

Facts About the Main Entrances to the Ahmed Pasha Karamanli Mosque in the Old City of Tripoli

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Abstract

The entrances of the Ahmed Pasha Karamanli Mosque in Tripoli are one of the main elements of the mosque building, and there is no doubt that the entrance is the one seen at first sight. The entrances of the Ahmed Pasha Karamanli Mosque in Tripoli have multiple architectural and artistic components and features, in terms of their architectural design and the diversity of their decorations. The objective of this study is achieved in answering the main question, which is, "What is the purpose of the entrances of the Ahmed Pasha Karamanli Mosque, and its various decorations?" Therefore, this study aims to explain the purpose of the main entrances of the Ahmed Pasha Karamanli Mosque from an architectural and artistic perspective. From this point of view, the four entrances of the Ahmed Pasha Karamanli Mosque are distinguished by a distinctive architectural and artistic character as they contain decorated Qashani tiles and stone carvings. This study also contributes to showing one of the most prominent elements of Islamic architecture for scientific research, especially for researchers, students of faculties of archeology, faculties of art and architecture, and the Libyan Antiquities Authority. The descriptive-analytical approach and historical approach were followed in his study, in addition to reliance on field visits to the entrances of the Ahmed Pasha Karamanli Mosque in the old city of Tripoli.

Keywords: Entrances; The Karamanli era; The old city of Tripoli; Qashani decorations; Ahmed Pasha.

Introduction

Libya in general, and the city of Tripoli in particular, have a distinct cultural heritage rich in many Islamic arts and architecture. The ancient mosques in the city, especially those built during the Karamanli period of the Ottoman era, are distinguished by distinct architectural and artistic features, and the entrances to the Ahmed Pasha Karamanli Mosque are among the most prominent. The four main entrances to the Ahmed Pasha Karamanli Mosque (which are the main entrance that opens into the Mushir market, the northwestern entrance that opens into Al-Rabba' market, the southwestern entrance that opens to the goldsmiths market, and the southeastern entrance that also opens into the Mushir market) contained many decorations like the Qashani tiles on which plant motifs appeared, represented by some flowers, modified leaves, trees, or branches, or some stone carvings, or memorial plaques. The types of entrance arches, their building materials, and their sizes also differed. The memorial plaques that appeared on the main entrance and the northwestern entrance of the mosque varied on verses describing the social and economic conditions during the reign of Ahmed Pasha Karamanli.

The comprehensive and accurate documentation and classification of these entrances contribute to securing a documentary source for these entrances in the event of any danger and facilitate the process of maintenance, restoration, and rebuilding. Until now, the entrances to mosques in the old city of Tripoli have not received an in-depth scientific study in terms of multiple architectural elements and decorations.

The City of Tripoli

The city of Tripoli is one of the Libyan cities with deep historical roots as it has seen many ancient civilizations, perhaps the most recent of which is the Islamic civilization which had a prominent role in the survival of its buildings to this day. The Karamanli era is considered the golden time of the

Ottoman era in Tripoli. ¹Ahmed Pasha Karamanli (1714-1745 AD) is considered the first ruler in the Karamanli era ²; he was twenty-five years old then ³and had a strong personality with much cunning, acumen, and good behavior⁴. He had many qualities that enabled him to confront his opponents and eliminate attempts of rebellion and disobedience. ⁵He also watched the affairs of the country with a vigil and conscious eye and led the country and its tribes to long years of security and order. ⁶He was distinguished from the rest of the Ottoman governors in that he was born in Tripoli (he and his father); so, he had complete background knowledge of the conditions of the people in the state of Tripoli⁷.

Ghalboun mentioned⁸ that one of the most important works of Ahmed Pasha Karamanli was that he took care of the city wall, made several water canals for the city, and allocated a waqf for its maintenance. He also built a fountain (a ground tank to collect water), also built the new market, and renewed the trench door in the west of the Red Saray Castle. He also raised the separation wall between the castle and the trench, as well as the mosque that bears his name, with the school and the mausoleum attached to the mosque⁹.

From an economic point of view, the Karamanli era was characterized by prosperity and an increase in resources; this helped in the construction, reconstruction, and development of all civil and military fields¹⁰; it also helped the construction, reconstruction, and erection of religious and civil buildings alike¹¹. However, he lost control of matters in his last days and lost his sight, leading him to commit suicide in the year 1745 AD¹². Ahmed Pasha Karamanli Mosques is considered one of the most beautiful and splendid mosques built in the old city of Tripoli.

