

**PHOTO TOURISM IN EGYPT; A TARGET OR A TOOL?**

**( CASE STUDY: THE HANGING CHURCH-THE CHURCH OF ABU SERGA –  
THE CHURCH OF SAINT BARBARA)**

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**ABSTARCT**

**ORIGINALITY:** Admittedly, photography has become a crucial factor in the social presence of tourism. Regarding theoretical perspectives, photography is regarded an enhanced representation of reality, or in other words, a constituting factor in the precepting of reality. Thus, studying the interrelation between tourism and photography became mandatory and is analyzed by many scholars. However, recent studies did not trace the importance of taking photographs while travelling as a method to enhance the Coptic region attractions in Egypt.

**PURPOSE:** This research aims to provide a better understanding of the effectiveness of photography in the field of tourism and its role in enhancing the Coptic region attractions in Egypt, particularly the Hanging Church, the Church of Abu Serga, and the Church of Saint Barbara in Old Cairo. Furthermore, the research examines both the negative effects and the positive effects of photography on the sites in question.

**DESIGN:** To collect the required data a self-administered online survey was designed and used.

**Methodology:** The sampling frame included Egyptian tour guides who frequently visited the churches of Old Cairo. The questionnaire was designed to investigate the research variables and was directed to various tour guides who are different in their gender, age, experience and education.

**APPROACH:** A quantitative approach was used to answer the study questions; SPSS V. 26 was used for data processing.

**FINDINGS:** The study results answered the study questions, showing that photography experience while travelling had an obvious effect in enhancing the Egyptian Coptic region attractions.

**KEYWORDS:** photography, tourism, Egypt, Old Cairo, Church.

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## **1. INTRODUCTION**

The world has witnessed through the last two decades massive transformations and developments, which led to more specialized forms of tourism (Attia , A., *et. al.*, 2015), with different activities unlike the traditional ones so tourists demanding to experience new tourism products to satisfy their special needs from these new experiences (Gogoi, D., 2014). Arilla, J.M.P. *et. al.*, (2016) identified these forms as niche tourism, such as Agri-tourism, Music Tourism, Rural Tourism, Photographic tourism .... etc ( Benson, A. M., 2010; Nagib, S., *et. al.*, 2017). Nowadays, photo-sharing sites are considered one of the most important travelers' sources of information (Selvakumar, J. J., 2013).

## **2. LITERATURE REVIEW**

### **2.1. THE EMERGENCE OF PHOTOGRAPHY AND TOURISM BOND**

The relationship between tourism and photography can be tracked since the nineteenth century as the world witnessed technological developments like the invention of the modern camera (Garrod, B., 2009; Virdee 2017: 3) that helps in recording experiences in pictures which led to progress in the travel and tourism industry (Edlinger, P. , 2015; Palmer, C., & Lester, J. A. 2007). As known tourists' holidays are full of memories and experiences, tourists intend to capture instant photographs to memorize the moment and the stories behind it (Arilla, J.M.P. *et. al.*, 2016). Through time photography and tourism had an intrinsic link (Garrod, B. 2009) to the limit that made modern tourism formed basically through images and performances of photography (Larsen, J., 2006). In other words, photography became not just a vital feature in the social practice of tourism ( Garrod, B. 2009), but also, considered an important facility to memories tourists' trips, and a tool to promote destinations and their products, moreover the existing tourism industry viewed photographing like a new dimension (Gogoi, D., 2014), that created a new category of tourists who can pay any amount of money for photographing at any uniqueness place, and this was the starting point of "*Photographic Tourism*" (Gogoi, D., 2014).

### **2.2. PHOTOGRAPHIC TOURISM (PT) DEFINITION**

The tries to set a clear definition of photographic holidays faced challenges like any other investigation of niche tourism products (Palmer, C., & Lester, J. A. 2007), but Gogoi, D., (2014) defined it as a " form of special interest tourism in which tourist visits a particular place with the primary aim of photographing subjects that are unique to him. The scope of photography may range from landscapes, portraits, architectures, culture, food, and wildlife to even macro subjects".

According to the previous definition, it is clear that the photography and uniqueness of the subject are the main purposes that push the tourist towards taking a certain tour, and this includes any tourist who has the aim to take photographs (Gogoi, D., 2014). From this point of view, companies realized the importance of photography as an element of the holidays, so they intend to differentiate themselves by promoting their ability to offer photography services during their tours(Palmer, C., & Lester, J. A. 2007). Besides companies, there are groups of professional photographers who create yearly photographic tours around the world with a

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limited number of tourists to make sure that each one has their full attention (Gogoi, D., 2014). Furthermore, Statistics showed the obvious growth in tourists' yearly expenditure on photographic equipment in the UK (Edlinger, P., 2015; Palmer, C., & Lester, J. A. 2007).

### **2.3. PTIMPACTS**

#### **2.3.1. PT IMPACTS ON TOURIST GUIDE**

Tour guides have witnessed a new form of role should have to do through photographic tours, as they have to be mediators between tourists and local communities especially if the photography is considered extraordinary for the locals (Edensor, T., 2001; Scarles, C., 2012), in other words, they became guardians of the tourist gaze (Urry, J., 1990). In addition, they've to guide tourists to take their perfect photos (Scarles, C., 2012).

#### **2.3.2. PT IMPACTS ON DESTINATION**

PT like any other tourism type has its own impacts, besides a lot of destinations have fragile ecosystems, thus photographic holiday leaders have to ensure full protection of those ecological environments and present all that they can do to preserve sustainability standards. Because of this issue, many companies minimize the number of tourists on each tour to the lower limit they can accept (Palmer, C., & Lester, J. A. 2007). From the socio-culture impacts, tourists have to consider the code of conduct to each destination, whether it is related to military sights, religious temples, and shrines, or some thoughts that are offensive to the locals like photographing women, so tour leaders have to inform their tourists about these ethical issues carefully (Palmer, C., & Lester, J. A. 2007).

#### **2.3.3. PT IMPACTS ON TOURIST DECISION**

Farahani, B. M., *et. al.*, (2011) mentioned that photograph plays an important and useful role as a source of information for tourists and therefore for marketers. It is considered one of the best data preferences for tourists because it shows the characters of different places. Otherwise, Jenkins, O. (2003) proposed the effect of photography on tourist behavior. Besides, he mentioned that there are two different kinds of photographs; the first one is taken by tourists themselves, and the second one is offered by the host community or the provider. Many researchers showed the influence of photographs on tourist decision to travel, and on their motivation and expectation towards choosing a certain place or destination (Sontage, 1977; Dann, 1995; Urray, 1992; Tokonow, 1995; Haywood, 1990; Albers and James, 1998; Farahani, B. M., *et. al.* 2011; Virdee 2017: 1-30). Thus, a lot of destinations hire professional photographers to take photos of their destinations (Kaewnopparat, J., 2017). From this viewpoint, PT became a marketing tool, and a kind of sharing experiences through social networks between people (Godoy, K. E., & Leite, I. D. S., 2019).

Furthermore, photography comes to be not only a key factor in tourism social activities but also affects the way of spending holiday time and the narration of the stories behind it in the post-holiday phase (Larsen, H., 2005). Accordingly, tourism suppliers have to choose the best photographs for sharing with tourists with needed data, which ensures fulfilling most of the tourists' questions. In addition, Photographs are considered an effective way to present

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natural attractions, iconic buildings, services, culture, man-made attractions, food, and people. However, videos are more useful than photographs for showing the science and technology, events, and religion of a place (Farahani, B. M., *et. al.*, 2011). Besides, some studies clarify the adoption of Photo-based estimation as a way to make an estimation of tourist arrival statistics for countries by drawing on the locations attached by the photo-sharing platforms like Flickr (Preis, T., *et. al.*, 2020).

**2.4. PHOTOGRAPHY THOUGHT EGYPTIAN HISTORY; FROM DOCUMENTATION TO TOURIST PROMOTION:**

After the Napoleonic invasion in Egypt in 1798, the Near East, particularly Egypt, became a spot of interest for many archaeological and linguistic researchers. Many photographers voluntarily put their art in the service of the century's need to acquire and gather knowledge, in this case by making the region's culture and history visible (Sobieszek and Gavin 1980). Following publishing the illustrated *Description de l' Egypte*, there was an obvious increasing interest in visiting Egypt to experience the various glimpse of this country. Similar to the French *Description de l' Egypte*, Cornell photo archive was prepared by Dickson White, collected now by the digital library of Cornell University, comprising details of the Egyptian architecture (Cobb 2017: 6-7; A.D. White Architectural Photographs, @2020 Division of Rare& Manuscript Collection, Cornell University Library, <https://rmc.library.cornell.edu/adw/> ).

By the reign of Mohammed Ali, many foreigners were welcomed to travel and even to settle in Egypt hoping for involving them in process of development. Thus, many European adventures form France, Britain, Armenia, Italy and Greece. In 1850, Europe witnessed the publishing of the first photographs of Egypt. Through the next 50 years, Egypt has been visited by more than 250 amateur and professional photographers from across Europe. Moreover, with the world's technological developments through the 19<sup>th</sup> century, the arrival of tourists in Egypt demanded souvenir photographs of the attractions that they visited (Pequot library report 2018).

Many European photographers began to be fascinated by the glory and marvelous of the Egyptian monuments including the churches of Egypt as early the 19<sup>th</sup> century. Many modern foreigners began to discover Egypt through their trips and Nile voyages and documented their visit to Egypt through photos (Szegdy-Maszak 2005, 8-11; Hannoosh 2016, 5-6; Cobb 2017: 5-7). Francis Frith (1822–1898), an English photographer, rose to fame for the images he captured during his three travels to Egypt and the Holy Land. Additionally, a collection of his vintage images of Egyptian sites in 8,5x17cm paper card and glass stereo view format was released through his company Firth &Co (Bear 2017: 104-118).

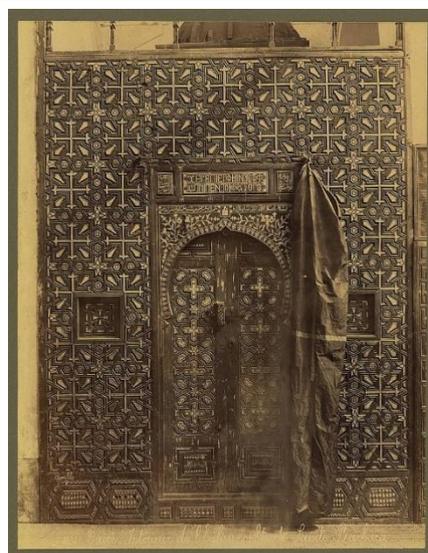
Many tourists travelled to Egypt to enjoy the sightseeing that captured the imagination of the Victorian era. Many were moved after reading the published travelogues of individuals who had previously visited Egypt. Interest in these travelogues grew as Egypt became an increasingly popular travel destination, with the most captivating excerpts frequently reprinted in regional newspapers and publications including photos and drawing of Egyptian sites (Barber 2016: 60-62).

