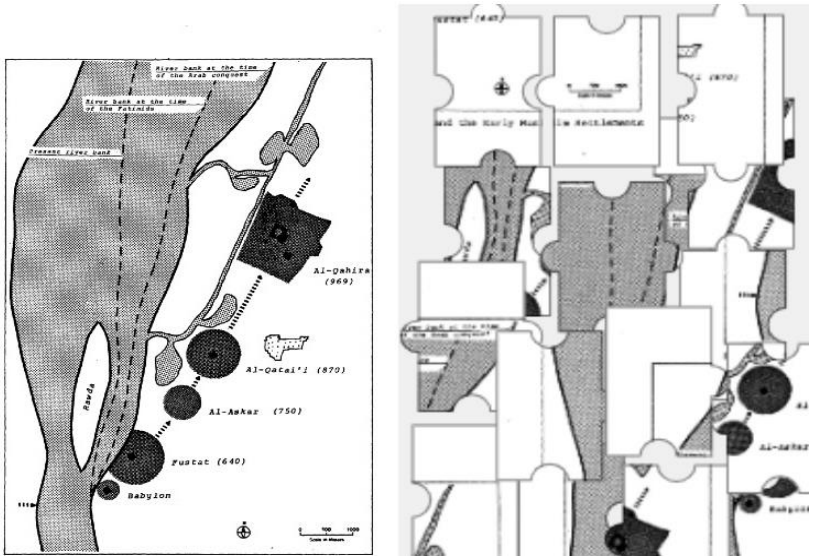

Figure 9 Puzzle of Cairo Source: Al-Sayyad, Nezar M. Streets of Islamic Cairo: a configuration of urban themes and patterns.

4. Tell students about the *waqf* system (endowments) and outline the role of craftsmen in the life of the medieval city. Divide the students into two groups and ask each group to try to imagine the city and describe its soundscape and give them 15 minutes to prepare a brief presentation about the sounds of the Islamic city, then invite them to present. Discuss the results of their work and pay particular attention to the different sounds that could be heard around the city.
5. To sum up: Remind the students of the journey and conclude with a brief overview of what has been discussed then plant the seeds of curiosity for the next part of the journey.

3.3 The Mosque

Of a variety of Islamic architectural types, the mosque is regarded as the supreme type. This is due to its distinctive outline, architectural influences on other buildings, and its spiritual impact on the Muslim community.[130] The rapid Muslim conquests of the seventh century were marked by the prompt establishment of garrison towns, which served as local administrative capitals as well as logistical military bases. A congregational mosque was founded around which the community clustered. It became the spiritual and social center in most of these towns and military bases. [131] With the expansion of these Muslim communities, more mosques were built to serve society as spaces to enhance solidarity among the Muslim community.

The mosque in Arabic is called *masjid,* meaning "a place where one prostrates oneself [in front of God]".[132] Prophet Muhammed stated that "the earth was placed for me as a mosque and purifier". This means that Muslims can pray anywhere. The idea that the mosque is "anywhere"

[130] Ayyad, *"The 'House of the Prophet' or the 'Mosque of the Prophet'?"* *Journal of Islamic Studies* 24, no. 3 (2013): 273–334, https://www.jstor.org/stable/26189299.pp. 314-315.
[131] Ayyad, *"The 'House of the Prophet' or the 'Mosque of the Prophet'?"* p. 315.
[132] Grabar, *"The Formation of Islamic Art"*., p. 105.

did not negate the need for a particular architectural space, chiefly dedicated to the performance of the five ritualistic prayers (which can be performed individually or communally). The other function of the mosque is to host the Friday prayers preceded by the (*Khutbah*) Friday sermon. With such an intrinsic simplicity of the definition, mirrored also in form and function, the making of the 'mosque' by the Prophet and the first Muslim community was as fundamental as straightforward.[133] It mainly comprised an open courtyard (*ṣahn*) flanked by two unpretentious shelters and delineated by an adobe enclosure on a foundation of rough stone blocks (see Figure 10). The shelters were held up by palm trunks and roofed over by palm fronds and thatches.

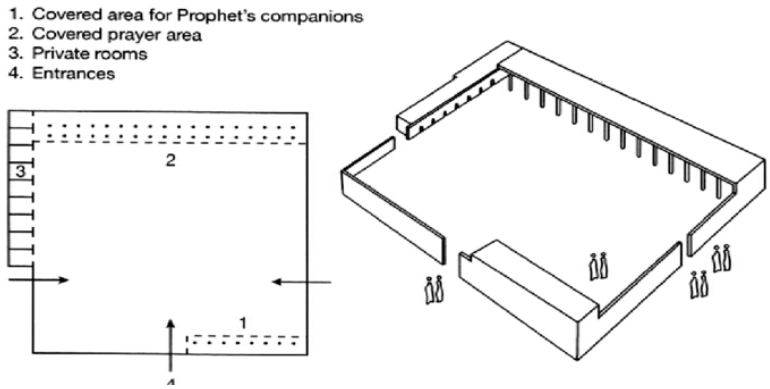

Figure 10 Ground plan of the mosque of the Prophet. Source: Malik, Sana & Mujahid, Beenish. Perception of House Design in Islam: Experiences from Saudi Arabia, and Pakistan. Journal of Islamic Thought and Civilization. (2016). 6. 53-76. 10.32350/jitc.62.04.Accessed April 14, 2021.

Accordingly, to this day and throughout the Islamic world, when the hour for prayer arrives, pious Muslims stop whatever they are doing, orient themselves towards the *qibla,* and then and there undertake the formal ritual of prayer.[134] The mosque functions as a central institution, offering religious guidance, learning of all types, a social hub where weddings, funerals, celebrations, and other social occasions may be organized, and even disputes resolved.[135] The

[133] Ayyad, *"The 'House of the Prophet' or the 'Mosque of the Prophet'?*" p. 299.
[134] Grabar, "*The Formation of Islamic Art*. " p. 31.
[135] Arafa, "*The Mosque in Britain*." p. 17.

mosque can be regarded as the Islamic symbol of man's covenant with the Divine. All the surroundings either audial, visual, or even spiritual confirm this concept. The mosque of the Prophet Muhammed was the prototype of the typical mosque. It also included the rudiments of some of the classical features of the latter.[136] Although there is no ground plan for this first mosque, it was indeed the prototype that contained the main components of what a mosque required. In the centuries to come, Muslims never entirely forgot the starkness of this first building.[137] The most distinguishing constituents of a typical mosque are the *mihrab* (prayer niche), *minbar* (the pulpit), the minaret (*miʾdhana*) and, illumination devices. Features of these elements were already present in the Prophet's template.[138]

3.3.1 The Minaret

Much has been written about the minaret, its meaning, and its function. [139] This architectural element immediately allows observers to recognize a mosque.[140] Minarets, however, were not only attached to mosques. Since one can pray anywhere, minarets could also be attached to madrasa or *khanqāh*. The minaret is a tall, often slender tower, attached to a mosque, ostensibly to provide an elevated place from which the muezzin (*muʾaddhin*) gives the call to prayer (*adhān*). In Arabic, the minaret, or *miʾdhana*, means a high place for the *adhān.* Apart from this role, the minaret could be linked to other functions: during Ramadan (the month of fasting) a lantern attached to the top of the minaret announces the end of the night and the beginning of a new day of fasting.[141]

[136] Ayyad, *"The 'House of the Prophet' or the 'Mosque of the Prophet'?"* p. 265.
[137] Robert Hillenbrand, *"Islamic Architecture: Form, Function, and Meaning"* (New York: Columbia University Press, 1994), http://archive.org/details/islamicarchitect0000hill. Accessed March 29, 2021. p. 31.
[138] Ayyad, *"A Prophetic Perspective of Mosque Architecture."*, p. 146.
[139] See for example: Bloom, *Minaret*, 2010.and Behrens-Abouseif, *The Minarets of Cairo*.
[140] Along with the dome, the minaret is the most visible marker of the presence of Islam in a place, giving a characteristic "Islamic" appearance to the skylines of such cities as Cairo.
[141] Behrens-Abu Sayf and Muhammad Yusuf, *"The Minarets of Cairo"*., p. 12.

The call to prayer can be made quite adequately from the roof of the mosque or even from a housetop.[142] This would explain why some mosques do not have a minaret as an essential component and others have more than one.[143] The top of the minaret is also a position for overlooking people's homes, and thus, their private lives. This is why a blind muezzin was sometimes preferred. High moral standards were an essential requirement for hiring a muezzin, along with having a good voice and an ability to calculate the time for prayers, set according to the sun. A muezzin had to be familiar with elementary astronomy.[144] The role of the muezzin is as a timekeeper and in the call for the prayer as well as some other cases connected to other ritual reciting activities. Such additional calls, as well as recitations of verses from the Qurʾān, chants, and the invocation of blessings on the prophet, are customary during the month of Ramadan.[145] (see Figure 11).

[142] Hillenbrand, *"Islamic Architecture"*., p. 129.
[143] Ayyad, *"The Making of the Mosque"*., p. 246.
[144] Behrens-Abu Sayf., *"The Minarets of Cairo"*., p. 13.
[145] Behrens-Abu Sayf , p. 16.

Figure 11 The Muezzin's Call to Prayer (1878) Source: Gentz, Wilhelm. Electronic version published by Rice University, Houston, Tx: https://hdl.handle.net/1911/21031. Accessed March 29, 2021.

The tradition of the *adhān* began in Medina one year after the Hijra (date)[146] when the Muslim community was still in the process of being formed. It is believed that during the call to prayers the doors of Heaven are open and that God will not reject the prayers and invocations spoken at that moment. The first and most prominent muezzin during the Prophet's time was Bilal, a former Abyssinian slave and early convert to Islam.[147] Despite the introduction of speakers and loudhailers that might make minarets superfluous, minarets are still visually essential today as the visual announcement of a mosque.[148] The sounds coming from minarets made Islam heard as well as seen. They produced a soundscape where five times a day, calls to the believers to

[146] The Hijri calendar is a lunar calendar, whose months begin and end depending on the movements of the moon. This calendar was officially created during the reign of Khalifa Umar ibn al-Khattab. The Prophet's migration or hijra in CE 622 marks the beginning of the Islamic year and gives the calendar its name.
[147] Bloom, *"Minaret"* 2010. p. 23.
[148] Ayyad, *"The Making of the Mosque"*. p. 251.

congregate in the mosques (*adhān*) are heard loudly and clearly. Passers-by also hear loud readings from the Qurʾān and Ḥadīth collections.[149] It should be mentioned that no other Arab city is so identified by its soaring towers as Cairo. Interestingly, Cairo's nickname is the "city of a thousand minarets".[150]

3.3.2 Multisensory Workshop (Journey to the mosque and the minaret)

Summary:

Provide a brief account of the mosque, its meaning, and its function. Highlight the minaret as an architectural component of the mosque's outline, its function, and its meaning. Students learn the basic historical background through anecdotes connected to the mosque and the minaret.

Format: interactive online and offline session.

Time: 2 hours with breaks

Objectives: Students learn about the prototype for the first mosque together with information about the functions and the meaning of the mosque. Students learn to engage with the soundscape of the mosque through analyzing the minaret, its function, and its meaning. They can then be asked to identify styles for various minarets around the Islamic world. The session concludes with some discussion of the role of the mosque and the minarets today.

Materials: PowerPoint presentation, illustration of the ground plan the mosque of the prophet, map of the Islamic world,[151] photo of a muezzin, Video of development of the

[149] Yehoshua, Frenkel, *"Mamluk Soundscape"*., p. 17.
[150] Bloom and Bloom, *"The Minaret"*. p.189.
[151] See https://en.wikipedia.org/wiki/Umayyad_Caliphate#/media/File:Umayyad750ADloc.png. Accessed May 29, 2021.

mosque of the Prophet,[152], video of the *adhān,*[153], copies of various types of minarets, board, markers, paper, and pens/pencils, printed images of different minarets, for coloring.

Instructions

1. Introduce the journey by telling the students a brief account of what you began in the previous workshop about the Islamic city. Ask the students to guess what the main building in an Islamic city could be. Then introduce the mosque, its function, and meaning and show the reconstruction of the ground plan. Finally, explain that the congregational mosque first needs to be built before other buildings of the city are built around it. And indicate that other smaller mosques can also be found around the city.
2. Ask the students to form small groups and draw the first mosque of the Prophet with as many details as they can imagine. Discuss the results and outline the main features of the mosque e.g., (doors, Qibla direction, courtyard, fountain). Review with the students that mosques in Cairo consist of the same main elements that respond to the environment and the needs of the Muslim community.
3. Begin by explaining the minaret and its function and meaning, prepare two copies of a large class map of the Islamic world. Then, print small but different types of minarets from around the Islamic world on it (see Figure 12). Next, divide the students into two groups, tell the students the instructions for the game, Give the students a sign to start solving the clues and hints about the place, and stick each minaret where it belongs on the map.

[152] See https://www.youtube.com/watch?v=nRH3BhQzTIA&ab_channel=EmadRefat Accessed 29 May,2021. and https://www.youtube.com/watch?v=iq4OSQp2xEM&t=206s&ab_channel=EmadRefat. Accessed May 29, 2021. See also https://madainproject.com/expansion_chronology_of_masjid_al_nabawi Accessed May 29, 2021.
[153] See,https://www.youtube.com/watch?v=ZTweK9Ob4D0&t=22s&ab_channel=%D9%85%D9%84%D8%AA%D9%82%D9%89%D8%A7%D9%84%D8%A3%D8%B0%D8%A7%D9%86%D9%88%D8%A7%D9%84%D9%85%D8%A4%D8%B0%D9%86%D9%8A%D9%86 Accessed May 29, 2021.

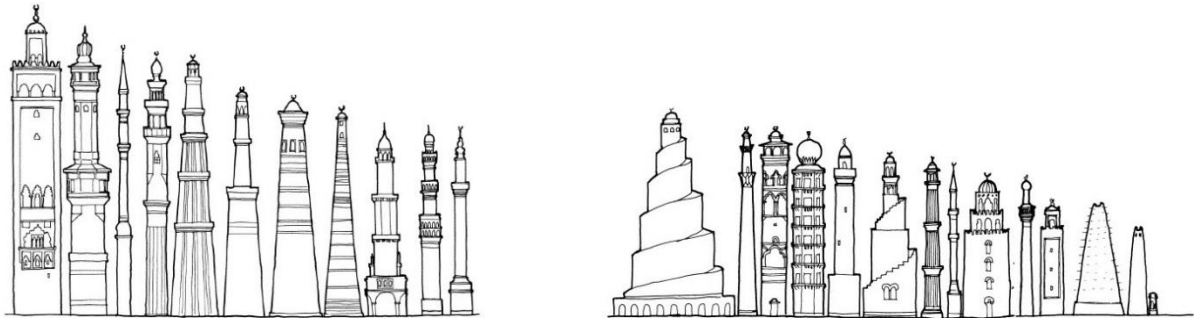

Figure 12 Different minarets from the Islamic world. Source: Robert Hillenbrand, Islamic Architecture: Form, Function, and Meaning (New York: Columbia University Press, 1994), http://archive.org/details/islamicarchitect0000hill. Accessed May 29, 2021.

4. Ask the students to pay special attention while playing the video of the *adhān* e.g., imagine the many centuries and generations of people that have seen and heard the same words. Which is your favorite minaret that is shown in this film. Can you count how many different minarets you see in this film? Reflect upon which one is your favorite? After watching, discuss the answers and focus on the styles of minarets standing in Cairo.

5. To sum up: Briefly review what you have discussed, tell the students to be ready for the next journey, and give each student copies of the minarets that they like for coloring activities.

3.4 The Madrasa and the *Khanqāh*

So far, this chapter has focused on the Islamic city and the mosque. The following section will discuss two different building types inspired by the importance of the search for knowledge in Islam. Huge edifices for educational purposes were erected within the Islamic world.[154] The works of art and architecture attributed to the Islamic world, have, in fact, largely reflected the importance and virtues of education. These works owe much to the conformity of master

[154] Ibrahim, "*Virtues in Muslim Culture*". p. 133.

masons and craftsmen who translated the meanings of these educational virtues, based on Islamic religious concepts, into visual effects.[155]

This section will provide a brief historical background about the function and meaning of important buildings built to facilitate educational activities, the Madrasa and the *Khanqāh.* That said, it is worth bearing in mind that the mosque remains one of the primary centers of Islamic studies in various disciplines to this day even though Islamic cities from the Middle Ages onward also witnessed the emergence of specific institutions for Islamic education.