The entrances to the mosques in the old city of Tripoli are decorated with distinctive architectural styles and models that distinguished them from other elements. Being that the entrance is the area to be seen at first sight, the Ottomans were interested in the design and location of the entrances; they also considered the compatibility of the entrances with the street, the original directions, the function of the building, and the choice of building material used. The nature of the weather, the location, and its impact on the design of the entrances were also considered.

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

The Ahmed Pasha Karamanli Mosque is located in front of Al-Saray Castle from the southwest side¹³. It is an architectural complex consisting of three buildings - the mosque, the school, and the cemetery¹⁴. This mosque is considered one of the largest mosques in the old city of Tripoli, and the richest in inscriptions

¹ Ferro,(1994),The Libyan Annals from the Arab Conquest to the Italian Conquest, P.263.

² Al-Ansari,(1961), Al Manhal Alazb in the History of Western Tripoli. Tripoli: Al-Ferjani Library ,P.307.

³ Lefumikaki ,(1961), Tripoli, the West under the Karamanli Dynasty. Tripoli: Dar Al Ferjani ,P.12.

⁴ Obaidi ,(2019), 'Establishing the Karamanli rule (a study in the history of Tripoli during the Ottoman era)', Al-Mustansiriya Journal,,P. 456.

⁵ Rossi,(1991), Libya since the Arab conquest until 1911. 2nd Edition. Libya: Arab Book House ,P.322.

⁶ Bernia ,(1985), Tripoli from 1510 to 1850. Tripoli: National Library ,P.225.

⁷ Yusef ,(2012), 'The rule of the Karamanli family in the western state of Tripoli (1711-1835 AD)', Tikrit University Journal of Science ,P.285.

⁸ Ghalboun, A. A. A. M. B. K. ,(1927), The memorial of the king of Tripoli and the news that was in it. Cairo: The Salafi Press and its Library ,P. 201-211).

⁹ Rossi ,(1991), Libya since the Arab conquest until 1911. 2nd Edition. Libya: Arab Book House ,P. 342-343.

¹⁰ Bahnasy ,(2004) ,Tripoli, Studies in Architectural and Artistic Heritage. Cairo: Arab Horizons House ,P.24

¹¹(Al Balushi ,200 6, A history of mosque architecture in Libya during the Ottoman and Karamanli eras. Tripoli. Libyan Arab Jamahiriya: Publications of the World Islamic Call Society,PP.48-49

¹²(Alzawi ,1970 , The Governors of Tripoli from the Beginning of the Arab Conquest to the End of the Turkish Era. Beirut: Dar Al-Fath for printing and publishing ,P.224

¹³(Shaqlouf et Al. 1980, Encyclopedia of Islamic Antiquities in Libya. C1. Tripoli: Arab Book House ,P.99

¹⁴ Misana ,(1973), 'Islamic Architecture in Libya'. Tripoli.,P.184

and ornamentation. Miss Tolle¹⁵ describes the cemetery belonging to the Karamanli family as exquisite and mentions that it is located on the main road near the outer door. She also mentions that the facade of the mosque and its entrances bore inscriptions of verses from the Holy Qur'an, colored and plated with gold. These inscriptions refer to the foundational paintings that top the main facade of the mosque. She also mentions that no other mosque in the city could compare to it in terms of beauty and splendor. This mosque has four main gates: an entrance that opens to the al-Rabba' market, an entrance that opens to the goldsmith's market, and two entrances that open to the al-Mushir market¹⁶.