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Armenian photography art began in Egypt as early as 1875. Armenian photographers represented photos of various Pharaonic, Islamic as well as Coptic sites in Egypt. This type of neo-classical art which is called portray photos is characterized with nobly subjects, seriousness and sober colors (Ghandar 2015, 7-8; Hannoosh 2016, 5-6; Armenian photos of Egypt comprised also aspects of daily life in Egypt during that era such as; wedding ceremonies, street life for further detail see; Ghandar 2005, 1-11).

Brilliant French photographer Félix Bonfils (1831–1885), also known as Paul Félix Bonfils, captured life in the Middle East in the second half of the 19<sup>th</sup> century, focusing on Lebanon, Egypt, Palestine, Syria, Greece, and Constantinople. The French bookbinder and photographer settled with his family at Beirut where he established a photographic studio in 1867 which became rapidly worldwide famous. (Renié 2008: 173-174; Sobieszek and Gavin 1980). Bonfils released an illustrated book of Egypt and Nubia in 1878. The images he shot were most probably taken in the second half of the 1870s during the reign of Khedive Ismail Pasha (1867 – 1879) (Sobieszek and Gavin 1980). The archive of Bonfils represents a perfect collected of detailed photos for the churches of Old Cairo such as; the Church of Saint Barbara and the Church of Abu Serga (figs. 1a, 1b, fig.2).

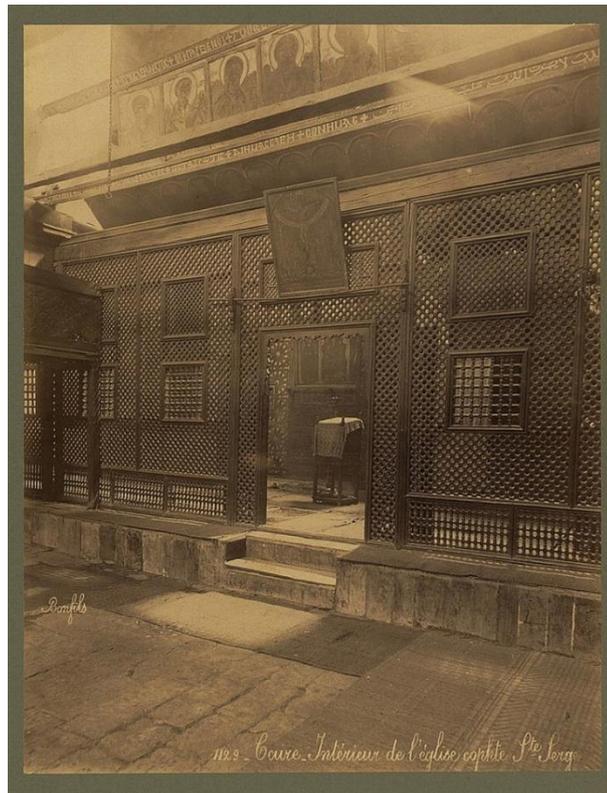


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**Fig.1.** The iconostasis (a), and the screen wall (haikal) (b) of the Church of Saint Barbara shot by Félix Bonfils

After: <https://copticliterature.wordpress.com/2013/12/12/vintage-photographs-of-coptic-churches-in-the-19th-century-by-the-french-photographer-felix-bonfils/> accessed January 23, 2023 10:28 AM



**Fig.2.** The screen wall (haikal) of the Church of Abu Serga shot by Félix Bonfils

After: <https://copticliterature.wordpress.com/2013/12/12/vintage-photographs-of-coptic-churches-in-the-19th-century-by-the-french-photographer-felix-bonfils/> accessed January 25, 2023 11:24 AM

By the 20<sup>th</sup> century, the amateur photographer Shafyk Zaklama provided us with an informative photo archive representing a variety of monasteries, churches of Old Cairo and mosques as well. Regardless his photos which were signed by his name, very brief data is known about Zaklama who came originally from el-Minaya in Upper Egypt. Together with his brother Farid, the amateur photographers were active in the period between 1910-1950. Shafik Zaklama apparently was the owner of a farm land. Concerning Farid, he was probably an employee in the Egyptian Ministry of Agriculture. In the 90s, the photo archive and books of the two brothers were sold through used-books sellers in Azbakeya and Abu El-Reesh in Cairo (Abdallah: Mohareb and Henin 2021, 261-269).

One of the pioneers in the investigation of Islamic art and architecture in Egypt was Sir Keppel Archibald Cameron Creswell (1879-1974). By the start of World War I, and in 1916 he was assigned to Egypt and started dutifully taking pictures of Cairo's Islamic landmarks. \*In

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\* Creswell became a professor in the newly established Chair for Islamic Art and Archaeology three years later. He also held other professional posts at this time, such as; trustee of the Palestine Archaeological Museum in

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1951, and thanks to the financial fund of the Rockefeller Institute and then the Bollingen Foundation, Creswell was able to collect 1,000 glass slides and roughly 8,000 photographic prints. In addition to Islamic sites, certain Christian monasteries and churches, as well as a few instances of household and regional architecture (such as; wikalas, sabils, and maristan), are also documented. His collection comprised white and black photos for the Hanging Church, the Church of Abu Seifien in Old Cairo, and the monastery church of Saint Mena in Mariut (fig.3) (Creswell Photograph Collection of Islamic Architecture, Rare Books and Special Collections Library, The American University in Cairo).



**Fig.3.** [Altar and pulpit of the Hanging Church in Old Cairo], K.A.C Creswell Photograph Collection of Islamic Architecture, [A8 Pl.03 F], Rare Books and Special Collections Library, The American University in Cairo. <https://digitalcollections.aucegypt.edu/digital/collection/p15795coll14/id/1621/rec/1> accessed January 13, 2023 10:11 AM

Photography has definitely become popular due to the technological development in today's society and the rising interest in it on social media. Photography is now obviously used to visually promote archaeological sites in Egypt beside being a crucial source for academic study in the field of archaeology. In July 2019, the Egyptian Tourism Ministry declared that it is possible for using mobile to photograph inside museums and archeological sites without fees as a way to promote Egyptian antiquities and attract more tourists to visit Egypt (Enterprise, 2022).

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Jerusalem and ex-officio member of the Higher Council for the Conservation of Arab Monuments (1939). (Creswell Photograph Collection of Islamic Architecture, Rare Books and Special Collections Library, The American University in Cairo).

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Photo sessions are now provided through one day- tours in Egypt by international travel agencies (For example: Viator)\*. This company provides one-day tour packages provided with photoshoot at the Pyramid of Giza with Instagram style This package provides professional cameras and photographers. In addition, the same company provides a day one tour in Cairo in general. It rather focuses on the daily like style in Cairo without including the churches of Old Cairo.

In addition, to the international tour companies, other Egyptian tour companies began to provide Pyramid photo session day tour. The registration is available online and mention the details of the registration; number of persons, his/her nationality, the type of mobile and number of persons\*\*. *Get your Guide* \*\*\*site provides visiting the Pyramids, Bazaar and the Citadel of Cairo with a professional photographer. Furthermore, *Trip Advisor*\*\*\*\* site provides also the visit of Giza Pyramids with professional photography as an advantage. The same site provides photo sessions through customizable private tour around Cairo. This enables involving the churches of Old Cairo as a part of the photo session tours. However, this type of tours depends on the private intention of the tourists rather than the promotion of tourist companies. In other words, arranging photo tours to the churches of Old Cairo will depend mainly on the previous knowledge of the tourists about such tourist attraction.

Despite of the effective role that PT can play in enhancing and promoting tourism destinations and attractions, the researchers did not give any adequate attention to studying this role in this research aims to provide a better understanding of the effectiveness of photography in the field of tourism and its impacts and role in enhancing the Coptic region attractions in Egypt, particularly the Hanging Church, the Church of Abu Serga, and the Church of Saint Barbara in Old Cairo. This area was chosen as a field area since it's the richest Coptic region in Egypt.

### **3. BABYLON FORTRESS; THE CRADLE OF THE CHURCHES OF OLD CAIRO:**

Old Cairo, known in Arabic “*Masr El-Qadima*”, is located within the Roman fortress of Babylon. It consists of high fortified Roman walls made of alternate layers of brick and stone and Arab walls all of which led to narrow streets. The fortress encloses masonry bastions in the four sides. This fortress was named after the famous Babylon in Iraq. According to the classical writer Diodorus Sicilus, he claimed that Senusert III of the 12<sup>th</sup> dynasty brought many prisoners from Byblos to build public works. The Babylonian prisoners made a revolt against Senusert III and built a fortress known by their name and was later destroyed. On the other

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\* <https://www.viator.com/Egypt-tours/Photography-Tours/d722-g12-c26028> accessed January 22, 2023 13:23 PM

\*\* <https://www.memphistours.com/Egypt/Excursions/Cairo-Day-Tours/egypt-photo-session-tour> accessed January 23, 2023 08:26 AM

\*\*\* <https://www.getyourguide.com/cairo-192/cairo-private-photo-session-with-a-local-photographer-t294380/> accessed January 26, 2023 12:04 AM

\*\*\*\* [https://www.tripadvisor.com/Attractions-g294202-Activities-c42-t269-Giza\\_Giza\\_Governorate.html](https://www.tripadvisor.com/Attractions-g294202-Activities-c42-t269-Giza_Giza_Governorate.html) accessed January 25, 2023 11:23 AM

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hand, Josephus related this fortress with Cambyses who invaded Egypt in 525 BC (Butler 1884: 156-158, 171-172; Butler 1914: 6-8).

Strabo visited Egypt in 24 B.C. and described the fortress of Babylon. Water canal connecting the Nile and the Red Sea ran through this site. Moreover, Ptolemy (121-151 AD) described this fortress during the Roman times as it was occupied during that time with three Roman garrisons. The Roman emperor Trajan (98-117 AD) reopened the canal connecting the Nile and the Red Sea passing through this site. He also enlarged the southern part of the fortress (Butler 1884: 171-172; Butler 1914: 9-11).

During the Byzantine emperor Arcadius (395-408 A.D.), the Christians began to build many churches within the fortress of Babylon. About 42 churches were once found in this area. After the Arab conquest in 461 A.D., Amr Ibn Elias returned the land of the fortress to the Copts after being taken from the Byzantine government. The fortress of Babylon was called by the Arabs "*Qasr El Shamee*" or "*the castle of candles*". This was because of illuminating the towers of this fortress with candles at the beginning of every month. By this way, people were able to follow the movement of the sun from one tower to another (fig.4) (Butler 1884: 156-158, 172-181; Butler 1914: 13).



