



**ZAWYAT AL-BAWAB SOUTH OF ROSETTA IN LIGHT OF THE PAINTINGS
OF DE PRANGEY AND RECENT DISCOVERIES, AN ARCHAEOLOGICAL
STUDY**

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Abstract

Given the researcher's sense of the importance of the French traveler, artist and photographer De Prangey, who is considered one of the most important pioneers in the art of photography, rather a pioneer of panoramic photography, he followed the path of this great artist and photographer, who is rightly considered the first archaeologist to document the archaeological sites of Rosetta, following the invention of the photographic camera, which he took Rosetta during his second trip to the East in 1842, in addition to revealing a number of paintings related to the doorman's corner, which were published for the first time after being shown in some exhibitions in Europe and America, and published in some foreign studies.

The research deals with an archaeological study of the gatekeeper's corner through the works of De Prangey, and the excavations carried out by Mahmoud Darwish¹, the discoverer of the site and its document, which was published in 1989, who was able through the excavations he carried out on this site, in addition to the special document with this Zawya, identify all its architectural components.

The three research axes are: Joseph Philibert Girault De Prangey (1804-1892), Zawyat Al-Bawab in Girault De Prangey's paintings and Zawyat Al-Bawab through Mahmoud Darwish's excavations

Key words:

Zawyat Al-Bawab, Rosetta, De Prangey, Mahmoud Darwish.



First: Joseph Philibert Girault De Prangey (1804-1892)

In continuation to what the researcher started with studies related to Rosetta, which were published in the two books: Rosetta in the eyes of travelers and orientalists [1], and Rosetta in the era of photography [2], which dealt with the most important travelers and orientalists who visited Rosetta during the centuries 16-19 AD, as well as the most important photographers who visited it shortly after the invention of the camera, which is an archive of works. The art and photographs represent a visual memory of Rosetta, through which it is possible to identify what was rich in this ancient heritage city of important historical and archaeological sites, unfortunately a large number of them have disappeared, in addition to the importance of this photographic archive for every student and interested in the archaeological, historical and heritage affairs of Rosetta, in addition to society, handicrafts and other things.

In order to feel the importance of the French traveler [3], artist and photographer De Prangey, who is considered one of the most important pioneers in the art of photography, rather a pioneer of panoramic photography, he followed the path of this great artist and photographer, who is rightly considered the first archaeologist to document for us the archaeological sites of Rosetta, following the invention of the photography camera, which he took for Rosetta during His second trip to the East in 1842, in addition to the discovery of a number of paintings related to the doorman's corner, which were published for the first time after being shown in some exhibitions in Europe and America, and published in some foreign studies.

Hundreds of daguerreotypes produced by Girault De Prangey during his journey to the East (1842-1845) have long remained obscure, but numerous auctions, publications, and fairs over the past ten years have brought this pioneer of the daguerreotype to prominence that left a work of unparalleled quality and scope. Unparalleled, especially given the early period, historians of Middle Eastern archeology and the study of Islamic arts were familiar with his publications, which were rich in lithographic illustrations, it is undoubtedly useful today to assess recent events which have made it possible to provide important details of The life and work of Girault De Prangey[4].

Joseph Philibert Girault de Prangey was born in Langres in the Haute-Marne on 20 October 1804 to a wealthy family of the local aristocracy, becoming an only son after the death of his brothers and sisters in infancy. He went to learn painting in Langres with his precise



contemporary, the painter Jules Ziegler, and then continued his studies in Paris, where he received lessons from François Edme Rico and Jules Conet.

His interest in antiquities was already evident, and in 1831 Girault De Prangey began the first of his many voyages, tracking Coignet. This trip took from 1831 to 1834, and the wealth of the family allowed him to devote himself to painting and archeology, he began classically in Italy, as he visited Algeria, Spain, Sicily and finally Switzerland, he made many drawings of monuments and landscapes, and devoted a particularly long stay to visiting Andalusia and Sicily. Returning to Langres, his interest in archeology continued, he was one of the founding members of the Langres Archaeological Society in 1836 [5].

