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Secrets of The Foundational Paintings of The Karamanli Era Mosques in The Old City of Tripoli (1711-1835 Ad)

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Abstract

The foundational paintings in the mosques of the old city of Tripoli during the Karamanli era have a distinctive architectural and artistic character, in terms of their historical texts, artistic details, as well as the variety of decorations surrounding them. These paintings are at risk of distortion and continuous obliteration due to weather, and human factors at other times, especially in light of the armed conflicts inside Libya. This study aims to show the foundational paintings in the mosques of the old city of Tripoli during the Karamanli era, and their multiple decorations, and to analyze the written texts of the foundational paintings in terms of the forms of calligraphy and the meaning. The objectives of the study are achieved in answering the main question, which is the evaluation of the foundational paintings in the mosques of the old city of Tripoli during the Karamanli period, and their various decorations. The descriptive-analytical method and the historical approach were applied. In addition to relying on field visits, this study also contributes to show one of the most prominent elements of Islamic architecture for scientific research, especially for researchers, students of archeology faculties, faculties of architecture, and faculties of art, where this study contributes in assisting students and academics in their scientific research related to the foundational paintings of the Ottoman mosques in Libya.

Keywords: Foundational Paintings, Karamanli Era, Ahmed Pasha Karamanli, The Old City of Tripoli

Introduction

The old city of Tripoli is considered one of the Libyan cities which has seen several civilizations during the past centuries, starting from the Phoenician era, passing through the Roman era, then the Byzantine era, and the Islamic era, where this city flourished during Islamic times, especially during the Ottoman era where it flourished greatly, the city has received wide attention, especially in the field of architecture and building arts, these buildings varied during the three Ottoman eras, which are the "first Ottoman era (1551-1711

AD), the Karamanli era (1711-1835 AD), and the Second Ottoman Era (1835 - 1911 AD)" from 1551 to 1911 AD.

The foundational paintings of the mosques of the old city of Tripoli remained during the Karamanli period (1711-1835 AD) (Youssef, 2012, 301). It has distinctive artistic styles and methods that distinguished it from other elements because the period of Karamanli rule was characterized by political and economic stability (Al- Ubaidi, 2021, 454-455). The foundational painting is the one on which is seen at first sight because it is directly above the entrance, and from this point of view the Ottomans were interested in it in terms of the subject of the written text, the type of font used, and the surrounding decorations.

Most of the entrances to the mosques of the Karamanli era in the old city of Tripoli bear the foundational paintings at the top. The Ottomans used to create the foundational paintings at the top of their buildings, where many poetic verses appeared on them, and the history of the establishment of any building can be known through the last verse of the poem written on the foundational paintings. That is by calculating the sentences for each letter and then summing up the values of those letters (using the method of *hisab al-jumal*), and that is the date of this building in the Hijri year, of course, also, some supplications and Quranic verses appeared on the foundational paintings.

The foundational inscriptions included the name of the owner of the building, the date of construction or the date of its completion, as well as the function of the building, whether it was a mosque, school, or mausoleum (Ali, 2017, 45).

This Study Aims to:

- 1-show the foundational paintings in the mosques of the old city of Tripoli during the Karamanli era and their multiple decorations.
- 2- analyze the written texts of the foundational paintings in terms of the forms of calligraphy and the meaning.

This Research was Divided into Two Parts

Part One: The foundational paintings of Ahmed Pasha Karamanli Mosque (1149 AH - 1150 AH / 1737 AD - 1738 AD).

Part Two: The foundational paintings of Mustafa Gurgi Mosque (1248 AH / 1249 AH- 1833 AD / 1834 AD)

Mosque of Ahmed Pasha Karamanli (1149 AH)- - 1150 AH / 1737 AHNS - 1738 AD)

The Ahmed Pasha Karamanli Mosque is located in front of the Red Castle from the southwest side (Shaqloof et al 1980, 99). It is an architectural complex consisting of three buildings: the mosque, the school, and the cemetery (Misana 1973, 184). This mosque is one of the largest mosques in the old city of Tripoli and the richest in inscriptions and decoration. Tolly (1967, 74) describes the tomb of the Karamanli family saying it as very beautiful and exquisite. It is mentioned that it is located on the main road near the outer door. The facade of the mosque and its entrances bore inscriptions of verses from the Holy Qur'an colored and plated with gold. By these inscriptions, she means the foundational paintings above the main facade of the mosque and no other mosque in the city can match it in terms of beauty and splendor.