The madrasa may be briefly described as an institute of higher education, usually residential, in which traditional Islamic sciences – Ḥadīth, *tafsir*, *fiqh* (see glossary), and so on – were taught.[156] The madrasa was a response to the specific needs of the Muslim community; it was a custom-built structure tailored to serve an institution which was itself a deliberate innovation. The earliest madrasas recorded in the written sources are those of eastern Iran from the early tenth century. [157] The madrasa was the innovation of a self-confident, well-established civilization near the peak of its achievement. The rise of madrasas gave an organized shape and structure to education and provided a new avenue and organizational system for higher education.[158] The madrasas was introduced to Egypt by Salah al-Din. During the Mamluk period, many madrasas were erected, clearly indicating that Egypt had become a cultural hub of the Islamic world. Architecturally, a typical madrasa is usually composed of teaching rooms, a library, a mosque, and accommodations for teachers and students.[159]

[155] Ibrahim. p..137.
[156] see Pedersen et al., "Madrasa."
[157] Hillenbrand, "Islamic *Architecture: Form, Function, and Meaning".* p. 173.
[158]Baiza, Yahia., *"Islamic Education and Development of Educational Traditions and Institutions".* (2018). https://link.springer.com/referenceworkentry/10.1007%2F978-3-319-64683-1_7., p. 83. Accessed May 31,2021.
[159] Reza Arjmand, Masoumeh Mirsafa, and Zeinab Talebi, *"Islamic Educational Spaces: Architecture of Madrasah and Muslim Educational Institutions,"* in Handbook of Islamic Education, ed. Holger Daun and Reza Arjmand (Cham: Springer International Publishing, 2018), 474, https://doi.org/10.1007/978-3-319-64683-1_54.Accessed April 20,2021.

Turning now to the Khanqāh, it became the practice to accommodate the Sufi orders within the precincts of the madrasa. Maqrīzī stated that the *Khanqāh* provided accommodation for Sufi dervishes. "The term *Khanqāh* is Persian in origin and is derived from the word *khawanqah*, which means (*Bayt*)house.[160] The *Khanqāh* may have quarters with several rooms for lodging, a *matbakh* (kitchen) a *hammam* (bathhouse), an ablution fountain (*mida'a)*, as well as a qaʿa or *riwāq* (apartment) for the shaykh. Depending on the location of the building, other elements could also be a part of the *Khanqāh* complex, such as the *sahrij* (cistern), a bi 'r (well), or a *hawsh* (burial yard). These features were not necessarily all part of every *Khanqāh*.[161]

Cairo experienced a tremendous influx of foreigners in the early sixteenth century, many of whom were Sufis or entered the country passing as Sufis. The madrasa and *Khanqāh* are buildings dedicated to various groups of religious sects and thereby satisfying the ethical requirement to satisfy the needs of the Muslim community as a whole and making reference to the various social groups together with their diverse sects, living in the Muslim society.[162] The *Khanqāh*-madrasa can be founded under one roof. On the face of it, this made sense because both institutions had the common purpose of teaching.[163]

By illustrating some features of these two types of buildings, some light will also be shed on the learning environment: Furnishings of art objects were sometimes commissioned and endowed to those two buildings. These objects can include various boxes (Qur'an box and pen-box), ewers, incense burners, candlesticks, hanging lamps, tables, carpets, bound books, copy of the Qur'an.[164] The incense burner was no novel vessel produced to meet the specific needs of Islamic social life. The origin of thurification with various aromatic substances for magical,

[160] Taqi al-Din Al-Maqrizi, "Al-Mawa'iz Wa al-I'tibar Fi Dhikr al-Khitat Wa al-Athar*".*, p. 256.
[161] Fernandes*, "The Evolution of a Sufi Institution in Mamluk Egypt the Khanqah."*, p. 16.
[162] Ibrahim, *"Virtues in Muslim Culture"*. p. 214.
Fernandes, *"The Evolution of a Sufi Institution in Mamluk Egypt the Khanqah."* , pp. 1-3.
[164] Gallin*, "Mamluk Art Objects in Their Architectural Context."* pp. 1-5.

religious, or social occasions, and the devising of special vessels for the purpose, goes far back in time to the ancient Near East.[165] Interestingly, The popularity of perfumes during the first centuries of Islam is best illustrated by the lengthy legal opinions expressed in the Ḥadīth (see glossary) literature, and also, among other texts, by a chapter in the manual for the elegant manners required "of a man of a polite education," written by Abu'l-Tayyib Muhammad ibn Ishaq al-Washsha.[166] This would explain the importance of using perfumes and the function of these devices to contain them within the educational environment and within other Islamic architecture in general (see Figure 13).

Figure 13 Different types of incense burners, Source: "Incense-Burner | British Museum." Accessed May 29, 2021.

The lavish use of incense and perfumes was not without influence upon the commercial activities of the Islamic peoples. Since the earliest times, trade-in incense was an important branch of overseas commerce. Aloes, sandalwoods, and other aromatic substances were extensively imported from India, the East Indies, and Africa, not only for interregional trade but also for further shipment

[165] Aga-Oglu, Mehmet. *"About a Type of Islamic Incense Burner*." The Art Bulletin 27, no. 1 (1945): 28-45. Accessed April 3, 2021. doi:10.2307/3046978. p. 28.
[166] Aga-Oglu, *"About a Type of Islamic Incense Burner*." pp. 28-30.

to European markets. During the entire medieval period, the principal cities of the Islamic world possessed special perfume markets (*Suq al-'Attariyin*), well supplied with great varieties of fragrant oils and essences, as well as with all kinds of aromatic woods, herbs, and gums.[167] In addition to that, coffee is said to have been introduced in Egypt by Sufis in the early sixteenth century. They used it to keep awake during their *dhikr*, a religious ritual which Sufis gathered to perform, during which they recited the name of God as they moved around in rhythm. It was popular and consumed collectively. This was the moment that coffee spread rapidly amongst society in Cairo and its introduction was followed by the establishment of coffee houses and later the custom of drinking coffee at home.[168]

3.4.1 Multisensory Workshop (Journey to the Madrasa and the *Khanqāh*)

Summary:

This workshop will provide a brief outline of the two buildings - their significance and function. The role of these institutions within the community of Islamic Cairo will be highlighted. Furthermore, it will demonstrate the importance of education in Islam. Students will learn the basic historical background of the two buildings and will identify different objects connected to the madrasa and the *Khanqāh*.

Format: interactive online and offline session.

Time: 2 hours with breaks

Objectives: Students learn the meaning and function of the madrasa and the *Khanqāh*. They will be able to identify different art objects used in these two buildings: the session will end with some discussion and reflection on the current educational environment.

[167] Aga-Oglu, Mehmet. *"About a Type of Islamic Incense Burner*." p. 28.
[168] Nelly Hanna, *"Coffee and Coffee Merchants in Cairo, 1580-1630,"* in Le Commerce du café avant l'ere des plantations colonials, edited by Michel Tuscherer (Cairo: Institut francais d'archeologie orientale, 2001, p. 94.

Materials: PowerPoint presentation, illustration of incense burner, different types of fragrant oils and essences, a replica of incense burner,[169] board, markers, paper, and pens/pencils (if needed), printed images of different art objects for a treasure hunt game.[170]

Instructions

1. Begin with an overview of what was taught at the previous workshop, then introduce the topic of the Madrasa and the *Khanqāh* by highlighting their function and the meaning of those two different educational institutions in the city of Cairo. Ask the students to reflect on the modern role of schools, universities, and education today. Analyze features of the madrasa (function and meaning) then, those of the *Khanqāh*.
2. Introduce the game (Lost in the perfume markets) (*Sūq al- 'Attariyin*). This game aims to allow the students to try different fragrant oils and essences. Ask a volunteer to start as a merchant and blindfold him, distribute the samples of the oils and essences, as well as all kinds of aromatic woods, and named herbs such as. e.g., sandalwood, aloes, etc. as sellers. The merchants win if he or she guesses the fragrance correctly. Then ask the buyer to be blindfold and try again.
3. Discuss the function of the incense burner with the students, focusing on the different features of Islamic art e.g., calligraphy, and invite the students to observe it. Give them a chance to touch a replica of an incense burner.

[169] Can be found at Khan Al Khalili. In case the workshop is online, prior arrangements with parents should be taken into consideration. For example, they could give students oils or perfumes used at home or materials for the game could be sent to the students' home.

[170] See "Pen-Box | British Museum," The British Museum, accessed April 11, 2021, https://www.britishmuseum.org/collection/object/W_1881-0802-20 Accessed April 11, 2021; and "Pen-Box | British Museum," The British Museum, Accessed April 11, 2021, https://www.britishmuseum.org/collection/object/W_1884-0704-85. "Candlestick | British Museum," The British Museum, accessed April 11, 2021, https://www.britishmuseum.org/collection/object/W_1878-1230-721; "Mamluk Carpet," The Metropolitan Museum of Art, Accessed April 11, 2021, https://www.metmuseum.org/art/collection/search/447510; "The British Library - Database of Bookbinding's," Accessed April 11, 2021, https://www.bl.uk/catalogues/bookbindings/Results.aspx?SearchType=AlphabeticSearch&ListType=Country&Value=177; "Mosque-Lamp | British Museum," The British Museum, https://www.britishmuseum.org/collection/object/H_1902-1118-1. Accessed April 11, 2021,

4. Ask the students to be prepared for another hunt, because some of the valuable artifacts belonging to a famous madrasa and *Khanqāh* were lost and they need to find them. Before the session, hide the printed images of the artifacts in various places in the building.[171] Prepare a container and put the names of the objects inside with a clue of where to find them e.g., candlestick where people usually dined, lamp to be found where people worked, for example in the office, etc. Each student should pick a folded paper with the name of one of the objects written on it and with the hint of the place where he or she will find it. The students should then start searching. Provide some time for a presentation of each object collected by the students.
5. To sum up: Remind the students of what was discussed during the journey around Islamic Cairo. Finally, encourage the students to ready themselves for the next journey.

3.5 The *Sabīl* -Kuttāb

The word *sabīl* derives from the verb *sabla*, which means "to let fall and "a road or a path.[172] Water was stressed in Islam, not only because of its importance to the maintenance of life but also because of the importance of ritual ablution. Furthermore, there are numerous references that Allah created all the creatures from water.[173] Thus, offering water to thirsty creatures (both human and animal) is an act that wins God's forgiveness. And from this function, it could be deduced that *sabīl* is not only a piece of commemorative architecture. To approach the function, it is worth mentioned here that the structure of the *sabīl* building acquired many characteristic

[171] In case the workshop must be held online, you can send the names and image of the artifacts individually in the chat box.
[172] Mostafa, *"The Cairene Sabil."* p. 34.
[173] Mostafa, *"The Cairene Sabil",* p. 34.

features but the act of ablution itself developed and was deeply rooted within Islamic Cairo. Informally, this arrangement is still preserved within the Cairene tradition until today.[174]

The *sabīl's* architecture was inspired by descriptions of the Qur'an and Muslim architects tried to attain perfection in using water for symbolic religious purposes.[175] This relationship was further emphasized by the elaborated and heavily decorated friezes conveying spiritual messages. As people drink, they contemplate the decoration and these written messages on the friezes,[176] all representing perfection in form and feature.[177](see Figure 14).

Figure 14 The Sabīl-kuttāb (public fountain and elementary school) of Sultan al-Ghawri. Source: Max Herz, "Arab diszítmények III [Arab ornaments III]", Müvészi Ipar [Applied Arts], 3, 1887, p. 200.[178]

To emphasize the significance of this institution and to ensure its perfect functioning, the *waqf* (endowment document) usually provides a thorough description of how it should work as part of its endowment deed. The following lines are extracted from the endowment of a *sabīl* by Faraj ibn Barquq in Islamic Cairo 1409, related to the *sabīl's* mode of operation.

> The [waqf] administrator *(al-ndzir*) arranges for the *sabīl* a beneficent man of noble character, who is strong, honest, and charitable, to stay in the *sabīl* room, which is situated

[174] Mahdy, *"Approaches to the Conservation of Islamic Cities*." p. 96.
[175] Mostafa,*"The Cairene Sabil."*p. 38.
[176] Gamal and Mahmoud,*"The Edge Environment in Cairo.*" pp. 236-237.
[177] Mostafa, *"The Cairene Sabil"* p. 38.
[178] Ormos, *"Max Herz Pasha on Arab-Islamic Art in Egypt."* https://books.openedition.org/inha/4898?lang=en Accessed May 31, 2021.

over the opening of the cistern (*fihatal-sahrt*)... It is incumbent upon the aforementioned cupbearer to raise water from the cistern and put it into vessels to give drink to the people; to wash said vessels, clean them, and protect them from creeping reptiles (*al-dabib*), vermin (*al-hawdm*), and insects (khishdsh al-ard) by covering them; to clean the space mentioned, sweep it, wipe it, and [keep it] clear from dirt to fill vessels and mugs (*kizan*), put them in the places made for them, provide them to drinkers, and refill the empties from among them; and to facilitate drinking for the people, treating them with kindness and a pleasant manner and going as far as possible in making arriving persons feel at ease.

These lines from the endowment deed kept in the building of the National Endowment by the citadel of Cairo, show how taking care of every detail of the building was of great importance, starting from the drinking cups to how the cups would be delivered to people.

The *Kuttāb* is a school where children, particularly orphans from the city districts, learned how to recite and memorize the Qur'an.[179] The word *kuttāb* is derived from the Arabic triliteral root ka-ta-ba, 'to write'. The learning space where junior learners were taught writing, however, was originally referred to as '*mawḍiʿ al-kuttāb'*, subsequently distilled into common usage as *kuttāb*. Traditionally, the *kuttāb* was a modest institution for elementary education, i.e., reading, writing, and basic arithmetic. However, most emphases were placed on learning the Qurʾan by heart, as the basis and precondition for all forms of higher learning

[179] Gamal and Mahmoud, "*The Edge Environment in Cairo."* p. 236.

in traditional Islamic culture—hence it is commonly referred to as a Quranic school.[180] (see figure 15).

Figure 15 Painting of a scene in a kuttāb, Cairo, Source: Oriental art painting. "Facebook.". https://www.facebook.com/EgyptOldCairoPaintings/photos/3190156674433469. Accessed April 28, 2021.

Different types of *Kuttāb* appear in Islamic Cairo. *Waqf* documents report that special *waqfs* were dedicated to helping the orphans receive basic education. There was a curious type of *waqf* in Damascus related to child learning. Commonly known as '*waqf al-quḍamā'*, this endowment was dedicated to the provisioning of a kind of sweet called *quḍamā* (lit. 'bites'). It was greatly loved by the children, who, on their way to the *kuttāb*, used to go to the *waqf* keeper and stuff their pockets with it as a learning incentive.[181] In Baghdad, for example, the privileged boys paraded the streets in triumph on camels, while almonds were tossed at them.[182] The *sabīl-kuttāb* is a multistory structure containing both a public fountain and a primary school.[183] The

[180] Ayyad, *"How Were Young Muslim Minds Shaped?"* p. 2.
[181] Ayyad, p. 15.
[182] Ayyad, pp. 9-10.
[183] Jonathan, Berkey., *"The Transmission of Knowledge in Medieval Cairo. "*, 2016, https://press.princeton.edu/books/hardcover/9780691635521/the-transmission-of-knowledge-in-medieval-cairo. Accessed May 31, 2021. p. 47.

public water dispensary in the lower level and a Quranic school for boys above[184] together demonstrate that the right to receive an education is as fundamental as drinking water.[185]

3.5.1 Multisensory Workshop (Journey to *Sabīl- kuttāb*)

Summary:

Provide a brief account of the history of the *sabīl* and *kuttāb*, their significance, and their function. Highlight the role of the *waqf* as an important engine for socio-economic development.

Also, to be discussed is how funds were secured for these medieval Islamic educational schemes, including the *kuttāb* ultimately producing an educational system similar to a well-oiled didactical device.[186]

Format: interactive online and offline session.

Time: 2 hours with breaks

Objectives: Students will learn about the *sabīl* and *Kuttāb* and the functions and the meaning attributed to them. They will learn to engage with other types of educational buildings in Islamic Cairo.

Materials: PowerPoint presentation, illustration board, markers, paper and pens\pencils, printed images of different images for coloring.

Instructions

1. Begin by explaining the function and the meaning of the *sabīl*. Ask the students what they know about this building or what they can surmise from the name. Then focus on

[184] Williams, "*Islamic Monuments in Cairo".*, p. 24. See also, *the Transmission of Knowledge in Medieval Cairo*, 2016, https://press.princeton.edu/books/hardcover/9780691635521/the-transmission-of-knowledge-in-medieval-cairo. p. 47. Accessed March 20, 2021.
[185] Ayyad, "*How Were Young Muslim Minds Shaped?"* p. 15.
[186] Ayyad. p. 14.

each part of these buildings, explaining the function and the meaning of the different parts and show illustrations of such buildings.