**Fig.4.** The Roman wall of the fortress of Babylon, Old Cairo (researcher's photo)

Within the enclosure of the fortress, we can find the following buildings; six Coptic Churches which are; the Church of the Holy Virgin Mary (Al-Mu'alaqa or the Hanging Church), the Church of Saint Sergius and Bacchus (Abu Serga Church), the Church of Saint Barbara, the Church of Saints Cyrus and John, the Church of the Holy Virgin Mary known as

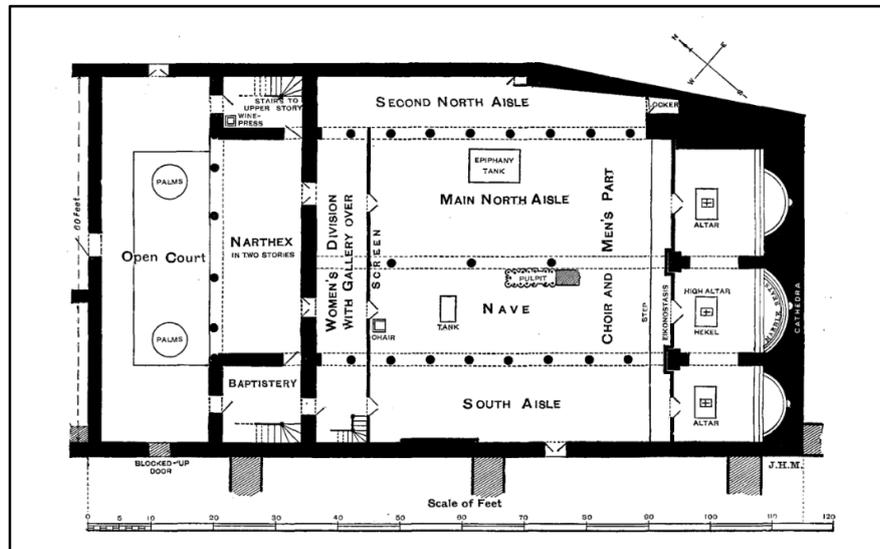
“*Qasreyet El-Rehany*” or “*Pot of Basil*”, and the Church of Saint George. In addition, there is the Coptic Museum and the Convent of Saint George which was mentioned in the writing of Al-Maqrizi of the 15<sup>th</sup> century. It contains forty cells inhabited by was inhabited by forty nuns. In addition, there is an underground chamber that contains an icon and chain of Saint George (Butler 1914: 13; Morgan 2016: A18; 15 ، 1979 حبيب ).

### **3.1. THE CHURCH OF THE HOLY VIRGIN MARY (AL MU'ALQA OR THE HANGING CHURCH):**

This church is dedicated to Virgin Mary and dates back to the end of the fourth century and the beginning of the fifth century AD. Thus, the church was also known as the Church of Holy Virgin Mary (Sitt Maryam: al-‘Adra). Simaika Pacha assumed the church was established in the 4<sup>th</sup> century and the beginning of the 5<sup>th</sup> century due to the discovery of archeological findings within the fortress itself. The original church was destroyed during the 9<sup>th</sup> century and restored during the 11<sup>th</sup> century A.D. The church is famous as Hanging church (El-Mu‘laqa) which means “*the suspended*” because of resting on two Roman bastions of the fortress of Babylon. Ancient writings name this church as “*the Church of Steps*” because of being approached by number of steps. In 1672, the German Orientalists described this church as the most ancient and magnificent churches in Egypt (Tolmacheva 2018: 1-4; Butler 1884: 206-207; Garbra, Eaton-Kraus 2005, 219 :114 ، 2016 ، فان لاون ، جبرا جبرا ، 17: حبيب 1979 ).

The Hanging Church was the Patriarchal residence by the time of Patriarch Christodoulos (1047-1077). By the 11<sup>th</sup> century till the 14<sup>th</sup> century, the patriarchs settled in this church or in the Church of Abu Seifien in Old Cairo. Patriarch Cyril II (1131-1145), Michael IV (1092-1102), Macarius II (1102-1128) and Gabriel II (1131-1145) were consecrated in the Hanging Church. Moreover, the church was restored under Patriarch John XVI (1676-1718 AD) and in 1775 by al-Mu‘alim ibn Khuzaim (23-21، 1979 حبيب: Gabra and Eaton-Kraus 2005, 221-222; Tolmacheva 2018: 10-15).

This church remarked by a marvelous collection of about ninety Coptic icons. The oldest pieces of this collection date back to the 15<sup>th</sup> century and the majority of these icons date back to the 18<sup>th</sup> century AD. The total number of the icons reaches one hundred and ten Coptic icons. The most important one is the Coptic icon of Maryam (the Egyptian Monalisa) inside the first floor of the church. The inlaid woodwork in this church is one of the Coptic masterpieces of art (fig.5) (22،19،15، 1979 حبيب: Butler 1884: 219-220



**Fig.5.** General plan of the Hanging Church, Old Cairo  
After: Middleton 1885: 420.

The church is preceded by an open court occupied with a marble fountain and the garden of the Coptic Museum. Before entering to the church and within the courtyard of the church, there is a room functioned as a reception place for priests, namely as a mandarah. Inside this room, there is an inlaid wooden box which was used to preserve clerical costumes worn during the cultic service. The entrance pathway of the church leads to a stairway which gives access to a covered courtyard. Part of the wall is decorated with mosaic pavements. The facade of the entrance is supported by two columns that carry three arches. The magnificence of arabesque woodwork is clearly visible in the facade of the entrance. Shapes of crosses, Coptic writings and floral and geometrical designs are carved on the wooden entrance. Two wooden doors lead to the body of the church. ( 17 ، 1979 حبيب Butler 1884: 207-212).

The outer facade of the church is remarked with white color and simple appearance. The building of the church is 23.5 meters in length, 18.5 meters in width and 9.5 meters high. Number of steps provides access from the garden to the door of the church which is located to the west. The facade of the second floor is adorned with wooden arched windows and two towers (Garbra, Eaton-Kraus 2005, 219-222: 17 ، 1979 حبيب ).



**Fig. 6.** The Entrance to the Hanging Church, Old Cairo

After: <https://hannahfielding.net/coptic-cairo/> accessed January 21, 2023 10:20 AM

The second floor was added to the main building of the church around 1100 AD. It functioned as a cell for the Patriarch and as a resident for them and their families. The main body of the church follows the basilican design of churches. After entering the church, we find ourselves in the narthex or the reception area. Unlike the common design of Coptic churches which consist of a nave flanked by only two aisles, the church uniquely comprises three isles; two aisles on the northern part and one aisle in the southern part. The middle aisle is made up of three columns separated by pointed arches without architrave (18-17 ، 1979 حبيب: Butler 1884: 210-215; Morgan 2016: A20 :114 ، 2016 جبرا ، قان لونون).

In the northern part two rows of columns are found; the first row consists of eight columns. The second row consists of three columns refers to the triad according to Christianity. This lancet of three columns added to the church during the restoration of the 19<sup>th</sup> century. The southern part houses only one row of eight columns and we can find cabinets that house the relics of the patriarchs of the churches. A small exit way with subterranean stairway. It was used as an exit gateway church was used during the attacks of the Romans and the Barbians to steal the golden and silver made ritual tools of the church (Gabra, Eaton-Kraus 2005, 223-224; Butler 1884: 219 18-17 ، 1979 حبيب :114 ، 2016 جبرا ، قان لونون).

All of the columns of the church have Corinthian capitals and carry pointed arches. Over these arches, we find wooden windows. The Corinthian capitals confirm the fact that these columns were re-used from older building. They are made of white marble except one is made of black basalt. The columns were once painted with holy figures. Only remains of the colors are still visible. For example, one of the columns for the southern aisle bears a painting for Virgin Mary (Butler 1884: 215-216; Garbra, Eaton-Kraus 2005, 222).

It is worth to mention that there is no place for the choir of the church. Butler (1884: 214) believes that there is once a place for the choir and disappeared due to the restoration works. However, the existence of a narrow platform or *solae* might be evidence for having once a space consecrated for the choir of the church. A small water tank is found in sunken the





**Fig.7.** the marble pulpit and the screen wall (haikal) of the Hanging Church, Old Cairo (researcher's photo)

This wooden ciborium (baldachins) covering the whole altar bear painting of the Christ Pantocrator surrounded with cherubim and angels. According to Gabra and Krauss (2005, 224), these baldachins are dated before the 18<sup>th</sup> century AD. This is confirmed by Butler (1884: 223) who stated that the original baldachin was removed and far removed from the artistry of the ciboria which reveal the Byzantine influence. The nave is now covered with a timber wooden roof which is work of restoration. Due to the restoration of the 19<sup>th</sup> century, the three aisled-basilica design of the church was modified to a church with four aisles. This modification resulted in the loss of certain medieval paintings of the church (fig. 8) حبيب 1979 (21-20 ؛ Gabra, Eaton-Kraus 2005, 221:115 ، 2016 ، قان لرون).



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**Fig.8.** wooden ciborium (baldachin) covering the altar representing the Christ Pantocrator surrounded with cherubim and angels, the Hanging Church, Old Cairo

After: [http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show\\_files/page71-1002-full.html](http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show_files/page71-1002-full.html)  
accessed January 13, 2023 13:12 AM

In the south eastern corner of the church, there is a newly restored stairway leads to the small chapel which was thought to be the oldest part of the hanging church (3<sup>rd</sup> century A.D). In this place, there is a glass cabinet that shows the foundation of the church of palm branches. There is a window that overlook the western gate of Babylon fortress. By the eleventh century, Patriarch Michael IV (1092-1102AD) extended the upper part of the floor to function as a hermitage cell for the patriarch, known as “*patriarchal qillaya*”. Inside this chapel, there is a sanctuary of three apses (haikals); The central one is dedicated to Saint Dimiana, the left-handed apse is named after Saint Takla Hymanout, the right-handed apse is dedicated to Saint Andrew. The screen of the altar dates back to the 13<sup>th</sup> century. Beside these sanctuaries, there is the [baptistery](#) (Gabra, Eaton-Kraus 2005, 227-229, fig.141; 19- 18, 1979 حبيب).

The north part of the chapel is devoted to the Ethiopian Saint Takla Haymanout who lived in the second half of the thirteenth century. The apse of Takla Haymanout comprises a remarkable wooden screen inlaid with ebony and ivory bearing geometrical motives. The walls bear two wall paintings that probably date back to the 12-13<sup>th</sup> century A.D. The first painting represents the twenty-four Apocalypses. They are depicted standing in a row with their priestly costumes in standing position accompanied with a row of Coptic inscriptions saying; “*I rejoiced with those who said to me : we shall go to the House of Lord. Our feet have stood in the courts of Jerusalem*” (fig.9) ( 115 ، 2016 ، فان لونون ، جبرا ، Eaton-Kraus 2005, 227-229, fig.141; Tolmacheva 2018: 32-36; 19, 1979 حبيب : 114 ، 2016 ، فان لونون ).