He decided to publish his drawings, which he made in Cordoba, Seville, and Granada in the form of a set of lithographs, and the first part of the Arab and Moroccan antiquities of Cordoba, Seville and Granada that were drawn and measured in 1832 and 1833 appeared in 1836. The publication of the three volumes extended until 1839, namely: Mosque Cordoba (Volume I), La Giralda and Alcazar of Seville (Volume II), Souvenirs of Granada and the Alhambra (Volume 3). During this trip, Girault De Prangey was particularly interested in Arab architecture in Spain and Sicily. In 1841 he published: An Essay on the Architecture of the Arabs and the Moors in Spain, Sicily, and the Berbers as an Introduction and Supplement to these Volumes of Colored Paintings.

He wanted to continue his studies in ancient architecture and Arabic architecture and to accompany them with new publications. He realized that in addition to the drawings from his previous trip, he now had to use photography. This technology was very new at the time. His interest in archaeologists and historians was emphasized by various academies: sciences, fine arts, inscriptions and literature. He hoped to save time in terms of drawing and return a larger amount of more accurate documents. He became acquainted with the daguerreotype in 1841, probably in Paris. And the first models that he produced and dated on the canvases of that year are already views of Parisian monuments: Notre Dame Cathedral, the Tuileries, the Saint-Jacques Tower, the water tower fountain. Unfortunately, due to a lack of documentation, we do not know from whom he learned lessons. One can at least assume that Hippolyte Bayard, a friend of Jules Ziegler, could have been the initiator. Before leaving on his journey, he published at the beginning of 1842 a new appendix to his earlier works entitled: Selection of Moorish Ornaments from the Alhambra.



The hundreds of photographs that Gerault de Prangy brought back on his return in 1844 served as documentation of illustrations for the many publications he planned. In 1846, the Arab monuments of Egypt, Syria and Asia Minor appeared and were painted from 1842 to 1845 [6].

From 1847 to 1849, he cared for Langres and its surroundings through five essays for the Memoirs of the Langer Historical and Archaeological Society. And in 1851 he published Antiquities and Landscapes of the East, a set of chromatic lithographs also inspired by painted, painted, and illustrated studies conducted at those sites.

These valuable works, which were published at the author's expense and both remained unfinished, were noted by his peers but did not meet the expected general success. Success with the audience was the culmination of many pains, business, investments and also the financial situation to complete publication in delivery. However, the sum total of his writing earned him being elected in 1846 as an honorary member and correspondent of the Royal Institute of British Architects. And he decided to stop this extravagant work and turn to his other areas of interest.

Cruelly disappointed and undoubtedly agonized, Gerault de Prangy, whose contemporaries emphasized the difficult character, retired to his stately oriental-style villa, inspired by the Turkish houses of the Golden Horn, the property of Tuyris in Corsilles-Val d'Angers near Langres. He continued to practice the daguerreotype until the early 1850s as evidenced by a collection of 61 views taken in Switzerland, kept in the Gruérien Museum in Bol (Switzerland), and some views of his then completed home. He devoted himself mainly to growing exotic flowers and fruits in greenhouses. Having become a hater, he spent the last forty years of his life there, receiving few visits, fueling the myths and fantasies of the Langri community.

Gerault de Prangy and practicing the daguerreotype

Girault De Prangey's use of the daguerreotype during his 1842-1845 voyage that took him from Italy to Turkey was known at this time. He began his long journey through Rome where he stayed from April to the end of July 1842. We find mention of his practice of photography in the correspondence of the director of the Villa Medici, Jean-Victor Schnitz. He wrote to their mutual friend Raoul Rochet: "M. Gero de Prangey slates all he can here, all going there, monuments and streets and pifferari and even cardinals. He even has the ambition to point his instrument before the nose of the Holy Father. He claims to do



extraordinary things with his perfect machines; to the naked eye, the improvements in which he is proud are almost non-existent: I still see in his images the same defects and the same qualities as in the past”.

Another letter to the same reporter, dated July 20, 1842, announced the departure of the photographer, whom he did not like very much: "Yesterday I found in the house a card from Girault De Prangey announcing his departure. He made more than three hundred views of the daguerreotype here, seldom seen since the decoration of Saint-Grégoire for which I forgot to pay tribute".