The main entrance to Ahmed Pasha Karamanli Mosque:

The entry to this mosque is through an entrance that opens directly to the Al-Mushir market on the northeastern side (which is one of the most prominent markets in the city that sells traditional clothes and pottery)¹⁷. It has a straight marble arch that consists of one piece of white marble; the height of the entrance is about 3.10 m, and its width is about 170 m (Figure 1). The thickness of the entrance wall is about 28 cm and the entrance is surrounded on both sides by a white marble strip devoid of decoration (its width is about 32 cm). Immediately following this strip is a white marble frieze that protrudes from the facade and is devoid of decoration (its width is 18 cm). The door is opened by two wooden sashes, each of which is about 90 cm wide, and two copper metal handles are installed on each sash (Figure 2), one of them is longitudinal and the other is circular with a round base. The handles are made of copper^{18,19} for the opening and closing of the wooden door. The length of the longitudinal handle is about 19 cm, and the circular handle has a diameter of about 12 cm. This handle consists of a circular base installed in the middle of the wooden shutter in a pyramidal shape, slightly protruding from the surface, from which a door hammer and its base hangs directly below the bas



Figure (1) The main entrance to
Ahmed Pasha Karamanli Mosque
(Photo by the researcher)

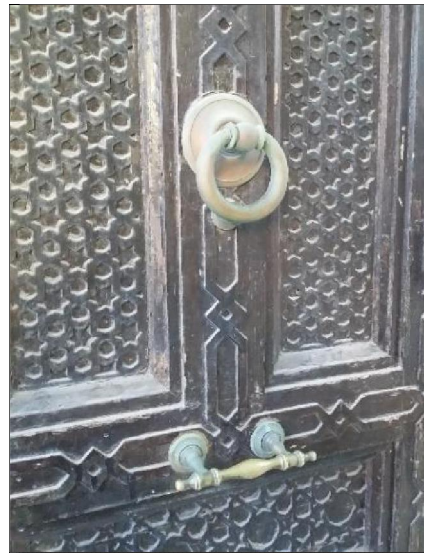


Figure (2) The door handles of
Ahmed Pasha Mosque
(Photo by the researcher)

15 Tolle, A. (1967) Ten years in Tripoli. Benghazi: Libya Publishing and Distribution House, P.74

16 Ibrahim, K. M. K. (2016) The Architectural Structure of the Karamanli Mosques in Tripoli (An Analytical Study). International University of Islamic Sciences, P.72

17 Zureik, H. S. (2018) "An Analytical Study of the Types of Commercial Establishments in the City of Tripoli during the Ottoman Era 958-1329/1551-1911 AD", Libdeh al-Kubra, 3, P.178

18 Saleh, Y. a. (2020) 'The remaining Ottoman doors hammers in Taif', "An Archaeological Technical and Analytical Study", Yearbook of the General Union of Arab Archaeologists "Studies in the Antiquities of the Arab World", P. 725

19 Tantawi, h. p. (2009) 'The Door Knocker in Mamluk Egypt 648-923 AH / 1250-1517AD', in Egypt Al Arabiya for Publishing and Distribution. 2010th edn. Cairo, P.47

Through the shape of the wooden door and its decorative details, it is inevitable that the wooden door has not been changed since the construction of the mosque in 1738 AD; thus, it is divided into geometric shapes of four squares, and eight rectangles in horizontal and vertical directions (Figure 3). These geometric shapes are surrounded by braided bars (Figure 4) and at the top and bottom of each sash is a square shape. In the middle of it is a diamond shape, and around it is a trapezoid in each of the four corners²⁰ on the base of the wooden door. The decorations of star-shaped plates appeared inside the square and rectangular shapes; these decorations were executed by the recessed engraving method (Figure 5). The two vertical rectangles on which the handles are fixed were decorated with a six-pointed star on their base (Figure 6).



Figure (3). The main wooden door to Ahmed Pasha Karamanli Mosque (Photo by the researcher)



Figure (4). The geometric decoration on the main door (Photo by the researcher)



Figure (5). The square shape decorations on the main door (Photo by the researcher)



Figure (6). Hexagonal stars on the surface of the wooden door (Photo by the researcher)

The main entrance is surrounded by decorated Qashani tiles on both sides; the width of the decorative strip is about 62 cm. However, it becomes clear to us that this decorative strip from the bottom (by about 1.50) has been replaced and changed by another style of decorated Qashani tile that is completely different from the rest of the decorations. In the upper part of the decorative panel, the decorative strip is divided into three longitudinal parts (Figure 7) that are separated from each other by two yellow strips of Qashani tile devoid of decoration. This decorative strip is surrounded from the outside by a frame of blue Qashani tiles. The middle part its width is about 30 cm, and the side parts are about 15 cm wide. The decorations of the two side strips are only one panel of faience on which carnation flowers appeared with six petals on a blue background (Figure 8); also, there are decorations of saz leaves in yellow color²¹ (these are serrated leaves that are equally important as other Turkish flowers in the art of Turkish ceramics).

