



Abu Ayad Mosque in Luxor (Tourist Archaeological Study)

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This research deals with one of the architectural monuments and archaeological tombstones in Luxor, which is one of the most archaeological tourist attraction cities in Egypt, namely, Abu Ayad Mosque. Shedding light on this mosque is of particular significance as it is the first time to be researched, despite the abundant archaeological studies that dealt with religious establishments in Egypt in general and in Upper Egypt in particular. The present mosque is considered an architectural masterpiece with all its details, architectural, decorative, and artistic features. It also of archaeological value as it dates back to an important period of Egypt's history, i.e., the modern era. Hence, this research focuses on the importance of this mosque archaeologically and architecturally. It also approaches the tourist mechanisms of bringing it into focus as a landmark contributing to the heritage tourism system in its area. Therefore, the research adopts the comparative analytical and descriptive approach to reach new results.

Research Objectives

- 1.The research aims to publish a descriptive and analytical study of the Abu Ayad (Prince of Upper Egypt) mosque for the first time. For doing so, it prepared the mosque's horizontal projections to provide the scientific material for tour guides to enable them accomplish their work by providing tourists with the correct information. Hence, the tour guide fulfills their role as sources of providing information (Information Givers) satisfactorily.
- 2.Emphasizing an important element of tourist supply, which is to show the importance of new tourist places to be added to the tourism programs, by providing the relevant religious, historical and archaeological information.
- 3.The research provides the necessary religious, historical and archaeological data and information about the mosque using the most important terms and new artistic decorations, which in turn help the tour guide to publicize positively the religious tourism in Egypt.

4. It publishes the architectural planning of the Mosque of Abu Ayad, its description and details of its units. It presents for the first time Abu Ayad Mosque with its various parts and indicating its importance.
5. Indicating the importance of the touristic status of the mosque, as it is located in a unique place near the Luxor Temple, this qualifies it to be enlisted upon the map of religious and cultural tourism. The current building of the mosque is modern as its construction dates back to the thirties of the twentieth century, specifically 1934 AD.

Introduction

Luxor is located in Upper Egypt, ca. 670 km from Cairo (Becky, 1993), between 36° to 25° to the north, and 33° to 32° to the east (web.archive.org). It is one of the most ancient Egyptian cities, and it was known as Thebes, the capital of Egypt throughout several Pharaonic eras. It was known through different ages by many names. At the beginning, it was called "Waset" which meant "city of the Scepter", then the Romans called it "Thebes", and later the "City with Hundred Gates", as described by the Greek poet Homer in the Iliad. It was also known for the "City of the Sun," "The City of Light," and "The City of the Scepter." After the Arab conquest of Egypt, the Arabs called it "Luxor," which is the plural of the word "The Palaces" as it had many palaces of the pharaohs. This city of Thebes was founded during the era of the Fourth Dynasty, i.e. around 2575 BC (Becky, 2000).

Islamic Monuments in Luxor:

Luxor has many Islamic monuments, including Al-Omari Mosque, which is one of the greatest historical and antique mosques in southern Upper Egypt. Its construction dates back to (474 AH/1081 AD) when it was built during the reign of the Fatimid Caliph Al-Mustansir Billah, who named it "Al-Omari Mosque" after the mosque of Amr ibn al-Aas in Cairo. This same designation was given at the time to most of the large mosques that were built during the Fatimid era in southern Egypt, such as "al-Omari Mosque" in Qena and "al-Omari Mosque" in Aswan. The only remaining section of this mosque is its ancient minaret on the west-southern façade (Noor, 2000).

Luxor also has the mosque and mausoleum of "Abu Al-Hajjaj", which is considered one of the most important and famous mosques in Luxor Governorate. It is the destination of Sufis, as its owner is Yusuf bin Abdul Rahim bin Yusuf bin Issa Al-Zahid, who died in (642 AH / 1244 AD). The mosque was built in the Ayyubid era and it stands on the northeastern side of the Luxor Temple on the pillars of the open courtyard of King Ramses II. Hence, the entrance to the mosque was at a height of 12 m, which made it called the Hanging Mosque. The ancient mosque was rebuilt in the nineteenth century and then restored in the early twentieth century (Maher, 1976).

In the following, the research will deal describe and analyze the Mosque of Abu Ayad in Luxor:

First: The Descriptive Study

Location

This mosque (Pl. 1) is located on Abdel Moneim Al-Adesi Street, known as Al-Manshiya Street in Luxor (Fig. 1).

Founder and Founding Date

The mosque was built by al-Wajeeh Ibrahim Hassan Mustafa Ayadⁱ in (1353 AH / 1934 AD), as stated in the founding text, to the left of the main entrance on the western facade.

Overview of the Mosque

Abu Ayad Mosque is considered the first of the luxurious mosques in Luxor. It was built by the notable Ibrahim Ayad in 1353 AH / 1934 AD, with a cost of ca. 12.000 LE, and its owner endowed fifty acres for its construction (Al-Lataif al-Musawara, 1935). In addition, he furnished it with the best and most elegant furniture and carpets, which made it an architectural masterpiece (Abdel Hamid, 1935).

This mosque was also known as the Mosque of "Amir al-Saeed" or "Prince of Upper Egypt" mosque, in reference to Prince Farouk, the crown prince of the country until 1936 AD. He succeeded King Fouad and inaugurated the mosque while he was a crown prince (Al-Hajjaji, 2005). On Friday, February 15, 1935, Mustafa Al-Nahas Pasha, the then Prime Minister, visited this new mosque and its founder received his eminence at the door of the mosque. He was accompanied by His Excellency Mr. Abdul Muti Al-Hajjaji in front of the mosque, and the members of Ayad's family, to welcome him heartedly. He toured around the mosque, admiring everything he saw, and thanked its founder for that magnificent work. Then he moved to the Qur'an recitation place, which was established by the notable Ibrahim Ayad near the mosque. It is a luxurious building independent of the mosque erected by the notable Ibrahim Ayad specifically for the recitation and memorization of the Noble Qur'an. He furnished it with the finest furniture at the time (Abdel Hamid, 1935), but it is now extinct.

The Importance of the Mosque:

This mosque is considered a unique feature of Islamic architecture in Luxor during the first half of the twentieth century, a period of transition towards modern European styles. This mosque depicts many influences of the Islamic style in general and the Egyptian style in particular, as well as the foreign styles. The Mosque of Amir al-Saeed reflects many features of the southern heritage in terms of soft colors, clear lines, spacious spaces, and somewhat narrow windows to prevent the leakage of large amounts of light or heat. The mosque is similar to the Ayyubid and Mamluk architecture, especially in terms of the minaret, which the architect tried to imitate, as in the great Mamluk mosques in Cairo.

Architectural Description of the Mosque: (Fig. 2)

This mosque mirrors most of the archaeological architectural features, and was built of bricksⁱⁱ, reinforced concreteⁱⁱⁱ, and it has four facades.

First: The Outer Description of the Mosque

1- The Main Facade: (Fig. 3)

It is the western facade (Pl. 2), intermediated with the main entrance^{iv} to the mosque (Pl. 3). It has a wooden two-shutter door engraved with geometric ornaments. It is a 2.5 meters wide rectangular opening, which is 1.5 meters high (Pl. 4) (Fig. 4), the

entrance is surmounted with a rectangular lintel topped with stucco decorations in the form of looped molding frets^v surrounding the entrance block.