This mosque has three main gates (Fig. 1) which they are: the entrance to the Al-Rabba' market, the entrance to the goldsmiths' market, and the entrance to the Al-Mushir market (Ibrahim 2016, 72), which is the main entrance to the mosque.

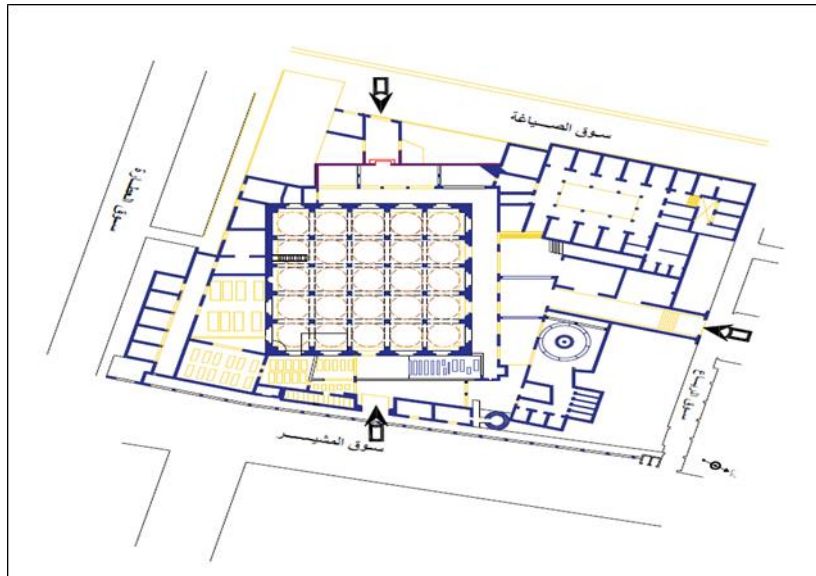


Figure (1) The site of the Ahmed Pasha Karamanli Mosque and its external doors (The researcher's work)

The Foundational Paintings for the Main Entrance to the Ahmed Pasha Karamanli Mosqu

Above the northern entrance of the Ahmed Pasha Karamanli Mosque is an inscription panel surrounded by Qashani tiles on each side (Figure 2). It is filled with vegetal motifs such as flowers, leaves, and coiled stems that overlap each other. Also, this foundational painting is surrounded by two decorative elements in the form of a bent spiral leaf (Al Balushi 2006, 332), on the right side, Figure (3), we find a painting of Qashani tiles consisting of about 20 ceramic tiles, placed inside a rectangular black frame, with the vase element inside (Al-Shaafi 2017, 5-6), from which twisted and winding branches and flowers emerge, just as a number of Qashani paintings in Libya which had the same intertwined plant motifs, especially during the Ottoman era(Hamid 1973, 37). On both sides of the decorative painting there is a cypress tree. The painting is predominantly blue, green, and yellow, and surrounded on the outside by a double black frame with circular floral motifs inside placed repeatedly. This is why the plant decoration is linked to the geometric pattern. The plant decoration can be adapted and formed according to the geometric shape placed inside it (El-Desouky 2021, 46).

All of these decorations appeared in an axial shape, with a slight protrusion from the surface, and the color of the floor hardly appears due to the density of the decorations. Their overlapping with each other, it is thus similar to the arabesque motifs (Lecturer and Jabbar, 2021, 699), whose motifs intertwine from bottom to top (Majeed and Arts, 2020, 351).