20 Tantawi, h. p. (2009) 'The Door Knocker in Mamluk Egypt 648-923 AH / 1250-1517AD', in Egypt Al Arabiya for Publishing and Distribution. 2010th edn. Cairo.,P. 212

21 Seddik, F. S. (2008) The Qashani Arts in the Ottoman Mosques in Western Tripoli (1551-1911). Al-Murqab University,P.99



Figure 9: A decorative strip of Ahmed Pasha Karamanli Mosque (Photo by the researcher)



Figure 10: A detail of the decorative strip showing carnations, and saz paper. (Pointy or serrated leaves) (Photo by the researcher)

Regarding the decoration in the middle of the decorative strip, it consists of a quadrilateral assemblage of square Qashani tiles with a side length of about 10 cm; it was executed longitudinally with plant motifs (Figure 9) that consist of a crown of a flower with several petals in the middle of the plate, and saz leaves on both sides that appeared in two colors (blue and green executed repeatedly on a white color). This method of decorative repetition was distinguished by the designer and artist during the Ottoman era according to the area of the place to be decorated inside²². Therefore, the art of Ottoman ceramics (the Qashani) had a prominent and distinguished position in this field, especially in the style of multi-colored decoration²³.

22 El-Desouky, D. A. (2021) 'The structural foundations of the floral and geometric decorations of ceramic tiles in the Ottoman era as an introduction to the design of contemporary ceramic murals', Journal of Applied Arts and Sciences, 8,P.50

23 Khamis, K. h. (2006) Ceramic tiles in the Ottoman buildings in Lower Egypt. Cairo University ,P. 347



Figure (9) Detail of the upper side decorative strip
(Photo by the researcher)

For the lower side decorative strip, it differs from the upper one by having a large part of it replaced by about nine tiles, and the decoration of the tiles appeared throughout the entire space (Figure 10) in contrast to the upper part whose area was divided into three parts by longitudinal strips of yellow color. This decoration consists of a quadripartite group represented by a floral ornament consisting of a flower; it is very similar to the upper decoration but differs in the distribution of colors and the accuracy in the implementation of the decoration (Figure 11). The entrance rises from the main street by three steps, reaching a small hall, and then a one-step entrance to the mosque.



Figure (10) The lower decorative strip that has been replaced
(Photo by the researcher)



Figure (11) Detail of the lower decorative strip
(Photo by the researcher)

Above the entrance to the Ahmed Pasha Karamanli Mosque is a memorial plaque written in the Moroccan Thuluth font; it is surrounded by panels of Qashani tiles decorated with floral motifs and in coordinated and harmonious colors (Figure 12). This memorial plaque consists of poetic verses written in two parts; its height is about 90 cm and its width is about 1.70 cm. These poetic verses describe several historical events during the reign of Ahmed Pasha Karamanli.

This memorial plaque describes the grace that prevailed during the rule of Ahmed Pasha Karamanli when he was a generous and just ruler, and his structural works such as his construction of the Sabeel attached to the mosque, his construction of the defensive tower, and his construction of the mosque named after him. The number of lines reached six horizontal lines, while the number of words reached sixty-three words and two hundred and sixty-six letters as the following ²⁴:

It is surrounded by Qashani tiles on all sides and filled with vegetal decorations such as flowers, leaves, and coiled stems overlapping each other. On the right side of the memorial plaque is a tile panel consisting of about 20 Qashani tiles placed inside a rectangular black frame with a vase element²⁵ that twisted with sinuous branches and flowers. On both sides of the decorative plate is the cypress tree with a high position among the Turks; the cypress tree symbolized eternity and renewed life²⁶. The painting is