2. This activity is based on the concept of storytelling. Before the storytelling part of the workshop, distribute a cup of water to every one of the students. They will drink it and meditate on its importance, as part of the sensory appreciation for water connected to taste and as an aid to the dramatic activity that follows. Ask the students to listen to the lines from the endowment document and the description of the *sabīl* attendant, then help the students to reflect on the details of the role by asking some of the following questions: Why you think there is a focus on cleaning the cups, why was this behavior was important for the *sabīl* attendant. Students will note the level of details associated with this monument. The instructor will show them pictures of different types of *sabīl*, both modern and historical. Focus on the use of contemporary apparatus to deliver the same meaning of the *sabīl*. Give examples such as the public cooler or the clay water jars that can be found on the streets of Cairo even today. Clay jars and copper cups should be available for the students to feel and handle, these objects can also be replaced by illustrations.

3. Next, introduce and discuss the *kuttāb*, its function, and its meaning. Use recordings of sounds of children learning and highlight the roles of the instructor as well as those of the boys and girls learning and reciting the Qur'an.[187]

4. Divide the students into two groups and ask each group to prepare a play about either the *sabīl or* the *kuttāb.* The play is about a stranger in the streets of Cairo who is very thirsty: what he will witness in a *sabīl-kuttāb?* Give students some

[187] See for example, https://www.youtube.com/watch?v=v80hDgDfvWA&ab_channel=AhmedZakaria. Accessed May 29, 2021.

inspirational ideas, e.g., the main characters which could include the *sabīl* attendant, a water seller, a merchant, a lady and man passing by, students (others preparing for the triumphal parade through the streets on camels and, a Qur'an teacher teaching in the *Kuttāb*. People are tossing almonds on the students. Ask the students to present a sketch in a form of a play and make sure to be part of it by playing the role of the stranger. Then provide almonds for the students.

5. To sum up: briefly review what you have discussed then plant the seeds of curiosity for the last journey.

3.6 The House

The notion of home is by no means a new or innovative field of investigation.[188] However, it is important to shed light on domestic architecture, its function, and meanings because most of these buildings developed devices, interior plans, techniques, etc. to provide healthy living conditions for the inhabitants of these buildings based on an Islamic perspective. The house *per se* is a place that functions as a small unit with a resemblance to the whole community.

Home in Arabic is *bayt* while the house is *maskan* (traditionally, *dar*). The *bayt's* proper meaning is a covered shelter where one may spend the night.[189] According to Caroline Williams, Cairene domestic architecture before the nineteenth century had considerable style and charm. Its basic requirements were privacy, security, coolness, and a minimum of exterior ostentation.[190] It should be noted that according to the Islamic perspective, providing safety and shelter for the inhabitants of a building is essential. Islam did not instruct Muslims how to build houses, but it did instruct them on how to carry out several tasks directly or indirectly associated with the house and housing phenomenon. Some of these tasks are: to provide privacy

[188] Abdelmonem, "*The Architecture of Home in Cairo*". p. 33.
[189] Abdelmonem.p. 36.
[190] Williams, "*Islamic Monuments in Cairo*". p. 24.

and protection against the outside world, to ensure propriety and decency among the family members and between the family members and visitors, to create the conditions wherein the rights of guests and visitors are respected and the proper relationship between men and women is maintained on a firm basis. These conditions are conducive to the performance of religious obligations and maintenance of cleanliness, peaceful coexistence with the natural environment, safety, security, recreation, and modesty. Islam aims to ensure life, religious belief, mental and psychological alertness, continuity of descendants, and the wealth of its people.[191]

Accordingly, architects and artists were concerned with fulfilling these goals: thus, they not only repeated previous schemes but attempted to achieve technical improvements and innovations inspired by their different religious and cultural traditions, as well as the functionality of the buildings.[192]

Inspired by the notions explained above, devices, interior plans, and techniques for domestic architecture were developed in Islamic Cairo. Ventilators, for example, were used to produce enough airing flowing into the house and were very common in Islamic Cairo. The idea of ventilation to capture the cool wind in the summer is not an Islamic innovation. It had already existed long before Islam. However, the characteristic feature of houses in Islamic Egypt is that they were designed to face north to attract the cool wind. Air is admitted to rooms through wooden ventilators in the shape of prismatic tunnels slanting towards the interior of the building. These devices are called *malqaf* or "catcher" and were installed above the ceilings[193] (see Figure 16).

[191] Spahic Omar, *"Towards Understanding Islamic Architecture," Islamic Studies* 47, no. 4 (2008): 483–510, https://www.jstor.org/stable/20839141. p. 491. Accessed April 1, 2021.
[192] Ibrahim, *"Virtues in Muslim Culture"*., p. 213.
[193] Ibrahim. p. 220.

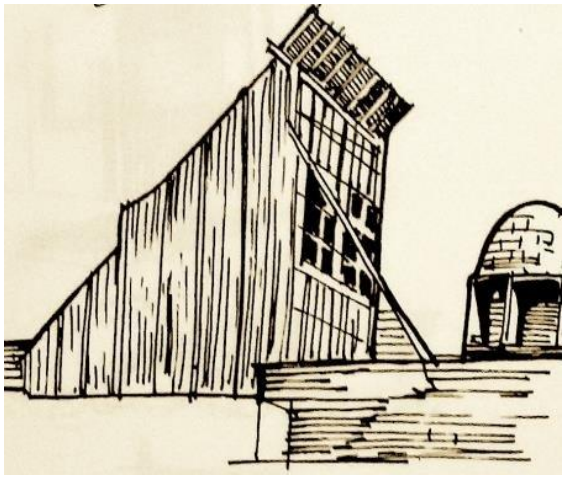

Figure 16 Details of the Malqaf at a house in Egypt with a windcatcher on the roof, https://www.researchgate.net/figure/Dwelling-house-in-Ancient-Egypt-with-wind-catcher-in-roof-1300-BC-Source_fig1_281282008. Accessed April 10, 2021.

Eventually, this practice became known as the language of Islamic residential architecture. This 'language' included a courtyard, partly or fully screened windows, windows elevated above eye level, bent entrances for air and privacy, double circulations within houses, inward-looking designs, guest rooms near the main entrances, and away from the core of the house, certain decorative systems, etc., These elements should be seen as sets of best solutions that people designed for themselves over the centuries. Domestic architecture in Cairo combines conditions to promote religion and create living conditions to enjoy within a private shelter of wellbeing. There is one thing, however, that always had to be respected and could not under any circumstances be compromised in housing: that is the sanctified functions of the house which render it a place to provide relaxation for the body and the mind, to enable enjoyment of legitimate worldly delights, create an atmosphere conducive to worship, teaching, learning and transmission of the core values of life.[194] In other words, the house should function as an institution with the potential to produce, in concert with other societal institutions and establishments, individuals capable of transforming the communities they belong to. If the

[194] Omer, *"Towards Understanding Islamic Architecture.*" p. 492.

family is the basic and most important societal unit, the same can be said about the house, which is its physical unit.[195]

With these brief remarks on the plan of houses in the residential area in Islamic Cairo, it is clear that the design of homes reflects the duality of the way religion and daily life activities go hand in hand. The houses are structured around individual, mutual, and collective social interactions, restrained habits and behaviors, historically rooted traditions, and moral values.[196] (See Figure 17).

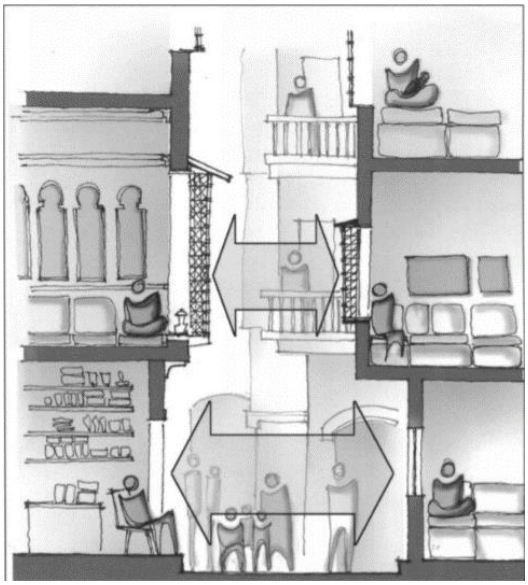

Figure 17 Typical section of a Cairene alley, showing a multilayered arrangement of social interaction. Sources: "The Practice of Home in Old Cairo Towards Socio-Spatial Models of Sustainable Living," Traditional Dwellings and Settlements Review *23, no. 2 (2012): 35–50, https://www.jstor.org/stable/41758894. Accessed April 8, 2021.*

The interior design of the space is no exception: the house is a zone for daily life activities such as eating, drinking, preparing food, etc. Accordingly, domestic space became a dynamic place to respond to these different activities. For example, multifunctional space is especially visible in modest apartments that do not afford the luxury of a large multipurpose space since modest

[195] Omer, "*Towards Understanding Islamic Architecture.*" p. 492.
[196] Mohamed Gamal, Abdelmonem, *"The Practice of Home in Old Cairo Towards Socio-Spatial Models of Sustainable Living," Traditional Dwellings and Settlements Review* 23, no. 2 (2012): 35–50, https://www.jstor.org/stable/41758894. p. 43. Accessed April 1, 2021.

apartments usually consist of one large room. Historically, bedrooms in Old Cairo might have been used in several ways: at night solely for sleeping, but during the day to host other activities such as hosting guests, entertainment, weaving, and trade. Especially in the houses of the lower social orders, women's areas might, thus, be used to receive male guests during the day, a practice not generally acceptable in upper-class houses. According to this principle, the living room in a contemporary one-bedroom apartment might be used to accommodate the studies of children in the afternoon, sleeping at night, eating during mealtimes, and family entertainment in the evening. In addition to this synchronization of use, some domestic activities might need to move to outdoor spaces while remaining integral to a family's sense of home. [197]

3.61 Multisensory Workshop *Bayt* (Journey to the center of the house)

Summary:

Provide an overview of the meaning and function of the Islamic house in general, then highlight the factors that changed the form of domestic architecture in Islamic Cairo. Students will learn and interact with the basic historical background of domestic architecture; anecdotes connected to the houses and reflect on their environment.

Format: interactive online and offline session.

Time: 2 hours with breaks

Objectives: Students will understand the function and the meaning of the house in the Islamic city, and they will identify devices connected to houses with a variety of domestic plans within the Islamic city.

Materials: PowerPoint presentation, Visual materials for different scenes from houses in Islamic Cairo, Video of a *bayt*, [198] illustrations of food serving in Historic Cairo.[199]

[197] Abdelmonem., p. 41.
[198] Connolly Cove, "*Beat El Sehemy Cairo Egypt; The Old Ottoman Era House Museum",* 2017, https://www.youtube.com/watch?v=46bNZXhtN7k&ab_channel=ConnollyCove. Accessed April 20,2021.
[199] Lane, "*ILLUSTRATIONS."* Accessed April 8, 2021.

Illustration of a stand and a tray.[200] Illustration from the Maḥmal painting (see Figure 18) board, markers, paper and pens/pencils, printed images of different *mashrabiyya* for coloring, and a jigsaw puzzle.

Figure 18 The maḥmal from Egypt to Mecca, Cairo, 1888. Painting Signed by H. Gross. Source: https://www.facebook.com/EgyptOldCairoPaintings/photos/3190156674433469. Accessed April 28, 2021.

Instructions

1. Begin the journey by recapitulating the last session in the city of Cairo. Then give the students a brief introduction about how houses functioned their meaning and highlight the way that Islam added a special dimension to the architectural plan apart from rituals since it also influences the condition of people and the external environment by stressing that life and religion are interdependent.[201] Introduce the *malqaf* as a new type of air conditioning system and the *mashrabiyya* as devices that correspond to that notion.

2. Play the video, (see material) then ask questions to discuss some of the following points: why were screened windows used? Why were the windows raised above eye

[200]Tray - Discover Islamic Art - Virtual Museum. Accessed April 8, 2021,http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;16;en and "Hexagonal Dinner Stand - Discover Islamic Art - Virtual Museum." Accessed April 8, 2021.
[201] Abdel-Gawad, "*Enter in Peace*". p. 1.

level? What was the purpose of a bent entrance?, etc. Finally, allow the students to discuss their reflections on these houses, answering in detail.

3. Based on the concept of storytelling, describe a breakfast scene in a middle-class house to the students. There was no proper kitchen because the fuel was too expensive that why there were reports that 'there are many cooks' shops where kebab and various other dishes are cooked and sold although people seldom ate in those shops; Inhabitants of these houses generally sent to these shops for provisions when they could not conveniently prepare food in their own houses. This meal was usually served on a tray. *Kursi, (*see material*)* houses usually serve the meal on a tray. Ask students about their dining rituals and what they prefer for breakfast. If applicable, prepare a traditional breakfast meal. This meal can consist of bread, eggs, butter, cheese, clotted cream, or curdled milk. A very common dish for breakfast is *fol* or beans, slowly boiled, during a whole night in an earthen vessel, buried up to the neck in the hot ashes of an oven, but with the mouth closely stopped: the beans are eaten with linseed-oil or butter, and generally with a little lime-juice: thus prepared, they are -till the present day - sold in the morning in the *Sūqs* (or markets) of Cairo.[202]
4. Show the students the *al maḥmal* painting. Ask the students if they recall this festival from the very first workshop. Students will be able to identify the Malqaf in the painting. Then, discuss more details from the painting with the students.
5. To sum up: Remind the students of what has been discussed and where you are in the journey of exploring Islamic Cairo then inform them about the next part of the journey which will be the walking tour.

Thus far, this chapter provides information on the interactive workshops, in the chapter that follows I will consider the walking tour.

[202] Lane, "*Manners and Customs of the Modern Egyptians"*. p. 164.

Chapter 4 – From Ibn Ṭūlūn to Sultan Hasan (Walking Tour)

In this chapter, I will assemble a suggested walking tour around a special area of Islamic Cairo. The first part of the chapter will look at the five stops on the walking tour. I will start each stop with a presentation of a brief historical background to the place, followed by an example of what a stop would look like at each site in this area and opportunities for multisensory engagement. This walking tour aims to provide an engaging experience for children between nine and twelve years of age. The tour is organized to stimulate all the seven senses (sight, insight, sound, touch, smell, movement, and taste) of the participants to fully engage them in this part of Cairo's cultural heritage.

4.1 Project Purpose

The purpose of this customized, educational walking tour is to provide a narrative of Islamic cultural heritage represented in the old capitals of Cairo and ending at the zenith of architectural achievement during the Mamluk period with the Sultan Hasan Mosque. It is a synthesis of Cairo's heritage, a heritage that has grown and changed in many ways. The meaning of this heritage remains of interest and is also contested to this very day. This walking tour will provide an opportunity for engagement in the "real" observation of this living heritage through a multisensory learning model. This model includes a novel narrative that is waiting to be told to the children of Cairo because it integrates historical information with the onsite, hands-on engagement with this heritage. The tour will be a starting point for a longer process of raising the children's awareness of this dynamic cultural heritage. Furthermore, this narrative will foster their ability and competency in identifying some layers within this heritage, allow the children to ask questions based upon curiosity, and finally appreciate what they are now

experiencing. Ultimately, this project will serve to help the future development of this cultural heritage and ensure its continuity.

4.1.1 Description of the Walking Tour

The starting point of the walking tour is the mosque of Ibn Ṭūlūn (stop one), moving on to the House of the Cretan Woman (stop two), and then to the mosque and *Khanqah* of Shaykhū (stop three), and final, from there, to the *sabīl-Kuttāb* of Sultan Qaytbay (stop four). The walk ends at the Sultan Hasan complex (stop five) (see Figure 19). The section will outline a brief background to and features of each stop along with possible spots to explore and observe through anecdotes and stories alongside possible multisensory learning opportunities.