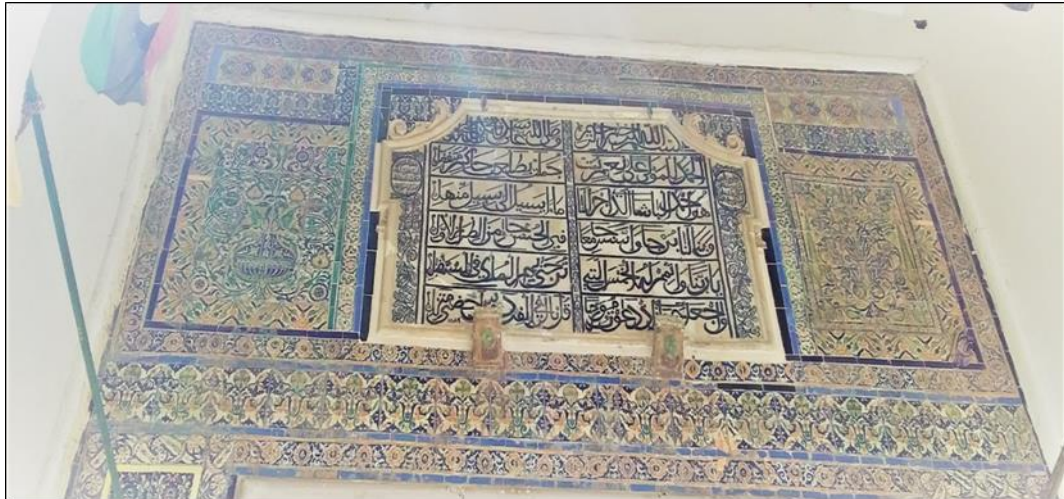


Figure (2) The upper part of the entrance to the Ahmed Pasha Karamanli Mosque (Photo by the researcher)

On the left side, figure (4), there is a decorative panel made of Qashani tiles, surrounded by a rectangular frame in black color. Inside this painting, there is an element of a vase (Balao 2017, 6). It is in a circular shape, unlike the vase on the right side, which came in a longitudinal shape. Branches, fruits, and flowers emerge from it twisted and zigzag in a circular way. The painting is dominated by brown, green, yellow, and blue colors and is surrounded on the outside by a frame of vegetal motifs placed repeatedly, and thus complements the decorative form of the right side of the foundational painting. This foundational painting collected various forms of aesthetics in Arab Islamic art in terms of floral, epigraphic and even geometric motifs, in addition to written or calligraphic motifs, and this painting is a form of elaborate Islamic art (Majeed and Arts 2020, 350). The characteristics of Islamic art that lie in the hatred of the empty spaces of the Muslim artist were evident in these paintings, where the floral and epigraphic motifs were mixed in an aesthetic form and thus a wonderful masterpiece was formed (Hamid, 1978, 90).



Figure (3) The decoration on the right side of the painting (Photographed by the researcher)
(Photo by the researcher)



Figure (4) The decoration on the left side of the painting (Photographed by the researcher)
(Photo by the researcher)

Above the entrance is a rectangular foundation painting with a height of 90 cm and a width of about 1.70 m. These poetic verses were written inside rectangular shapes in the Moroccan Thuluth font. It is one of the fonts that characterized the documentary writings on the buildings. It was executed on a white limestone ground. Figure (5) this inscription painting is divided into six horizontal parts by black lines the number of lines was six lines, sixty-three words, two hundred and sixty-six letters, this painting was divided by a decorative strip into two parts in a vertical manner. On the two edges of the painting, there is a strip of vegetal motifs, topped by a circle with inscriptions engraved in small script. The decorations and writing are executed in black, whilst the inscription is based on two stone cantilever for the purpose of fixing it on the wall (Al-Khazmi 2008, 129).



Figure (5) The inscription painting above the northern entrance to Ahmed Pasha Mosque
(Photo by the researcher)

The writing on the foundational painting was as follows



Figure (6) Writing on the foundational painting

These writings refer to many of the historical, social, political, and economic events that took place in that period. They begin with the basmalah and prayers and peace be upon our prophet Muhammad and his family and companions, then, thanking God for the blessing of the reign of Ahmed Pasha Karamanli who was a just and gracious ruler. Then this inscription painting dealt with the life of the rich, and the financial stability that prevailed during the reign of Ahmed Pasha, where it referred to his most important construction works such as the construction of the Sabeel (fountain) attached to the mosque from the eastern side, as well as his construction of the defensive tower, "Boulila Tower". The construction of the mosque named after him, which It is one of the most beautiful and magnificent mosques in the old city of Tripoli because it contains many distinguished architectural and artistic masterpieces. Then, the painting in the last verse deals with the supplication for Ahmed Pasha Karamanli for the highest paradise of Paradise.