**Fig.9.** Painting representing the twenty-four Apocalypses, 12-13<sup>th</sup> century A.D, apse of Takla Haymanout chapel, the Hanging Church, Old Cairo

After: [http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show\\_files/page71-1008-full.html](http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show_files/page71-1008-full.html)  
accessed January 15, 2023 10:20 AM

The second painting depicts Virgin Mary and the birth of the Christ (Nativity). This colorful fresco depicts Virgin Mary in the central part in the reclining posing and pointing out to her small infant in his cradle. The un-named midwife Salome is depicted crouching at the feet of Virgin Mary. Joseph is also depicted standing with his donkey beside the new born baby. On the other side, the two shepherds are depicted. According to the New Testament, they were guarded by the angles to know the place of the Christ (Luke 2:8-20). At the top of the scene, both Archangel Gabriel and Archangel Michael are depicted inside a circle together. Two other angels are spreading their wings. They are depicted throwing flowers celebrating the haloed new born baby, wrapped in swaddling clothes in an immense manger. The accompanying Greek text bears the name of the painter Stephanos Therianos. As for the Arabic inscription at the top of this paintings, it was added later and bears the name of Saint Mark the Evangelist (fig.10) (Gabra, Eaton-Kraus 2005, 230-231, fig.142; Tolmacheva 2018: 32-36 جبرا :118 ، 2016 لاون ،).



**Fig.10.** Painting representing Nativity, 12-13<sup>th</sup> century A.D, apse of Takla Haymanout chapel, the Hanging Church, Old Cairo

After: [http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show\\_files/page71-1009-full.html](http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show_files/page71-1009-full.html)  
accessed January 20, 2023 09:10 AM

### **3.2. THE CHURCH OF SAINT SERGIUS (ABU SERGA) AND BACCHUS:**

The church is dedicated to two Roman officers, namely Sergius and Bacchus who were martyred in Syria in 296 A.D. The church is located to the north of the Coptic Museum. It could be reached by using two ways; by the descending staircase to the left of the entrance of the Greek Orthodox Church of Saint George passing through a narrow passage then to the right. There is another descending way of steps from the garden in front of the Coptic Museum ( حبيب 1979 : 25، Gabra, Eaton-Kraus 2005, 231; Butler 1884: 182).

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This church is the most ancient church in Old Cairo as it is established over the cave where the Holy Family rested during their flight to Egypt. Liturgical sources such as; the Difnar (Antiphonarium) and the Arabic Synaxarium of the Coptic Church regarded this church as one of the sites that were blessed by the visit of the Holy Family. The most ancient part of the church dates back to the fifth century A.D. The church was founded in the late 7<sup>th</sup> century by Athanasius el-Katib, scribe (Katib) of Abd El Aziz Ibn Marwan governor of Egypt from 685-705 AD. Athanasius came from Edessa in Syria where saints Sergius martyred after the martyrdom of his friend Bacchus in 296 at al-Rusafa, Syria (Gabra, Eaton-Kraus 2005, 231; Butler 1884: 181-182; 110 ، قان لوون 2016 ، جبرا). The relics of the two saints are partly preserved in this church and part of them are preserved in Syria. They were two Syrian military soldiers were proclaimed their Christianity in the Prescence of the Roman emperor who ordered to torture the two soldiers to death .(قان لوون 2016 ، 110).

The church was burnt down and restored during the eighth century A.D. and partially restored during the Fatimid era (between the 10-11 centuries A.D.). It lies within the precinct of the monastery of Tadrus el-Mashriqi. This church became an important pilgrimage site. This church was built on the cave where, according to the Christians, the Holy family hid during their flight to Egypt. Thus, this church was sometimes named “*the Church of the Cave*”. The Holy family escaped from the persecution of the king of Juda called Herod the Great. Numerous places in Egypt are hallowed as sacred places where the Holy family hid and rested\*<sup>1</sup> (حبيب 31-30 ، 1979: Gabra, Eaton-Kraus 2005, 231-232; Middleton 1885: 399 ، قان لوون 2016 ، جبرا :110).

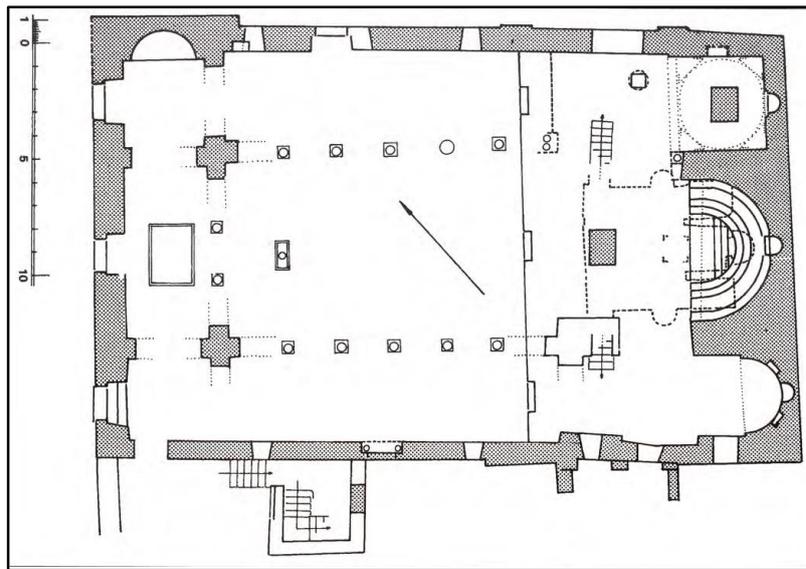
From the 7<sup>th</sup> to the 12<sup>th</sup> century, the patriarchs of Alexandria were selected and apparently consecrated here. This church is one of the earliest churches in Old Cairo as it dates back to the 5<sup>th</sup> century AD. The first most ancient one is the church of Sergius in Old Cairo. In this church, the most ancient Coptic altar was discovered. This altar is made of pine wood and dates back to the fifth century A.D. The rectangular altar is supported by marble columns with Corinthian capitals. Every two columns carry a panel that is decorated with crosses, conch shell, leaves of plants, and birds. This church comprises a marvelous collection of Coptic icons that date back to the 17<sup>th</sup> century AD. The inlaid woodwork in this church is also very remarkable (31-30 ، 1979 حبيب: Gabra, Eaton-Kraus 2005, 231-232; Butler 1884: 182-184 :110 ، قان لوون 2016 ، جبرا).

The church measures 27 meters in length, 17 meters in width and 15 meters in height. Like the Hanging Church, the church of Abu Serga contains also two floors; the first floor is the main body of the church while the second floor was used for the patriarchs and the clergy of the church. The exterior building of the church is remarked with arched wooden windows. Three doors are located in the main façade of the church. Number of stairs leads to the entrance

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\* Their journey houses various sites such as; The church of the Virgin at Daqadus, The church at Sakha which houses the ancient icon of Virgin Mary, The crypt of Musturud , The balsam tree at Mattaria, known nowadays as the Tree of Virgin, The monasteries of Gebel el-Teir (Mount of the Brid), and Deir el-Muharraq; According to the Coptic belief, this monastery was built on the site where Jesus gathered his apostles after his resurrection to assign them to the places of their evangelical missions; see Kupelian 2020: 66-94.

of the church, mainly to the western aisle (return aisle) or the narthex. The church takes the shape of a basilica style. It consists of a nave (central aisle) flanked by two aisles. It is bordered by a return aisle or the narthex from the west and the sanctuary from the east. The entrance leads to the narthex where plunge-bath and a baptistery are found. The Epiphany tank is found to the western part of the narthex and was used for the service of the blessing of the water\*\* (fig.11) (25، 1979 حبيب : Gabra, Eaton-Kraus 2005, 231-232; Butler 1884: 181-186; Middleton 1885: 397-400; ; Morgan 2016: A21:110 ، 2016 فان لونون ، جبرا).



**Fig.11.** General plan of the Church of Saints Sergius and Bacchus, Old Cairo  
After: Gabra 1993, 119

In the central part of the narthex, there are two columns with Corinthian capitals that carry a pointed arch. Passing from this arch, we enter the nave of the church. The narthex leads to the body of the church that consists of a nave flanked by two aisles. The nave is covered with a wooden timber roof. The nave is separated from the two lateral aisles by two rows of five marble columns on each side. The columns which carry arches, were once painted with scenes of holy figures. Traces of paintings are found on these columns. Like the Hanging Church, all these columns are made of marble except one of granite representing Judas Iscariot. According to the capitals of these columns, they columns were re-used form older buildings. The total number of the columns in the church is twelve representing the twelve apostles; ten in two rows in the nave of the church and two in the narthex (fig.12) (27-26، 1979 حبيب : Gabra, Eaton-Kraus 2005, 232-240; Butler 1884: 182-188; Middleton 1885: 397-401).

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\*\* According to the New Testament, Jesus Christ washed the feet of the apostles after the last supper to reveal the virtue of humility. This practice was followed in the Eatsern chruches. The bishop washes the feet of twelve priests of the chruce on the Feast of the Holy Thursday and the Feasts of Peter and Paul, two of the apostles of Jesus Christ; Fr. Mikhail and Min 1985:300-304.



**Fig.12.** nave of the Church of Saints Sergius and Bacchus, Old Cairo

After: <https://www.facebook.com/abusergachurch/photos/pb.100068575811412.-2207520000./1477346125722184/?type=3> . accessed January 25, 2023 11:24 AM

Traces of paintings were found on the columns of the church representing saints, apparently apostles. Furthermore, verse from the Old and New Testament are carved on wooden panels in both Greek and Coptic language. It is worth to mention that the nave of the church is covered with arched wooden ceiling. Brass oil lamps are hanging from the ceiling. The baptistery is located in the western end of the northern aisle. Wooden panels which support the columns of the church are carved with shapes of crosses and geometrical designs with traces of colors (fig.13) (Gabra, Eaton-Kraus 2005, 232-240, fig. 145; Butler 1884: 187-188).



**Fig.13.** One of the columns bearing the figure of Virgin Mary, Church of Saints Sergius and Bacchus, Old Cairo

After: [http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show\\_files/page71-1001-full.html](http://www.coptic-cairo.com/oldcairo/church/mollaqa/mollaqa/show_files/page71-1001-full.html)  
accessed January 11, 2023 11:03 AM

There is a pulpit or ambon made of marble in the nave of the church which is a modern copy of the pulpit of the Church of Saint Barbara. It rests on ten small columns. Remains of the original rosewood pulpit inlaid with ebony and ivory were discovered in this church. The ancient pulpit is now displayed in the Coptic Museum. Parts of the old pulpit are preserved in the British Museum. The wooden screen of the sanctuary is inlaid with ebony and ivory to form figures of large crosses and arabesque shapes. The wooden sanctuary screen dates back to the 13<sup>th</sup> century. The icons are decorating the upper part of the sanctuary and represent the twelve apostles and Virgin Mary in the central part (28-27 · 1979 حبيب: Gabra, Eaton-Kraus 2005, 232-240, figs. 146-149; Butler 1884: 188-189).

