

The Mosque of Souq el-Ghezal in the city of Constantine: A descriptive study of architectural decorations

جامع سوق الغزل بمدينة قسنطينة: دراسة وصفية للزخارف العمائرية

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Abstract

Religious architecture, especially mosques, has always provided a fertile ground for Muslim artists to showcase their skills and style through various decorations such as botanical, geometric, calligraphic, and symbolic designs, applied to every part of the mosque. The Souk El Ghezal Mosque in Constantine city, an important Ottoman-era mosque, was studied and described in this paper, with a focus on its architectural decorations executed on different materials. The study aimed to highlight the aesthetic and artistic values of this religious monument. The mosque is characterized by a diverse and rich decorative style, including botanical, geometric, and calligraphic designs, executed on various materials such as wood, plaster, marble, and ceramics. The study concluded that the mosque is a testament to the creativity and skill of Muslim artists

Keywords: Souk El Ghezal Mosque, Constantine, Ottoman era, architectural decorations, Materials and techniques.

المخلص: لطالما كانت العمارة الدينية وبالأخص المساجد أرض خصبة وميدان واسع للفنان المسلم من أجل إظهار براعته وتجسيد فنه، وذلك من خلال الزخارف المتنوعة سواء النباتية أو الهندسية أو الكتابية أو الرمزية مستغلا في ذلك كل أجزاء المسجد سواء الأرضيات أو الجدران وحتى الأبواب والنوافذ والمنبر ولمحراب، ولذلك فإن هذه الزخارف نفذت على مختلف المواد سواء الخشب أو الجص أو الرخام وغيرها من مواد، وحاولنا في ورقتنا هذه التطرق إلى أحد أهم المساجد العتيقة بمدينة قسنطينة التي تعود للحقبة العثمانية وهو مسجد سوق الغزل، وذلك من خلال وصف زخارفه العمائرية، حيث هدفنا من خلال هذه الدراسة إلى تحقيق عدة أهداف أهمها إبراز القيم الجمالية والفنية لهذا الصرح الديني، وخلصنا إلى عدة نتائج أبرزها اتصاف المسجد بثراء زخرفي متنوع من زخارف نباتية وهندسية وكتابية منفذة على خامات متعددة كالخشب والجص والرخام والخزف.

كلمات مفتاحية: مسجد سوق الغزل، قسنطينة، العهد العثماني، زخارف عمائرية، مواد وتقنيات.

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1. INTRODUCTION

Muslims have been keen on constructing and building mosques since the emergence of Islam, considering them to be the houses of Allah where the most important pillars of Islam are performed, namely prayer. Mosques also bear religious symbolism and play a significant role in social, educational, political, and cultural aspects. During the time of the Prophet Muhammad (peace be upon him) and the Rashidun Caliphs, mosques were simple and rough in design, serving a functional purpose of bringing Muslims together to perform prayers and engage in other activities such as consultation and decision-making.

With the expansion of Islamic territories and the acquisition of cities with unique architectural characteristics, Muslims felt the necessity to build mosques that match or surpass the beauty of churches and temples found in these cities. This trend started during the Umayyad period, where the Umayyad Mosque in Damascus was built in an Islamic architectural style that drew inspiration from Sasanian and Byzantine art. This style became known as the Umayyad style, after the establishment of the Islamic states, a variety of architectural styles emerged, including the Abbasid style in Iraq, the Fatimid, Ayyubid, and Mamluk styles in Egypt, the Seljuk and Mongol styles in Persia and Asia Minor, the Andalusian-Maghrebi style in Spain and North Africa, and the Ottoman style in Anatolia. However, each style did not remain within the boundaries of these countries' capitals; its influence extended to various regions of the Islamic world. For example, the Ottoman style spread to various provinces of the Ottoman Empire, including the Province of Algeria, where it blended with the local Maghrebi style to create a beautiful artistic style manifested in various architectural decorations that adorn religious and civic buildings, especially mosques, which received significant attention from the deys and beys. Many of these mosques were built in various regions of the province, including the city of Constantine, which was the capital of the Eastern Beylik.

In this paper, we aimed to study and describe the decorative elements that adorn the walls of the mosques in Constantine, which date back to the Ottoman period, through an examination of the Souq El Ghezal Mosque.