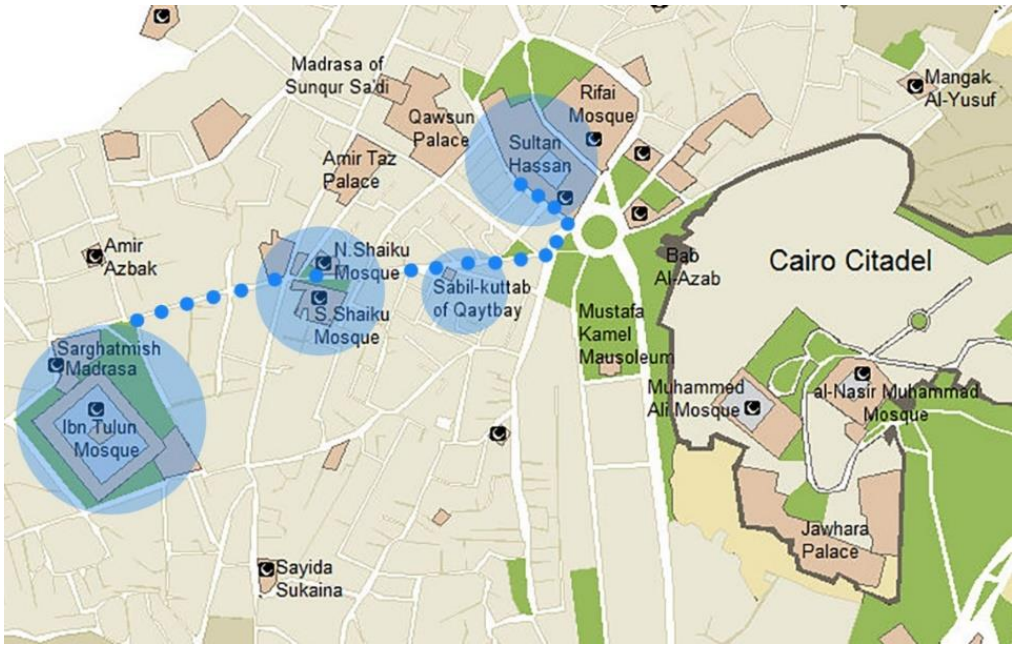

*Figure 19 Map from Ahmed Ibn Ṭūlūn to Sultan Hasa*n marked by the author. *https://en.wikipedia.org/wiki/Islamic_Cairo#/media/File:Medieval_map_of_Cairo_revised.png. Accessed February 22, 2021.*

4.1.2 Operational Consideration

Students will need to have their copy of the map, a booklet with notebooks (see Figure 20), and pens to annotate their maps at each stop as well as note down their reactions and impressions as needed (see Figure 21).

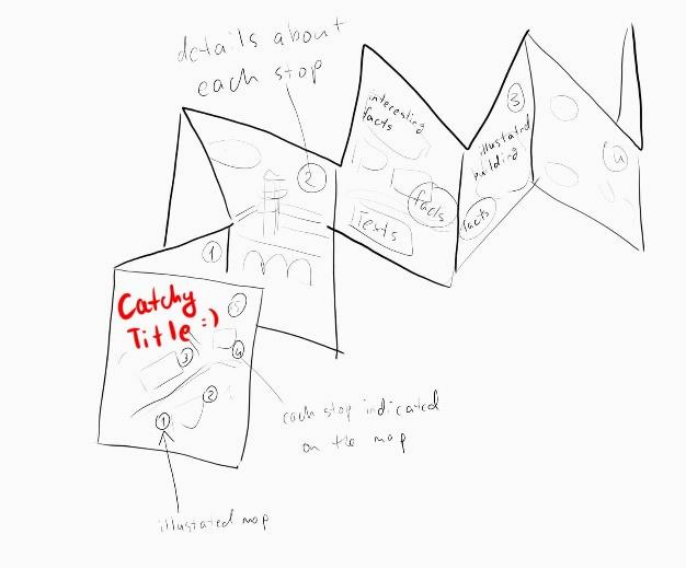

Figure 20 A sketch of the booklet for children of the five-stops route from Ahmed Ibn Ṭūlūn to Sultan Hasan. Designed by Dea Gigauri and the author.

Different types of incense, spices, and lemon juice can be obtained before the tour by the instructor or from local shops in the area and distributed among participants during the walk. Replicas of the incense burner and Mishkah can be replaced by illustrations. Finally, the pandemic precautions should be taken into consideration, e.g., provide hand gel and masks, and raise awareness of how to use them - regularly and after touching the surfaces.

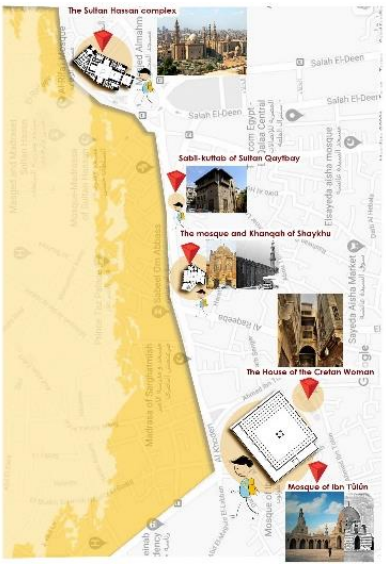

Figure 21 Sketch of map of the five-stop route, designed by Omnia Ahmed and the author.

The route is normally not busy around 10:00 AM so that it is possible to conduct this tour, guided by an instructor with ten to twelve participants. The tour will take approximately three hours with breaks. The whole walk is around 1.1 km and parents, or guardians might facilitate guiding the children.[203] Finally, note that other opportunities will vary depending on the time available for each stop and room left for the engagement of the students and their level of creativity, questions, and the preferences of the instructor. In addition, this proposal is flexible due to the availability of the materials.

4.2 Stop One: The Mosque of Ibn Ṭūlūn

The mosque of Ibn Ṭūlūn is among the oldest and largest surviving medieval Islamic monuments in Egypt. Accounts of it have often appeared in travelers' books and the works of modern scholars.

[203] By this I mean the younger participants or students. I also proposed the minimum number of chaperons for this number of students for the field trip, based on my own experience, so this numbers may vary slightly.

4.2.1 Ibn Ṭūlūn (Political Leader and Patron of Architecture)

In CE 868, at the young age of thirty-three, Ahmad Ibn Ṭūlūn was appointed governor of Egypt. He was the son of a Turkish slave, who had been sold in Baghdad and raised at the Abbasid court in Samarra in Iraq.[204] Ibn Ṭūlūn was not only a great soldier but also a generous patron of architecture.[205] He took advantage of the growing weakness of the Abbasid caliphs and made himself an independent ruler, founding the Ṭūlūnid Dynasty.[206] He wanted to establish a city to serve as the capital of his new dynasty.

4.2.2 Location (Al-Qaṭāʾi: The Lost City)

Historians write that the old city, indeed, represented something very new and very special in the medieval urban setting of Egypt. The old city had a *maydān* (parade ground) within a royal palace. Parades were part of a ceremonial system introduced by Ibn Ṭūlūn and imported from Samarra, Iraq, the homeland of the founder. There was also a public *bimaristan* (hospital) with a sophisticated hygienic system. We can say that Ibn Ṭūlūn wanted to express his power in architectural terms to show that he was on an equal level with the Abbasid rulers in Samarra.[207] At the heart of the new city, there was a congregational mosque (see Figure 22). It was built on the Jabal (Hill) of *Yashkur*. Maqrīzī[208] reported that it was a place where wishes could come true, and it marked the place where Moses spoke to God.[209] The anecdotes and stories associated with the hill continue until today. Some folk traditions state that it was the place where Noah's ark landed after the Great Flood.[210] It is reasonable to

[204] Stewart, "*Great Cairo. Mother of the World*." *(Third Edition)*. p. 20.
[205] Antoniou, "*Historic Cairo*.", p. 22.
[206] Antoniou., p. 21.
[207] Swelim, M. Tarek. "*The mosque of Ibn Ṭūlūn: a new perspective"*, Harvard 1994., p. 82.
[208] Historian and his role will be explained in chapter one.
[209] Al-Maqrizi, *"Al-Mawa'iz Wa al-I'tibar Fi Dhikr al-Khitat Wa al-Athar*,. p. 110.
[210] Swelim, p. 83.

think that Ibn Ṭūlūn wanted to associate himself with the legends and stories about the sacred hill by choosing this site for the location of his mosque.[211]

Figure 22 Drawing of the lost city of Al-Qaṭāʾi, indicating the Mosque and Maydān. Source: Swelim, Tarek, and Matjaž Kačičnik. Ibn Tulun: His Lost City and Great Mosque. American University in Cairo Press, 2015.

The mosque is a *riwāq* type mosque. It consists of a large *ṣahn* (courtyard) surrounded by *riwāq*s (arcades) on four sides. In the middle of the *qibla* wall (the wall of the mosque oriented towards Mecca), there is the usual *mihrab* (prayer niche). Along the same axis of the main *mihrab*, on the third *riwāq* from the *qibla* (the direction of prayer), there is a marble block containing the foundation inscription of the mosque.[212] Five flat, stucco *mihrabs* are also placed on the *qibla* wall piers (See Figure 23).

[211] Swelim, pp. 83-84.
[212] Swelim., p. 45.

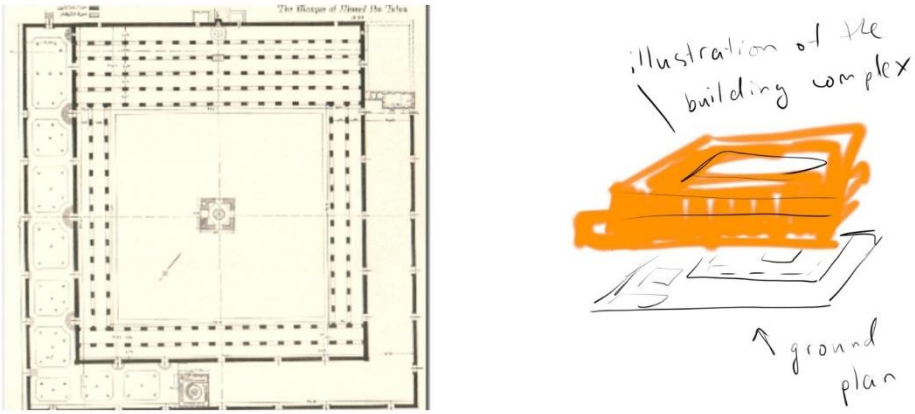

Figure 23 Ground plan Source: (https://arch.net) accessed February 20, 2021., and a suggested ground plan to be used during the tour.

As previously stated, the mosque was built within the newly created city of Al-Qaṭāʾi, a city that supplemented and superseded the previous Islamic capitals of Egypt, al-Fusṭāṭ and al-ʻAskar. Al-Qaṭāʾi was a fully functioning city, containing all the necessary civil services, including an aqueduct feeding water to the hospital, a royal complex with residential palaces, an administrative office building, and a wonderful parade ground with a triumphal triple-arched entrance that acted as its official ceremonial gateway. It featured a main ceremonial street with elite residential quarters, a cemetery, many markets, and a major congregational mosque.[213] Different kinds of *sūqs* (markets) were found in the center of the city. There were markets for gold and silver, a cloth market, markets of those who roast and grill, bakeries, pastry markets, in addition, there were butchers and vegetable markets[214] (see Figure 24).

[213] Swelim., p. 258.
[214] Swelim., p. 55.

Figure 24 Aerial view of Ibn Ṭūlūn mosque and its surroundings, late 19th century or early 20th-century Source: K.A.C. Creswell 1879-1974 Photographs; K.A.C. Creswell Papers and Photograph Collection of Islamic Architecture; Rare Books and Special Collections Library; American University in Cairo.2012. http://digitalcollections.aucegypt.edu/digital/collection/p15795coll14/id/1234/rec/17. Accessed February 20, 2021.

4.2.3 Legends (Stories of the Treasure, Perfumed Amber Paste)

Legends and stories were spun around the mosque. One story tells of a treasure that was found by Ibn Ṭūlūn himself. Balwi[215] states that he found a treasure at the top of *Muqattam* mountain[216] at the site known as 'The Light of the Pharaoh'.[217] This tale pops up again as an explanation for the little boat-shaped finial atop the spiral minaret. This boat is said to be Pharaonic in origin and to be part of that very treasure. The *ʿushārī* is a boat-like object surmounting some domes and minarets in Islamic architecture. Perhaps the most popular example is the small bronze boat that adorns the Imam al-Shāfiʿī dome in Cairo (608/1411).[218] Stories associated with these objects stated that it was part of the ancient Egyptian traditions,

[215] Al Balwi wrote a complete text dealing with the life and the works of Ibn Ṭūlūn (*Sirat Ahmad Ibn Ṭūlūn).* This manuscript was discovered in Damascus in 1935. It was compiled in the middle of the tenth century CE.
[216] Also known as the Mukattam Mountain, this is the name of a range of hills and a city suburb lying within them, located in southeastern Cairo, Egypt.
[217] Swelim., p. 93.
[218] Ayyad, Essam. "*Al ʿushārī fel Emara Al Islameya.*ʿushārī in Islamic architecture", "العُشاري في العمارة الإسلامية," *Journal of the General Union of Arab Archaeologists* Volume 17 (November 2, 2014). pp. 512-516.

others confirm that the boat was filled with grains and cereals to feed the birds (see Figures 25 & 26).

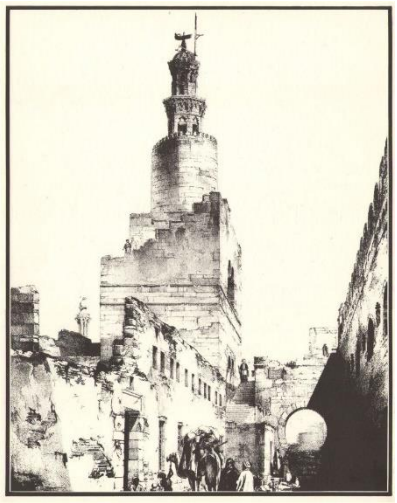

Figure 25 The minaret with the boat-form finial. Illustration by Robert Hay from 1840.source: https://playingintheworldgame.com/2015/07/25/six-views-of-cairo-robert-hay /Accessed February 20, 2021.

Figure 26 The minaret's original boat-shaped finial drawing from L'Art arabe (1869–77) by Émile Prisse d'Avennes Source https://www.apollo-magazine.com/mosque-ahmad-ibn-tulun-cairo/ Accessed March 1, 2021.

According to Ibn Duqmaq, when the building was completed, a band of amber paste was spread all around the mosque to diffuse a pleasant odor that spread among the worshippers.[219] Al-Maqrīzī, however, tells us that the legend has been exaggerated through word-of-mouth repetition.[220]

[219] Swelim., p. 205.
[220] Swelim., p. 206.

4.2.4 Spiral Minaret: A Twisted Paper Story

The minaret has been described by many travelers and historians. It is the only existing minaret in Egypt with a staircase outside the shaft.[221] Because of this uniqueness, many legends were associated with the story of its style. According to one such legend, the design of a spiral staircase minaret was Ibn Ṭūlūn's idea, as he was reported to have amused himself during a meeting by rolling a piece of parchment around his finger. When he noticed that his audience watched him and questioned the meaning of his action, he replied that he was planning the design of the minaret.[222] Another explanation compares this minaret to the minaret of the Great Mosque of al-Mutawakkil in Samarra, Iraq (see Figure 27). The minaret's plan in Cairo was inspired by the minaret of al- Mutwakkil Mosque, which could be less fanciful as it is Ibn Ṭūlūn's place of origin.[223] (see Figure 28).

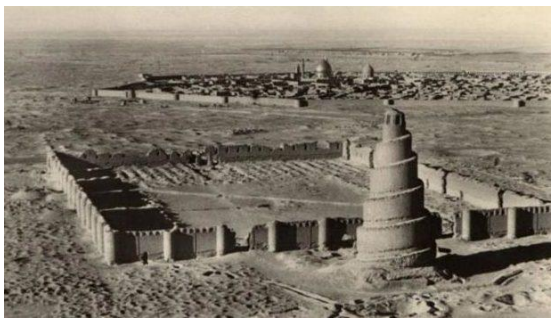

Figure 27 The medieval minaret and mosque of Samara, 851. Source: https://en.wikipedia.org/wiki/Great_Mosque_of_Samarra#/media/File:Rare-pic-of-past-beautiful-in-Iraq-02_(cropped).jpg. Accessed February 20, 2021.

[221] Behrens-Abu Sayf and Muhammad Yusuf, "*The Minarets of Cairo*". p. 50.
[222] Doris Behrens-Abouseif, Bernard O'Kane, and Nicolas Werner. "*The Minarets of Cairo*". Cairo: American University in Cairo Press 2010, pp. 101-103.
[223] Behrens-Abu Sayf and Muhammad Yusuf, "*The Minarets of Cairo*". p. 50.

Figure 28 The minaret today.

Ibn Duqmāq the historian (d.809/1406) once said about this particular mosque that when Ahmad Ibn Ṭūlūn wanted to build his mosque, he wished to have a structure built in such a way that it could survive even if the urban center of Misr (Egypt) were burned or was flooded. According to legendary accounts, Ibn Ṭūlūn's great wish was to build a mosque that could never be destroyed under any circumstances. Indeed, his wish was fulfilled, when the city was destroyed centuries ago, after his dynasty tcollapsed the mosque survived, and during the dreadful earthquake that hit Cairo in October 1992, only the minaret was affected, while the mosque was not damaged at all (see Figure 29).

Figure 29 The mosque of Ibn Ṭūlūn, view of the courtyard, and the view from the minaret.

4.2.5 Opportunities for Multisensory Learning

From the first encounter with the location of the mosque, sight should be encouraged and engaged. Approaching the mosque beginning from the street, students will see the outer walls, and gradually the visual aspect of the whole layout of the building unfolds. Slowly explore the layout as the students move towards the main entrance. This is the time to focus on the location of the mosque as a congregational mosque in the center of the city of Al-Qaṭāʾi and its plan and location on the Jabal (Hill) of Yashkur.