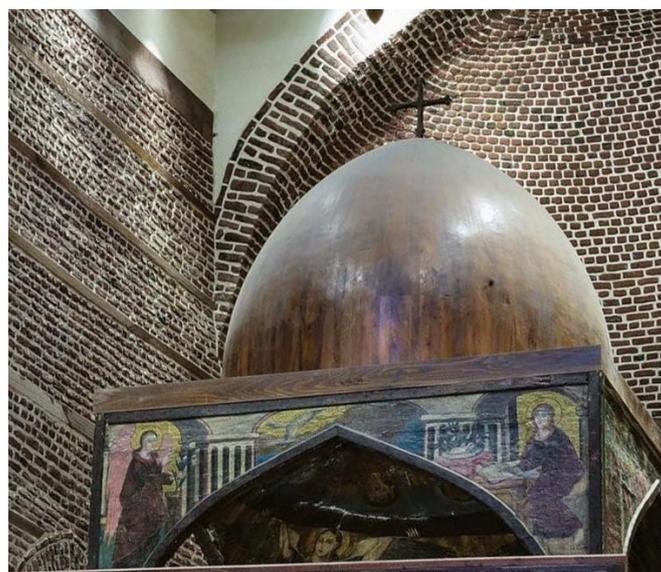
The nave of the church is separated from the screen wall of the sanctuary (*haikal*) through a space for the choir. There are wooden panels from the 11-12<sup>th</sup> century and are considered one of the most marvelous wood workmanships. These panels are incorporated in the lateral sides of the central *haykal*. Panels on the right side represent warrior saints Theodore and George. While those on the left represent the Nativity and the Last supper. In front of the

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sanctuary the altar is found. The original altar is now displayed in the Coptic Museum (حبيب 28-27 ، 1979: Butler 1884: 191-193).

The altar stands beneath a lofty canopy of four columns. The sanctuary consists of three apses (haikals). The walls of the central apse (haikal) are decorated with mosaic pieces of marble that represents the Christ enthroned and encircled with angels, cherubim and seraphim. These decorations are similar to those found in the Surian churches from the 6<sup>th</sup> and 7<sup>th</sup> centuries. The lateral apses include many icons. One of them represents Virgin Mary crowned and riding a small donkey. She is represented carrying Jesus and accompanied with Joseph and Mary Magdalene. The southern apse is no longer used for service. The northern apse is roofed with a large dome. The *synthronon* is located in this apse and could be reached by three steps (28،25 ، 1979 حبيب : Gabra, Eaton-Kraus 2005, 232-240, figs. 146-149; Butler 1884: 196-197).



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**Fig.14.** the screen wall (haikal) (a), and the canopy covering the altar (b), the Church of Saints Sergius and Bacchus, Old Cairo

After: <https://www.facebook.com/photo/?fbid=5185008914955868&set=pb.100068575811412.-2207520000>.  
accessed January 25, 2023 11:24 AM

The crypt of this church lies to the left of the sanctuary. It is believed that the Holy Family fled and hid in this place. The original cave is located beneath the transept. It is modified to be a three - aisled chapel with an altar. The columns are dividing the space into three parts with three apses in the eastern, northern and southern wall (fig.15b). A great festival is annually held in this church on the first of June which the Copts believe to be the day of the flight. In the 14<sup>th</sup> century, the Franciscan granted the privilege of celebrating Mass in the crypt of the church, and this continued till the 18<sup>th</sup> centuries (Gabra, Eaton-Kraus 2005, 231, 235; Butler 1884: 199-203; Middleton 1885: 405-413). Nearby the beginning of the staircase, there is a well surrounded by a stone coping. The sanctity of this well is due to be the well from the Holy Family drank (fig.15a) (جبرا ، فان لاون 2016 ، Butler 1884: 189-190 ، حبيب 1979 ، 28-29 : :112).



**Fig.15.** stairway (a) leading to the crypt (b), the Church of Saints Sergius and Bacchus, Old Cairo (researcher's photo)

The cave became inaccessible for many years because of the high underground water level of Old Cairo. A successful drainage and restoration project was applied recently. Restoration revealed traces of a painting in the apse of the southern altar room depicting the Christ enthroned surrounded by the Four Living creatures, the sun and the moon, and the archangel Michael and Gabriel. This painting apparently dates back to 1200 AD.

### **3.3. THE CHURCH OF SAINT BARBARA:**

The church of Saint Barbara is located to the east of Babylon Fortress, and to the north of the Synagogue. This history of this church dates back to the 4<sup>th</sup> century A.D. Like the Church of Saints Sergius and Bacchus, this church was also built by Athanasius scribe (Katib) of Abd El Aziz Ibn Marwan governor of Egypt from 685-705 AD. It was rebuilt in 684 A.D. After the great fire in El-Fustat in 750 A.D., the church was renovated in the 11<sup>th</sup> century A.D. The

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present building comprises two churches; one dedicated for Saint Barbara and the other two saints Cyrus and John ( جبرا ، قان لوون 2016 ، 122 : Gabra, Eaton-Kraus 2005, 240; Butler 1884: 235-236).

This church was originally dedicated to two saints, namely Cyrus (Abu Qir) and John (Yuhanna) who were known with their superb medical reputation. The first one came from Damanhur in the Delta. According to a Coptic legend, Abu Qir decided with his brother and two of the saints, one of whom was Yuhanna to go to the governor in order to announce their Christianity. Despite of being tortured, they did not get any harm. Finally, the governor ordered his soldiers to kill them by arrows outside the city (Gabra, Eaton-Kraus 2005, 240 قان لوون :122 ، 2016).

After their martyrdom, a church was built over the body of Abu Qir. The bodies of the three other saints were buried in Damanhour. In the 4<sup>th</sup> century A.D., the bodies of both Abu Qir and Juhanna were transported to church of Saint Mark in Alexandria. The relics of Abu Qir and Juhanna are transported and kept in this church. The church on the eastern side of Babylon fortress and could be reached by the descending staircase to the left of the entrance of the Greek Orthodox Church of Saint George passing through a narrow passage then to the left ( جبرا ، قان :122 ، 2016 ; Gabra, Eaton-Kraus 2005, 240; Butler 1884: 235-236).

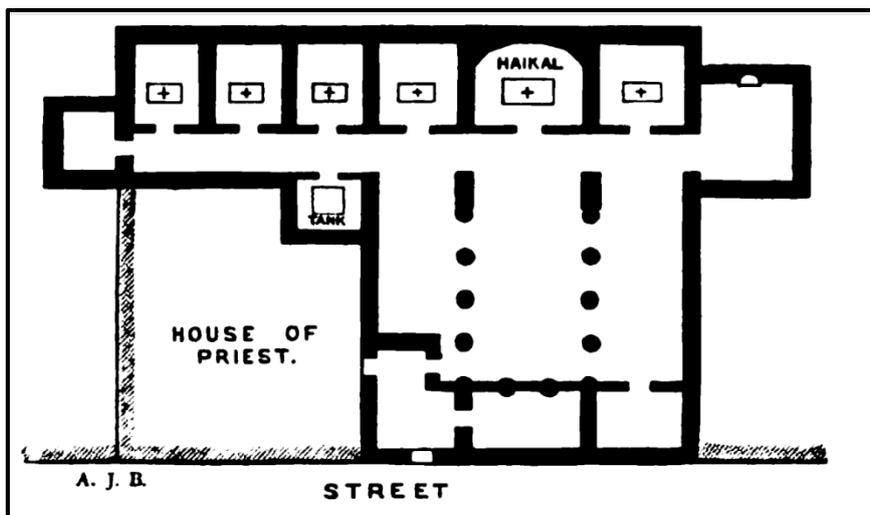
The church was partially reconstructed in 1027-1073 to comprise the relics of Saint Barbara which were transferred from the Hanging Church. Thus, the name of the church changed to be the church of Saint Barbara; the young woman from Nicomedia in Asia Minor who converted to Christianity. During the reign of Maximinus, Saint Barbara suffered martyrdom as her father turned her over to the Roman governor Marcianus who tortured her to death. There is a remarkable icon for saint Barbara depicted being prisoned inside a castle by her father. Saint Barbara was said to be killed by her father on the 8<sup>th</sup> of Khoaik (17<sup>th</sup> December). One of her of followers called Juliana proclaimed her faith in Christianity and was therefore tortured at the same time during the killing of Saint Barbara ( جبرا ، قان لوون 2016 ، : 122; Gabra, Eaton-Kraus 2005, 240; Butler 1884: 235-236).

In the 14<sup>th</sup> century AD., this church became a pilgrimage center for many European and Ethiopian visitors who visited the relics of the Saint Barbara in this church on their pilgrimage way to Jerusalem. In 1442, El Maqrizi visited this church and described it to be the most famous and spacious church in Old Cairo. In the second half of the fifteenth century, the church was visited by European as well as Ethiopian visitors. The latter were mainly pilgrims to Jerusalem and stopped by this church to pay homage to Saint Barbara (fig.16) ( جبيب 1979 ، :32 ) ( جبرا ، قان لوون 2016 ، : 122; Gabra, Eaton-Kraus 2005, 240; Butler 1884: 235-236).



**Fig.16.** relics of Saint Barbara, the Church of Saint Barbara, Old Cairo (researcher's photo)

This church, which measures 26 in length, 14.5 meters in width and 15 meters in height, is one of the largest and finest churches in Egypt. The church follows the Basilican design and begins with a Narthex (western return aisle) with two columns supporting an arch in the center. Passing from the two columns, we enter the nave of the church. Nave flanked by two aisles. The Two rows of five marble columns separate the nave from the two aisles. The marble Ambon on is made of ten columns. It stands at the north east corner of the church beside the screen wall of the sanctuary. It is identical shape of the modern made pulpit of Abu Serga Church. In the nave of the church, a plunge-bath and a baptistery are found. This tank was formerly used to blew water for the Service of Washing the Feet on Maundy Thursday and on the Feast of Saints Peter and Paul (fig.17) (حبيب 1979 ، 32-34 ؛ جبرا ، فان لون 2016 ، 122 ؛ Gabra, Eaton-Kraus 2005, 240-241, fig. 150; Butler 1884: 236-238, 246; Morgan 2016: A21).