Based on the above, we can raise the following question, which revolves around the themes and compositions of the decorative elements found in the Souq El Ghezal Mosque, as well as the materials and techniques used to execute them.

To answer this question, we employed a historical methodology to study the history of the mosque, as well as a descriptive methodology to describe the architectural decorations that distinguish it.

One of the most important objectives of this study is to identify the Ottoman architectural decorations in the religious architecture of Constantine, and to highlight an important landmark of the city that dates back to the Ottoman period. Furthermore, the study aims to showcase the aesthetic beauty of Islamic art through the architectural decorations executed in this mosque. By achieving these objectives, the study contributes to a deeper understanding of the cultural and artistic exchange between the Ottoman Empire and North Africa, and highlights the significance of these architectural landmarks as important cultural and religious sites that continue to captivate visitors with their beauty and historical importance.

2. Constantine mosques in the Ottoman era

During the Ottoman period, the city of Constantine was the capital of the Beylik of the East and the headquarters of its governors. As a result, various civil and religious architectural structures were built in the city, such as houses, zawiyas, and mosques. Abu al-Qasim Saadallah mentioned that Salah Bey was responsible for building and renovating mosques, and during his rule, their number reached 75 mosques and prayer halls according to his records. At the end of the Ottoman period, statistics showed that there were 35 mosques in the city (Abu Al-Qasim, 1998, p. 248). However, their number decreased significantly after the French invasion and their establishment in the city for almost a century and a quarter, especially with the colonial policy that worked to erase the Islamic national identity. Many mosques were demolished and some were converted into churches or headquarters for the colonial administration and other purposes. As a result, only a very small number of them remained, the most prominent of which are the Sidi Al-Kettani Mosque, the Souq El Ghezal Mosque, and the Al-Akhdar Mosque.

3. Souq El Ghezal Mosque

According to its foundation inscription, the construction of the Souq El Ghezal Mosque dates back to the year 1730 AD (1143 AH), (Cherbonneau, 1854-1855, pp. 102-105), the construction dates back to the period of Hussein Bey Al-Kolliani (Boukemia), who ruled as the governor of the Beylik of the East from 1713-1736 AD, (Ibn al-Antari, 2009, p. 54). The mosque was named after its proximity to the market where spun wool was sold, which was known as the "Souq El Ghezal" or "Market of Spun Wool" (Bourouiba, 1978, p. 98). The

mosque is located on Didouche Mourad Street (formerly known as Karaman), adjacent to the Palace of Ahmed Bey on the southeast side. It overlooks the Shoushan Abdul Baqi Square to the north and the Boudchiche Street to the west. (Dahdouh, 2010, p. 274).

4. The architectural decoration

The architectural decoration refers to the ornamentation executed on the walls and surfaces of architectural structures. This includes various types of decoration such as floral, geometric, calligraphic, and tessellated, executed on different materials such as plaster, brick, glazed tiles, and other materials. These decorations are used to adorn the interior and exterior walls of the structures (AlAlousi, 2016, p. 99). The architectural and artistic decoration in Islamic architecture has received special and continuous attention, resulting in a high level of quality, mastery, and diversity. This is due to the persistent efforts made by Muslim artists in this field, including carving wood, adorning doors, crafting metals, engraving stones, sculpting gypsum, coloring ceramics, and cutting marble, among other various techniques that they have mastered. (Asim, 2000, p. 131).

5. Description of the gypsum decorations in Souq El Ghezal Mosque

The prayer hall of the mosque is surrounded by cylindrical columns that are topped with gypsum capitals resembling baskets. The ceiling is adorned with seventeen domes, the largest of which is the dome of the mihrab.

Figure 1: depicts the capitals of the columns, the decorative circular and lobed bands, the intricate muqarnas vaulting, as well as the mute circular bands in the prayer hall of the Souq El Ghezal Mosque.