Likewise, his photographic harvest upon his return is mentioned in the pages of the Archaeological Bulletin: “The Return of M. Girault De Prangey, one of the inspectors of the French Society [of Archeology], who had been traveling for three years in the East where he had made long and important gigantic explorations which the readers of the Bulletin had previously told us, had just arrived in Paris, laden with a rich collection of observations and opinions captured in the Daguerreotype: The number of views drawn by daguerreotyped by De Prangey has been brought up to 3000. Favored by a health undamaged for a moment, De Prangey has, with the zeal and wisdom he has always shown, has used three years of travel, and one can appreciate all that he has produced like this the exploration has important findings for science: we will return to the journey of De Prangey, whose happy return we would like to announce only today.”

Thousands of drawings, watercolors, and daguerreotypes produced during his voyage support the making of the lithographs of the two works published upon his return: Arab Antiquities of Egypt, Syria, and Asia Minor Painted and Measured from 1842 to 1845 published in 1846 and Antiquities and Landscapes of the East in 1851.

The unusual collection of portraits brought from the East is still mentioned in the very approximate obituary sadly written by Henri Brocard of his death in 1892: "The amount of Daguerre's paintings he brought back is great; they fill huge boxes and are arranged in perfect order".

Group History

Gérault de Prangy died without direct heirs, and his neighbour, Count Charles de Simone (1869-1952) bought his dilapidated property in 1920. The latter found in the ruins a collection of daguerreotypes: “In a black loft, there was a heap of rectangular chests



abandoned; a whole set of Without a doubt, Dagiri they brought with them from Girault De Prangey's voyage to the eastern Mediterranean and Upper Egypt in 1843 and 1844".

He held a conference on the subject at the Académie de Dijon in 1934. In 1950, realizing the value of these works and feeling their end was near, he made two important donations: a painting in the Publications Department of the National Library (only views of Paris taken in 1841 before the flight to the East); Watching from Switzerland to the Curator of the MuséeGruérien in Poole in Switzerland, Henri Nayef, on the advice of a mutual friend who met at the Académie Dijon, Commander Charrier.

At the same time, the American historians of photography Helmut and Alison Gernsheim contacted Earl Simonyi, and they could see the entire work, and to prepare an inventory and obtained ten Daguerre patterns from 1842-1845. They published pictures from 1955-1956 in their work on the invention of photography.

The work of Girault De Prangey formally entered the history of photography. In 1970, the great collector and bookseller André James, at the request of the descendants of the Comte de Simone, gave them advice on preserving the paintings, which had been bare in their grooved boxes since 1844, and thus threatened with various decay. Where he advised to flick and mount the entire set under the glass, which decisively contributes to its protection. He acquired a few dozen paintings on this occasion and kept them in his personal collection.

It continued until the end of the twentieth century, when it witnessed progress in the knowledge of the works of Gerault de Prangy. Only the La Bibliothèque Nationale de France's twenty-nine Gernsheim paintings were drawn to public attention. In 1998, the MuséeLangres organized an exhibition dedicated to Girault De Prangey, the first synthesis of his work. For the first time many watercolors and drawings from his trip were reproduced in the catalog, but no new daguerreotypes were published.

At the same time as this exhibition, transactions took place between the descendants of Charles de Simone and the National Library of France. Bernard Marbut The author of these lines had the opportunity to visit Christie's in London to see the full range of daguerreotypes and through the British auction house acting as intermediary. La Bibliothèque Nationale de France, in agreement with the family, was able to choose from 158 works acquired in 2000 for their collections. Christie's embarked on May 5, 2000 with the first sale of 12 daguerreotypes all reproduced in the catalog published for the occasion.



And in 2001, during the Voyage en Orient exhibition, some of the newly obtained daguerreotypes were presented to the public for the first time, along with the lithographs that served as their models. Following this initial deal with La Bibliothèque Nationale de France, which aims to ensure that French Heritage collections own a representative range of Girault De Prangey's works,

On May 20, 2003 Christie's embarked on a major auction in London by presenting 86 pictures. And the issuance of the auction catalog in color and in high quality. There are two texts accompanying this catalog, one by Lindsey Stewart, who was at the time a Christie's expert in photography who had done in-depth research, and one by Roger C. Watson, Curator of Fox Talbot Museum.