The lintel is surmounted with a small rectangular opening with a pointed arch, inside which is a wooden fence with geometric ornaments. To the interior, there is a window with is a colored-glass screen. This opening is a blind window extending inside the mosque. The pointed arch is based on two cylindrical columns with capitals. This opening is surrounds from outside with curved stucco fret ending downwards with two stucco squares. It extends after that until it surrounds the main entrance block that is topped with an arch with radial hoods adjacent from both sides to ornaments in the form of muqarnas tiers.

The arch is based on two spiral columns with capitals in the form of a lotus flower and two polygonal bases. Both spandrels of arch are adorned with floral ornaments, intermediated with lobed medallion. The main entrance is decorated with triangular crenellations. It is a huge protruding^{vi} entrance that comes out about half a meter from the wall. This type of entrances was widely spread in the Ayyubid era.

2- The minaret

The minaret is located in the southwestern corner of the main entrance. It begins with a square base surmounted by an octagon (Pl. 5) adorned with a balcony resting on a group of stalactites. The body of the minaret is adorned with polygons enclosing floral ornaments. There are also blank openings with pointed arches resting on two cylindrical columns. The body is also adorned with geometric motifs consisting of intertwined triangles surrounded by lobed stucco medallions. This part ends with the first balcony, which is covered with floral stucco ornaments. This balcony is surmounted by the upper part of the minaret (Pl. 6), which is cylindrical and adorned with floral motifs. This part ends with a balcony resting on cylindrical corbels topped with floral ornaments. The minaret ends at the top with a jawsaq (the finial part of the minaret) with cylindrical columns carrying a circular balcony, topped by a tympanum that is surmounted with a crescent painted in golden^{vii} (Pl. 7) (Fig. 5).

The minaret of this mosque resembles that of the Imam al-Shafi'i Mosque, which was built while renovating the mosque during the reign of Khedive Tawfiq in 1891 AD. It is probable that al-Wajeih Ibrahim Ayad may have hired the same engineer who designed the minaret of Imam al-Shafi'i Mosque, as both adopt the same architectural design (Pl. 8).

3- The South Facade from Exterior

It is accessed by a 2-meters corridor with an entrance surrounded by an iron door to the right of the main entrance to the mosque. The southern facade consists of a wall with 6 entrances, the first from the west, (a blank entrance). It is a rectangular entrance topped by a pointed arch. The entrance is surrounded by a stucco looped fret surmounted by two lobed medallions. Both sides of the opening are surmounted by muqarnas ornaments. A stucco looped fret encloses the arch, muqarnas, and the two medallions. The remaining entrances are not blank - four of them are flanked by windows with iron screens topped with muqarnas and the stucco fret surmounts the entrance. As for the fourth entrance, it intermediates the southern wall. It is a side

entrance to the mosque and has a wooden door with two shutters adorned with geometric ornaments. The wall is surmounted by triangular crenellations extending along the wall (Pl. 9).

4- The North Facade from Exterior:

It is accessed by a side entrance to the left of the main entrance to the mosque. It is adjacent to an iron door that leads to a two-meter wide corridor overlooking the north facade (Pl. 10).

5- The North Facade

It is a wall extending from west to east, beginning with an entrance with a door opening about 1 meter wide. The door has two wooden shutters adorned with geometric motifs (Pl. 11). This door leads to a small room containing the tomb of the founder of the mosque, "Al-Wajeeh Ibrahim Ayad", topped by a marble structure. This room contains a window overlooking inside the mosque with a metal screen (Pl. 12). The door of the room is surmounted by a stucco moulding fret intermediated with a small window. To the right and left of this window, there is a lobed stucco medallion, surmounted by an arch that ends with a stucco muqarnas tier. It is also surrounded by stucco moulding fret with a prominent lobed medallion on its right and left.

To the right of the room entrance there is a marble foundational panel inscribed with the following:

{ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ "وَإِذْ يَرْفَعُ إِبْرَاهِيمُ الْقَوَاعِدَ مِنَ الْبَيْتِ وَإِسْمَاعِيلُ رَبَّنَا تَقَبَّلْ مِنَّا إِنَّكَ أَنْتَ السَّمِيعُ الْعَلِيمُ" (أنشأ هذا المسجد/ إبراهيم حسن مصطفى - أول محرم 1353هـ) .

It reads: "*Bismi Allāhi Ar-Rahmāni Ar-Rahīmi*" Wa 'Idh Yarfa`u 'Ibrāhīmu Al-Qawā`ida Mīna Al-Bayti Wa 'Ismā`īlu Rabbanā Taqabbal Minnā 'Innaka 'Anta As-Samī`u Al-'Alīm". Ansha' Hazal Masjid/ Ibrahim Hassan Mustafa - the 1st of Muharram 1353 AH (Pl. 13).

It means: {In the Name of God, the Most Gracious, and the Most Merciful}

"And 'remember' Abraham and Ismail raised the foundations of the House (With this prayer): "Our Lord! Accept (this service) from us: For Thou art the All-Hearing, the All-knowing."

The second entrance is located in the north wall from outside. It is blank from the top. As for its lower part, it is adjacent to a window opening of approximately 2 meters long and a meter wide. The window has two wooden sills and a metal screen, surmounted with pointed arches, looped moulding fret, muqarnas, and a small window.

Along the north wall, there are six entrances with windows of the same above-mentioned description. They are all surmounted by triangular stucco crenellations along the wall from the top (Pl. 14) (Fig. 6)

6- The East Wall from Exterior

It is adjacent to a block of apartment buildings.

Second: The Internal Description of the Mosque

From the inside, the mosque extends over a rectangular area consisting of three porticos perpendicular to the mihrab and minbar. The middle portico is larger than the other two side porticos in terms of area. Hence, it includes the mihrab and the pulpit at its opposite side (Pl. 15).

The West Wall

It includes the main entrance and has a small room that is 32m × 23m wide to the right of the entrance to the mosque. It has a door opening overlooking the north side inside the mosque, surrounded by a wooden door (Pl. 16), 1 meter wide and approximately 2 meters high. The door is decorated with geometric motifs. There is a window opening in this room, which opens on the east side of the mosque. It is adjacent to two wooden windows sills adorned with geometric decorations.

To the left of the entrance to the mosque, there is the room enclosing the tomb of al-Wajeeh Ibrahim Ayad, overlooking a window on the main entrance inside the mosque. To the east of this room, there is a blank opening topped with two wooden panels to be used as a storehouse for the mosque.

The South Wall from Inside

It is intermediated with the side entrance of the mosque. It is adjacent to a wooden two-shutter door with geometric ornaments. The door opening is topped by a lintel, surmounted with a window opening, inside which is a wooden and glass fence in red, green and yellow. It is a small opening about 50 cm × 30 cm, topped by a pointed arch and ending with a looped moulding fret upwards.

This wall has four windows overlooking the interior of the mosque. They are adjacent to two wooden shutters and a metal screen (Pl. 17).

The East Wall from Inside (Pl. 18)

It is intermediated with the mihrab^{viii}. It is an apse with a pointed arch resting on two spiral columns. It has two circular bases, and the columns have capitals as pillars for the arch. The mihrab is surmounted with a looped moulding fret, that is topped by a rectangle with the Name of God. To the right and left of this rectangle, there are two prominent medallions surmounted by circular fret engraved with the basmalah. It is adorned from the top and bottom with colored floral ornaments (Pl. 19). The east wall to the right of the pulpit, there is a window with a metal screen and two wooden sills with geometric ornaments. As for the north side of the east wall, it has a door opening about 1 meter wide. It is adjacent to a wooden door with two sills adorned with geometric shapes. This door leads outside the mosque (where the mosque's ablution place and the imam's room). This opening is surmounted with a looped moulding fret.