Before reaching the inner wall of the mosque, students will notice the *Ziyadah* (extension area), where their sense of the space and sight could be engaged by explaining the function of this treatment. This treatment is designed to ensure quietness and privacy against the noise of the surroundings. This is not meant to segregate the mosque from social life but rather to find a way to achieve the balance between managing everyday life and fulfilling religious duties. Ask the students if they feel the change in atmosphere and ask them if they indeed feel the quietness and serenity required for a religious atmosphere.

Then continue the walk towards the north side to approach the minaret, where the story of the twisted paper can be told with an actual piece of paper to reenact the scene. Legends about the boat at its top and the hidden should be told at this point. To continue the walk into the inner mosque, students should be instructed to start with the Qibla walls and observe the Mihrab niche. Students should be asked to say something out loud to hear the way the sound of their voices echoes off the walls. They should also be asked to touch the doors, the Mihrab and Minbar, and be invited to think of how many hands over the years have touched those objects. Prepare amber paste to invite the students to smell it while they are being told the amber paste story.

Finally, gather the students at the fountain in the courtyard and read the Friday prayer scene, invite students to look closely at the connection of the actions and their location in the mosque. Invite the students to indicate the location of those places on their maps.

> The Ṣalāt al-Jumuʿah (Friday prayers) are a very important part of Muslim spiritual life. The ruler would leave his palace, passing through the gateway. He and his retinue would proceed from the main street through several narrow, winding alleyways. The ruler entered through his private entrance where he found fixtures and utensils needed to perform his ritual ablutions to ready himself for prayer. Members of the royal family and high official military leaders gradually entered the mosque and proceeded to the qibla wall. Then, the whole army, comprising of the local male population, entered the area of the mosque and performed their ablutions at the courtyard fountains. If someone was injured or fell sick, the mosque was equipped with a *khizanat sharab* (medical clinic) and male children (either orphans or together with their fathers) remained with their guardians beneath the beautiful golden dome of the fawwara (fountain), at the heart of the *ṣahn*. Then, the *adhān* (call to prayer) (*Allah Akbar*) could be heard from the minaret and/or the *fawwara*. The *khaṭīb* (Imam) delivered the khutbah from the minbar. After prayers, there were bustling markets around the walls of the mosque, and people coming out of the mosque could wander through the markets. Even today, markets surrounding large mosques continue to flourish after Ṣalāt al-Jumuʿah.[224]

At the fountain, students should have some free time to wander and observe the details such as the long wooden band of inscriptions that runs below its roof as well as around the whole mosque both containing verses from the Qur'an. Legends said that some of the boards used in the wooden band of the fountain leftover from Noah's Ark illustrate the notion of incorporating earlier prestigious material heritage into the fabric of the mosque during its construction.

The tour can be concluded with the story of how the Islamic heritage of Cairo began with the lost city Al-Qaṭāʾi and how Ibn Ṭūlūn wished to have a structure built in such a way that it could survive even if the urban center of Misr (Egypt) was burned or flooded. This wish was indeed fulfilled, and the mosque survives to this day. According to the reconstruction plans, the city was renewed by its many markets. Students could be asked to think of what kind of

[224] Swelim., pp. 263-266.

commodities would have been sold in those markets. Provide a few samples of those commodities e.g., pastry or vegetables.

4.3 Stop Two: The House of the Cretan Woman (Bayt al-Kritliyya)

The students should now move on to the Bayt al-Kritliyya, which is also known as the Gayer Anderson Museum. It is a sixteenth-century merchant's house that stands adjacent to our first stop at the mosque of Ahmed Ibn Ṭūlūn. Probably, the house got its name after the last tenet who was a lady from the island of Crete in Greece. The *Bayt* was not originally a single dwelling but rather two houses connected over an alley. The narrow alley between the houses and the construction across the air space by the overhanging windows above it hints at the beauty of medieval street patterns.[225] The first house to the east was built in 1631 and belonged to Hajj Muhammad Ibn Sulman al-Gazzar (a butcher). The second house to the west belonged to the lady Amna *bint* (daughter) Salim al-Haddad (the daughter of the blacksmith).[226]

In the 1930s, the two houses served as the home of Gayer-Anderson pasha, an English army doctor, and art collector, who furnished it with his collection of artifacts and antiques and left it to the Egyptian government as a museum. Both the mosque and the house are associated with popular stories that made them seem both mysterious and gorgeous. One of these legends is that "the house falls on evil days, but rises again", since the mosque and the house were both neglected, deserted, and ruined for a period. But after a great blessing, the mosque was restored and likewise, the *bayt* as well.[227] This is one of the many legends that are associated with the

[225] William, "*The practical guide*", p. 65.
[226] William, p. 66.
[227] Sulaiman al-Kretli, "*Legends of the Bait Al-Kretliya as Told by Sheikh Sulaiman al-Kretli*" and translated into English by R.G. "John" Gayer-Anderson. pp. 17-19.

house as told to Gayer-Anderson after he befriended Sulaiman al- Kretli, the last owner of the house and the last head of the Kretli family.[228]

The family was probably wealthy merchants who traded in coffee or spices. It was quite common to trade in spices at this time, but coffee as a lucrative commodity is a different story. The rise of the coffee trade in Egypt can be attributed to two main reasons both economic and cultural. Both reasons may have converged in this very house. The first reason was connected to a broad transformation in trading patterns at the time affecting the Red Sea trade which created the pepper crisis when the price of pepper soared. The second factor was related to changes in consumption patterns. Drinking coffee at home began among the elite. The importation of coffee cups, moreover, became a significant item of merchandise during this period. Numerous and varied coffee cups were ubiquitous in such houses.[229] Eventually, this custom spread to more modest houses and initiated the custom of drinking coffee in coffee houses. Even today coffee houses can be seen scattered in the streets and coffee cups are an essential part of any home in Cairo.

Figure 30 The courtyard of the house.

[228] Sulaiman al-Kretli. p. 99.
[229] Hanna, *"Coffee and Coffee Merchants in Cairo 1580-1630."* pp. 96-97.

4.3.1 The *Mashrabiyya*

One of the main features of this house is its projecting wooden lattice (*mashrabiyya*).[230] It is visible from the courtyard of the house where there is a *maq'ad* (a sitting space with an arched area overlooking the courtyard (see Figure 30). The ground floor is occupied by rooms originally used for storage. The upper floor contains the *harim qa'a* (women's hall) and various small rooms and up to the roof, which was enclosed by fine *mashrabiyya* screens. The screens enabled the ladies to enjoy the outside air without being visible from the street. The screens also served to filter the light and provide ventilation. It is a characteristic architectural element of most such houses and appears in religious buildings as well (See Figure 31).

Figure 31. The Mashrabiyya on the roof of the house.

[230] The *mashrabiyya* or latticework panel of turned wood is a typical art form in Cairo. The name is derived from the *mashraba*, the niche made of turned wood, to hold the porous clay jugs that cool water by evaporation. The advantage of *mashrabiyya* work is that it filters light while increasing ventilation and allows one to look outside without being seen. City streets that were very narrow made such devices necessary for ventilation, and nineteenth-century illustrations show these *mashrabiyya* loggias, supported by corbels, almost touching each other over the narrow streets below.

4.3.2 Opportunities for Multisensory Learning

This stop will begin with a customary general tour of the museum given by one of the employees.[231] The multisensory experience will begin with a summary and discussion about the house, the legends, and the observation of the devices and utensils used around the house. With names pointing to two different kinds of non-Muslim and non-Arab owners, the students can discuss the multi-cultural diversity that is an important aspect of the heritage of Cairo. The story of the rise and fall of coffee can be told while encountering the coffee cups. The focus of this multisensory experience will be to observe the way the house is built to produce healthy living conditions for the inhabitants. The experience will be centered on the ventilation devices. When the students arrive at the roof, a detailed explanation of the function of the *Mashrabiyya* and the *Malqaf* as a thousand-year-old air conditioning system will be provided. Their feelings and opinion from experiencing the *air* and observing the lower floor will also be solicited. The conclusion of the tour should end in the garden. The jigsaw puzzle of the *mashrabiyya* should be distributed on the roof (see Figure 32). Further engagement after the end of the tour can be encouraged by asking students to match the jigsaw with the actual *mashrabiyya* that can be seen on their way out. Also, provide the students with parts of *mashrabiyya* wood to try their hand at creating a shape from it.[232]

[231] Note that the house contains a unique collection of artifacts, so try to leave rooms for questions and observation. See https://marahouseluxor.com/house-of-the-cretan-woman-gayer-anderson/ and https://marahouseluxor.com/tours-in-cairo/mythical-tour-cairo/. Accessed April 6, 2021.

[232] You can get this *Mashrabiyya* wood from certain shops in Islamic Cairo, see for example the Arabesque shop at el Moez street. https://www.youtube.com/watch?v=ovNYdzPeKPM&ab_channel=%D8%A7%D9%84%D8%B9%D9%8A%D9%86%D8%A7%D9%84%D8%A5%D8%AE%D8%A8%D8%A7%D8%B1%D9%8A%D8%A9%D8%A7%D9%84%D8%B9%D9%8A%D9%86%D8%A7%D9%84%D8%A5%D8%AE%D8%A8%D8%A7%D8%B1%D9%8A%D8%A9 Accessed April 6, 2021.

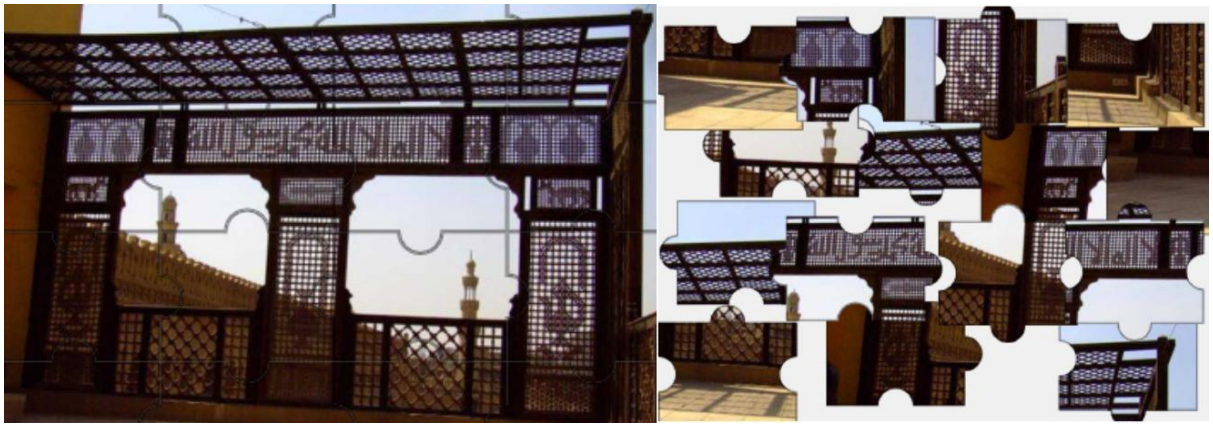

Figure 32 Jigsaw puzzle. Original photo Source: https://www.urtrips.com/gayer-anderson-museum-cairo/ Accessed April 6, 2021.

4.4 Stop Three: The Mosque and *Khānqah* of Shaykhū

The owner of the Mosque and the *Khānqah* is Sayf al-Din Shaykhū Al Uʿmari (1349, 1355) had a brilliant political career and became the first man to be called emir Kabir (grand lord). Two buildings associated with his name were built between 1349 and 1355, facing each other across Saliba Street. They possess almost identical exteriors and minarets. However, the two buildings were not built at the same time. First, the madrasa-mosque was constructed, and then later five years later, the owner built the larger *khānqah* (a residence for Sufīs) that includes his mausoleum and stands on the south side of the street. The *khanqah* may have quarters with several rooms for lodging, a *matbakh* (kitchen) a *hammam* (bathhouse), an ablution fountain (*mida'a*), and a qaʿa or *riwāq* (apartment) for the shaykh [233] (See Figure 33). Maqrīzī recounts that the *Khānqah* was in a residential area the emir purchased in the old city of Al-Qaṭāʾi. Shaykhū did not use prisoners for free labor to construct his madrasa as would have been common at that time. He paid the wages of each worker. The *khānqah* can host around seven hundred *Sufis*, with a daily allowance of bread and meat and a further monthly allowance of

[233] Leonor Fernandes. "*The Evolution of a Sufi Institution in Mamluk Egypt the Khanqah*",Islamkundliche Untersuchungen Digital - MENAdoc – Digital Collections." http://menadoc.bibliothek.uni-halle.de/iud/content/structure/344314 accessed May 31,2021.Accessed April 20, 2021. , p. 16.

sweets, oil, and soap.[234] According to Edward Lane, sweets could be *fatee'r*, which is a kind of famous pastry, saturated with butter, made very thin, and folded over and over like a napkin: it is eaten alone, or with a little honey poured over it, or sugar.[235]

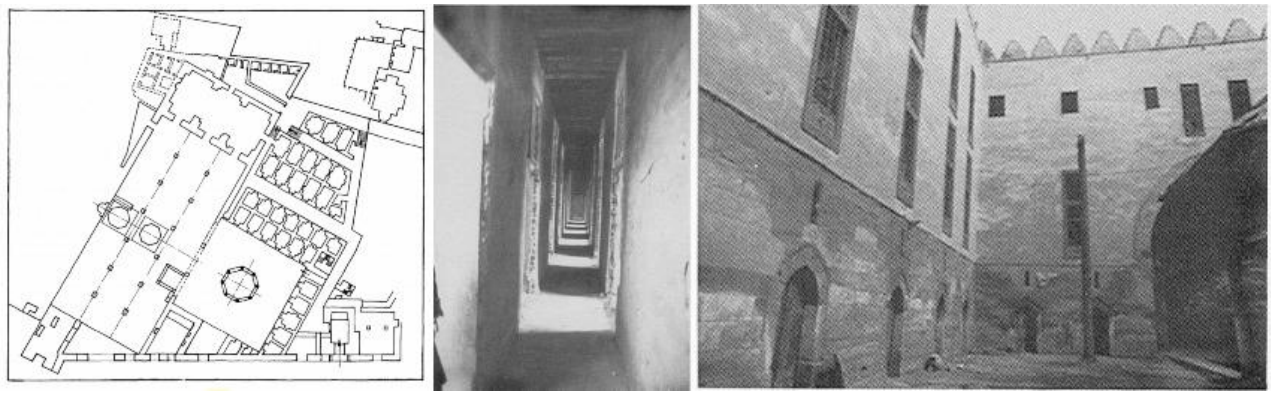

Figure 33 The ground plan of the Khānqah, the living quarters and interior, twentieth century. Source: Behrens-Abouseif, Doris. Islamic architecture in Cairo: an introduction. Cairo: the American University in Cairo Press.2009. p. 118-119.

4.4.1 The Pharaonic Cornice

The next stop is the pharaonic cornice at the entrance of the *Khānqah* (see Figure 34). Al-Maqrīzī stated that this cornice was part of a greenhouse from Memphis, Egypt, demolished earlier by the emir. It was not unusual to use spolia in Islamic Cairo. Appropriating columns from destroyed churches and using them in Mosques was common in the Muslim era. Stone blocks from Ancient Egyptian buildings were used for the construction of the Nilometer in Cairo. The interesting part, here, is the position of this corniche which was deliberately placed and fit perfectly.[236]

[234] Al-Maqrīzī. "*Khiṭaṭ*"., vol 4, p. 760-764, and Williams., p. 62. There is also a *Mishkah* preserved in the Museum of Islamic art with emir Shaykhū's name inscribed on it.
[235] Edward W Lane. "*An Account of the Manners and Customs of the Modern Egyptians written in Egypt during the Years 1833-1835"*. https://nbn-resolving.org/urn:nbn:de:101:1-20200805225515757516 37, p. 146. Accessed May 29, 2021.
[236] Williams, p. 60.

Figure 34 The pharaonic cornice above the door of the Khānqah and details of it.

4.4.2 Opportunities for Multisensory Learning

This stop will start at the entrance of the Khānqah by explaining the ground plan and its components. Ask your students to guess where the living quarters, the kitchen, and the fountain are located on the ground plan, and then let them annotate their copy. With the *matbakh* and the hammam, as well as its provision for hospitality, highlight and discuss with the children the importance of *awqāf* in both building and supporting heritage institutions in Egypt and elsewhere in the Muslim world (see Chapter 3).