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ	وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَآلِهِ وَصَحْبِهِ
الْحَمْدُ لِلْمَوْلَى عَلِيِّ نَسَمِ	جُمَلَتْ بِطَلْعَةِ حَاكِمٍ مَتَفَضَّلِ
هُوَ أَحْمَدُ الْبَاشَا الَّذِي أَجْرَى لَنَا	مَاءً يَسِيلُ إِلَى سَبِيلِ مَنْهَلِ
وَبَنَى لَنَا بَرَجًا وَأَسَسَ جَامِعًا	فِي الْحَسَنِ جَاءَ مِنَ السُّطْرَازِ الْأُولِ
يَارَبَّنَا وَأَتَمَّمْ لَهُ الْخَمْسَ الَّتِي	تَرْجَى لِمِيمِ الْمَلِكِ فِي الْمَسْتَقْبَلِ
وَاجْعَلْ جَوَازًا إِذْ دَعَوْتَ مُؤَرِّخًا	قَلَّ نَالَ فِي الْفَرْدُوسِ أَحْضَى مَنْهَلِ

dominated by blue, green, and yellow colors, and is surrounded on the outside by a double black frame with circular vegetal motifs placed repeatedly. All these decorations appeared in the form of an axle, with a slight protrusion from the surface; the color of the floor hardly appears due to the intensity of the decorations and their overlapping with each other.

On the left side of the memorial plaque is a Qashani tile that is similar to the one on the right. It is rectangular and surrounded by a decorative strip of flowers and leaves. By examining and checking this decorative strip, we noticed that it has been restored and some new colors have been introduced, such as green. Inside this panel, there is the element of the vase that characterized the Qashani paintings in the Ahmed Pasha Karamanli Mosque²⁷, with twisted branches coming out from the nozzle of this vase in a circular motion. The decorations on this painting appeared as half-palm fans, flowers, spear-shaped leaves, and thin branches. Some paintings also appeared as the chrysanthemum flower and the pomegranate flower²⁸. In general, plant motifs filled the entire painting and the colors that characterized the painting were noted as black, green, and orange-yellow²⁹.

24 Lefumikaki, R., (1961), Tripoli, the West under the Karamanli Dynasty. Tripoli: Dar Al Ferjani, P.78

25 Iblao', A. M. (2017) 'Decorations in Ahmed Pasha Al Karamanli Mosque', AL-MUQADDIMAH, 5, P. 5-6

26 Alal, D. A. A. (2019) 'Artistic Styles of Ottoman Ornament', Historical Orbits, 2 ,P. P. 117-119

27 Seddik, F. S. and Enwiji, E.; s. (2017) 'Models of the tiles in religious buildings in the first Ottoman and Karamanli eras in the western city of Tripoli 1551-1835', Libdeh al-Kubra, 2, P.172

28 Balao, A. M. x. (2019) Islamic decorative art during the Ottoman rule in Tripoli, Libya: a study of its educational dimensions. University of Malaya, P.194

29 Seddik, F. S. (2008) The Qashani Arts in the Ottoman Mosques in Western Tripoli (1551-1911). Al-Murqab University, P.124-125



Figure (12) The memorial plaque of Ahmed Pasha Mosque and the Qashani decorations around it (Photo by the researcher)

2- Northwest Entrance (Entrance to Al-Rabba' Market)

This entrance opens to the Al-Rabba market from the northwest³⁰. This entrance opens to a narrow corridor that leads to the Silk Market³¹; this entrance is rich in stone carvings and about 3.30 m high and 2.20 m wide (Figure 13). It is bordered on both sides by two limestone columns with floral motifs represented in flowers and some altered leaves and branches. This entrance is similar to the eastern entrance on the entrance arch sculptures of stone roses numbering nine roses but differed in shape and size. The entrance also appeared on the arch base carvings of ten roses and between them are two of small size. The entrance opens by two sections of wood and it is free of decoration except for the geometric divisions that divide the wooden door into six parts, four of which are rectangular at the bottom, and two upper ones are a quarter of a circle to match the shape of the arch. The height of the wooden door is about 2.40 m, and its width is about 1.45 m. Hanging from the wooden door is the knocking tool that is just like a crescent.

30 Ibrahim, K. M. K. (2016) The Architectural Structure of the Karamanli Mosques in Tripoli (An Analytical Study). International University of Islamic Sciences, P.72

31 Shaqlouf, M. R., Abu Hamed, M. A., Alnabi, S. O. A., Al-Nems, M. A. A., Abdul Rahman, A. s. and Mustafa, A. M. (1980) Encyclopedia of Islamic Antiquities in Libya. C1. Tripoli: Arab Book House ,P. 115



Figure (13) The northwest entrance to Ahmed Pasha Karamanli Mosque

(Photo by the researcher)

Above the entrance is a white marble memorial plaque about 40 cm high and 50 cm wide (Figure 14) that consists of four poetic verses written in two parallel parts in the Moroccan Thuluth font. The commemorative plaque is surrounded by a black rectangular frame; the number of words in this plaque is about 29 words, while the number of its letters is about 99.