The facade of the Ahmed Pasha Karamanli Mosque overlooking Al-Moshir market on the northeastern side bore two foundational paintings, where the length of this facade is about fifty-three meters (Shaqlouf et al 1980, 99). It is filled with many decorative elements such as Qashani tiles, plants, and epigraphic motifs. This is normal as there is no Islamic masterpiece or Islamic archaeological building without a presence of decorations, whether they are vegetal, geometric, or inscription, where the letters of the calligraphy are sometimes transformed into different shapes (Amerkhudhair, 2021, 7332).

The Foundational Paintings of the Sabeel of the Ahmed Pasha Karamanli Mosque

This foundational painting is located at the top of the main entrance wall on the northeastern side, Figure (6). The inscription is surrounded by two strips of Qashani black tile. The inner strip is thick, and the outer strip is thin. Between the two strips, the vegetal decorations covered the frame around the inscription painting. These decorations consist of 34 multi-petaled flowers. It was executed in the manner of decorating star-shaped plates. This decoration symbolizes the sun and the planets that revolve around it as if they are glorifying the one and only God (Balao 2019, 207). The colors varied between green, yellow, and blue. The height of this painting is about one meter, and its width is about 1.40 cm. It was written in the Moroccan Thuluth font, which was characterized by most of the foundational paintings in the old city of Tripoli. The Thuluth font with other Arabic and Islamic fonts have an impact and consolidation of the foundations and aesthetic relations in a distinctive aesthetic form (Majeed and Arts 2020, 339). It contained five lines, with the words were written horizontally in oval shapes, while the number of words for this writing board was about 51 words. The number of letters reached 225 characters.



Figure (7) The foundational paintings of the Sabeel of the Ahmed Pasha Karamanli Mosque:
(Photo by the researcher)

The script is as follows (Lefumikaki 1936, 77)



Figure (8) The Script

This inscription began with the basmalah and prayers upon the prophet Muhammad and his family and companions. Then supplicate for generosity, bounty, and a lot of good fortune for the one who built the Sabeel, which is known as Sabeel of Ahmed Pasha Mosque. It is in Al-Mushir market from the eastern side, adjacent to what is known as Al-Tawaqi Market (the hats). Then came in the third line Introducing of the one who built this Sabeel, which is Ahmed Pasha Karamanli, and supplicates for him to be pleased with God Almighty and for him to win Paradise, as for the fourth verse it was praying for forgiveness for him, his parents and his children, as well as the continuity and permanence of Ahmed Pasha's good deeds. In the last verse, asking everyone who visits this place to pray for him.

Using the method of calculating the sentences (hisal al-Jumal), it is possible to determine the year of construction of the Ahmed Pasha Karamanli Mosque. It is through the second part of the last verse of the foundational painting installed at the top of the entrance facade of the mosque (Al-Khazmi and Hamza 2021, 63). This is done by calculating the large sentences that were used in the countries of the Maghreb, and sentence calculation is an arithmetic method that arranges Arabic letters in alphabetical order against numbers, which means that letters take the arithmetic value of their corresponding numbers according to a known table. There are two types of arithmetic operations for sentences: The calculation of the small sentences used in the east of the Islamic world, and the calculation of the large sentences that is widespread in the Islamic Maghreb region. They are as follow:

Table 1 Sabeel

Value	Letter	Value	Letter	Value	Letter
2	ا	300	ط	30	ي
10	ل	30	ي	10	س
9	س	1	ب	2	ق
5	ل			300	ي
10	س			30	هـ
100	ب				
300	ي				
10	ل				
446total =		331total =		372total =	
Grand total 372 + 331 + 446 = 1149					

And by the method of calculating the large sentences, the date of the Ahmed Pasha Karamanli Mosque numerically is:

$372 + 331 + 446 = 1149$, meaning this Sabeel was built in the year (1149 AH / 1737 AD), which is the date of the construction of the mosque.