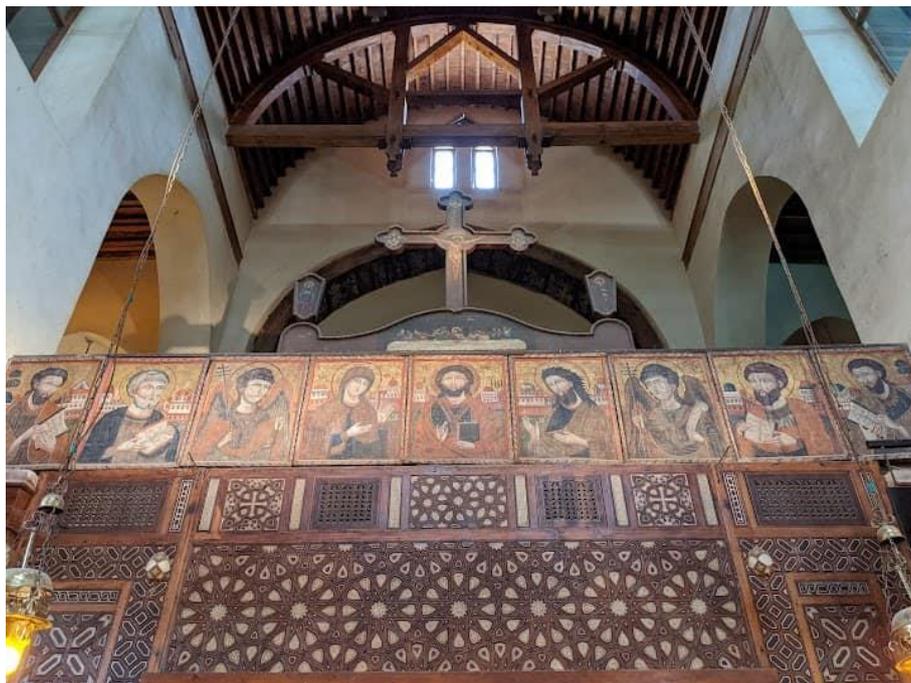
**Fig.17.** General plan of the Church of Saint Barbara, Old Cairo  
After: Butler 1884: fig.16

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A sanctuary with three apses; the central apse is covered with a dome and approached by seven steps decorated in bands of black, red, and white marble. The steps give access to the *synthronon* which is located in the central apse and was used as to house the Patriarchal seat. The southern apse is no longer in service. It contains the relics of Saint Barbara. The original sanctuary screen was transported to the Coptic Museum. The existing marvelous screen dates back to the period between the 11<sup>th</sup> century and the 13<sup>th</sup> century A.D from the Fatimid Era and is made of wood inlaid with ivory ( حبيب 1979، 35-34؛ 122 ، 2016 ، فان لونن ، جبرا ، Gabra, Eaton-Kraus 2005, 241-242).

The upper part of the wooden screen is decorated with nine icons for Jesus the Christ, Virgin Mary, John the Baptist, Archangel Gabriel and Michael, and the four Evangelist (Luke, Mark, Mathew, John). The central wooden screen is decorated in its upper parts with three icons which one of the masterpieces of art in Medieval Egypt; the central one depicts Jesus the Christ, the one to the right depicts Virgin Mary, the icon to the right represents John the Baptist. On the other side of the screen wall, there is one of the most remarkable icons of Virgin Mary with Jesus Christ of her lap. This icon dates back to the thirteenth century, namely to the Fatimid and early Mamluk Period. It reflects the Byzantine influence on Coptic art during that era (fig.18) (Gabra, Eaton-Kraus 2005, 241-242, fig. 151; Butler 1884: 238-239).



**Fig.18.** Screen wall (haikal), the Church of Saint Barbara, Old Cairo (researcher's photo)

Despite of following originally the basilican style of churches, the plan of this church was modified as early as the 12<sup>th</sup> century. A triforium was added over the aisles and narthex of the church. Part of the north aisle and the all the narthex were walled off and secularized to be passages leading to the dwelling rooms of the priests. Thus, the row of chapels was built and annexed to the north part of the church by the 20<sup>th</sup> century. Furthermore, transepts were added beyond the northern and southern aisles. Due to this modification, a corridor leads three little

chapels, rather two chapels and a baptistery beside the central apse of the church. The *khurus* was, accordingly enlarged to provide more spacious place needed by the increasing demands of cultic worship (fig.19) (36 -33 ، 1979 حبيب :Gabra, Eaton-Kraus 2005, 242; Butler 1884: 236-241).



**Fig.19.** nave of the Church of Saint Barbara, Old Cairo

After: <http://www.coptic-cairo.com/oldcairo/church/barbara/barbara.html> accessed January 25, 2023 11:24 AM

To the left of the sanctuary, there is a small chapel dedicated to Cyrus and John. This is the original church of Saints Cyrus and John. It is a square room that houses a nave, transept, two sanctuaries for the two saints, a polygonal stone baptistery. One of the icons shows John and Cyrus together with their relics ( 36 ، 1979 حبيب ; 122 ، 2016 فان لاون ، جبرا ، Gabra, Eaton-Kraus 2005, 242).

#### **4. METHODOLOGY:**

According to the previous review, the study commended the following questions:

**Q1:** Is PT considered a tool or a target for Coptic region attractions' tours in Egypt?

**Q2:** What is the current role of PT plays in Coptic region attractions' tours from a tour guide's perspective?

#### **4.1. RESEARCH APPROACH:**

This study aims to provide a better understanding of the effectiveness of photography in the field of tourism and its role in enhancing the Coptic region attractions in Egypt, particularly the Hanging Church, the Church of Abu Serga, and the Church of Saint Barbara in Old Cairo. Furthermore, the research examines the impacts of photography on the sites in question. The study was conducted with a quantitative approach to collect the data necessary for answering the study questions.

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**4.2. POPULATION AND SAMPLING TECHNIQUE:**

The sampling frame included Egyptian tour guides who frequently visited the churches of Old Cairo. A self-administered online was designed to investigate the research variables and was directed to various tour guides who are different in their gender, age, experience, and education. The survey was conducted during June and July 2022. The sample size reached 434 questionnaires, and 427 were analyzed after excluding the repeated responses.

**4.3. RESEARCH INSTRUMENT AND MEASURES:**

The questionnaire that was designed to investigate the research variables and was directed to various tour guides who have frequently visited the churches of Old Cairo and are different in their gender, age, experience, and education was divided into nine main sections, which are as follows;

4.3.1. section (1): shows the demographic information of respondents.

4.3.2. Section (2): discusses the benefits of PT and its role in general.

4.3.3. section (3): is concerned with the impact of PT on the work of the tour guide in Egypt. The fourth section was about the importance of Photography in the different tourist trip stages ( pre – during – after trip) in Egypt.

4.3.4. Section (4): demonstrates the reliance of tour guides on photography in their tours in Egypt,

4.3.5. Section (6): throws the light on obstacles that limits photography during tourist trips in Egypt.

4.3.7. Section (7): evaluates the current tourist movement in the churches of old Cairo (particularly Abu Serga - Barbara - the Hanging Church).

4.3.8. Section (8): reveals the role that PT plays in the churches of Old Cairo (Particularly Abu Serga - Barbara - the Hanging Church).

4.3.9. Section (9): detects the possibilities that can help in developing PT in the churches of old Cairo (Particularly Abu Serga - Barbara - the Hanging Church). Sections from 2 to 9 were measured on a five-point scale; to define the agreement level of respondents on each statement ( ( 1 = 'strongly Agree'; 5= 'Strongly Disagree).

Finally, the questionnaire was a self-administered online survey via Google Forms and the link was sharing through tour guides community.

**4.4. DATA ANALYSIS TECHNIQUE:**

The questionnaire analyzed by using the IBM SPSS Statistical program ( Version 26) to get the answers to the study questions. To describe the respondents' profile, the study used a descriptive statistics (frequencies and percentage), besides for all questionnaire sections and their statements the research calculated means and standard deviations.

**5. QUESTIONNAIRE RESULTS AND DISCUSSION:**

This study targeted tourist guides, especially those who worked in the Coptic region attractions in Egypt (**The Church of Abu Serga – The Church of Saint Barbara – the Hanging Church**). The sample size reached 434 questionnaires, and 427 were analyzed after excluding the repeated responses.

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**TABLE 1: RESPONDENTS' PROFILE:**

Gender		Freq.	%
1.	Male	237	55.5
2.	Female	190	44.5
Age Range		Freq.	%
1.	20 and less than 30	158	37
2.	30 and less than 40	190	44.5
3.	40 and less than 50	47	11
4.	More than 50	32	7.5
Educational Qualifications		Freq.	%
1.	Bachelor Degree	332	77.8
2.	Master Degree	63	14.7
3.	Doctoral Degree	32	7.5
Years of Experience		Freq.	%
1.	less than 5 years	126	29.5
2.	From 5 and less than 10 years	190	44.5
3.	From 10 and less than 20 years	32	7.5
4.	20 + years	79	18.5
<i>All percents are based on total number of respondents ( n= 427)</i>			

**Table (1)** demonstrates the profile of the respondents, which showed that the male represented about 55.5 % of the sample size, while the female recorded 44.5 %. About age range, 44.5 % of the sample was from the range of 30 and less than 40 years, followed by the category of 20 and less than 30 years, and it represented about 37 % of the sample. Most of the participants (77.8 %) have a bachelor degree. Regarding the years of experience, about 44.5 % of the participants have From 5 and less than 10 years of experience, followed by 29.5 % of less than 5 years.