Very large institutions such as the Metropolitan Museum of Art in New York, the J. Paul Getty Museum and, above all, the Museum of the Future in Doha (Qatar) have acquired the most beautiful pieces for sale at unprecedented prices. Also in 2003, an exhibition dedicated to French daguerreotypes was held at the Musée d'Orsay, where La Bibliothèque Nationale de France lent eleven daguerreotypes, including seven among those obtained in 2000.

On May 18, 2004, Christie's embarked on the second sale of 89 daguerreotypes, with an illustrated catalog. Introductory texts books by Grant Romer; Director of the George Eastman home in Rochester (USA), specializing in vintage photographic operations, by Lindsey Stewart.

In 2005, to celebrate the reopening after the renovation of the Getty Villa in Malibu, an exhibition of old photos of the archaeological sites was organized. In the catalog, a chapter of Lindsey S. Stewart's signature is dedicated to Girault De Prangey.

In 2008, the Musée Gruérien de Bulle, organized an exhibition to present 61 scenes of Switzerland to the public sixty years earlier, supplemented by a very comprehensive catalog.

And on November 15, 2008, during the fourth and final sale devoted to the dispersal of their collection at Sotheby's, Marie-Thérèse and André James exhibited 13 daguerreotypes for Girault De Prangey from models obtained from the Simony family in 1970. These thirteen works Copied in the auction catalog. At the same time, La Bibliothèque Nationale de France obtained from them twelve more paintings.



At the request of Earl Simone's descendants, Christie's made a third sale on October 7, 2010 and introduced another 74 daguerreotypes. Philip Garner, Christie's director of photography and historian of the medium, and Christophe Dutoit, specialist in Girault De Prangey, compiled the richly illustrated catalog.

However, it appears that between the time Villa Girault De Prangey was abandoned after the death of its owner and its takeover by Charles de Simone, that is, between 1914 and 1920, the inhabitants of the area took some boxes of daguerreotypes. So the collection found by Earl Simonyi in 1920 was incomplete. After that, it was much better preserved and is now in much better condition.

Among the sales catalogs, exhibitions and websites of various institutions, more than 500 works of Girault De Prangey can be accessed directly or as copies. Those that remain unknown and unpublished are certainly the same number: as we can already see by referring to all the available photos, Girault De Prangey often doubled or tripled the shot with very little difference in the frame. We can conclude that in what remains unknown, many photos have already been published elsewhere.

It is a pity that this group remained almost complete until the end of the twentieth century, and is now largely dispersed. However, whatever the vicissitudes of its history, this group has suffered much less than many other works of the same period that we trace only through texts or through their interpretation through inscriptions.

All the work is not about Girault De Prangey's daguerreotype with his trip in 1842-1845, for he had produced a large number of paintings in France before he left, during his apprenticeship, and that he made each other, on his way back. However, his travel highlights are the heart and raison d'être of this unique group. If we subtract those that relate to the beginning of his grand tour, southern France and Italy, there are still a few hundred views of the East, Egypt and Turkey in particular. Many of them are the oldest preserved photographic representations of important sites, converted or destroyed since the 1840s.

Gerault de Prangy alone combined the qualities of the painter, photographer, archaeologist, orientalist and botanist. His pictures are not pictures of a simple traveler. Many of them represent architectural details, particularly rare views of ancient, Arabic or vernacular architecture. In addition to the interest aroused by this group among historians of photography [7].



There is another book that deals with this distinguished artist under the title: *Monumental Journey: The Daguerreotypes of Girault De Prangey*. The book examines the career of the distinguished photographer and artist Girault De Prangey and how in 1842 the pioneering French photographer Joseph Philibert Girault de Prangey (1804-1892) set out east across the Mediterranean, using daguerreotype equipment. He spent the next three years documenting lands unknown to the West at the time, including Greece, Egypt, Turkey, Syria and Lebanon, and took some of the oldest surviving photographs of these places. on a great journey.