Foundational Paintings for the Mausoleum of Ahmed Pasha Karamanli

This inscription painting is located on the northern wall of the front facade of the mosque, next to the foundational painting of the Sabeel (Fig.9). Its height is about 90 cm, and its width is about 1.70 cm, and it contains seven lines written in a horizontal manner. The Moroccan Thuluth font, which is the origin of the Arabic font, is the most beautiful, the most elegant, and the most difficult to write (Damra 1987, 102-103). They appeared inside ovals, while the number of words for this inscription painting was 39 words, and the number of letters of the foundational painting was 162 characters.



Figure (9) The foundational painting of the mausoleum of Ahmed Pasha Karamanli
(Photo by the researcher)

The inscription painting is surrounded by two bands of Qashani decorations separated from each other by black lines, these bands carried vegetal decorations that covered the side frame around the inscription painting. The inner band bore vegetal motifs represented by a four-way grouping of altered leaves and twigs. It was dominated by green, orange, and yellow on a white ground. It is noted that parts of these decorations have been lost and may be due to climatic factors, and they were quickly restored and maintained by placing a mixture of lime and sand in the empty places. As for the outer band, the decoration of the rose appeared on it, numbering thirty-four flowers distributed on the sides of the painting. Each flower consists of twelve petals, which is known as the decoration of star dishes (Al-Shaafi, 2017, 56). The colors varied between green, yellow, and blue. The written text is as follows:



Figure (10) The Painting

This painting began with the basmalah and prayers and peace be upon our prophet Muhammad, then addressed the supplication for those inside this meadow (the Mausoleum), which is Ahmed Pasha Karamanli for a paradise filled with cold and breeze. It mentioned that he had plenty of money and spent them generously, as his father was generous, and therefore his generosity will protect him from the fire and its hell. This painting it is not possible to calculate the date of the sentences because the sum of the letter values of the second syllable of the last verse does not correspond to the year of construction.

The Foundational Painting for the Northwest Entrance of Ahmed Pasha Karamanli Mosque

This entrance opens directly to the Riba' market, above the northwest entrance a white marble foundational painting. It is rectangular plate with a height of about 40cm, and its width is about 50 cm, Figure (11) This panel consists of four poetic verses written in two horizontal columns using the Moroccan Thuluth font, and the written text is surrounded by a black rectangular frame. The number of words in this painting is 29 words, while the number of letters is 99.

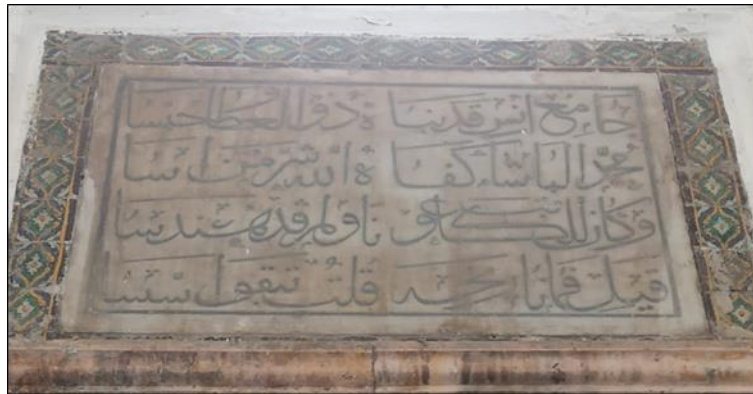


Figure (11) The foundational painting of the northwestern entrance of Ahmed Pasha Mosque (Photo by researcher)

This foundational painting is surrounded by a decorative band represented by vegetal motifs consisting of rosettes and some modified leaves. (Fig. 12) They appeared in harmony in terms of color and shape, where the decorations appeared in yellow, blue, and green on a white ground, and this decorative strip surrounded by a black and yellow frame inside and outside, and the written text is as follows:

جَامِعُ أُنْسٍ قَدْ بَنَاهُ ذُو الْعِظَا حُسْنًا
مُحَمَّدُ الْبَاشَا كَفَاهُ اللَّهُ شَرًّا مِنْ آسَا
وَكَانَ لِلْكَاتِبِ عَوْنًا وَلِمَا قَدْ هُنْدَسَا
قِيلَ فَمَا تَارِيخُهُ قُلْتُ تَتَّقُوا آسَسَا



Figure (12) The decorative strip of the foundational painting of the northwestern entrance of Ahmed Pasha Mosque (Photo by researcher)
(Photo by the researcher)

The inscription painting began without the basmalah, which we are accustomed to in the previous foundational paintings. It began with that this mosque was built by Dhul-Atta in a good and beautiful manner. In the second verse, the name of Muhammad Pasha, the second of the pashas during the Karamanli era that ruled Tripoli during the period (1745-1753 AD). It followed by the praying for him that God would suffice him from the evil of the people who want to abuse him, as indicated by the foundational painting of the writer and those who engineered this mosque.