**TABLE 2: THE BENEFITS OF PHOTOGRAPHIC TOURISM (PT) AND ITS ROLE IN GENERAL:**

<i>PT situation and its role</i>	Respondents' responses ( n = 427)										Mean *	Std. Deviation	
	Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree				
	F.	%	F.	%	F.	%	F.	%	F.	%			
1.	PT helps in showing the identity and culture of the local community.	316	74.0	95	22.3	0	0	0	0	16	3.7	1.37	.828

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2.	PT helps in spreading cultural awareness and pride among the local community.	300	70.3	111	26.0	0	0	0	0	16	3.7	1.41	.833
3.	PT helps in marketing and spreading Egyptian heritage.	364	85.3	47	11.0	0	0	0	0	16	3.7	1.26	.802
4.	PT creates a positive image of tourist destinations.	348	81.5	63	14.8	0	0	0	0	16	3.7	1.30	.813
5.	Photography is an opportunity to advertise and market archaeological and historical sites.	379	88.8	32	7.5	0	0	0	0	16	3.7	1.22	.791
6.	Online photos have become an important source of information for today's tourists.	316	74.0	79	18.5	16	3.7	0	0	16	3.7	1.41	.877
7.	photography became the main goal for the trip in the Egyptian tourist market.	237	55.5	111	26.0	63	14.8	0	0	16	3.7	1.70	.977
8.	Photography is a tool that adds more entertainment to the trip.	269	63.0	126	29.5	16	3.7	0	0	16	3.7	1.52	.881
9.	The PT from the perspective of the Egyptian tour operators:												
A.	Some tour operators offer specialized photography tours in Egypt.	237	55.5	111	26.0	0	0	16	3.7	63	14.8	<b>1.96</b>	1.427
B.	Many tour operators provide a photography service during the trip.	205	48.0	111	26.0	79	18.5	16	3.7	16	3.7	<b>1.89</b>	1.069
10	The desire to request photography service during the trip varies according to:												
A.	Age.	205	48.0	142	33.3	32	7.5	32	7.5	16	3.7	1.86	1.084
B.	Gender.	142	33.3	127	29.7	47	11.0	95	22.2	16	3.7	2.33	1.250

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C	Tourist's origin country	190	44.5	79	18.5	47	11.0	95	22.2	16	3.7	2.2	1.318
D	Marital status	127	29.7	94	22.1	63	14.8	127	29.7	16	3.7	2.56	1.290
I	The negative effects of photography:												
A.	Photography invades the privacy of local life	111	26.0	79	18.5	158	37.0	32	7.5	47	11.0	2.59	1.255
B.	Photography negatively affects the carrying capacity of the visitation area	79	18.5	62	14.5	111	26.0	142	33.3	33	7.7	2.97	1.237
<ul style="list-style-type: none"> <li>Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')</li> </ul>													

**Table (2)** illustrates the assessment of the current situation of PT in Egypt. Which is that PT is an opportunity to advertise and market the archaeological and historical site, with a mean of 1.22 ( $\pm$  SD 0.791), followed by that it helps in marketing and spreading the Egyptian heritage with an over all mean of 1.26 ( $\pm$  SD 0.833), this is despite the fact that the vast majority of the sample believe that photography is an element and a tool that adds more entertainment and enjoyment in the tourist trip, with a mean of 1.52 ( $\pm$  SD 0.881), but the desire for photography came as the main goal of making the trip in the Egyptian tourism market with the lowest mean of 1.70 ( $\pm$  SD 0.977).

As for the evaluation of PT from the perspective of the tour operators, it was primarily the tendency of many tour operators to provide photography service during the trip, and a mean of 1.89 ( $\pm$  SD 1.069), followed by the tendency of some operators to provide specialized tours for photography in Egypt.

As for the desire for photography during trips and tours, it differs among tourists according to age firstly, with a mean of 1.85 ( $\pm$  SD 1.083), followed by the country which the tourist came from, with an overall mean of 2.22 ( $\pm$  SD 1.317), and finally according to the marital status of, and an overall mean more than 2.56 ( $\pm$  SD 1.290). Concerning the negative effects of photography in tourist sites; It is considered that it invades the privacy of the local community, with a mean of 2.59 ( $\pm$  SD 1.255), followed by that it negatively affects the carrying capacity of the tourist attraction, with a mean of 2.97 ( $\pm$  SD 1.24).

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**TABLE 3: THE IMPACT OF PT ON THE WORK OF THE TOUR GUIDE IN EGYPT:**

PT situation and its role		Respondents' responses ( n = 427)										Mean *	Std. deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1.	The spread of PT requires new skills from the tour guide related to photography.	28 4	66. 5	11 1	26. 0	1 6	3.7	0	0	16	3.7	1.4 8	.881
2.	According to your personal experience, are you one of the tour guides who are skillful photographers?	28 4	66. 5	11 1	26. 0	1 6	3.7	0	0	16	3.7	1.4 8	.881
3.	PT requires tour guides to attend photography courses in response to future demands.	17 4	40. 7	19 0	44. 5	4 7	11. 0	0	0	16	3.7	1.8 2	.907
4.	Tour guides currently rely on their photography skills.	23 7	55. 5	17 4	40. 7	0	0	0	0	16	3.7	1.5 6	.835
5.	Tour guides rely on professional photographers during tours.	14 2	33. 3	63	14. 8	7 9	18. 5	11 1	26. 0	32	7.5	2.6 0	1.37 1
6.	The demand from tourists for photography during the tours forces the tour guide to have a photography tool available during tours.	25 3	59. 3	95	22. 2	4 7	11. 0	16	3.7	16	3.7	1.7 0	1.05 1
<ul style="list-style-type: none"> <li>Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')</li> </ul>													

**Results of Table (3)** shows that the spread of PT in Egypt as a new tourist market will require the tour guide accruing new skills related to photography, and this was followed by the confirmation of the majority of the sample that they are considered skillful photographers, with an overall mean of 1.48 ( $\pm 0.881$  SD). The majority of tour guides are keen to have a tool for

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photography during tours, with a mean of 1.70 ( $\pm 1.051$  SD). As for the reliance on professional photographers during tours; it came with the lowest mean of 2.60 ( $\pm 1.371$  SD).

**TABLE 4: THE IMPORTANCE OF PHOTOGRAPHY IN THE DIFFERENT TOURIST TRIP STAGES:**  
Preparation stage (pre-trip and selection of the trip).

PT situation and its role		Respondents' responses ( n = 427)										Mean *	Std. deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1.	Tourists rely on shared photos on the Internet to plan their trips.	237	55.5	95	22.2	47	11.0	32	7.5	16	3.7	1.82	1.128
2.	Shared photos on the Internet influence the decision of tourists to visit a particular area.	284	66.5	95	22.2	32	7.5	0	0	16	3.7	1.52	.923
3.	Photography service is requested by tourists on the trip, even if it requires paying additional costs	190	44.5	111	26.0	47	11.0	47	11.0	32	7.5	2.11	1.289
4.	tourists rely on their personal cameras when the cost of photography provided by	238	55.7	157	36.8	0	0	16	3.7	16	3.7	1.63	.954

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the company is high.													
<ul style="list-style-type: none"> <li>Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')</li> </ul>													

The previous table (4) declared the importance of photography in the trip preparation stage, the highest mean was recorded the shared-Photos on the internet affects the tourist’s decision to visit a specific area with 1.52 ( $\pm$  0.923 SD ), and therefore the tourist relies on it to plan his trip, with a mean of 1.82 ( $\pm$  1.128 SD), despite that the tourist requires having a photography service available during the trip, with exception of using their personal cameras when the cost of the service provided by the tour company is high, with an overall mean more than of 1.6 ( $\pm$  0.954 SD).

**TABLE 5: THE IMPORTANCE OF PHOTOGRAPHY IN THE DIFFERENT TOURIST TRIP STAGES: DURING THE TRIP:**

PT situation and its role		Respondents' responses ( n = 427)										Mean*	Std. deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1.	Photography adds more entertainment to the tourist trip.	253	59.3	142	33.3	16	3.7	0	0	16	3.7	1.56	.879
2.	Photography helps acquaintance between members of the trip.	253	59.3	95	22.2	47	11.0	16	3.7	16	3.7	1.70	1.051
3.	Photography increases participation among tourists on the trip.	253	59.3	95	22.2	47	11.0	16	3.7	16	3.7	1.70	1.051
<ul style="list-style-type: none"> <li>Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')</li> </ul>													

As for the role of photography during the trip, Table (5) demonstrates that the majority of the respondents affirmed that photography adds more entertainment to the tourist trip, with the highest mean of 1.5 ( $\pm$  0.879 SD), in addition, it helps acquaintance between members of

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the trip and creating more participation among the participants of the trip, with a mean of 1.70 ( $\pm$  1.051 SD).

**TABLE 6: THE IMPORTANCE OF PHOTOGRAPHY IN THE DIFFERENT TOURIST TRIP STAGES: AFTER THE TRIP:**

PT situation and its role		Respondents' responses ( n = 427)										Mean *	Std. deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1.	Photography memorizes the trip and the experience of the visit.	332	77.8	79	18.5	0	0	0	0	16	3.7	1.33	.821
2.	Photography is considered a kind to share the tourist experience among friends on social media.	332	77.8	63	14.8	16	3.7	0	0	16	3.7	1.37	.872
3.	Photography creates a positive impression and increases the level of satisfaction from the trip.	284	66.5	95	22.2	32	7.5	0	0	16	3.7	1.52	.923

• Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')

According to the results presented in Table (6) the majority of participants in the study from the tour guides agree that photography memorizes the trip and the experience of the visit, with the highest mean of 1.33, followed by it helps in sharing the tourism experience among friends on social media, with overall mean of 1.37, and the lowest of them was that photography creates a positive impression on the tourist and increases the level of satisfaction from the trip with a mean of 1.52 ( $\pm$  0.923 SD).

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**TABLE 7: THE RELIANCE OF TOUR GUIDES ON PHOTOGRAPHY IN TOURS:**

PT situation and its role		Respondents' responses ( n = 427)										Mean *	Std. deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1.	The tourists desire and request to take photographs during tours and visits.	190	44.5	190	44.5	31	7.3	0	0	16	3.7	1.74	.888
2.	The tour guides' desire to record and memorize the tours he had with the tourists.	206	48.2	79	18.5	95	22.2	16	3.7	31	7.3	2.03	1.229
3.	Sharing of photographs allows the tour guide to market himself on social media.	206	48.2	174	40.7	31	7.3	0	0	16	3.7	1.70	.898
4.	Photography is an advantage that attracts more tourists.	190	44.5	174	40.7	47	11.0	0	0	16	3.7	1.78	.919
5.	The tour guides' passion for photography.	127	29.7	220	51.5	47	11.0	0	0	33	7.7	2.04	1.051
<ul style="list-style-type: none"> <li>Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')</li> </ul>													

Table (7) provides the motives of the tour guides for the reliance on photography in their tours. Foremost among them is that the sharing of photographs allows means of the tour guide to market himself on media, with the highest mean of 1.70, followed by the tourists desire

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and request to take photos during the trip, with an overall mean of 1.74, which makes photography a feature that attracts tourists, with 1.78, and finally the tour guides' desire to record and memorize the tours he had with the tourists with a mean of 2.03, and finally his passion for photography with a mean of 2.04 respectively.