The West Wall from Inside

It has five openings as windows with a metal fence. Each of these has a wooden two-sill window. Each window is surmounted with a small window that is adjacent to a glass fence in red and green, as well as a wooden fence with geometric ornaments. The window is surmounted by a pointed arch that is surrounded with a looped moulding fret (Pl. 20).

Second: Analytical Study

In this study, the researcher briefly analyzes the structural and architectural elements in the mosque and compares them to the architectural elements in mosques and religious buildings that were built in the (13th -14th centuries AH / 19th -20th centuries AD) in Cairo in general and Luxor in particular. Therefore, the researcher deals with this aspect through the following:

Planning

The Mosque of al-Wajeeh Ayad was built in the royal style, which is one of the most prevalent architectural styles in the (13th century AH /19th century AD), and the beginnings of the (14th century AH -20th century AD). The mosque does not reflect the regional architecture in any way, as it is a royal-style building, similar to those established by Muhammad Ali's dynasty in Egypt in the nineteenth and twentieth centuries. The royal style is distinguished by its architectural and decorative richness, and its most famous examples are the Mosque of Muhammad Ali Pasha in the Citadel, the Khedive Abbas Hilmi Mosque in al-Muski, and the al-Rifai Mosque, which reflect the common style of Cairo mosques (Abdel-Wahhab, 2006).

As for Amir al-Saeed Mosque, despite its small area compared to previous mosques, it showed various features and characteristics of Islamic architecture in the first half of the twentieth century. For example, all the mosque's entrances and windows were carved elaborately with stone joggled-voussoirs^{ix}, and all its facades were decorated with decorative stone crenellations consisting of two adjacent symmetrical units separated by a space. This type of crenellations are alternating^x and they are known as "Shotour", and have been a distinguishing feature of the mosques of the Ministry of Awqaf style. The mosque adopts the planning of mosques with a single central area, and this always happened when the mosque had four exposed facades and adjacent spaces. This style has spread in Cairo and in many capitals of the Egyptian regions.

Facades^{xi}

The facades played an important and prominent role in highlighting the nature of the structures, their actual functions and their architectural unity. In fact, there are two types of facades, main facades, and sub-facades. The architect distinguished between these two types by making the main facades overlook the main crowded streets and roads. Hence, the architect was keen to provide them with various architectural units. As for the sub-facades, they often overlook narrow lanes and may include a secondary entrance.

Facades are a key element in any building, especially Islamic buildings, as they are a mirror that reflects the image of any building and its internal planning. Therefore, when planning religious buildings, the architect was keen to adjust the direction of the road and its alignment on the one hand and the direction of Qibla on the other. This aimed to plan the building regularly from inside and outside, considering its architectural, decorative and geometric aspects^{xii}.

Vertical Apses

The architect decorated the west facade of Ibrahim Ayad Mosque with vertical apses (conches). The architect used here the conches ending with a pointed arch

that its both spandrels are adorned with floral ornaments. As for its hood, was decorated with muqarnas (Pl. 14).

Vertical apexes first appeared in the religious buildings in Egypt in the Fatimid era, such as the facade of Al-Aqmar Mosque (519 AH / 1125 AD), and the Mosque of Al-Salih Tala'i (555 AH / 1160 AD). There were many apses in the Mamluk era. It can be seen in the facade of Al-Mansur Qalawun mausoleum (684 AH / 1285 AD) (Mustafa, 1977) that is adorned with arcaded pointed arches, each of which has two openings. With the beginning of the Ottoman era (923-1213 AH / 157-1798 AD) the facades of buildings, especially those of the native style, were distinguished by entrances whose hoods are decorated with radiant ornaments and some of them are blank such as the Mosque of Othman Katkhuda (1147 AH / 1734 AD).

The Arches

The arches^{xiii} represent one of the prominent architectural elements in Islamic architecture. They are of architectural significance as they carry the ceilings, distribute the corridors, and reduce the load and pressure of the walls. In addition, the arches had another aesthetic role represented in adding a decorative and aesthetic space to the different buildings.

The architect in Ibrahim Ayad Mosque has used several types of internal and external arches, including:

The Pointed Arch: It adorns the entrances to the vertical conches on the west facade (Pl. 2), as it appears in the mihrab on the east wall (Pl. 18).

The Zigzag Arch: The architect used it to surmount the windows and entrances on the north facade (Pl. 10) as well as the south facade (Pl. 9).

Muqarnas

Muqarnas were used as an architectural and decorative element usually made of stones carved and collected in prominent shapes. Muqarnas is a form of ornamented vaulting in Islamic architecture. It is the archetypal form of Islamic architecture, integral to the vernacular of Islamic buildings. The muqarnas structure originated from the squinch. Sometimes called "honeycomb vaulting" or "stalactite vaulting". The purpose of muqarnas is to create a smooth, decorative zone of transition in an otherwise bare, structural space. This structure gives the ability to distinguish between the main parts of a building and serve as a transition from the walls of a room into a domed ceiling. They hang in stacked layers in different places in Islamic buildings such as the squinches of domes, minarets, facades, windows, entrances, arches, and so on, of the parts that accept this architectural and decorative element (Rizk, 2000).

As for the origin of this architectural element, it goes back to the Seljuk architecture in Iran. In Egypt, the muqarnas were found in Islamic buildings for the first time in Al-Juyoushi Mosque (478 AH/1085 AD) (Rizk, 2000).

The muqarnas appeared as a decorative ornament in Ibrahim Ayad Mosque – under investigation - to decorate the entrances to the mosque. They also can be seen in the main entrance to the mosque (Pl. 3).

The Skylight^{xiv}

There is a rectangular skylight relying on four columns in the middle of the courtyard of the mosque. It is topped by four rectangular sides, each enclosing three windows on the south side and three on the north side. The latter has a pointed arch topped with floral decorations surrounded by a moulding fret. As for the east and west sides, there are four windows. In addition, each side of this rectangular wall is surmounted by a circular transition area upon which the dome rests on an octagonal section topped by a circular transition area^{xv}. This area is surmounted by the dome (Pl. 21).

Columns

The mosque is built on 24 columns, eight of which are inside the mosque, and the rest are adjacent to the four walls of the mosque. The columns are adorned with floral motifs, and their capitals are decorated with tiers of muqarnas (Pl. 22).

The Minbar^{xvi}

The Mihrab is adjacent to a Minbar (pulpit) made of wood (Pl. 23). It is characterized by the consistency of its parts, the richness of its decorative elements, and the accuracy of its manufacture. It has seven wooden steps leading to the preacher's desk. Both sections of the Minbar are in the form of a right-angled triangle, adorned with geometric motifs consisting of halves of squares and overlapping engraved semi-edges. Each risha (side) is adorned with decorative glass that takes the form of hexagonal cypress, executed by the method of grouped fillings (Fig. 7). As for Bab al-Rawda^{xvii}, it locates at the back of both rishas (sides of minbar). Each is 163 cm high and the door is about 68 cm wide. There is also Bab al-Muqaddem (the door leading to the podium) that leads to the minbar^{xviii}. It is 187 cm high and 93 cm wide. It consists of two symmetrical shutters of decorative fillings of halves, quarters and eighths of hexagonal stellar patterns that fill the spaces (Fig. 8). The minbar is crowned by a horseshoe-shaped arch, and a hood resting on four columns, surmounted by a golden crescent.