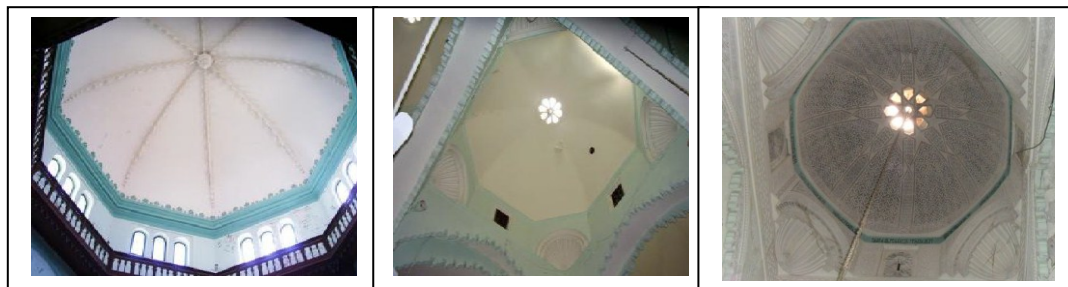


Source: researcher's work

5.1 Domes of the House of Prayer

The four corners of the mihrab dome rest on shell-shaped pendentives decorated with gypsum motifs, between those pendentives, there are windows resembling knotted and glazed Mashrabiyyat made of gypsum, with intricate designs and perforations, a ribbed band of gypsum inscribed with the repeated phrase 'Al-Izz Lillah' "العز لله" in raised dark, green letters executed in the Naskhi script runs above those pendentives using the technique of prominent carving, The dome's squinches are supported by a carved gypsum band, in the center of the dome, there is an eight-pointed star formed by intersecting muqarnas vaulting, its perforations covered by a star-shaped plate, between these bands, there is a semi-curved shape that repeats and alternates, creating a unique and symmetrical pattern resembling a vertical base for each recurrent, opposing, and symmetrical star-shaped figure, these rectangles are decorated with pairs of overlapping triangles that resemble the letter "X", there is another dome with plain shell-shaped pendentives devoid of any ornamentation, the dome of the octagonal hall has a ribbed squinch from which spring lobed and notched lines that converge to form a circle in the center of the dome. There is also another dome with plain shell-shaped pendentives devoid of any ornamentation.

Figure 2: The gypsum decorations executed on the domes of the prayer hall in the Mosque of Souq Al-Ghezal.



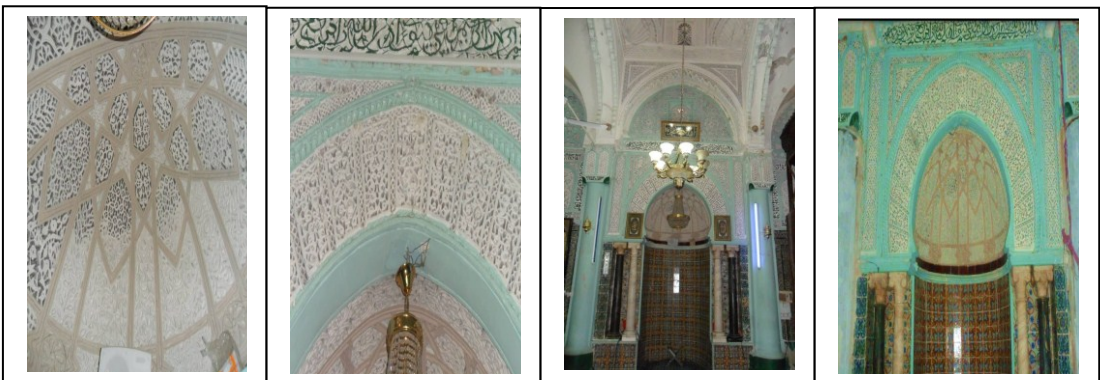
Source: researcher's work

5.2 mihrab

Over the mihrab pendentive, there is a half-dome folded under a horseshoe arch that resembles the main dome above the mihrab. The squinch is decorated with an eight-pointed star-shaped plate in the center of which there is a flower resembling a fan, surrounded by pentagonal stars that intersect to form other geometric shapes such as triangles, hexagons, and octagons, the star-shaped