The book, the first study in English of this illustrious and enigmatic artist, explores the hundreds of daguerreotypes made by Girault during his unprecedented voyage, and offers a rare early look at sites and cities that have since - sometimes irrevocably - changed. Via urban, environmental and political change. And how the beautiful full copies of Girault's portraits, many of which were first published here, and the insightful essays shed new light on his career path and his pioneering contributions to the burgeoning fields of photography, archaeology, and architectural history. And how *Monumental Journey's* study presents an artist of astonishing innovation whose work occupies a unique space on the frontiers of history, modernity, tradition, invention, endurance, and survival.

The study deals with how Girault De Prangey switched from drawing to photography and his most important works during his first trip between February 1831 and September 1834 AD in the Mediterranean region, and how were the artistic features of his works during that period. The final goal of his photography was to publish lithographs, which makes it possible Inverting the image and drawing it in the reverse direction, as is the case with the stone print, which explains that his pictorial work of the archaeological sites belonging to Rosetta was inverted.

The study states that the high resolution of certain drawings made during the first voyage may refer to the use of the lucida camera, which was invented by the English physicist William Hyde Wollaston in 1806, but this can only be proven by the possibility of direct reflection of the image before the subject, which characterized the daguerreotype of reflection Photographs, which was a feature of technique during that period may have led him to choose the photographic process for his second voyage, in 1842-45. Attentive to new technical processes, Girault purchased a daguerreotype camera as early as 1839 or 1840. It would, therefore, not be surprising that he had equipped himself with a Lucida



camera before leaving on his first voyage, which also means that the practice of flipping the subject to be reproduced immediately she was familiar to Gyrol before. Girault was above all an archaeologist and the daguerreotype gave him ample opportunity for careful documentation. This process may seem strange at first (reflection of the image), but it makes sense if we remember that the main goal was to publish lithography. However, Girault did not abandon his earlier painting (watercolor). There are some watercolor works, some of which are in the FondsFlocard collection.

The watercolors document the second voyage and he notes that none of his eastern watercolors are dated, unlike some drawings from the first voyage, which exact dates attest to his work at the site. It is also noted that these works have the same inverted orientation as the photographs, which means that they were not drawn directly [8].

Second: Zawyat Al-Bawab in Girault De Prangey's paintings

Joseph Philibert Girault de Prange visited Rosetta during his trip to the East and photographed an entire album about the city in 1842 AD, through our aforementioned book. Zawyat Al-Bawab is considered one of the most important heritage sites in Rosetta, for its distinction in terms of its location near the city of Boulbitine (Old Rosetta) and its current location, the archaeological hill of Abu Mandour in Rosetta. The discoverer of this lost site, in addition to a very small number of photographs showing the remains of this heritage site, including the minaret

However, with the grace of God Almighty, we were able to dust off this unique monument through what we found of paintings by one of the French travelers, who apparently joined a long line of city lovers and lovers during the first half of the nineteenth century.

Our first observations in this important research began when we arrived at a rare collection of photographs in the Daguerrean method, taken by the French artist, photographer and traveler de Berne, who is considered one of the first pioneers of the art of photography after the invention of the camera. Not only that, but he is considered a pioneer of panoramic photography. His most important works on Rosetta through our book Rosetta in the age of photography, which is a complete archive of Rosetta's visual memory, issued by the Ummah Foundation for Printing and Publishing, presented by Mahmoud Darwish..

By researching and following up on exhibitions that included the works of Girault De Prangey, we noticed that there are three paintings for the same location, two of them by

Joseph de Prangey in 1844 AD, and the third by Eugène Deshayes 1851 after Girault De Prangey.

First painting(pl. 1)

Drawing with watercolors and pencils (Turba Sidi Muhammad al-Bawab) and it is noted that it is a reverse view of the site, which was previously mentioned that the Dagiri style of photography was one of its features that the view is reversed, and this painting dates back to the year 1844 AD. This painting was published in a book: (Monumental Journey: The Daguerreotypes of Girault De Prangey) issued by the Metropolitan Museum of Art (4) 28/01/2019 [9].



pl. 1. Girault De Prangey, Tombeau de Si Med El-Baouâb, à Rosette, ca. 1844, Watercolor and lead pencil on paper, sheet (28 x 41.6 cm). Musée d'art et d'histoire, Langres, Fonds Flocard (2012.14.42)

Second painting (pl.2)

It is a lithograph of the same site (Zawyat Al-Bawab) from the work of Girault De Prangey. It is noted that it is a mirrored view of the site as in the first plate, and it was among the paintings that were shown in an exhibition by Girault De Prangey from July 1 to November 29, 2020 in the Langres Museum. It was covered in this article by Magazine De La Frique [10].



pl.2. Bord du Nil- aquarelle de Joseph Philibert Girault de Prangey

Third painting (pl.2)

It is also a lithograph by Eugène Deshayes after Girault De Prangey 1851, a French painter born in Paris in 1828 and died in 1891 and was a student of his father, the painter and lithographer Jean-Élizard Deshayes, who died in 1848 [11].