Mustafa Gurgi Mosque (1248 AH / 1249 AH- 1833 AD / 1834 AD):

The Mustafa Gurgi Mosque is located in the Bab al-Bahr region directly opposite the shores of the Mediterranean Sea. It was built by the Supreme Commander in the Karamanli Navy, Mustafa Gurgi, the time of its foundation dates back to the years 1833-1834 AD. This mosque is very similar to the Ahmed Pasha Karamanli Mosque because it consists of three architectural blocks: The mosque, the mausoleum, and the school. This mosque has two entrances, one of which opens to the west on Al-Akwash Street, and the other opens into the narrow alley on the northern side, Figure (13) (Shaqlouf et al., 1980, 108-109).

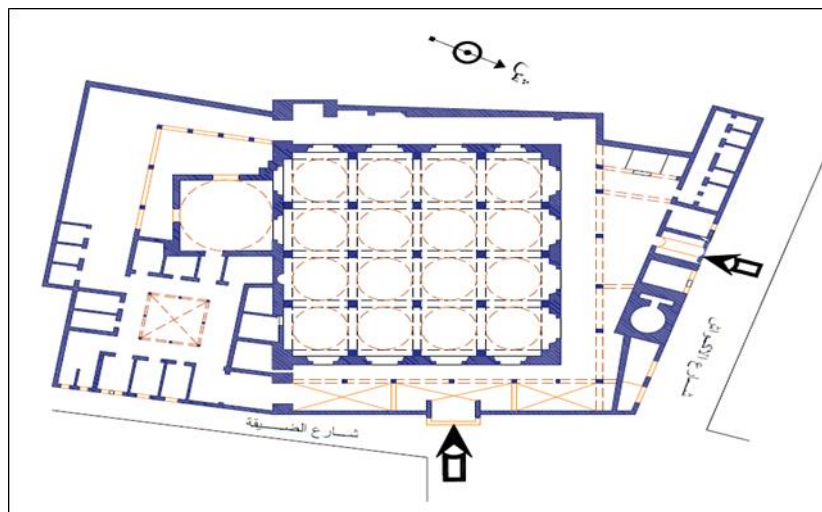


Figure (13) is the site of the Mustafa Gurgi Mosque and its external doors (The researcher's work)

The northern entrance to Mustafa Gurgi entrance:

Above the northern entrance is the foundational painting (Fig. 14). It is rectangular in shape, its height is about 60 cm, and its width is about 130 cm, these inscriptions are surrounded on all four sides by a decorative strip of Qashani tiles, and the inscription is separated by a text, and the decorative strip is also a black Qashani tile frame.



Figure (14) The foundational painting of the Mustafa Gurgi Mosque (Photo by researcher)

Surrounding these inscriptions, as mentioned above, is a decorative band of Qashani tiles, consisting of an eight-pointed central star, and surrounded by vegetal motifs consisting of lobed leaves that appeared in yellow and blue on a white ground. The number of tiles in this decorative strip reached fifty-two tiles, while the number of these decorative assemblies reached thirteen aggregate tiles, with four tiles in each decorative grouping.

The written text consists of five poetic verses written in a horizontal manner, divided into four vertical parts, and this painting was written in the Moroccan thuluth font, which has thick and long letters. The Thuluth font is one of the most beautiful lines in terms of beauty and appearance. It is a flexible font in which there are many forms of letters, and writing is carried out on two types of pens, a thick pen for writing inscriptions, and a thin pen for placing diacritics (Al-Juhaini 2007, 102). The number of its words was about 108 words, and the number of letters was about 446, and the writing was carried out with prominent engraving (Jad 2013, 861).