Then invite the children to observe and point at the pharaonic corniche. Draw some reflections on the reuse of the local building materials without any attempt to change or disguise them. These materials have been added to Islamic buildings and but remained in harmony with the building. It reveals the fact that Muslim architecture has worked hard at ensuring that these added elements run with and not against the function of buildings. Invite the students to try to recognize the hieroglyphic inscriptions written on the corniche. Finally, while telling the story of the allowance of sweets, we can remember from Lane's story that the sweets eaten in the

1300s could have been *fatee'reh*. Invite the students to go to the *fatee'r* shop across the street, where if they like, they can try *fatee'r* with sugar or honey.[237]

4.5 Stop Four: The *Sabīl -Kuttāb* of Qaytbay

After the complex of Shaykhū, the group will walk towards the handsome *sabīl-kuttāb,* built by the Mamluk Sultan Qaytbay .[238] The *sabīl-kuttāb* is a public fountain that is considered an example of Muslim architecture that reflects religious spirituality. Its main purpose is to offer cool water for the passersby. In some cases, it is accompanied by a *kuttāb* (a small school) used for educational functions to teach small children.

The sultan was a leader among other noble builders. The buildings which were built or restored by him were erected around Cairo, in Alexandria and Syria, Palestine as well as in Mecca.[239] This particular structure is the earliest free-standing *sabīl -kuttāb*. Usually, the *sabīl -kuttāb* is part of a larger complex.[240] It is clearly distinguished by the rich and colorful decoration. The façade is covered with *ablaq* masonry (courses of red, white, and black stones), interlacing arabesques and geometrical shapes as well as inscriptions (see Figure 35).

[237] Keep in mind the financial implications.
[238] Behrens-Abouseif, D., "*Islamic Architecture in Cairo: An Introduction*", Leiden/New York: E. J. Brill, 1992, p. 147.
[239] Another *sabīl* of Sultan Qaytbay is located within the Haram al-Sharif in Jerusalem.
Built in CE1482, it is probable that the same team of engineers, architects, and builders constructed both the Madrasa al-Ashrafiyya and the *sabīl* of Qaytbay, and that they were sent by Sultan Qaytbay from Egypt to Jerusalem to execute this work.
[240] Richard., p. 224.

Figure 35 The eastern and northern facades of the sabīl -kuttāb of Qaytbay.

4.5.1 The Façade of the Ketab (Manuscript) Design and the *Sabīl l-Kuttāb*

The facades are all richly decorated with polychrome marble inlay and carved stone.[241] The portal is flanked on both sides by carved medallions with the name and titles of Sultan al-Ashraf Abu 'l -Nasr Qaytbay.[242] These decorations are not common on Mamluk buildings and are reminiscent of those seen in illuminated manuscripts. These motifs bring to mind a design on the cover of a manuscript by al-Busairi entitled, *al-Kawakib al-Duriya fi Madh khayr al-Bariya* [The Shining Stars in Praise of the Most Blessed of Creation], popularly known by the name *'al-Burda*'. The designs found in this manuscript suggest that decorative motifs were transferred directly from one art form or medium to another. It also indicates that the ornamental motifs were drawn first on paper templates and then adapted to various mediums, whether metal, stone, "marble, or wood[243] (see Figure 36).

[241] Behrens-Abouseif, "*Islamic Architecture in Cairo*.", p. 147.
[242] Behrens-Abouseif., p. 147.
[243]See: Discover Islamic art
http://islamicart.museumwnf.org/database_item.php?id=monument;isl;pa;mon01;18;en Accessed May 29, 2021.

Figure 36 Al-Burda manuscript. Source: https://asia.si.edu/object/F1908.230/. Accessed February 20, 2021.

4.5.2 Opportunities for Multisensory Learning

This stop will start with the distribution of cold water (which will be needed after the sweets). A recording of the sound of children in the small school reciting the Qur'an in the *kuttāb* will be played afterward.[244] Students could be asked to recite at the same time one verse from the Qur'an (e.g. The *Basmala*)[245] so that they can imagine how it might have sounded nearly 700 years ago. Also, it will help convey the idea that things like *tilawa* (reciting) are not only devotional religious practices but also forms of living heritage that can animate encounters with ancient sites in the same way that they inspire our daily lives.

Prepare questions to be asked to the participants about how many windows they can see. Encourage them to take photos of the decorative elements. Where the participants do not have phones, the instructor could ask participants to indicate the elements they liked and take a picture for them to be printed out after the tour, for more drawing/coloring activities. These

[244] See for example: https://www.youtube.com/watch?v=NvfIRg_qfhU&ab_channel=MohamedeLeTheY Accessed April 6, 2021, from minute 50. It is an introduction of a radio program for children.
[245] Basmala is bi-smi llāhi r-raḥmāni r-raḥīmi. see Encyclopedia of the Qurʾān. https://referenceworks.brillonline.com/entries/encyclopaedia-of-the-quran/basmala-EQCOM_00024. Accessed April 6, 2021. For Non-Muslim participants, A recording of the sound can be used.

activities could also involve a comparison of the decoration of both the manuscript and the façade. Finally, pick up on the thread of endowments and public institutions in the Islamic city.

4.6 Stop Five: Sultan Hasan Complex

Having discussed the *kuttāb*, the final section of this walking tour will address the madrasa of Sultan Hasan. In 1347, Sultan Hasan ascended to the throne at the age of twelve, but his reign was soon blighted by the Black Death and famine. Despite the hardship and the brutality of the period, he managed to raise money to build Cairo's largest and most magnificent complex.[246] Since its erection, it has dazzled those who saw it, from contemporary chroniclers to travelers through the ages, to modern scholars. Maqrīzī says that there is no sanctuary for the Muslims, known in the lands of Islam that are equal to this *jāmiʿ* and its dome, the likes of which could not be found elsewhere in Egypt, Syria, Iraq, North Africa or Yemen.[247]

It is not easy to imagine how much it would have cost to build this incredible building. Maqrīzī reported that the lavish spending on the complex reached unexpected sums. The timber frame used for centering the main arch of the qibla *iwān*, for example, was said to have cost one hundred thousand dirhams.[248] He also mentions that the construction of the mosque cost 30,000 dirhams every day, making it the most expensive mosque in medieval Cairo. He stated that Sultan Hasan said that "I would have abandoned the building of this mosque, because of the large sum that it has a cost, except for the fact it would have been said that the king of Egypt was incapable of finishing the construction that he started".[249]

[246] Yeomans, *"The Art and Architecture of Islamic Cairo*, 2006*"*.., pp. 155-156.
[247] Al-Harithy, H. *"The complex of Sultan Hasan in Cairo: Reading between lines"*. Muqarnas, 13(1), 11. (1996). https://doi.org/10.1163/22118993-90000357. Accessed March 20, 2021. p. 68.
[248] *Al-Harithy, "The complex of Sultan Hasan"*, 69. A dirham is an Islamic coin made of silver, minted with the name of an Islamic government.
[249] Al-Harithy., pp. 68-69.

The building is the first monumental, royal, religious complex to be built outside the walls of Fatimid Cairo from the beginning of the Mamluk period.[250] During Sultan Hasan's reign, one of the minarets of the complex (supposedly) built over the portal, collapsed causing the death of 300 souls, mostly orphan students who were studying in the *maktab*. Most of the populace saw this as a bad omen suggesting the fall of the Sultan himself. Ironically, thirty-three days later, the Sultan indeed lost power. He was murdered at the age of twenty-seven.[251] Today, it is interesting to look at this building as a reflection of the Sultan's power and fall from power.

Sultan Hasan Madrasa is stylistically the most compact and unified of all of Cairo's Islamic monuments. Besides its main function as a place for prayer, its design also allows separate schools for teaching the four Sunni rites; both functions imply the importance of phonological cognition and intelligibility of speech. Thus, to successfully locate more than 800 worshipers in one room to hear and learn a lesson from the delivery of the Friday prayers implies that the designers knew how to solve the acoustical problems that could arise in such a space. Although field measurements show high reverberation time and echoes at some of the points examined, it does not badly affect the ability of worshipers to follow and understand clearly what is said either in the mihrab, a half-cylinder directed to the Holy *Ka'aba* in Macca, or *minber* (pulpit). On the contrary, it adds the depth and width required for this kind of spiritual performance.[252]

[250] Kahil, Abdallah. "*The Sultan Hasan Complex in Cairo* 1357-1364: a case study in the formation of Mamluk style". 2008. Würzburg: Ergon, p. 1.
[251] Kahil, "*The Sultan Hasan Complex in Cairo"*. p. 8.
[252] El-Khateeb and Ismail, *"Sounds from the Past the Acoustics of Sultan Hasan Mosque and Madrasa"*., pp. 109-110.

4.6.1 The Missing Lamp

Above the main entrance there is a band of Quranic verses (see Figure 37) consisting of the *Basmala* and then verse thirty-six and part of verse thirty-seven of *Sūrat al-nūr* (The Light).[253] Interestingly, the band does not include the first section of the *Sūrat al-nūr* in the holy Qur'an which normally appeared, inscribed in full. According to one interpretation, a lamp was supposed to hang from the apex of the arch and indeed, there are the remains of a clasp, perhaps for this purpose. One can read the lamp pictographically as a metaphor for the part saying that God is the light of heaven and earth.[254]

Figure 37 The remaining lighting device clasp at the main entrance.

It is worth noting here that the full *Sūrat al-nūr*[255]appeared very often appeared on lamps and candlesticks. The representation of light from a lamp that is suspended from the apex of an arch

[253] Qur'ān 24:36-37 ("This lamp is found" in houses, which Allah hath allowed to be exalted and that His name shall be remembered therein. Therein do offer praise to Him at morn and evening. 37 Men whom neither merchandise nor sale beguileth from remembrance of Allah and constancy in prayer and paying to the poor their due.

[254] Kahil, p. 9.

[255] Quran 24:35 which reads "Allah is the light of the heavens and earth. The parable of His lights is as if there were a niche and within it a lamp: the lamp enclosed in glass: the glass as it were a brilliant star: Lit from a blessed tree, an olive, neither of the East nor of the West, whose oil is well-nigh luminous, though fire scarce touched it: Light upon light! Allah doth guide whom He will to High light: Allah does set forth parables for men: and Allah doth know all things."

takes its authority from this qur'anic verse which describes God as the light of the heavens and earth, using the metaphor of the lamp burning brighter than the stars, lit with sacred oil[256] (see Figure 38).

Figure 38 Mishkah belongs to emir Shaykhū made of glass, depicting a calligraphic decoration of Sūrat al-nūr executed in multi-colored enamel, Source: Museum of Islamic art in Cairo.

This outstanding edifice has many distinct and unusual features. The correspondence between the exterior and the interior is indeed stimulating.

The inside of the *madrasa* was furnished with two special devices, held today in the Museum of Islamic Art, the *mishkah* (see Figure 39). There is another lighting device (a lantern), connected to the madrasa, kept in the Museum of Islamic Art (See Figure 40).

[256] Mulder, *"Seeing the Light."* p. 92.

Figure 39 Lighting devices (mishkah) belonging to Sultan Hasan.

The complex principally combines the functions of a mosque, a madrasa, and a mausoleum as well as providing accommodation for four hundred students. Teaching took place in the *iwāns* (see glossary) and in each corner of the *ṣahn* (courtyard), there are madrasas dedicated to each of the four *Mathhab* (see glossary). Originally there was also a *qaysariya* (bazaar) where valuable goods were sold.[257] The rent from these shops supported the institution, expressing the inclusive nature of the Islamic perspective on architecture - financial sustainability. This notion resonates with the idea of *awqāf* in Islam.

[257] Yeomans, "The *Art and Architecture of Islamic Cairo*.",. p. 156.

Figure 40 Lantern made in the name of Sultan Hasan. source: (Museum of Islamic Art in Cairo) https://www.miaegypt.org/ar-eg/museum/collection/gallery-item-details/metalwork?product=lantern. Accessed February 20, 2021.

4.6.2 The Carved Dome of the Rock

The portal also has an interesting decorative motif that is worth touching on during the tour. On the lower part of the panel, on the right-hand side, there are some architectural scenes. It is believed that they were removed from an earlier Christian building. The domed building might represent the Dome of the Rock in Jerusalem [258] (see Figure 41). This could be characterized as a way of paying homage to the histories of previous civilizations instead of damaging them.[259] Similar ideas could be observed at other stops.

[258] Kahil, "*The Sultan Ḥasan Complex in Cairo*",. p. 160.
[259] Ibrahim, "*Virtues in Muslim Culture*". p. 217.

Figure 41 Details of the Dome of the Rock at the portal.

During the inaugural ceremony, which took place on a Friday but with no clear indication as to the exact date, several important guests were invited including chief Qādī-s (judges) and High-ranking *emirs*, (princes). After the prayer and in the presence of Sultan Hasan, lemonade was served, flowing in abundance from the fountain in the courtyard.[260]

4.6.3 Opportunities for Multisensory Learning

Start the tour by telling the stories about Sultan Hasan as the group accesses the main entrance before entering the madrasa and then tell the story of the collapsed minaret by pointing out its position. In front of the entrance ask the participants to observe the hook for the missing lamp, a lantern image will be printed out to help the participants imagine the symbolism or the original lantern as employed by the builders at the time of the building's original construction. Direct the participants' attention toward the question of the function and the meaning of the Quranic text and its relationship with the lamp. After emphasizing the use of local or non-

[260] Kahil, "*The Sultan Hasan Complex in Cairo.",* p. 140.

Muslim materials in Islamic edifices, tell the story of the carved Dome of the Rock. Afterward, invite the participants to look for the place of the figure and touch it (as this might be quite difficult, you may consider giving them a hint). Approaching the door, prepare the participants for a great final journey and ask them to close their eyes (with caution) in the quite dark corridor that leads to the *Ṣahn* and open their eyes once their feet touch the cooler marble and in the courtyard of the madrasa. Thus, they encounter the madrasa by touch. Distribute the drawing of the geometric marble patterned floor to be colored and matched (see Figure 42).

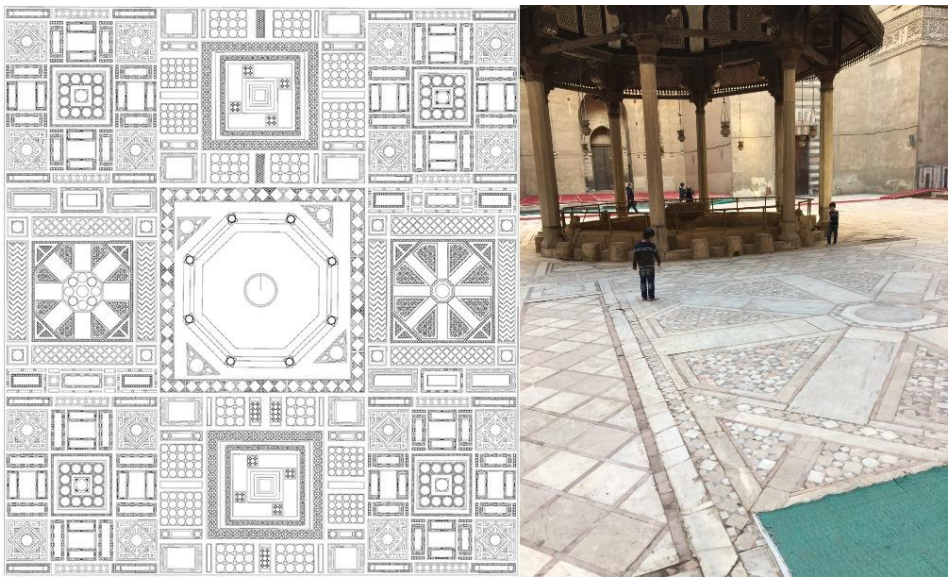

Figure 42 The drawing of the geometric marble patterned floor of Sultan Hasan madrasa. Source: Gulzar Haider and Muhammad Moussa, "Explicit and Implicit Geometric Orders in Mamluk Floors: Secrets of the Sultan Hasan Floor in Cairo," in Architecture and Mathematics from Antiquity to the Future: Volume I: Antiquity to the 1500s, ed. Kim Williams and Michael J. Ostwald (Cham: Springer International Publishing, 2015), 483–96, https://doi.org/10.1007/978-3-319-00137-1_33.It. Accessed May 29, 2021.

Ask the participants to try to read the inscription band of Quranic verses on the Qibla wall then make an echo test by saying the verses out loud in the dome room behind the *qibla* wall. After some free time to wander about, ask the participants to gather in one of the *iwāns* and serve them lemonade. Finally, on the way out, stop at Harraz (a spice shop) and invite the participants to try different spices.[261]

[261] Keep in mind, prior arrangements must be made with the shopkeeper.

Conclusion

This thesis has shown that Islamic cultural heritage cannot be understood without highlighting the influence of Islam's perspective as a driving force within it. Islamic art and architecture encompass the diversity of artistic expressions through various times around the world including the first expressions of Islamic art that can be found in the Arabian Peninsula in the spiritual centers of Mecca and Medina. With the expansion of the Caliphate, this art also emerged in different parts of Africa, the Middle East, and Central Asia. Another wave of Islamic art was spread by Turkic peoples from Central Asia arriving in Europe with the formation of the Ottoman Empire.