Dikkat al-Mubaligh

It is an elevated small structure with a flat top on which a person would be seated. Some are found in religious buildings for those reciting the Qur'an. It is located on the west side of the mosque. It is a rectangular structure made of wood, decorated with geometric ornaments, stellar patterns, and small golden columns. It has a door leaf in one of its bottom sides that leads to a safe. The upper section of the dikka is surrounded by a wooden fence in the form of small columns, to enclose collections of books (Pl. 24).

Third: Tourist Study

This mosque is of an archaeological and architectural significance due to its various architectural and decorative elements, which formed the real motive for studying it archaeologically and architecturally. However, this mosque suffers from severe neglect, especially since it is not enlisted upon the Islamic monuments or ancient mosques in Luxor, which date back to the (13th century AH / 19th century AD) and the beginning of the (14th century AH / 20th century AD).

Considering the foregoing discussion and the archaeological importance of this mosque, this study suggests restoring this mosque to be a tourist attraction, especially since the city of Luxor has many elements that make it a tourist destination. Such destinations include, for example, the Mosque of al-Arif Billah, Sidi Abi Al-Hajjaj, in Luxor. Therefore, the researcher presents here some suggestions through which this mosque can be used as a tourist destination. These are as follows:

First: The mosque is located in Luxor, which is one of the most prominent tourist destinations in Egypt, as it encloses many tourist attractions representing the Egyptian civilization through its historical eras. Despite the abundant monuments of that region, the tourist programs are restricted to the landmarks of ancient Egypt, such as the Luxor Temple, Karnak temples, the tombs of the Valley of Kings and Queens, the Temple of Hatshepsut, and the Temple of Medinet Habu on the West mainland. It is noted that these programs are concerned with a specific historical era and not others, i.e., the ancient Egyptian civilization.

Second: The research derives its importance from highlighting an important element of tourist offer by showing new tourist destinations to be added to tourism programs that provide religious, historical and archaeological information about such destinations.

Third: This research can be of importance to the tourism field if it employs some axes. The first of these is the tourist guide that should be provided with the relative scientific material, including data, religious, historical, and archaeological information. Hence, the tour guide can complete his work to the fullest by providing foreign tourists with the adequate information on this important landmark. Thus, the tour guide will fulfill the assigned role as a source of information (Information Giver) satisfactorily.

Fourth: Enlisting the mosque upon the tourism programs of "Visits to the Monuments of Royal Era in Egypt", which may target a certain segment of those interested in visiting antiquities dating back to the royal era, as is the case in some countries such as Russia.

Fifth: Raising the citizens' archaeological and tourist awareness, and providing pamphlets and brochures for this mosque, similar to many other tourist destinations.

Conclusion

After this descriptive, analytical and tourist study of Al-Wajeih Ibrahim Ayad Mosque, some of the most prominent results can be concluded as follows:

- The mosque was also characterized by simplicity and symmetry in the door outlets, windows, entrances, and the number of annexed rooms, side extensions, and architectural annexes. Therefore, its architectural details were prominent and clear, which made it succeed in performing its main task, i.e., performing the five daily prayers and Friday prayer, in addition to the other teaching activities and the like activities of mosques in general.

- The ornamentation plan of the mosque was also characterized by simplicity, as its elements are not attractive, extravagant or exaggerated, which corresponds largely with the objectives of Sharia and principles of faith.
- Determining the original style of the mosque, as it follows the planning of mosques with arcades without the courtyard, which is the style of the Ministry of Awqaf in the nineteenth and twentieth centuries.
- The mosque falls under the royal architecture that differs significantly from the regional architectural, especially the ancient Fatimid and Ayyubid architecture. It should be considered that all the architectural features and decorative units of the investigated mosque resemble those in mosques of Muhammad Ali's dynasty in Cairo and various regions.
- The architect used new columns in the mosque, and they were not brought from other works, as the case with earlier constructions.
- The study showed the extent of craftsmanship and decorative richness of the wooden pulpit in the mosque. It showed the craftsmen's continuity in using the manufacture and artistic methods in the central delta in the nineteenth century in terms of implementing pulpits. Such continued methods were prevalent in the Mamluk and Ottoman eras.
- The study showed that the mosque, despite its small area, depicts various architectural and decorative elements similar to the architectural elements used in the mosques of Cairo under the Alawites along in (13th AH/14th the two centuries AH)/ (19th AD /20th centuries AD).