Figure (15) Decoration of the frame around the foundational painting (Photo by researcher)

The text of the writing is as follows:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَذَاكَ وَزِيرِ الْعَلِيِّ جَنَابَهُ بِنَا مَسْجِدًا لِلَّهِ يُتْلَى كِتَابُهُ خُصُوصًا اَصُولَ الدِّينِ بَبَيْدِ وَاِجْهَاتِهَا وَقَاهُ اَلَّهُ الْعَرْشِ حُرِّ سَعِيرِهِ	وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ أَخُو الْفَضْلِ وَالْإِحْسَانِ وَالْمَجْدِ كَامِلٍ بِهِ فِي مُدَى الْأَيَّامِ قَوْلٌ أَفَاضِلٌ لَدَى فِكْرِ التَّحْقِيقِ بِالْحَقِّ صَائِلٍ وَاَوْلَاهِ رَبِّ الْبَيْتِ مَا هُوَ أَمَلٍ	قِفُوا نَدَعُوا اِخْوَانِي لِمَنْ شَادَا الْبِنَاءِ رَيْسِن لِمَرْسَا الْعِزِّ وَالنَّصْرِ وَالثَّنَاءِ وَفِيهِ اَصُولُ الْعِلْمِ تَرْتُوَا فَرُوعَهَا بِنَا الْقَضْرُ فِي جَنَاتِ عَدْنٍ قَرَارِهِ وَأَرْخَ إِلَى التَّقْوَى أَوْلَى الْمَجْدِ وَصَمَّتْ	وَمَنْ حَارَ فَضْلًا لَمْ تَنْلُهُ الْأَوَائِلُ سَمَى بَقْرِجِي مُصْطَفَى الْخَيْرِ يُسْتَلُّ لِمَنْ كَانَ بِالْحَزْمِ الشَّدِيدِ يُحَاوِلُ بِهِ الرُّوْحُ جَبْرَائِيلُ بِالْوَحْيِ نَازِلُ تَفُورُ بِالْمَاءِ رَوَاتِهَا الْأَوَائِلُ كَتَبَهُ حَسْبِيَّ حَمْرُهُ
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Figure (16) The text of the writing

These poetic verses refer to many of the events that occurred during the construction of this mosque, and the personality of the commander of the Karamanli Navy, Mustafa Gurgi. They began with the basmalah, prayers and peace be upon the Messenger of God, may God's prayers and peace be upon him, and then with a supplication for the builder of this mosque. Mustafa Gurgi, where they mentioned his last name Gurgi before his name "Mustafa", they also mentioned his nickname which is "Rais al-Marsa" (The head of port) who built a mosque of great beauty and magnificence. This indicates the economic stability that prevailed during the period of building the mosque, and this work remained for him as an ongoing charity, as Gurgi was a firm man with a sound opinion.

The writings also dealt with the purpose for which the mosque was built, which is a recitation of the Holy Qur'an and its foundations are learned, as the writings indicate that whoever builds a mosque for God, God will build for him a palace in Paradise, and protect him from the torment of Hellfire. In this mosque, the verses of the Holy Qur'an were recited, then praise and supplication for Mustafa Gurgi, where he obeyed God Almighty and made the souls of people happy with this building. Then it concludes these poetic verses praying to God Almighty for him to be one of the winners on the Day of Resurrection, and below these writings appeared the date in numbers 1249 AH.

The date of the construction of the Gurgi Mosque can be calculated using the method of calculating the sentences through the third half of the last verse, "وأرخ إلى التقوى أولى المجد ووضمت."

Table 2 Calculating the date of the construction of the Gurgi Mosque

Letter	Value	Letter	Value	Letter	Value	Letter	Value	Letter	Value
إ	1	ا	1	أ	1	ا	1	و	6
ل	30	ل	30	و	6	ل	30	ض	90
ى	10	ت	400	ل	30	م	40	م	40
		ق	100	ى	10	ج	3	ت	400
		و	6			D	4		
		ى	10						
Total = 41		Total = 547		Total = 47		Total = 78		Total = 536	
Grand total 41 + 547 + 47 + 78 + 536 = 1259 AH									

Conclusion

Through a field study documenting the foundational paintings in the old city of Tripoli during the Karamanli era, which numbered five foundational paintings, as well as analyzing the various decorations, determining the type of font used, and examining the content of the writings that appeared on them, there are many significant information and values appear to the researcher.