Islamic heritage covers a wide range of lands, periods, and genres, including Islamic architecture e.g., mosque, madrasa, etc, calligraphy, miniature, glass, pottery, as well as textile arts such as carpets and embroidery. The core message of Islam, Tawhid, as the affirmation of God's Unity, has been an underpinning element in all aspects of Islamic culture and civilization. The very foundations of Islamic thought, expression, behavior, and art have continued to draw on this central belief. Islamic art can include any artistic manifestation created by Muslim or Non-Muslim artists that adhere to Islamic aesthetics, principles, and concepts.

The thesis also challenged the standard educational tools normally encountered by young children and presented the seven-sense model as a successful tool for teaching Islamic cultural heritage. In this study, a clear practical program was described that can be implemented within the framework of the model mentioned previously. Due to limitations of time and space, it was implemented for a certain area of Islamic Cairo, stretching from Ibn Ṭūlūn to Sultan Hasan. Hence, while the seven-sense model is adapted to better engage children with Islamic cultural

heritage, there will be immense opportunities across the city to raise awareness of the extraordinary richness of Islamic cultural heritage.

Recommendations:

The following recommendations could be deployed to enrich the experience and impactfully raise awareness across the field of Islamic cultural heritage and education:

- The project presented is just a prelude, and more tours should be covered in other areas such as the Northern cemetery and Al Muʿiz Street.
- Instructors who work in the field must be trained in the use of the multisensory model.
- The idea could be implemented in various other ways. For example, workshops could focus on one building type followed by a visit to that type of building, like a mosque then a *sabīl*, etc.
- This model offers a starting point for a special tour for participants with disabilities as well. The experience should be customized to welcome this group as a possible audience.

Though substantial works exist within this area, this thesis has also exposed the fact that much research remains to be done on educating both children and adults on the nature of Islamic cultural heritage.

In sum, the following quote properly contextualizes the crux of this thesis "one is a scholar as long as he keeps seeking knowledge, the moment he thinks that he has learned it all, he is ignorant."[262]

[262] Inspired by Islamic tradition, and attributed to Ibn Al Mubarak, as translated in: The Status of Knowledge in Islam. https://www.al-islam.org/message-thaqalayn/vol-13-no-1-spring-2012/status-knowledge-islam-mohamamd-hossein-faryab/status. Accessed May 31, 2021.

Bibliography

A Handbook for Teachers: Cultural Heritage and Cultural Diversity Lessons." *EU/CoE*, 2012, 54. https://rm.coe.int/16806ae503. Accessed May 31, 2021.

Ahmed. Shehab., *What Is Islam?: The Importance of Being Islamic* (Princeton University Press, 2015).

Abdel-Gawad, Ahmed. *Enter in Peace: The Doorways of Cairo Homes, 1872-1950*. American Univ. in Cairo Press, 2007.

Abdelmonem, Dr Mohamed Gamal. *The Architecture of Home in Cairo: Socio-Spatial Practice of the Hawari's Everyday Life*. Ashgate Publishing, Ltd., 2015.

Abdelmonem, Mohamed Gamal. "The Practice of Home in Old Cairo Towards Socio-Spatial Models of Sustainable Living." *Traditional Dwellings and Settlements Review* 23, no. 2 (2012): 35–50. https://www.jstor.org/stable/41758894. Accessed May 31, 2021.

Abdelmonem, Mohamed Gamal, and Gehan Selim. "Architecture, Memory and Historical Continuity in Old Cairo." *The Journal of Architecture* 17, no. 2 (April 1, 2012): 163–89. https://doi.org/10.1080/13602365.2012.678634. Accessed May 31, 2021.

Abdelrahman, Essam. "The Influence of Hadith on the Architecture of Early Congregational Mosques." Phd, University of Leeds, 2010. Accessed May 31, 2021. https://etheses.whiterose.ac.uk/1696/.

Aga-Oglu, Mehmet. "A Type of Islamic Incense Burner." Publishing The Art Bulletin. Accessed March 3, 2021. https://scalar.usc.edu/anvc/the-art-bulletin/about-a-type-of-islamic-incense-burner.

Ahmed Zakaria. *الشيخ الحصري فى افريقيا - اطفال يقرأون القرآن على طريقتة*, 2018. Accessed May 31, 2021. https://www.youtube.com/watch?v=v80hDgDfvWA&ab_channel=AhmedZakaria.

Al Faruqi, Isma'il R. "The Art of Islamic Civilzation." *International Institute of Islamic Thought*, 24, n.d., 36. Accessed May 31, 2021. https://iiit.org/wp-content/uploads/The-Arts-of-Islamic-Civilization.pdf.

———. And Lois Ibsen Al Faruqi "Cultural Atlas of Islam" (New York; London: Macmillan; Collier Macmillan, 1986), Accessed May 31, 2021. https://archive.org/details/culturalatlasofi0000alfa.

Al Sayyad, Nezar Al-. *Cairo, Histories of a City*. 1 st ed. Cambridge: The Belknap Press of Harvard University Press, 2011.

———. "Streets of Islamic Cairo: "A Configuration of Urban themes and patterns." Accessed April 8, 2021. https://docplayer.net/53247677-Streets-of-islamic-cairo-a-configuration-of-urban-themes-and-patterns-nezar-m-al-ayyad-nezar-al-sayyad.html.

AlArabiya العربية. *الارابيسك، فن مهدد بالاندثار*, 2015. Arabesque, Accessed May 31, 2021. https://www.youtube.com/watch?v=hGkxeb4jzZY&ab_channel=AlArabiya%D8%A7%D9%

84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9AlArabiya%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9%D8%AA%D9%85%D8%A5%D8%AB%D8%A8%D8%A7%D8%AA%D8%A7%D9%84%D9%85%D9%84%D9%83%D9%8A%D8%A9.

Alghad TV - قناة الغد. *تسجيل نادر ..محمل (كسوة الكعبة المشرفة) خارجاً من مصر لمكة*, 2019. The procession festival Accessed May 31, 2021. https://www.youtube.com/watch?v=jRGJMAlY1h8&ab_channel=AlghadTV-%D9%82%D9%86%D8%A7%D8%A9%D8%A7%D9%84%D8%BA%D8%AF.

Al-Harithy, Howyda N. "THE COMPLEX OF SULTAN HASAN IN CAIRO: READING BETWEEN THE LINES." *Muqarnas Online* 13, no. 1 (January 1, 1996): 68–79. Accessed March 20, 2021. https://doi.org/10.1163/22118993-90000357.

Al-Maqrizi, Taqi al-Din. "Al-Mawa'iz Wa al-I'tibar Fi Dhikr al-Khitat Wa al-Athar",.Ed. by Ayman Fu'ad Sayyid, Vols. I, II, III, IV/1-2, V 2nd (London: Al-Furqan Foundation,2002–2004), 1: 130, 3: 605–606, 4, 2: 921.

Antoniou, Jim. Historic Cairo: A Walk Through the Islamic City. American University in Cairo Press, 1998.

Arab_forum_proceedings. Pdf." Accessed April 23, 2021. https://www.iccrom.org/sites/default/files/publications/2020-12/arab_forum_proceedings.pdf.

Arafa, Waleed. "The Mosque in Britain: British Heritage? Architectural Association School of Architecture Post Graduate Diploma In The Conservation of Historic Buildings." Accessed April 8, 2021. https://www.academia.edu/33671895/The_Mosque_in_Britain_British_Heritage_Architectural_Association_School_of_Architecture_Post_Graduate_Diploma_In_The_Conservation_of_Historic_Buildings.

Art, Authors: Department of Islamic. "The Nature of Islamic Art | Essay | The Metropolitan Museum of Art | Heilbrunn Timeline of Art History." The Met's Heilbrunn Timeline of Art History. Accessed April 20, 2021. https://www.metmuseum.org/toah/hd/orna/hd_orna.htm.

Ayyad, Essam. "A Prophetic Perspective of Mosque Architecture." *The Islamic Quarterly* 59 (April 1, 2015).

———. "The 'House of the Prophet' or the 'Mosque of the Prophet'?" *Journal of Islamic Studies* 24 (September 1, 2013): 273-334. Accessed April 23, 2021. https://doi.org/10.1093/jis/ett053.

———. *The Making of the Mosque: A Survey of Religious Imperatives*. Islamic History and Thought 15. Piscataway: Gorgias Press, 2019.

———. "How Were Young Muslim Minds Shaped? A Critical Study of the Kuttāb in Medieval Islam (Article, 2021) Accessed April 8, 2021. https://www.cambridge.org/core/journals/journal-of-the-royal-asiatic-society/article/how-were-young-muslim-minds-shaped-a-critical-study-of-the-kuttab-in-medieval-islam/F1F5A95816DB4AD210EBD906DD0CD6A6.

Bahnassi, Afif. "The Islamic Architecture and its specificities in teaching Curricula." *المدن التاريخية والتراث الثقافي*(blog), February 15, 2009. Accessed April 23, 2021. https://historicalcities.wordpress.com/%D8%B5%D9%81%D8%AD%D8%A9-

%D8%A7%D9%84%D9%83%D8%AA%D8%A8-%D9%88-%D8%A7%D9%84%D8%A7%D8%A8%D8%AD%D8%A7%D8%AB/%D9%83%D8%AA%D8%A7%D8%A8-%D9%81%D9%86%D9%88%D9%86-%D8%A7%D9%84%D8%B9%D9%85%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A5%D8%B3%D9%84%D8%A7%D9%85%D9%8A%D8%A9-%D9%88%D8%AE%D8%B5%D8%A7%D8%A6%D8%B5%D9%87%D8%A7/

Baines, L. (2008). A Teacher's Guide to Multisensory Learning: Improving Literacy by Engaging the Senses (Alexandria, Va.: Association for Supervision and Curriculum Development)

Behrens-Abouseif, Doris. *Islamic Architecture in Cairo: An Introduction*. *Islamic Architecture in Cairo*. Brill, 1989. Accessed April 9, 2021. https://brill.com/view/title/245.

Behrens-Abouseif, Doris, Nicholas Warner, and Bernard O'Kane. *The Minarets of Cairo: Islamic Architecture from the Arab Conquest to the End of the Ottoman Empire*. Cairo: American University in Cairo Press, 2010.

Behrens-Abu Sayf, Doris and Muhammad Yusuf. *The Minarets of Cairo*. Cairo: The American University in Cairo Press, 1985.

Berkey, Jonathan Porter. *The Transmission of Knowledge in Medieval Cairo: A Social History of Islamic Education*, 2017.

Blomert, Leo, and Dries Froyen. "Multi-Sensory Learning and Learning to Read." *International Journal of Psychophysiology*, PROCEEDINGS OF THE 15TH WORLD CONGRESS OF PSYCHOPHYSIOLOGY of the International Organization of Psychophysiology (I.O.P.) Budapest, Hungary September 1-4, 2010, 77, no. 3 (September 1, 2010): 195–204. Accessed April 9, 2021. https://doi.org/10.1016/j.ijpsycho.2010.06.025.

Bloom, Jonathan. *Minaret: Symbol of Islam*. Edinburgh: Edinburgh University Press, 2010.

Bouhdiba, Abdelwahab. "The Message of Islam." *Diogenes* 52, no. 1 (February 1, 2005): 111–16. Accessed May 9, 2021.https://doi.org/10.1177/0392192105050614.

Bouhdiba, Abdelwahab, and Muḥammad Maʿrūf Dawālībī. *The Different Aspects of Islamic Culture: The Individual and Society in Islam*. Vol. one. Six vols. Paris: UNESCO, 1998. Accessed June 1, 2021.https://en.unesco.org/different-aspects-of-Islamic-culture.

Boxtel, Carla van, Maria Grever, and Stephan Klein, eds. *The Appeal of Heritage in Education*. 1st ed. Berghahn Books, 2016. Accessed April 22, 2021 https://doi.org/10.2307/j.ctvss40kr.

Burckhardt, Titus. Art of Islam: Language and Meaning. Bloomington, Ind.: World Wisdom, 2009.

Classen, C. (2007). *Museum Manners: The Sensory Life of the Early Museum*. Journal of Social History, 40(4), 895–914. Accessed April 22, 2021, http://www.jstor.org/stable/25096398

Cohen, Andrew, and Susan Weaver. "Styles and Strategies-Based Instruction: A Teachers' Guide," January 1, 2004. Accessed April 22, 2021

Connolly Cove. *Beat El Sehemy Cairo Egypt; The Old Ottoman Era House Museum*, 2017. https://www.youtube.com/watch?v=46bNZXhtN7k&ab_channel=ConnollyCove.

Daftary, Farhad, Elizabeth Warnock Fernea, Azim Nanji, and Maysoon Pachachi. *Living in Historic Cairo: Past and Present in an Islamic City*. London Seattle, WA: Azimuth Editions In association with the Institute of Ismaili Studies University of Washington Press, 2010.

Datoo, Sakar. "Islamic Architecture - An Appreciation." *Islamic Architecture - Aga Khan Award for Architecture*. Accessed April 22, 2021. http://www.amaana.org/tajik/sakarchit.htm.

Daun, Holger, and Reza Arjmand, eds. *Handbook of Islamic Education*. Vol. 7. International Handbooks of Religion and Education. Cham: Springer International Publishing, 2018. Accessed April 22, 2021. https://doi.org/10.1007/978-3-319-64683-1.

Definition of the Cultural Heritage | United Nations Educational, Scientific and Cultural Organization." Accessed April 22, 2021. http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/.

Elborombaly, Hossam, and Luis Fernando Prieto. "Adaptation of Vernacular Designs for Contemporary Sustainable Architecture in Middle East and Neotropical Region." *Asian Journal of Computer Science and Information Technology* 6 (November 4, 2015).

El-Habashi, Alaa, and Hanan Abd-Elrahman Nada. "MONUMENTS OR HERITAGE BUILDINGS: THE HISTORIC WATER DISPENSARIES (SABILS) OF CAIRO," n.d., 12.

Emad Refat.the Prophet Mosque *فيديو يوضح كيف كان بناء المسجد النبوى فى العهد النبوي وتفاصيل لم تكن تعلمها من قبل*, 2015. Accessed May 22, 2021 https://www.youtube.com/watch?v=nRH3BhQzTIA&ab_channel=EmadRefat.

Encyclopedia Britannica. "Islam | Religion, Beliefs, Practices, & Facts." Accessed April 22, 2021. https://www.britannica.com/topic/Islam.

European Commission. Directorate General for Education, Youth, Sport and Culture. *Europe's Cultural Heritage: Toolkit for Teachers*. LU: Publications Office, 2018. Accessed May 22, 2021. https://data.europa.eu/doi/10.2766/90895.

Feener, R. Michael. "Muslim Cultures and Pre-Islamic Pasts: Changing Perceptions of 'Heritage.'" In *The Making of Islamic Heritage: Muslim Pasts and Heritage Presents*, edited by Trinidad Rico, 23–45. Heritage Studies in the Muslim World. Singapore: Springer, 2017. Accessed March 22, 2021. https://doi.org/10.1007/978-981-10-4071-9_3.

Fernandes, Leonor. "The Evolution of a Sufi Institution in Mamluk Egypt the Khanqah." Accessed April 8, 2021. http://menadoc.bibliothek.uni-halle.de/iud/content/structure/344314.

Ford, M. (2016) Heritage Education for Elementary Aged Children: How to Teach and Why (University of Georgia) https://getd.libs.uga.edu/pdfs/ford_melanie_j_201612_mhp.pdf.

ResearchGate. "Fig. 1. Dwelling House in Ancient Egypt with Wind Catcher in Roof (1300..." Accessed April 10, 2021. https://www.researchgate.net/figure/Dwelling-house-in-Ancient-Egypt-with-wind-catcher-in-roof-1300-BC-Source_fig1_281282008.

ResearchGate. “Fig. 1-I. Maarouf, Sketch of Some Minarets in Cairo.” Accessed April 27, 2021. https://www.researchgate.net/figure/I-Maarouf-Sketch-of-some-Minarets-in-Cairo_fig1_326752708.

Al-Furqan Islamic Heritage Foundation. “First Book Ever Written on the History of Cities...” Accessed April 24, 2021. https://al-furqan.com/did-you-know/first-book-ever-written-on-the-history-of-cities/.

Ferguson, Niall, Civilization: The West and the rest, New York: Penguin Press, 2011.

Frenkel, Yehoshua. “Yehoshua Frenkel, ‘Mamluk Soundscape: A Chapter in Sensory History,’ ASK Working Paper 31 (July 2018), 1-26.” Accessed April 8, 2021. https://www.academia.edu/37926266/Yehoshua_Frenkel_Mamluk_Soundscape_A_Chapter_in_Sensory_History_ASK_Working_Paper_31_July_2018_1_26.

Gafer, Adwaa ben Muhhamed. “The Curriculum of the Education of the Children’s Senses in Islam and Its Educational Applications (with a Proposed Program).” *مجلة البحث العلمى فى التربية Journal of Scientific Research in Education* 8 (2019): 309–30. Accessed April 22, 2021.