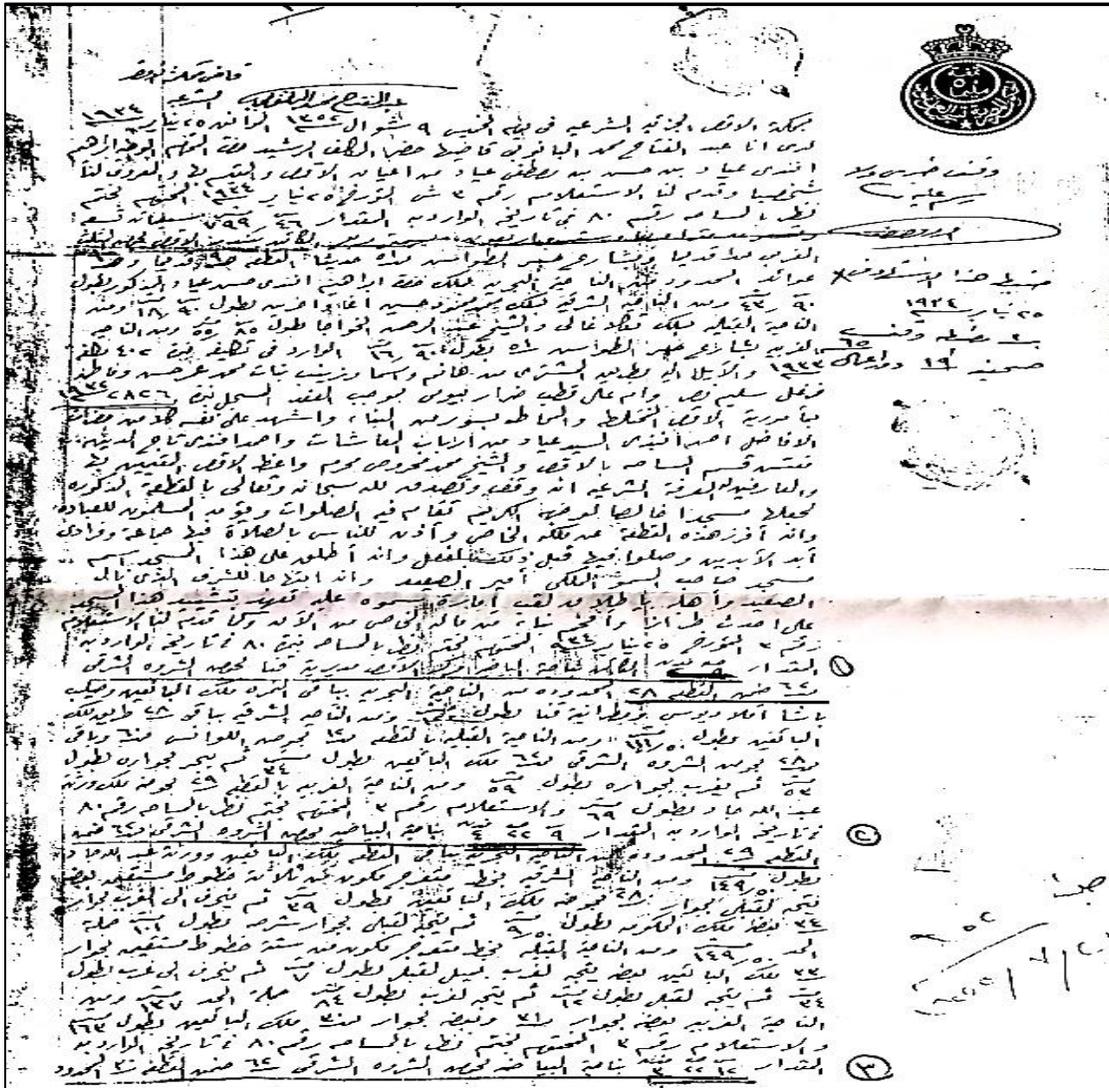
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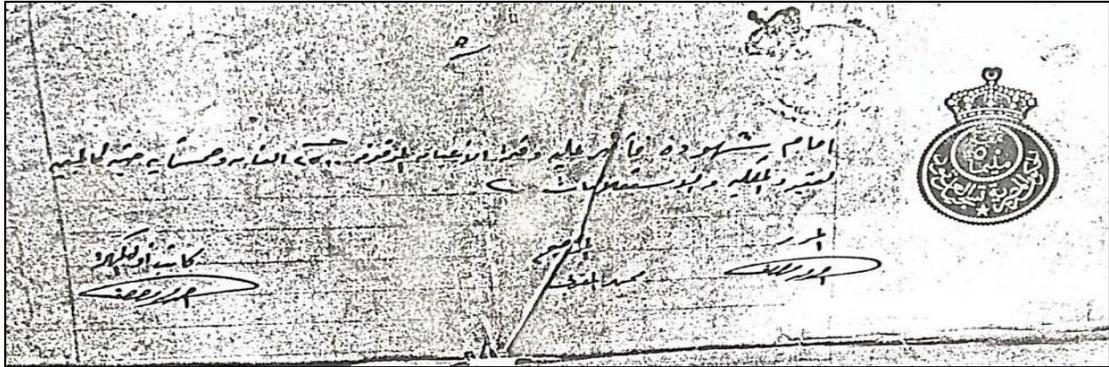
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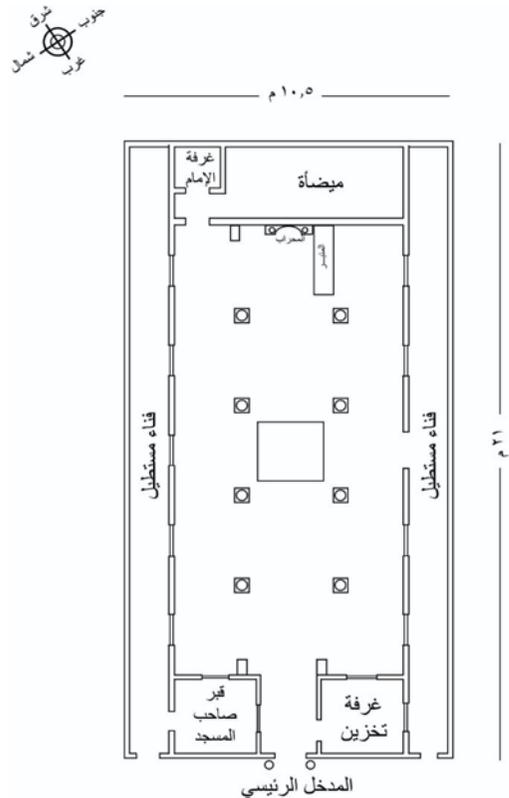


Fig.2. Horizontal Projection of the mosque. (Made by the Researchers)

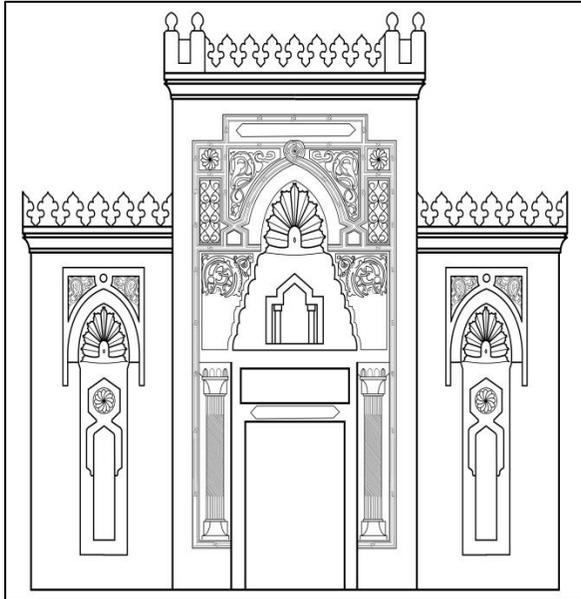


Fig.3. The main facade of the mosque.
(Made by the Researchers)

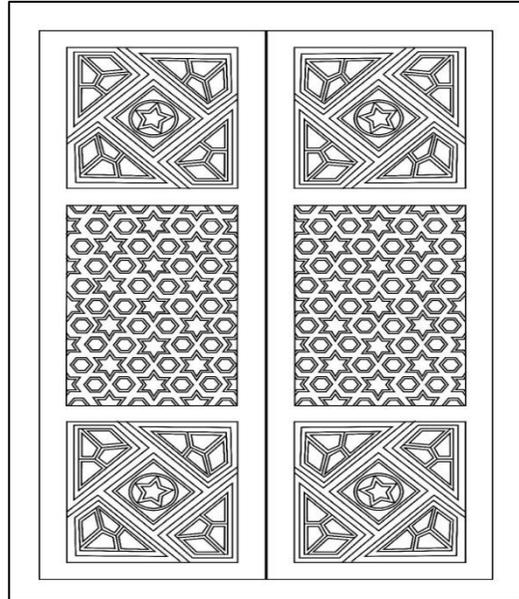


Fig.4. The main door of the Mosque
on the West Facade.
(Made by the Researchers)

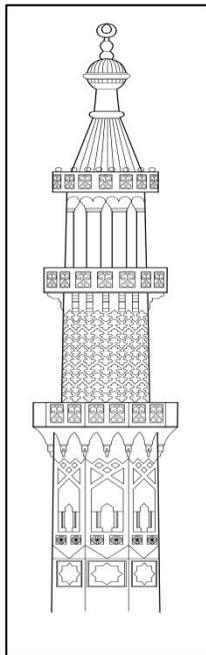


Fig.5. The Minaret.
(Made by the Researchers)

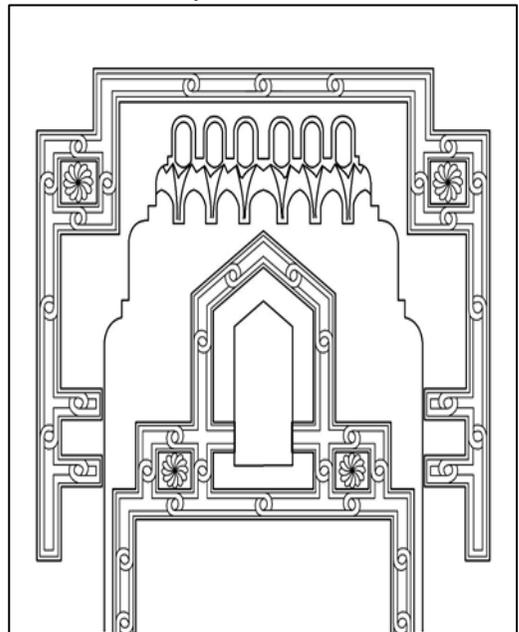


Fig.6. Outline of floral and geometric
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(Made by the Researchers)