plate is adorned with perforated networks of plant branches and leaves, with their flowers centered around a closed carnation flower and other shapes resembling a spike wheat. All the plant branches appear repeatedly in alternating and opposing positions, and where they meet, other centered flowers appear resembling those of carnations, pomegranates, lalla, and roses, as we look upwards, we see a horizontal band of calligraphic script executed in the prominent carving style. It bears an inscription in the Maghrebi Naskhi script of the Quranic verse 'In houses (mosques) which Allah has ordered to be raised and that His name be mentioned therein; exalting Him within them in the morning and the evenings' "في بيوت أذن الله أن ترفع ويذكر فيها اسمه" (Quran, Surah An-Nur, Verse 36). The inscription begins with the phrase 'Bismillah Ar-Rahman Ar-Raheem', above the main band directly, there is another blind arch with intricate vegetal motifs resembling the ones described earlier. In the middle of this blind arch, there is a knotted window resembling Mashrabiyyat with interlaced geometric and vegetal designs, above this blind arch, there is another prominent protruding knot that surpasses the squinches, representing a canopy, on its sides, there are two opposing triangles adorned with units and interlaced, alternating vegetal branches. Above it, there is a decorated band, followed by the grooves of the main dome of the mihrab, where the radiating scallop element is found in all the domes of the mosque, but devoid of ornamentation.

Figure 3: The gypsum decorations executed on the mihrab dome and its wall in the Souq Al-Ghezal Mosque.



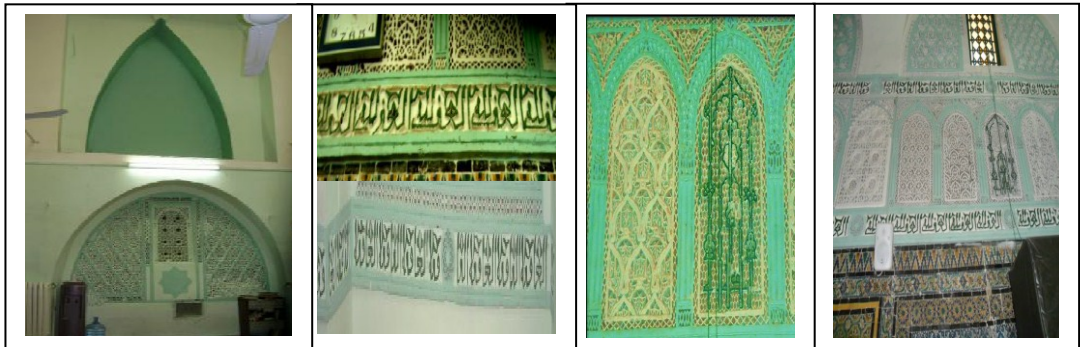
Source: researcher's work

5.3 wall cladding

Above the ceramic tiles, there is a rectangular epigraphic frieze. The lower part of it is adorned with the prominent inscription "العز لله" (Glory to God),

repeated throughout, while the upper part bears the word "العافية" (Well-being) repeatedly written horizontally along the walls. Separating these inscriptions is a circle with a simple rose at its center. This epigraphic frieze forms a frame for a large stucco band in the form of small blind arches resembling mute windows, adorning the stucco band are vegetal motifs arranged symmetrically, consisting of intertwining vegetal branches with closed leaves and flowers. The most distinct motif is the aligned conifers placed above one another. Additionally, there is another inscription, likely in simple Kufic script, possibly representing the divine names "الله" (Allah) or "الملك" (The King), above this stucco band, there is a blind arch containing intersecting horizontal squares arranged in a vertical pattern, forming a matrix of prominent star-shaped elements. This design of blind arches is repeated on the walls of the prayer hall, where windows or oculi have been opened.

Figure 04: Aspects of the gypsum decorations executed on the walls of the prayer hall, the windows, and the oculi of the Souq Al-Ghezal Mosque.