The dates recorded on the foundational paintings varied during the Karamanli period, as they were either recorded in numbers as in the main entrance to the Mustafa Gurgi Mosque and the Sabeel of Ahmed Pasha Karamanli, or by calculating the sentences as in the Ahmed Pasha Karamanli Mosque.

The foundational paintings in Ahmed Pasha Karamanli Mosque were numerous, amounting to four foundational paintings; which are the northern entrance painting, the Sabeel painting, the Mausoleum painting, and the northwestern entrance painting, according to the content of the inscription that was prepared for it, and according to the function of the building.

Several decorative botanical elements were used on the foundational paintings during the Karamanli period, including the panel of the northern entrance to Ahmed Pasha Mosque, carnations, saz leaves, vase elements, tree branches, twisted and winding flowers, and cypress appeared, while the Ottoman decorative influence appeared on the decorations of the foundational paintings in terms of the use of carnation flower and iris flower.

It also appeared on the panel of the northern entrance to the Mustafa Gurgi Mosque, the element of a multi-petaled flower, iris, spear leaves, carnations, pivoted lobed plant leaves, and the decoration of hunting spears, as well as some geometric decorations represented by the crescent element and the shape of the circle.

The colors of the decoration of the foundational paintings varied between seven main colors and two colors to a darker degree which were yellow, blue, green, black, white, orange, and brown, the other two colors were dark yellow and dark blue, and they appeared in the decorations of the foundational painting of the Mustafa Gurgi Mosque.

All the foundational paintings of the mosques of the Karamanli period in the old city of Tripoli were in the direction of the north and its subsidiary directions. The painting on the northern entrance to Ahmed Pasha Mosque and the main entrance to Mustafa Gurgi Mosque was in the north direction, while the painting of the Sabeel and the mausoleum of Ahmed Pasha Mosque was in the northeast direction, as for the northwestern entrance of Ahmed Pasha Mosque It is in the northwest direction.

As for the building material, the white marble was prevalent in the paintings of the Karamanli era in the old city of Tripoli, and the subject of the foundational paintings were poetic verses inscribed in the Moroccan thuluth font.

The Qashani tiles appeared around all the foundational paintings of the mosques of the Karamanli era, and they had vegetal decorations, with the exception of the foundational painting of the Mustafa Gurgi Mosque, where the tiles appeared on it with floral and geometric decorations together.

As for the length and width of the foundational paintings, we list them in sequence according to their size, from the smallest to the largest, the painting of the northwestern entrance to Ahmed Pasha Mosque was the smallest among the other panels, it was 40 cm long and 50 cm wide. As for the entrance painting of the Gurgi Mosque, it was 60 cm long and 1.30 cm wide, while the painting of the Sabeel of Ahmed Pasha Mosque was 1 meter in length and 1.40 cm in width, while the northern entrance panel and the Mausoleum painting of Ahmed Pasha Karamanli Mosque in the area of the founding panel were 90 cm long and 1.70 cm wide.

The number of lines, words, and letters varied among the foundational paintings of the mosques of the Karamanli era in the old city of Tripoli, according to the area of the painting and the subject of writing, in terms of the number of words, the painting of the northern entrance to the Gurgi Mosque was the most in the number of words, reaching 100 words, while the painting of the northwestern entrance to the mosque was Ahmed Pasha is the least in the number of words, amounting to 29 words.

In terms of the number of letters, the painting of the northern entrance to the Mustafa Gurgi Mosque amounted to 424 letters, which is the most among the other paintings, while the number of letters of the northwestern entrance to the Ahmed Pasha Mosque reached 99 letters, which is the least in number in letters, on the other hand, the number of writing lines for the mausoleum panel of the Mosque Ahmed Pasha was 7 lines, which is the most in the number of lines, while the number of lines for the northwestern entrance to Ahmed Pasha Mosque is only 4 lines.

Floral motifs and Qashani tiles were used extensively around the foundational paintings, while the calligrapher did not adhere to the method of calculating the sentences of the concluding poetic verses in determining the year of construction during the Karamanli period.

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