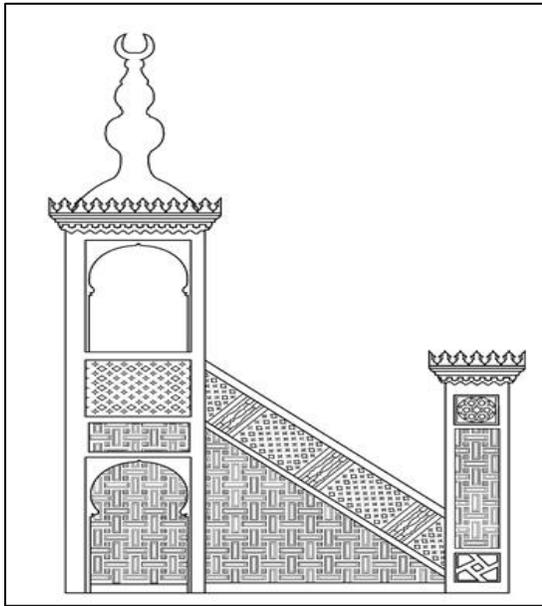


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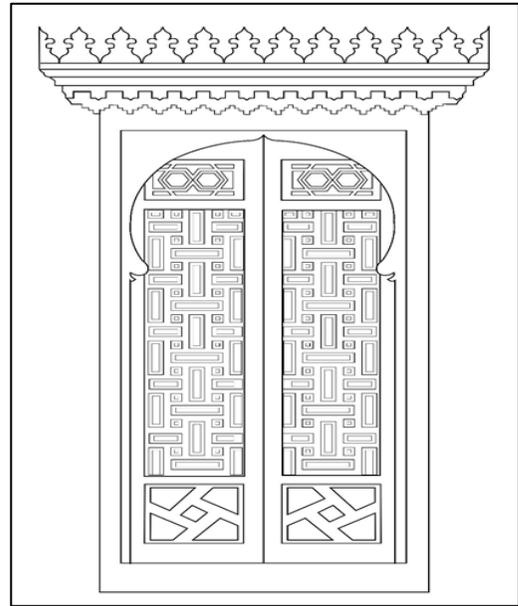


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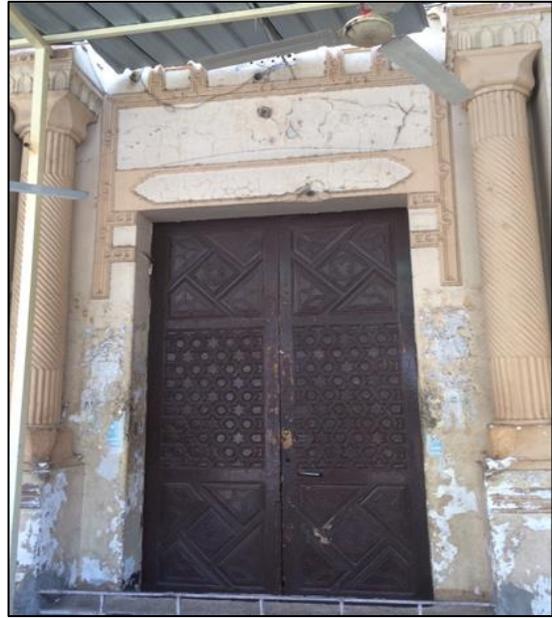
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Pl.9. The South Facade of the Mosque.
(Photographed by the Researchers)



Pl.10. The North Facade of the Mosque.
(Photographed by the Researchers)



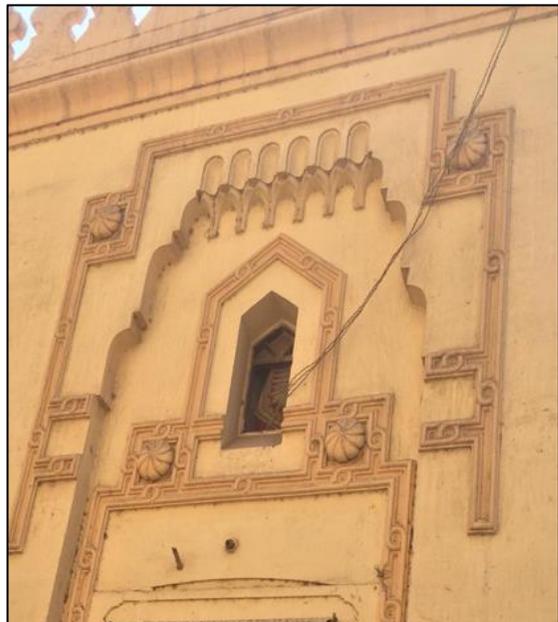
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(Photographed by the Researchers)



Pl.12. Tomb of al-Wajeeh Ibrahim Ayad.
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Pl.13. The Foundational Panel of the Mosque.
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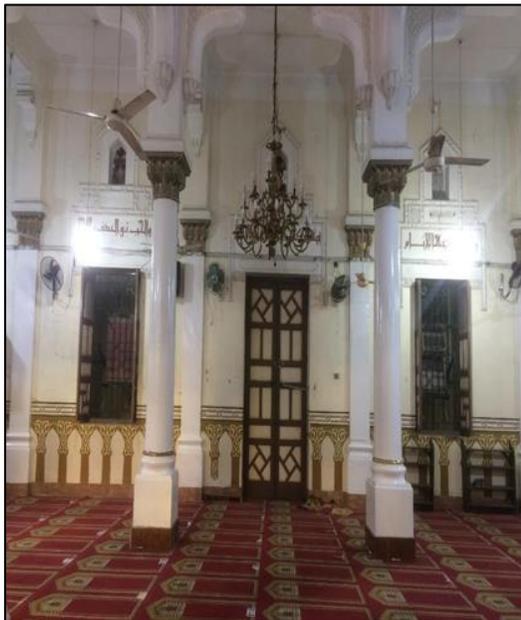
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Pl.16. The Door of the Right Room
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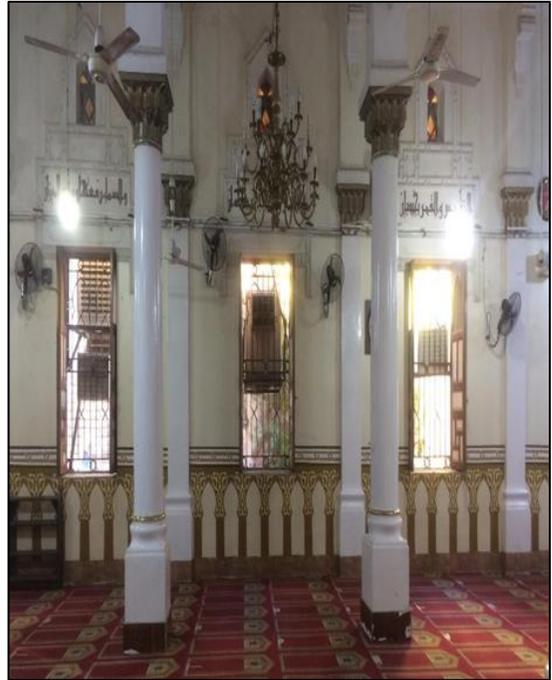
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Pl.19. The Mihrab on the East Wall of the Mosque.
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Pl.20. The North Wall from Inside.
(Photographed by the Researchers)