Source: researcher's work

6. Descriptive study of the decorations executed on the wooden artifacts in the Souq Al-Ghezal Mosque

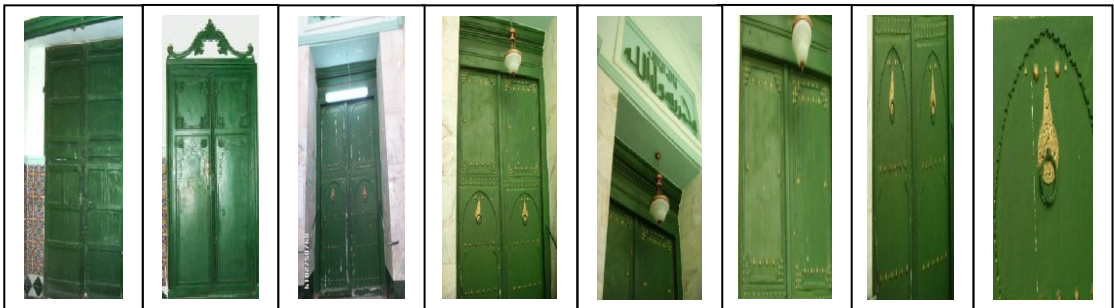
6.1 The Doors

The mosque has two main entrances. The first entrance consists of two wooden doors colored in a green, with a prominent wooden frame featuring multiple rows of barley twist patterns, arranged in two or more rows. The upper part of the door is also filled with a square panel adorned with similar twist patterns. Brass nails, both small and large in size and of various shapes, decorate the corners of the doors. The lower part of the doors comprises a panel with a

carved blind pointed arch at its center. Large brass nails alternate with smaller ones, embellishing this panel. Additionally, there is a circular design with a triangular brass head fixed on the door handle, carrying the door's hammer. From the inside, the door frame is adorned with intertwining and opposing palm leaf branches, resembling fans. A simple flower, placed as a decorative crown, adorns the top of the door and its shutters. The upper panel of the door is decorated with small squares at each corner, with a pomegranate flower in the center of each square. Carved grooves and indentations surround the squares' frames. As for the lower part of the door, it features an arched design with overlapping cut-out segments, forming a blind pointed arch. A small flower of the same type as the ones in the upper panel is carved into the keystone of this arch.

The door to the imam's enclosure is smaller in size, with a single leaf and a gradually tapered square design at its corners. In its lower part, there is a blind pointed arch with overlapping segments. The rest of the doors lack vegetal or symbolic decorations, except for some rectangular panels, squares, or prominent indentations.

Figure 05 Represents a side view of the doors of the Souq Al-Ghezal Mosque and the decorations they contain.



Source: researcher's work

6.2 Windows

The mosque windows are similar to wooden mashrabiya, they are adorned with half-circular knotted windows featuring various geometric shapes such as rows of triangles, cusps, and vertical circles, all intricately carved, the frame is intersected by horizontal and vertical wooden pegs. Another type of window consists of a knotted window with a rectangular panel divided into four sections, each section adorned with polygonal shapes separated by small wooden ribs, and

two small flowers resembling simple daisy flowers at the center, there are also square-shaped windows with perforated vegetal decorations resembling carnation flowers, with ribbed leaves at the center of the square, and half-perforated circles in the corners, they are surrounded by another shape resembling a star, colored in purple. Another modern type of window dates back to the colonial period when ribbed domes were added, resulting in three windows opened in each rib, rectangular and knotted wooden frames.

Figure 06: Geometric decorations in the wooden windows and the windows and balcony of the polygonal hall in Souq Al-Ghezal Mosque.



Source: researcher's work

6.3 The minbar

The minbar is made of wood, and its special balustrade contains eight alternating irregular fillings between squares and rectangles. These shapes are adorned with prominent engraved cusps at their centers, resembling daisy flowers with carved recessed edges. On the cusps, there are grooves and hollowed-out dotted notches. The balustrade and railings are embellished with prominent, tapered, and raised brass-tipped nails. The railings resemble a decorated right-angled triangle with different elements, consisting of squares interspersed with rectangular matrices in an inverse diminishing pattern as we move downward. They converge at a small square at the base, with prominent fillings at their centers representing small stars, squares, circles, cusps, and small jasmine flowers arranged in a network of prominent perforations, executed in a style of carving, perforating, and assembling. They are painted in black on a brown ground with intertwined branch-like motifs resembling half-palm leaf fans, colored with watercolors. Each square corner is adorned with prominent, tapered nails, the minbar's pulpit has a rectangular door with no ornamentation, while its frame features a knotted decoration with notched lintels on its sides, flanked by

slender columns. The knotted decoration is adorned with vegetal motifs resembling palm leaf fans, flowers resembling pomegranates and carnations, leaves, and small flowers resembling lavender or jasmine. As for the preacher's seat, it is topped by a canopy supported by four small cylindrical wooden columns with small square wooden capitals adorned with notched knotted decorations, which are smaller than the rear ones. The other sides of the canopy feature undulating knotted decorations resembling plant branches, adorned with various vegetal motifs and leaves. Above them, there is an engraved and indented ornamentation surrounding the finial, and above this form, there is a serrated balcony surrounding the dome, which decorates the center of the canopy's ceiling and has a flattened pyramid-like shape with hooked sides. The interior of the canopy's ceiling resembles a beehive and is painted in a golden color with carved recessed patterns.