Figure (14) The foundational painting of the northwestern entrance of Ahmed Pasha Mosque
(Photo by the researcher)

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

جَامِعُ أَنْسٍ قَدْ بَنَاهُ ذُو الْعَطَا حُسْنًا
مُحَمَّدَ النَّاشَا كَفَاهُ اللَّهُ شَرًّا مِنْ أَسَا
وَكَانَ لِلْكَاتِبِ عَوْنًا وَلِمَا قَدْ هُنْدَسَا
قِيلَ فَمَا تَارِيخُهُ قُلْتُ تَنْفُو أَسَسَا

The inscription painting began without the basmalah, which we are accustomed to in the previous foundational paintings; it began 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) was captured; The second line also captured the prayer for God to suffice Muhammad Pasha from the evil³², and from people that want to abuse him, as indicated by the foundational painting of the writer and those who engineered this mosque.

3- The southwestern entrance of Ahmed Pasha Karamanli Mosque

This entrance is located on the southwestern side of the Ahmed Pasha Karamanli Mosque and opens to the goldsmith's market, which is a market specialized in selling gold and precious metals. This entrance has a straight arch, devoid of decorations (Figure 15) except for some recessed inscriptions at the bottom of the side column. The height of the entrance is about 3.50 m and its width is about 2.30 m; the entrance is about two steps of marble away from the street.



Figure (15) The southwestern entrance to Ahmed Pasha Mosque
(Photo by the researcher)

The entrance is opened by two wooden panels with a height of about 2.60 m, and a width of 2.30 m. This wooden door is free of decorations and is divided into five horizontal squares on each side. At the bottom of each column are decorative botanical inscriptions carried out using the method of deep carving. The texture of these decorations is multiple flowers; the petals are surrounded by twigs and modified leaves (Figure 16).

³² Ferro, S. (1994) The Libyan Annals from the Arab Conquest to the Italian Conquest, P.308



Fig. (16) The plant decoration on the pillar of the southwestern entrance to the Ahmed Pasha Mosque
(Photo by the researcher)

4- The southeast entrance

This entrance opens in the southeast corner of the mosque building directly into Souk al-Mushir; it opens to a long corridor that leads to the annexes of the mosque (Figure 17). Its height is about 3 m, and its width is about 2.30 m. It is an entrance entangled with a horseshoe arch; the niche of the arch bears decorations of colored Qashani tiles which are the same as executed on the main entrance to the mosque. The top of the facade of this entrance bears colored Qashani decorations (Figure 18) that consist of a four-way grouping represented by floral decoration. This floral decoration consists of a crown of a flower with several petals in the middle of the panel; saz leaves appeared on both sides and in two colors - blue and green, and executed on a white ground.



(Fig.17) Southwest Entrance to Ahmed Pasha Karamanli Mosque
(Photo by the researcher)



(Fig.18) The Qashani decoration above the southwest entrance to Ahmed Pasha Karamanli Mosque
(Photo by the researcher)

The two sides of the entrance are flanked by two stone columns with a simple crown. The mosque is entered through a wooden entrance that opens with two doors painted brown; it was divided into eight parts by prominent wooden divisions with metal circles. The two upper parts formed a quarter of a circle to correspond to the curvature of the horseshoe arch of the door entrance. The wooden door bears copper handles installed in the middle.

The Ahmed Pasha Mosque is considered the first mosque in the old city of Tripoli in which these large quantities of ceramic tiles were used according to an organized program. There are many centers of the industry for these tiles from several centers, including Turkey, the original home of Ottoman ceramics³³, as well as Tunisia³⁴ which still supplies the old city of Tripoli with Qashani tiles for the purpose of restoration and periodic maintenance³⁵; some are from European countries like Spain, Portugal, Italy, and the Netherlands³⁶.