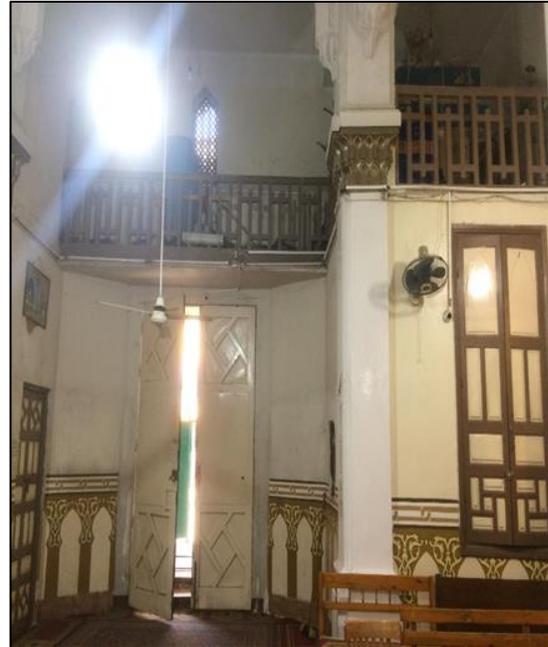
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(Photographed by the Researchers)



Pl.22. A Column inside the Mosque.
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Pl.23. The Minbar on the West Wall of the mosque.
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Pl.24. Dekkat al-Mubaligh overlooking the prayers field.
(Photographed by the Researchers)

ⁱ One of Luxor's notables in the thirties of the twentieth century. He descends from al-Shuqairat tribe, one of the ancient families in the city. Ibrahim Ayad worked as a translator and was fluent in English. He was from Luxor, as he had many territories exceeding a thousand acres. In addition, he played an important political role in Upper Egypt against the British occupation. Moreover, he was known for his charitable and community work for the people of Luxor. He died on July 22, 1955 AD, and was buried in his tomb attached to the mosque.

An interview with Ahmed Muhammad Ibrahim Ayad, grandson of al-Wajeeh Ibrahim Ayad and the current trustee of the mosque's endowment.

ⁱⁱ Bricks were used in the construction of this mosque with all its elements, architectural units and accessories, including the small-sized burnt brick, the common red brick that is formed on wood panels to be dried and burnt. It is distinguished by its solidity and large size.

- For bricks as a raw material in construction see:

- Muhammad Hammad: "AL-Insha' wal-Imara", 1st Edition, Cairo, 1964 AD, p. 168.

ⁱⁱⁱ Reinforced concrete was used for the first time in Europe in (1271 AH / 1854 AD), and it was introduced by the Antiquities Preservation Committee, as in the Sultan Abu Al-Ela Mosque in Bulaq, where the roof was formed in the form of wooden boarding joists.

- Hassan Abdel Wahab: "Tarikh al-Masajid al-Athariya", Part 1, Oriental Papers, Cairo, 1945 AD, p. 279.

^{iviv} There are many types of entrances to mosques in terms of their numbers. For example, there are mosques with one entrance, three entrances, four and five, according to their large area, location and planning. They also varied in terms of the places they lead to, including the direct spiral entrances, where they are located on one axis or on the axis of internal doors or on the axis of mihrab to open directly to the porticoes of mosque. These entrances have been built in the mosques of Egypt since the Islamic conquest. For example, they can be seen in the Mosque of Amr ibn al-Aas in Fustat (21 AH / 641 AD), the Mosque of Ahmed ibn Tulun in al-Qata'i (65-263 AH / 876-79 AD), and also the mosques of the Fatimid and Mamluk era.

- Muhammad Seif Al-Nasr Aboul Fotouh: "Madakhel al-'Amaer al-Mamlukiya Bel-Qahira al-Diniya wal Madaniya, Manuscript of a Master's Thesis, Faculty of Archeology, Cairo University, 1975, p. 55.

^v Fret: It is a Persian word meaning a curve and also meaning two similar patterns. In architecture, the word indicates a prominent decoration in stone and other materials in the form of a frame or an alternating pattern around the openings. They are interspersed with mouldings of various geometric shapes on regular dimensions.

- Ibrahim Ibrahim Ahmed Amer: Al-'Amaer al-Diniya Bi-Madinet al-Qahira fe 'Asr Ismail wa Tawfiq wa Abbas Helmy al-Thani, An archaeological Architectural Study, Manuscript of a PhD thesis, Faculty of Arts, Tanta University, 1993, p. 454.

^{vi} The projecting entrances on the facade, including the prominent memorial entrances. They are distinguished by their luxury and height, and their oldest models in Egypt can be seen in Al-Hakim Bi-Amrillah Mosque (403-380 AH/990-1013 AD). This type of entrance resembles the doors of al-Mahdia Mosque in Tunisia (308-303 AH/916-921 AD). This type includes the entrances protruding from the facade with prominent masonry buttress projecting above the facade.

- Kamal El-Din Sameh: AL-Imara al-Islamiya fe Misr, 3rd Edition, General Egyptian Book Organization, Cairo, 1987, p. 175.

^{vii} Most minarets of that period were surmounted with a cylindrical drum bearing an onion-shaped or pear-shaped pointed helmet, regardless of the tier preceding it, whether it is an open jawsaq or a cylindrical tier. It is one of the architectural elements in planning the Mamluk lighthouses of Cairo.

- Magdy Abdel-Gawad Elwan: "Amaer al-Khediwi Abbas Helmy al-Thani al-Diniya al-Baqiya be-Qahira wal Wajh al-Bahri, Manuscript of an Unpublished PhD. thesis, Faculty of Arts, Tanta University, 1908 AD, p. 366.

^{viii} There were many types of mihrabs in terms of their shapes, building materials, and decorations. Some of these are flat mihrabs, some are hollow, and some are stucco and stone, marble-cladded mihrabs, and others painted with oil colors. Some mosques

may have many mihrabs such as Ahmed Ibn Tulun Mosque, which has five flat mihrabs built next to the main mihrab.

Magdy Abdel-Gawad Elwan: "Amaer al-Khediwi Abbas Helmy al-Thani p. 271.

^{ix} The Joggled voussoirs: they are alternating stone or marble pieces intertwined joggling in many shapes. They have many forms, including the cut in the form of a lily intertwined transversely. Some forms include two flowers, one vertical and the other hanging upside down. Others include domes arranged in a polygonal geometric form. These voussoirs, especially the middle, are often decorated with a circle enclosing a hexagonal or eight-petal flower. Architecturally, these voussoirs date back to the Roman era. They can be seen at the doorstep of the Roman theater in Orange in France, which dates back to 24 AD. Similar example is available in Ravenna, Italy, in the Todorić Cemetery, dated back to 517 AD. In addition, it can be found in Bethlehem in the facade of the passage leading to the nave of church, which dates back to the reign of Justinian. For more, see:

Assem Muhammad Rizk: Moajam Mustalahat al-'Imara, p. 171.

^x Crenellations were implemented in Ahmed bin Tulun Mosque (263-265 AH/876-879 AD) in the form of "Arais" which resemble human abstract shapes or paper dolls. They were used in the Fatimid era in the form of a rectangle based on an incomplete pyramid. They were implemented of stucco-cladded brick. As for the Ayyubid era, they took the form of serrated pyramid, and in the Mamluk era they took the shape of triangular plant leaf made of stone. This form continued in the Circassian Mamluk era. It was implemented next to the form of a five-leaf and seven-leaf plants.

Ali Ahmed Al-Tayesh: Al-'Amaer al-Jarkasiya al-Baqiya fe shari'ai al-Khayamiya wal Sroujia, An Archaeological and Artistic Study, Manuscript of a PhD thesis, Faculty of Archeology, Cairo University, 1990, p. 314.