Figure 07: Represents a side view of the decorations found on the wooden minbar of Souq Al-Ghezal Mosque



Source: researcher's work

7. Decorations throughout its various sections, including

7.1 The foundational inscription

The foundational inscription was executed on a white marble panel in a rectangular shape (125/62 cm) using Thuluth script in six lines. It contains a religious text, a verse from Surah An-Nur, and poetic verses in adorned rectangular frames on both sides, facing each other. On each side, there are five rectangular frames, with the Basmala and blessings upon the Prophet inscribed in one of them. The panel is adorned with intertwined plant branches, intricately carved leaves, and multi-petal flowers executed using the technique of incised carving and filled with lead:

The first line contains the verse: (بسم الله الرحمن الرحيم صلى الله على سيدنا محمد) (In the name of Allah, the Most Gracious, the Most Merciful, peace be upon our Master Muhammad).

The second line reads: (في بيوت أذن الله أن ترفع ويذكر فيها اسمه يسبح له فيها بالغدو (In houses which Allah has permitted to be raised and His name to be mentioned therein; exalting Him within them in the morning and the evenings).

Then follows the line: "عُرف المحامد أم قصور تعبد أم جنة الرضوان للمتهدج" (Are these chambers of praise or devoted sanctuaries, or gardens of paradise for those who pray).

The last line states: "ولئن تسأل تاريخه فأتني به باي الزمان حسين بن محمد سنة 1143هـ" (And if you inquire about its date, it is the year 1143 AH, by the hands of Husayn bin Muhammad).

Figure 08: The Calligraphic Decorations in the Foundational Marble Panel of Al-Ghezal Market Mosque, Installed in Ahmad bey Palace.



Source: researcher's work

7.2 The Marble Columns

In the center of the southern façade, there is an entrance in the form of a mihrab (prayer niche) enclosed by two cylindrical marble columns, each with a composite rounded base resting on two polished black stone pedestals. Each column is topped with a bell-shaped capital adorned with four facades featuring simple floral motifs, resembling the capitals of the Great Mosque of Constantine, likely of Hafsi style.

As for the mihrab, it is surrounded by four white and black marble columns, each measuring 1.25 meters in height, with bodies that widen at the base and taper towards the top. Each column has a cylindrical base consisting of two rings

and two square bases, one made of marble and the other of gypsum. The marble columns bear elevated bases resembling pedestals. The capitals, also made of marble, are 0.26 meters in height and have sides measuring 0.27 meters, adorned with two spiral ornaments on each side resembling heart shapes. Below them are intersecting crescents, and on the sides of the mihrab entrance, there are two slender marble columns without ornamentation, with rounded bases. These columns are topped with simple capitals resting on elevated marble pedestals.

Figure 09: Sides of the Decorations Executed on the Ornate Marble of the Columns and Capitals of Al-Ghezal Market Mosque.



Source: researcher's work

8. Descriptive study of the ceramic tile decorations in Al-Ghezal Market Mosque

8.1 The first design

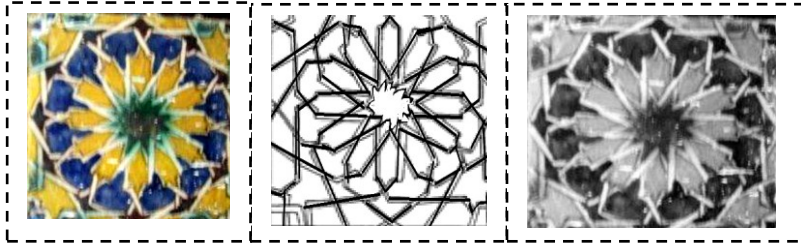
features Italian-made ceramic tiles, measuring approximately 14/14 cm. This type of tile is abundantly used to cover the prayer niche in the western and northern walls, as well as the walls of the polygonal hall. The tiles are arranged in a square pattern, creating a beautiful interplay with the floral motif of the carnation, which appears at an inclined angle. The tiles depict blue intricately-cut leaves, connected to the three-parted cup of the carnation flower, surrounded by a floral frame. The carnation flowers are adorned with alternating orange and yellow colors, all executed on a white background.