Gallin, Pauli. “Mamluk Art Objects in Their Architectural Context.” Boston College, 2017. Accessed May 2, 2021. http://dlib.bc.edu/islandora/object/bc-ir:107566.

Gamal, Tasneem, and Noha Mahmoud. “The Edge Environment in Cairo: An Approach to Reading the Social Pattern Language of the Middle Eastern Built Environment.” *International Journal of Sustainable Built Environment* 1 (December 1, 2012): 227–46. Accessed April 8, 2021. https://doi.org/10.1016/j.ijsbe.2013.04.001.

Gardet, L., and J. Jomier. “Islām.” Encyclopedia of Islam, *Second Edition*, April 24, 2012. Accessed April 10, 2021. https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-2/islam-COM_0387.

———. “Islām.” Encyclopedia of Islam, *Second Edition*, April 24, 2012. Accessed April 18, 2021. https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-2/islam-COM_0387?s.num=1&s.f.s2_parent=s.f.book.encyclopaedia-of-islam-2&s.q=Islam.

Gharib, Remah. “Revitalizing Historic Cairo: Three Decades of Policy Failure.” *Archnet-IJAR* 5 (November 1, 2011): 40–57. Accessed February 8, 2021. https://doi.org/10.26687/archnet-ijar.v5i3.206.

Gimaret, D. “Tawḥīd.” Encyclopedia of Islam, *Second Edition*, April 24, 2012. Accessed April 8, 2021.https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-2/tawhid-SIM_7454.

Glossary of World Heritage Terms.” Accessed April 22, 2021. http://whc.unesco.org/archive/gloss96.htm.

Grabar, Oleg. The Formation of Islamic Art. New Haven; London: Yale University Press, 1988.

Guessoum, Nidhal. “The Qur’an, Science, and the (Related) Contemporary Muslim Discourse.” *Zygon*® 43 (May 26, 2008): 411–31. Accessed April 22, 2021. https://doi.org/10.1111/j.1467-9744.2008.00925.x.

Günther, Sebastian. "Be Masters in That You Teach and Continue to Learn: Medieval Muslim Thinkers on Educational Theory." *Comparative Education Review* 50, no. 3 (2006): 367–88. Accessed May 22, 2021. https://doi.org/10.1086/503881.

Haider, Gulzar, and Muhammad Moussa. "Explicit and Implicit Geometric Orders in Mamluk Floors: Secrets of the Sultan Hassan Floor in Cairo." In *Architecture and Mathematics from Antiquity to the Future: Volume I: Antiquity to the 1500s*, edited by Kim Williams and Michael J. Ostwald, 483–96. Cham: Springer International Publishing, 2015. Accessed April 22, 2021. https://doi.org/10.1007/978-3-319-00137-1_33.

Hanna, Nelly. "Coffee and Coffee Merchants in Cairo 1580-1630." Accessed April 8, 2021. https://www.academia.edu/17031918/Coffee_and_Coffee_Merchants_in_Cairo_1580_1630.

Hexagonal Dinner Stand - Discover Islamic Art - Virtual Museum." Accessed April 10, 2021. http://islamicart.museumwnf.org/database_item.php?id=object;ISL;eg;Mus01;2;en.

Hexagonal Dinner Stand - Discover Islamic Art - Virtual Museum." Accessed April 10, 2021. http://islamicart.museumwnf.org/database_item.php?id=object;ISL;eg;Mus01;2;en.

Ibrahim, Gehan S. A. *Virtues in Muslim Culture: An Interpretation from Islamic Literature, Art and Architecture*. New Generation Publishing, 2015.

Ihsanoglu, Ekmeleddin, and Afif Bahnassi. *The Different Aspects of Islamic Culture.* Vol. Volume five. six vols. Paris: UNESCO Pub., 2003. Accessed May 22, 2021. https://en.unesco.org/different-aspects-of-islamic-culture.

Islam and Muslim Art. Accessed April 25, 2021. https://www.worldcat.org/title/islam-and-muslim-art/oclc/248261332&referer=brief_results.

Islamic Cairo." In *Wikipedia*, January 12, 2021. Accessed April 23, 2021.https://en.wikipedia.org/w/index.php?title=Islamic_Cairo&oldid=999862960.

Islamic Civilization | Humanities: Prehistory to the 15th Century." Accessed April 23, 2021. https://courses.lumenlearning.com/atd-fscj-earlyhumanities/chapter/islamic-civilization/.

Khan Academy. "Introduction to Islam (Article) | Islam." Accessed April 23, 2021. https://www.khanacademy.org/humanities/ap-art-history/introduction-cultures-religions-apah/islam-apah/a/introduction-to-islam-2.

Khalil, Abdallah, Priscilla Parsons Soucek, and of fine arts Institute. "The Sultan Ḥasan Complex in Cairo 1357-1364." UMI Dissertation Services. UMI Dissertation Services, 2002.

Klarin, M.v. "Twenty-First Century Educational Theory and the Challenges of Modern Education." *Russian Education & Society* 58, no. 4 (April 2, 2016): 299–312. Accessed March 22, 2021.https://doi.org/10.1080/10609393.2016.1250510.

Kühnel, E. "Arabesque." Encyclopedia of Islam, Second Edition, April 24, 2012. Accessed April 22, 2021. https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-2/arabesque-SIM_0694.

Lane, Edward William, ed. "ILLUSTRATIONS." In *An Account of the Manners and Customs of the Modern Egyptians: Written in Egypt during the Years 1833, –34, and –35, Partly from*

Notes Made during a Former Visit to That Country in the Years 1825, –26, –27 and –28, 1:xxiii–xxiv. Cambridge Library Collection - Perspectives from the Royal Asiatic Society. Cambridge: Cambridge University Press, 2013. Accessed April 22, 2021. https://www.cambridge.org/core/books/an-account-of-the-manners-and-customs-of-the-modern-egyptians/illustrations/E99C2A30ED046BC0CC5E5A6BEEFF1576.

———. *Manners and Customs of the Modern Egyptians*. New York: Cosimo Classics, 2010.

———. An Account of the Manners and Customs of the Modern Egyptians - 2 Volume Set von Edward William Lane - Taschenbuch - 978-1-108-05525-3 | Thalia." Accessed April 9, 2021. https://www.thalia.at/shop/home/artikeldetails/ID34657415.html?ProvID=11010474&gclid=CjwKCAjw9r-DBhBxEiwA9qYUpSaPCMxh0O1jU8L5lMXEAXuac3Ro_fUD0WGJ42NVuIPF1gzLLEKMQRoChBkQAvD_BwE.

Large Tray (s'ni) - Discover Islamic Art - Virtual Museum." Accessed April 8, 2021. http://islamicart.museumwnf.org/database_item.php?id=object;ISL;dz;Mus01;33;en.

Lambert, C. (1996). Heritage Education in the Postmodern Curriculum. (Masters Thesis). The University of Pennsylvania, Philadelphia, PA.

Macpherson, Fiona. *The Senses: Classic and Contemporary Philosophical Perspectives*. Oxford University Press, 2011.

Mahdy, Hossam. *Approaches to the Conservation of Islamic Cities: The Case of Cairo*. Vol. 3. Sharjah - UAE: ICCROM-ATHAR, 2017. Accessed February 22, 2021. http://openarchive.icomos.org/id/eprint/1845/.

———. Values in Heritage Management: Emerging Approaches and Research Directions. "Is Conservation of Cultural Heritage Halal? Perspectives on Heritage Values Rooted in Arabic-Islamic Traditions." Accessed April 20, 2021. https://www.getty.edu/publications/heritagemanagement/part-two/9/.

McKeachie, Wilbert, and Marilla Svinicki. *McKeachie's Teaching Tips: Strategies, Research, and Theory for College and University Teachers*. Cengage Learning, 2010.

Mostafa, Saleh Lamei. "The Cairene Sabil: Form and Meaning." *Muqarnas* 6 (1989): 33–42. Accessed April 22, 2021. https://doi.org/10.2307/1602278.

Mulder, Stephennie. "Seeing the Light: Enacting the Divine at Three Medieval Syrian Shrines." *Envisioning Islamic Art and Architecture*, January 1, 2014, 88–108. Accessed April 18, 2021. https://doi.org/10.1163/9789004280281_006.

Musa, Developed By Heba. " جولة «بوابة أخبار اليوم» في متحف الحضارة بعد افتتاحه رسميًا| فيديو وصور." بوابة اليوم, اخبار. Accessed April 18, 2021. https://m.akhbarelyom.com/news/newdetails/3317553/1/جولة-بوابة-أخبار-اليوم--في-متحف-الحضارة-بعد-افتتاحه-رسميًا--فيديو-وصور.

Nara Document on Authenticity, Report of the Experts Meeting, November 1994." Accessed April 18, 2021. https://whc.unesco.org/archive/nara94.htm.

Nasr, Seyyed Hossein. *Introduction to Islamic Cosmological Doctrines, An*. SUNY Press, 1993.

Necipoğlu, Gülru. "The Scrutinizing Gaze in the Aesthetics of Islamic Visual Cultures: Sight, Insight, and Desire." *Muqarnas* 32 (2015): 23–61. Accessed April 18, 2021. https://www.jstor.org/stable/44657311.

NMEC. "Historical Timeline." Accessed April 27, 2021. https://nmec.gov.eg/historical-timeline/.

Omar, Spahic. "Towards Understanding Islamic Architecture." *Islamic Studies* 47, no. 4 (2008): 483–510. Accessed March 18, 2021. https://www.jstor.org/stable/20839141.

Ormos, István. "Max Herz Pasha on Arab-Islamic Art in Egypt." In *Le Caire Dessiné et Photographié Au XIXe Siècle*, edited by Mercedes Volait, 311–42. InVisu. Paris: Publications de l'Institut national d'histoire de l'art, 2017. Accessed March 18, 2021. http://books.openedition.org/inha/4898.

Petranek, Charles, Susan Corey, and Rebecca Black. "Three Levels of Learning in Simulations: Participating, Debriefing, and Journal Writing." *Simulation & Gaming* 23 (June 1, 1992). Accessed April 22, 2021.https://doi.org/10.1177/1046878192232005.

Petzet, Michael. "Genius Loci – The Spirit of Monuments and Sites," 1–8. Quebec, Canada, 2008. Accessed April 22, 2021. http://www.international.icomos.org/quebec2008/cd/toindex/papers_ouverture/inaugural-Vortrag_Petzet.pdf.

Proceedings of the First Arab Forum for Cultural Heritage." *ICCROM, Sharjah*, 2018, 114. Accessed April 22, 2021.https://www.iccrom.org/publication/wqay-almltqy-alrby-alawl-lltrath-althqafy.

Ruben, Brent. "Simulations, Games, and Experience-Based Learning: The Quest for a New Paradigm for Teaching and Learning." *Simulation & Gaming - Simulat Gaming* 30 (December 1, 1999): 498–505. Accessed April 22, 2021. https://doi.org/10.1177/104687819903000409.

Sabil of Sultan Qaytbay - Discover Islamic Art - Virtual Museum." Accessed May 29, 2021. http://islamicart.museumwnf.org/database_item.php?id=monument;isl;pa;mon01;18;en.

Sanger, Matt. "Viewpoint: Sense of Place and Education." *The Journal of Environmental Education* 29, no. 1 (November 1, 1997): 4–8. Accessed April 22, 2021 https://doi.org/10.1080/00958969709599101.

SDG 4: Education | Global Education Monitoring Report." Accessed April 23, 2021. https://en.unesco.org/gem-report/sdg-goal-4.

Shalem, Avinoam. "What Do We Mean When We Say 'Islamic Art'? A Plea for a Critical Rewriting of the History of the Arts of Islam," 2012. Accessed April 22, 2021.https://arthistoriography.files.wordpress.com/2012/05/shalem.pdf.

Shams, Ladan, and Aaron R. Seitz. "Benefits of Multisensory Learning." *Trends in Cognitive Sciences* 12, no. 11 (November 2008): 411–17. Accessed April 22, 2021. https://doi.org/10.1016/j.tics.2008.07.006.

Shaw, Wendy M.K. What Is "Islamic" Art?: Between Religion and Perception. Cambridge, United Kingdom: Cambridge University Press, 2019.

Stewart, Desmond. Great Cairo. Mother of the World. (Third Edition). Cairo: The American University in Cairo Press, 1996.

Sulaiman al-Kretli. Legends of the Bait Al-Kretliya as Told by Sheikh Sulaiman al-Kretli and Put into English by R.G. "John" Gayer-Anderson. Cairo: The American University in Cairo Press, 2001.

Surah Al-Mu'minun 23:78-92 - Towards Understanding the Quran - Quran Translation Commentary - Tafheem Ul Quran." Accessed April 26, 2021. https://www.islamicstudies.info/tafheem.php?sura=23&verse=78&to=92.

Swelim, Tarek, and Matjaž Kačičnik. *Ibn Tulun: His Lost City and Great Mosque*. American University in Cairo Press, 2015.

Swelim, Tarek., and university Harvard. "The Mosque of Ibn Ṭūlūn: A New Perspective." UMI Dissertation Services. UMI Dissertation Services, 1994.

Tray - Discover Islamic Art - Virtual Museum." Accessed April 10, 2021. http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;16;en.

Tray - Discover Islamic Art - Virtual Museum." Accessed April 8, 2021. http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;16;en.

UNESCO World Heritage. "Historic Cairo." UNESCO World Heritage Centre. Accessed April 25, 2021. https://whc.unesco.org/en/list/89/.

———. "Historic Cairo." UNESCO World Heritage Centre. Accessed April 25, 2021. https://whc.unesco.org/en/list/89/.

———. "Historic Cairo." UNESCO World Heritage Centre. Accessed April 23, 2021. https://whc.unesco.org/en/list/89/.

———. "Urban Regeneration for Historic Cairo." UNESCO World Heritage Centre. Accessed April 23, 2021. https://whc.unesco.org/en/historic-cairo-project/. Accessed March 22, 2021

———. "Islamic Art and World Heritage." UNESCO, November 2, 2020. https://en.unesco.org/commemorations/islamicartday/Islamic-Artand-World-Heritage. Accessed April 22, 2021

United Nations Development Program (UNDP) and Majlis al-Aʿlá lil-Āthār (Egypt). Rehabilitation of Historic Cairo: Final Report. Cairo: UNDP, 1997. Accessed April 22, 2021

Urban Regeneration Project for Historic Cairo." UNESCO World Heritage Centre - Management of World Heritage Sites in Egypt Report of activities (July 2010): 109. Accessed April 18, 2021.https://whc.unesco.org/en/historic-cairo-project/.

URHC Project." Accessed April 18, 2021. http://www.urhcproject.org/.

Welch, A. T., R. Paret, and J. D. Pearson. "Al-Ḳurʾān." Encyclopaedia of Islam, Second Edition, April 24, 2012. Accessed April 22, 2021 https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-2/al-kuran-

COM_0543?s.num=1&s.f.s2_parent=s.f.book.encyclopaedia-of-islam-2&s.q=THE+%E1%B8%B2ur%CA%BE%C4%81n+

Yeomans, Richard. The Art and Architecture of Islamic Cairo. S. l: Garnet publishing, 2006.

Glossary

Ablaq: two-toned masonry usually arranged in horizontal courses of two colors, e.g., black and white

Basmala: *bi-smi llāhil-raḥmāni l-raḥīm,* "In the name of God, the Merciful, the Compassionate"

Bimarestan: hospital

Emir: A title, a prince

Fasqiyah: fountain

Fiqh: refers commonly to religious knowledge, especially knowledge of Islamic law derived through legal reasoning

Ḥadīth: is the technical term for Muslim Tradition about the exemplary practice of the prophet Muḥammad, enshrined in his words and deeds and his tacit approval of his Companions' words and deeds

Iwāns: is a rectangular hall or space, usually vaulted, walled on three sides, with one end entirely open

Khanqah: hostel for Sufis

Madrasa: Islamic collage, theological where the famous four Islamic law were taught

Maktab: office, where a person usually studies

Matbakh: kitchen

Mathhab: is a school of thought within fiqh (Islamic jurisprudence)

Masjid: mosque

Maydan: parade ground

Miʾdhana: Minaret, the place where the call the pray was given

Mihrab: prayer niche

Minbar: pulpit

Muezzin: a man who calls Muslims to prayer from the minaret of a mosque

Qādī : Judge

Qibla: the direction of prayer towards Mecca

Riwāq: arcade

Ṣahn: central courtyard of a mosque

Sabīl - Kuttāb: a Qur'an school combined with a public fountain

Sufi: mystic or dervish

Tafsīr: explanation, "exegesis", the science of explanation of the Qurʾān, the sacred scripture of Islam, or Qurʾānic commentary

Waqf: land or property perpetually endowed for charitable purposes

Ziyada: space, usually enclosed by a wall, immediately surrounding a mosque