^{xi} Facade: In the archaeological terminology, it means the outer wall of the building overlooking the road. The facades in Islamic architecture developed remarkably in the Mamluk era. The Muslim architecture introduced many decorative and architectural elements on the facades, especially the simple, arched, and muqarnas vertical inlets with multiple openings. The facades are colored in an alternating piebald and mushahar alternating layers of white and red stone. Facades are adorned with many decorative elements such as serrated and foliated crenellations, friezes, cornices, and other architectural and decorative elements. For more see:

- Muhammad Muhammad Amin, Laila Ali Ibrahim: Al-Mostalahat al-Mi'mariya fe al-Wathaiq al-Mamlukiya, p. 120.
- Assem Muhammad Rizk: Moajam Mustalahat al-'Imara, p. 319-320.
- Tawfiq Abdel-Gawad: Moajam al-'Imara wa Insha' al-Mabani, Al-Ahram Foundation, Cairo, 1987, p. 3.

^{xii} For more on the governors' and rulers' interest in organizing and widening the roads as well as their relevant organizing mechanisms, see:

Hassan Abdel Wahab: Takhtit al-Qahira wa Tanzimeha monzo Nash'ateha, Journal of the Egyptian Scientific Council, Cairo, 1955 AD, pp. 6-13; Muhammad Muhammad al-Kahlawi: Athar Mora'at Ittijah al-Qibla wa Khatt Tanzim al-Tariq wahakkah 'Ala Mukhatatat al-'Amair al-Diniya al-Mamlukiya bil-Qahira, Journal of the Faculty of Archeology, Issue Seven, Cairo University 1996 AD; Yasser Ismail Saleh: Al-'Awamel al-Mu'athera 'Ala Mukhatatat al-'Amair al-Diniya al-Othmaniya, pp. 71-75; Ibrahim Sobhi Al-Sayed Ghandar: A'mal al-Manafi' al-'Amma Bil-Qahira fe al-Qarn al-Tase' 'Ashar, Unpublished PhD manuscript, Faculty of Archeology, Cairo University, 2007 AD.

^{xiii} The arch: is a vertical curved structure that spans an elevated space and may or may not support the weight above it. It usually forms or surrounds the building openings, and takes many forms. The most common of these are the semi-circular arch and the pointed arch, from which several forms branch. For more on arches and their types, see:

- Petersen, A., Dictionary of Islamic architecture. Routledge Press, London and New York 1996, p.24.
- Abdel Rahim Ghaleb: Mawso'at al-'Imara al-Islamiya, Gross Peres, Beirut, 1988, p. 282.
- Assem Muhammad Rizk: Moajam Mustalahat al-'Imara wal Funoun al-Islamiya, p. 190.

^{xiv} The skylight in the archaeological and architectural term is a type of wooden ceiling that covered the central part of the sahn of mosques, madrassas, Dorka and the like. In most cases, it had a high octagonal shape at its drum that has some square or rectangular windows for ventilation and lighting. This type of roofing was used in the Mamluk era when the area of the courtyard was reduced in order to cover it and use it for prayer. It aimed to protect worshippers from the summer heat and winter rain, especially since this sahn was often used in congregational prayers due to the narrowness of iwans. The corners of skylight have four muqarnas transition areas to turn the square of sahn into an octagon upon which the skylight rests on a drum. Such drum has some stained-glass windows for ventilation and lighting. As for the ceilings of these skylights, they were decorated with colorful and gilded floral and geometric elements.

- Assem Muhammad Rizk: Moajam Mustalahat al-'Imara wal Funoun al-Islamiya, p. 160.

^{xv} There are many types of transition areas in the domes to convert them from a square to an octagonal projection in order to fit placing the round drum on it. Some of them have domes with one transition area, and some have two. This transition area may be conches in the form of an inverted spherical triangle, and it may consist of multiple tiers of muqarnas.

- For more, see:

- Muhammad Hamza Al-Haddad: Qarafet al-Qahira fe 'Asr Sa;atin al-Mamalik, Manuscript of MA Thesis, Faculty of Archeology, Cairo University, 1986 AD.
- Muhammad Nasser Afifi: Al-Qebab al-Islamiya al-Baqiya bel-Delata, Manuscript of MA Thesis, Faculty of Archeology, Cairo University, 1996 AD.

^{xvi} Minbar began to take a new shape in the Fatimid era after composing it of two main parts: the graded which consists of Bab al-Muqaddem and a staircase that each side of it has a risha topped by two sections. The Jawsaq consists of Jelsat al-Khatib's (Preacher's Desk) surrounded by four columns surmounted by a frieze bearing a dome. The most important of these models is the minbar of al-Omari Mosque in Qous (550 AH / 1155 AD) and the minbar of the Great Mosque of Qalyoub.

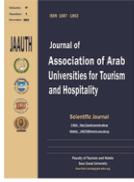
- Neamat Muhammad Abu Bakr: Al-Manabir fe Misr fel 'Asrain al-Mamluki wal-Turki, Manuscript of a PhD Thesis, Faculty of Archeology, Cairo University, 1985, p. 8.

^{xvii} Bab al-Rawdah was first implemented in the minbar of Aslam al-Silhdar Mosque (745 AH / 1344 AD).

- Neamat Muhammad Abu Bakr: Al-Manabir fe Misr fel 'Asrain al-Mamluki wal-Turki, p. 8.

^{xviii} The design of Bab al-Moqaddem evolved in the Ottoman era. It was preceded by a degree leading to the desk, and the door had two sides. The cylindrical four-shutter doors were implemented. The helmet surmounted Bab al-Moqaddem and this design can be seen in the minbar of Al-Shinnawi Mosque in the village of Mahalla Rouh, Tanta province, Gharbia Governorate (1186 AH / 1772 AD). Another example can be seen in the minbar of Muhammad Bey Abu Al-Dahab Mosque in Al-Azhar (1188 AH / 1774 AD).

- Shadia El-Desouki Kishk: Ashghal al-Khashab fe al-'Amaer al-Diniya al-Othmaniya bi-Madinet al-Qahira, An Archaeological and Artistic Study, Manuscript of MA thesis, Faculty of Archeology, Cairo University, 1984, p. 340.



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المخلص

يتناول هذا البحث أحد المعالم المعمارية والشواهد الأثرية الموجودة بمدينة الأقصر، وهي من أكثر المناطق الأثرية جذبا للسياحة، وهو مسجد أبو عياد (أمير الصعيد)، ويعد هذا المسجد دراسة جديدة لم يتناولها أحد الباحثين من قبل على الرغم من كثرة الدراسات الأثرية التي تناولت المنشآت الدينية بمصر بصفة عامة وبالصعيد بصفة خاصة. ويعتبر المسجد محل الدراسة تحفة معمارية بكل تفاصيله ومميزاته المعمارية، والزخرفية، والفنية، كما أنه يحمل قيمة أثرية؛ حيث يرجع لفترة مهمة من تاريخ مصر وهي فترة العصر الحديث. ويتناول هذا البحث أهمية هذا المسجد أثريا ومعماريا، كما يستعرض البحث آليات توظيفه سياحيا ووضعه ضمن المعالم التي تساهم في استكمال المنظومة السياحية التراثية في المنطقة الموجود بها. ويتبع البحث المنهج الوصفي التحليلي المقارن وصولا إلى نتائج جديدة.

معلومات المقالة

الكلمات المفتاحية

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المحلي.

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