Source: researcher's work

8.2 The second design

features a Tunisian-made ceramic tile located on the Qibla wall to the left of the mihrab, adjacent to the previously mentioned tile. The dimensions of this tile are 15/15 cm. It represents a unified decorative unit, entirely adorned with pure geometric patterns. The tile is in the form of a colorful star-shaped design, combining shades of yellow and blue, with its edges painted in white. In the center of the design, there is a green serrated fan motif.



Source: researcher's work

8.3 The third design

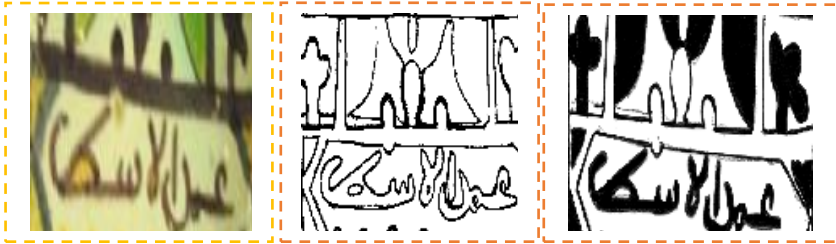
is a ceramic tile found on the mihrab of Al-Ghezal Market Mosque, believed to be of Italian or possibly Spanish origin. Its dimensions are approximately 11/11 cm. The tile consists of a composition of four ceramic squares, forming an intricate pattern, the central motif of the tile is a white-colored acanthus leaf, with its base resembling a triangular shape, representing a central pointer. The acanthus leaf is adorned with a gradation of colors, transitioning from yellow to orange and then to white. Surrounding the acanthus leaf, there are vegetal branches that take the form of a mirrored letter "س" culminating in a tripartite leaflet, colored in orange. The edges of the design are in a brown shade, slightly inclining towards black.



Source: researcher's work

8.4 The fourth design

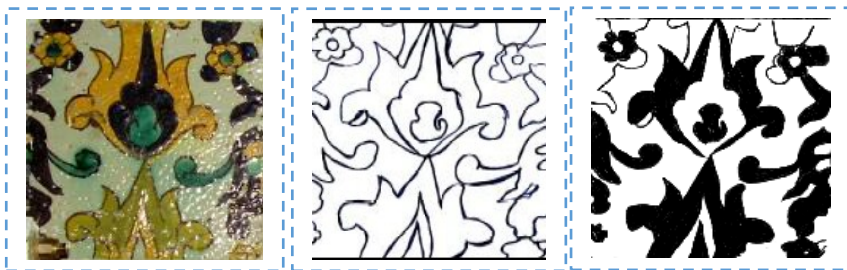
is a rectangular Tunisian tile, and there is only one of its kind, likely brought from a palace and bearing the signature of the maker, "Amal Al-Asata." The tile features a combination of geometric, calligraphic, and floral patterns, adorned with shades of brown, green, and yellow.



Source: researcher's work

8.5 The fifth design

is a tile measuring 15/15 cm, depicting grapevine-like leaves arranged symmetrically in a vertical column. The centerpiece of this design is a spear-headed leaf with a purple hue, adorned with green shades at its core. Surrounding this leaf are twisting branches and other leaves carrying yellow daisy flowers, creating a captivating floral composition. The entire design is executed on a grey background.



Source: researcher's work

8.6 The sixth design

features floral patterns resembling the carnation flower, with its cup displaying a combination of green, yellow, and blue colors. Other leaves branch out from the main flower, resembling a bouquet, and are surrounded by additional decorative leaves on the tile's surface.



Source: researcher's work

8.7 The seventh design

is Tunisian, featuring patterns resembling halved lemon fruits with their pulp visible. It is surrounded by small blue and white circles, as well as larger circles connected by thin lines. The predominant color on the tile is blue.



Source: researcher's work

8.8 The eighth design

consists of a combination of four tiles with dimensions of 15/15 cm. Its patterns are a mix of botanical and geometric elements, depicting a branching design in light blue color with a central segmented circle containing small simple veins. In the middle of the circle, there is another shape resembling a four-petal flower colored in blue and yellow, surrounded by four small buds, each composed of two blue-colored leaves. The corners of the design appear as if they are tied with a twist of yellow-colored plant leaves. The artwork is executed on a white background.