Conclusion

By studying the four main entrances to the Ahmed Pasha Karamanli Mosque, successively visiting the mosque, as well as identifying the components of the architectural entrances and their technical advantages, it becomes clear to us that:

- The dimensions of the main entrances to the Ahmed Pasha Karamanli Mosque ranged from 3 m to 3.50 m in height and 1.70 m to 2.30 m in width. The height of the southwestern entrance (the entrance to the goldsmith's market) was 3.50 m, while the southeastern entrance (the entrance to the Souk al-Turk) was the lowest at 3 m.
- The entrances featured many decorative elements such as Qashani tiles, some stone carvings, and plant motifs represented by carnations, saz leaves, vase elements, tree branches, twisted and winding flowers, cypress tree, rose element, and iris flower, spear leaves, carnation flowers, and some lobed and pivoted plant leaves. These decorations appeared in several colors, including yellow, blue, green, black, white, and brown.
- The direction of the door opening was to the northeast, as the main entrance to the mosque, the southeast entrance, especially on the northwest, as the entrance to the Al-Rabba' market, and the southwest side, as the entrance to the goldsmiths market. All these entrances opened to service streets.
- The entrance arches varied between the straight node (as the main entrance and the entrance to the goldsmiths market), and the horseshoe arch (as the entrance to Al-Rabba's market, and the northeastern entrance). The wall thickness of the entrances ranged from 25cm to 28cm, and the height of the wooden doors ranged from 2.40 m (for the northwest entrance) and 2.80m (for the main entrance). Geometric motifs appeared on the wooden doors as represented in some shapes of squares and rectangles. The copper handles of the wooden doors also appeared in different types between the longitudinal, circular, or hollow crescent shape, and the height of the entrances from the street was between one and three steps.
- The entrances to the Ahmed Pasha Karamanli mosque bore two memorial plaques; the first at the main entrance and the second at the northwestern entrance that opens into Al-Rabba's market. They are made of white marble; the memorial plaque for the main entrance was about 90 cm high, while the memorial plaque for the northwestern entrance was about 40 cm. The width of the main entrance plaque was 1.70 m, while the width of the northwestern entrance plaque was about 50 cm. The two panels were written in the Moroccan Thuluth font, and their subject is poetic verses. From this point

³³Burlot, J., Waksman, S. Y., Bellot-Gurlet, L., & Franci, G. S. (2020). The glaze production technology of an early Ottoman pottery (mid-14th (?)–16th century): The case of 'Miletus Ware'. *Journal of Archaeological Science: Reports*, 29, p1

³⁴ Alfar, A. a. a. (2001) Al-Qubaybat Mosques in the Old City of Tripoli (Libya) in the First Ottoman Era 1123-958 AH/1711-1551AD. Yarmouk University, P.68

³⁵ El Saadawi, A. (2017) 'Ottoman Mosques in the Maghreb: A Study of the Center's Relationship with the Parties in the Fields of Architecture and Arts', *Al-Sabeel Magazine*, 3, P.10

³⁶Al Shafei, S. p. a. (2017) The decorative elements in the Karamanli mosques and their comparison with the mosques of the first Ottoman era in the old city of Tripoli. *International University of Islamic Sciences*, P.62

of view, the poetic verses of the entrance panel appeared in six lines and the number of words was 63 words with about 266 letters. The northwestern entrance panel has about four lines of poetic verses made up of about 29 words and 99 letters.

- Several decorative botanical elements were used on the memorial plaques of the entrances to the Ahmed Pasha Karamanli mosque. On the plate of the northern entrance to the Ahmed Pasha Mosque are the carnation flower, saz leaves, the vase or vase element, tree branches, twisted and winding flowers, and the cypress tree. The Ottoman decorative influence appeared on the decorations of the foundational painting in terms of the use of carnations and irises. The memorial plaque for the northwest entrance showed flowers, some altered leaves and branches, and some carvings of stone roses. In addition to the Qashani tiles that appeared around both panels, they also have floral decorations.
- The Ahmed Pasha Karamanli mosque is considered one of the most beautiful Ottoman mosques built in the old city of Tripoli; it is a distinctive architectural masterpiece in terms of the use of various decorations and Qashani tiles on its internal and external facades. This is in addition to the commemorative plaques written in the Moroccan Thuluth font that topped the main entrance of the mosque, as well as the northwestern entrance which opens to Al-Rabba' market.

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