**TABLE 8: CHALLENGES THAT LIMITS PHOTOGRAPHY DURING TOURIST TRIPS:**

<i>PT situation and its role</i>		Respondents' responses ( n = 427)										Mean *	Std. Deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1	Security obstacles and obtaining the necessary photographing permits.	221	51.8	126	29.5	16	3.7	32	7.5	32	7.5	1.89	1.234
2	The time required to obtain a professional camera permit.	190	44.5	158	37.0	0	0	47	11.0	21	7.5	2.00	1.250
3	The cost of obtaining a camera permit usage.	190	44.5	158	37.0	47	11.0	0	0	32	7.5	2.00	1.250
4	Lack of photography experience.	63	14.8	174	40.7	126	29.5	32	7.5	32	7.5	2.52	1.071
5	The cost of professional photographers.	190	44.5	154	36.1	47	11.0	4	0.9	32	7.5	1.91	1.123
6	The administration's objection to photographing inside some of the visiting sites.	253	59.3	63	14.8	47	11.0	32	7.5	32	7.5	1.89	1.292
7	The photography regulations in some places.	221	51.8	112	26.2	47	11.0	0	0	47	11.0	1.92	1.271

• Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')

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As for the challenges that limit photography during tourist trips, Table (8) indicates that at the forefront of these challenges are; Security complications and obtaining the necessary photographing permit, as well as the administration's objection to photographing inside some places of visit, with a mean of 1.89 ( $\pm 1.234$  SD), then comes the photographing regulations in some places, followed by the cost of professional photographers, with an overall mean of 1.92 and then 1.91, respectively. This is followed by the cost of obtaining a camera permit, as well as the time required to obtain this permit, with an overall mean of 2.00 ( $\pm 1.250$  SD), but the lowest of all is the lack of photography experience.

**TABLE 9: EVALUATION OF THE CURRENT TOURIST MOVEMENT IN THE EGYPTIAN COPTIC REGION ATTRACTIONS (THE HANGING CHURCH-THE CHURCH ABU SERGA – THE CHURCH OF BARBARA):**

PT situation and its role		Respondents' responses ( n = 427)										Mean *	Std. Deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1.	Tour operators seek to include this region in their tour programs.	142	33.3	174	40.7	63	14.8	16	3.7	32	7.5	2.11	1.138
2.	This region is included in the visits based on tourists' request.	126	29.5	174	40.7	111	26.0	0	0	16	3.7	2.08	.943
3.	This region is usually in demand from international tourists.	237	55.5	142	33.3	32	7.5	0	0	16	3.7	1.63	.871
4.	This region is usually in demand from local tourists.	111	26.0	63	14.8	205	48.0	16	3.7	32	7.5	2.52	1.139
5.	This region suffers from the seasonality of tourism demand.	143	33.5	142	33.3	63	14.8	63	14.8	16	3.7	2.22	1.168

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6.	This region faces many challenges.	174	40.7	142	33.3	63	14.8	32	7.5	16	3.7	2.00	1.093
7.	Visitors to the region are keen on getting photography services.	190	44.5	127	29.7	47	11.0	47	11.0	16	3.7	1.99	1.156
8.	Visitors are keen on taking their photographs in the region.	221	51.8	174	40.7	16	3.7	0	0	16	3.7	1.63	.871
9.	photographing in the region can be done without restrictions	95	22.2	111	26.0	142	33.3	32	7.5	47	11.0	2.59	1.225

- Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')

The results of table (9) reveal the current tourism movement in the Egyptian Coptic region attractions (particularly Abu Serga - Barbara - the Hanging Church), which shows that the demand to visit it is usually more from international tourists than local ones, and its visitors are keen on taking photographs during their visit, with an overall mean of 1.63(±.871 SD). Hence, visitors are keen on having photography services on the site, with a mean of 1.99(±1.156). This region faces many challenges, including the seasonality of tourism demand for it, despite the efforts of tour operators to include it in their tour programs, as well as tourists' requests to visit it. It seems that photographing in the region facing restrictions was the lowest of them all, with a mean of 2.59(±1.225 SD).

**TABLE 10: EVALUATING THE ROLE THAT PT PLAYS IN THE EGYPTIAN COPTIC REGION ATTRACTIONS\_(THE HANGING CHURCH-THE CHURCH ABU SERGA – THE CHURCH OF BARBARA):**

PT situation and its role	Respondents' responses ( n = 427)										Mean*	Std. Deviation
	Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
	F.	%	F.	%	F.	%	F.	%	F.	%		
1. Sharing photographs of PT creates	316	74.0	79	18.5	16	3.7	0	0	16	3.7	1.41	.877

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	awareness of the region.												
<b>2.</b>	Offering photographic tours in the region will attract more tourism demand for the region.	284	66.5	111	26.0	16	3.7	0	0	16	3.7	1.48	.8810
<b>3.</b>	PT in the region will help in creating a positive image of the region.	300	70.3	95	22.2	16	3.7	0	0	16	3.7	1.45	.880
<b>4.</b>	PT will help to get rid of the seasonality problem in the region.	253	59.3	63	14.8	47	11.0	32	7.5	32	7.5	1.89	1.292
<b>5.</b>	Photographic tours in the study region have positive effects on the old Cairo region as a whole.	284	66.5	79	18.5	32	7.5	0	0	32	7.5	1.63	1.133
<ul style="list-style-type: none"> <li>• Rating was given on a five-point Scale; whereas (1='Strongly Agree'; 5 = 'Strongly Disagree')</li> </ul>													

**Table (10)** presents the role that PT plays in the Egyptian Coptic region attractions (particularly Abu Serga - Barbara - the Hanging Church). It comes in the forefront the Sharing photographs of PT creates awareness of the region, with a mean of 1.41 ( $\pm 0.877$  SD), in addition to that offering photographic tours in the region will attract more tourism demand for it, with an overall mean of 1.45 ( $\pm 0.880$  SD), and PT will help in creating a positive image about the region, with overall mean more than 1.48, but it seems that it has less impact in creating a positive effect on the Old Cairo region as a whole, with a mean of 1.63 ( $\pm 1.133$  SD), followed by that it helps to get rid of the seasonality problem in the region, with the lowest mean of 1.89 ( $\pm 1.292$  SD).

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**TABLE 11: PT DEVELOPMENT IN THE EGYPTIAN COPTIC REGION ATTRACTIONS (THE HANGING CHURCH-THE CHURCH ABU SERGA – THE CHURCH OF BARBARA):**

PT situation and its role		Respondents' responses ( n = 427)										Mean*	Std. Deviation
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree			
		F.	%	F.	%	F.	%	F.	%	F.	%		
1.	Urging tour operators to include the region in their programs, whether in their local or international programs.	237	55.5	158	37.0	0	0	16	3.7	16	3.7	1.63	.953
2.	Encouraging tour operators to organize tours to the region, to learn photography, and visiting the region and learning its history.	190	44.5	221	51.8	0	0	0	0	16	3.7	1.67	.820
3.	Conducting training courses for tour guides to learn photography skills required for the future demand for this type of tourism.	237	55.5	142	33.3	32	7.5	0	0	16	3.7	1.63	.913
4.	The Tourism Governmental Authorities to organize promotional campaigns for the region on social media, using the photographs	253	59.3	158	37.0	0	0	0	0	16	3.7	1.52	.837

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	that tourists taken in the region.												
5.	Making cooperation agreements between the official agencies, tourism companies and agencies that specialized in photography to organize photographic tours to the region.	269	63.0	142	33.3	0	0	0	0	16	3.7	1.48	.837
<ul style="list-style-type: none"> <li>• Rating was given on a five-point Scale; whereas ( 1='Strongly Agree'; 5 = 'Strongly Disagree')</li> </ul>													

**Table (11)** suggests the necessity of making cooperation agreements between the official agencies, tourism companies and agencies that specialized in photography to organize photography tours to the region, with the highest mean of 1.48 ( $\pm$  .837 SD), followed by organizing Tourism Governmental Authorities promotional campaigns for the region on social media, using the photos that tourists taken in the region, with an overall mean of 1.52 , then urging tour operators to include the region in their programs, whether in their local or international programs, with conducting training courses for tour guides to learn photography skills required for the future demand for this tourism type, with a mean of 1.63 ( $\pm$  .913 SD), and in the end encouraging tour operators to organize tours to the region, to learn photography, and visiting the region and learning its history, with the lowest mean of 1.67 .

## 5. CONCLUSION:

From the previous preview, the role of photography in the field of Egyptian sites, particularly the Christian sites is indisputable. As early as the 19<sup>th</sup> century, taking photos for Egyptian monuments played a crucial role in documenting the architectural details as well as decorative richness of such buildings. Due to the technological development, photography was not only used in the field of documentation. It was used as an effective method for promoting for the Coptic cultural heritage in Egypt. It fits with people's intense desire and fascination with capturing photos and sharing them on social media. This transformation confirms the dual function of photo tourism as a tool and even as a target for promoting for remarkable Coptic sites in Egypt; the churches of Old Cairo in particular.

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In this vein, certain tour operators and companies, whether local or international, are keen to offer photography services during their trips. Such services comprise expert photographers accompanying the tours and arranging photo sessions in various Egyptian sites. Despite of the diversity of the Egyptian cultural heritage, the site of the Pyramids of Giza is the most common place chosen for photos session by the tour companies. The only opportunity for arranging photo session in the region of the Churches of Old Cairo is planning such tours according to the tourists' desire. In other words, such tours are planned based on customer's interest and foreknowledge of the destination rather than a conscious decision on the behalf of travel agencies to plan this kind of photo sessions.

According to the results of this study, it could be stated that the local community will be affected in terms of PT consequences, and the attraction's capacity may also be impacted. Additionally, it is essential for tour guides to acquire modern photographic abilities and equipment because the majority of tourists demand such service. The majority of the tour guides in Egypt now advertise their capability to provide photography services as an additional service within their tours.

In addition, the effectiveness of sharing photos on the internet is revealed through the tourist's decision to visit a specific area and therefore the tourist rely on it to plan his/ her trip. Despite of adding more entertainment within the trip, taking photos in the region of Coptic churches of Old Cairo can face a lot of challenges. For instance, security complications and obtaining the photographing permissions, as well as the administration's objection to photographing inside some attractions come in the forefront of these obstacles. And after the trip, it has a great role in memorizing the trip and sharing its experience between friends on social media.

The previous analyses shows that the demand to visit the Egyptian Coptic region attractions (particularly the Hanging Church- the Church of Abu Serga- the Church of Saint Barbara) is usually more from international tourists than local ones, and the visitors are keen on taking photographs during their visit, so they are keen on getting photography services in the region, however the region faces many challenges, including demand seasonality for it, despite the efforts of tour operators to include it in their tour programs, as well as tourists request to visit it, It seems also that photographing in the region faces restrictions. PT can also create an awareness of the study region and a positive image about it.

In order to organize photography tours through the Egyptian Coptic region's attractions (using the Hanging Church, the Church of Abu Serga, and the Church of Saint Barbara as case studies), it is advised that official agencies, tour operators, and agencies that are rather specialized in photography should officially cooperative through strategic and obvious criteria. The tourism government authorities can also assist in organizing promotional campaigns for the region on social media by using tourists' photos that they take while visiting the region.

Furthermore, it is recommended to urge tour operators to include the Egyptian Coptic region attractions (mainly the Hanging Church- the Church of Abu Serga- the Church of Saint Barbara) in their programs, whether in their local or international programs, with conducting training courses for tour guides to learn photography skills required for the future demand.

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