Source: researcher's work

8.9 The ninth design

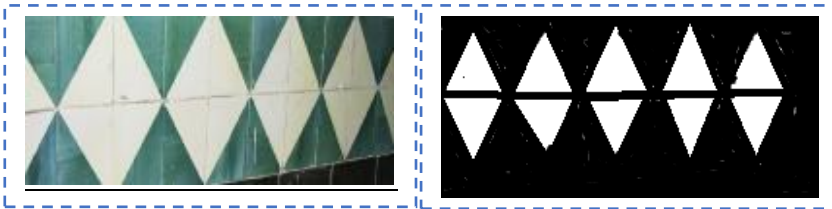
measuring 15/15 cm, represents a leaf resembling the basil leaf, colored in white with a yellow core resembling a flame, almost completing the crescent shape. It is surrounded by the saz leaf and other scattered leaves on the tile's surface. The decoration is executed on a dark purple background.



Source: researcher's work

8.10 The tenth design

known as "Janah Al-Khataf" or "The Hook Wing," is Tunisian-made with a glossy finish. It is used as a border for ceramic tiles. It consists of a square made up of four smaller squares, each measuring 11/11 cm. It is devoid of any decoration and divided into two sections with two colors, white and light green.



Source: researcher's work

8.11 The eleventh design

features a unique pattern resembling a necklace or pendant, with a green emerald at its center. It carries twisted plant branches that appear to bear fruits and five-lobed leaves, along with other shapes resembling a network. The colors used in this design are yellow, purple, and green.



Source: researcher's work

Conclusion

Constantine was the capital of the largest and wealthiest beylik in the province of Algeria, which was the Eastern beylik. Therefore, the beys who ruled this beylik had lives that resembled those of princes or kings. However, their priorities differed. Some of them focused on spreading their influence over all the territories of the beylik, and their only concern was to fight rebels and subdue tribes, others were interested in accumulating wealth and exploiting their position. Another group wanted to leave a mark in the city through many works and projects, especially the construction of urban facilities. Among them was Hussein Pasha Al-Kulayni (Boukemia), who built the Souk El-Ghezal Mosque to perpetuate his memory and remain a witness to his works. This mosque was characterized by the use of various decorative elements and themes, executed in various materials such as wood, gypsum, marble, ceramics, and other materials. Its walls were covered with different ceramic tiles, whether Ottoman, Tunisian, Italian, Dutch, among others. The decorative styles of its doors and windows varied between deep and inclined carvings, forming various decorative themes between botanical and geometrical, overall, the main results of this study were:

- ✓ The studied mosque was characterized by a rich and diverse decorative style of botanical, geometrical, and calligraphic themes executed in various materials such as gypsum, marble, wood, and ceramic tiles.
- ✓ The architectural decorations of the Souk El-Ghezal Mosque were characterized by a variety of styles and designs, including local Maghrebi and Ottoman, and sometimes European, especially in regards to the imported ceramic tiles from countries such as Italy, the Netherlands, and others.
- ✓ The impact of the restoration that was carried out on this mosque was clearly evident on its architectural decorations, especially the gypsum decorations, in which a large part of them was erased.
- ✓ The pulpit of the Souk El-Ghezal Mosque utilized a system of graduated fillings according to squares and rectangles, as well as the system of sada'ib and muqarnas that adorned the canopy of the preacher's seat. The artist also used protruding and conical dentils, in addition to the deeply and shallowly carved decorative style. The artist incorporated floral and

fruit motifs such as pomegranate flowers, palm leaf fans, carnations, and other styles.

- ✓ The ceramic tiles in the studied mosque were characterized by their use of a system of squares and assemblies, as well as a system of single and double tiles in the formation of decorative panels, floral bouquets, fruit baskets, and other motifs. The number of assemblies sometimes reached up to sixteen tiles in the formation of a decorative element in the form of a vase carrying a bouquet of flowers.
- ✓ The mosque contained various types of ceramic tiles that were popular during that era, whether they were Tunisian, Ottoman, Italian, Dutch, Spanish, or other types, and some tiles were of unknown origin.

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