It was also shown in the virtual exhibition of Girault De Prangey on the La Bibliothèque Nationale de France website and was covered in this article by the magazine *connaissancedesarts*[9].



pl.3. Eugène Deshayes d'après Girault De Prangey. Tombeau de Si Med El-Baouâb, à Rosette. Chromolithographie. Dans *Monuments et paysages de l'Orient*, 1851. Langres, Médiathèque Marcel Arland, photo Sylvain Riande

Third: Zawayat Al-Bawab through Mahmoud Darwish's excavations

The credit for the discovery of this unique heritage site goes to Mahmoud Darwish, when he discovered this zawiya in the summer of (1987), and he carried out the excavations on this site, besides the document for this zawiya - identifying all its architectural components, Zawayat Al-Bawab is Rosetta's unique zawiya.

Darwish discovered this zawiya in the summer of 1987. He was able - through excavation works [12] (fig. 1, pls. 3-4-5), in addition to the document pertaining to this zawiya [13-14] - to identify all its architectural components, and the parts identified by the document are:

1. The two-storey house, which opens its door to the east, is a large door leading to a hall with floors in the building intended for seating, and next to it is an iwan on the north side and to its left in the northwest corner is a hall with a coffee monument, and the ceiling of the hall is made of wood, which stands in the middle on a column. It is made of marble, and it is located on the southern side of the hall with a door leading to the corner and the burial. As for the second floor of the house, it is ascended from two stairs, the first in the north and the second in the south, and the northern one leads to a barn with two rooms (two seats) overlooking the eastern façade, and next to the northern room, a toilet and its



kitchen, while the tribal staircase leads to a curb with a room above the door leading to the house.

2. The tomb, which is the first of the parts that were found during the excavations, it is for the burial of the standing "Shams al-Din Muhammad ibn the late Ali al-Ghitani." There is a cistern built by Haji Hassan Arthiot.

3. The mosque is a rectangle whose length is on the north and south sides (7.70 m), and its width on the east and west sides (6.7 m) leads to a door at the northern end of the eastern wall with a width of (1.50 m) and ascends to it with a ladder consisting of four steps.

The door leads to a room above the hatch of the tank, and its length is in the east and west (3.70 m) and its width is in the north and south (3.75 m), and it is located in the southeast corner of the tank bead, the width of which is (0.50 m). Entry from this room is through a door at the end. The northern side of the western neighbor has a width of (0.85 m), and in the middle of the qibla wall the semicircular apse of the mihrab and it is noticed that it does not protrude from the outside but rather rotates at the height of the wall, and to the right of the mihrab is a rectangular apse and to the right of it is the door leading to the minaret, which is 0.75 m wide. It leads to the spiral staircase leading to the top of the minaret (pl. 2).

The body of the minaret protrudes from the eastern wall (0.65 m) and from the southern wall (1.59 m), and its area is (2.40 x 2.40 m). The document [15] indicated that the minaret was from one balcony like the rest of the minarets of the one-Iwan mosques, and the local mosque That is, it dates back to the style of the minarets of the twelfth century AH (18 m), and below the mosque is the cistern, which has an area (5.00 x 4.70 m), and it is divided into four sections, with a marble column in the middle, each of these sections bears a shallow dome. This tank was uncovered during excavations, and we started to clean it to show its ground, but the danger of continuing to dig forced us to stop.

The method of filling the cistern with water from a basin outside the mosque (located to the right of the entrance) is one of the methods that spread to fill the tanks in the city of Rosetta in the Ottoman era, and this method is summarized in the presence of a basin inside the wall that is open from the top and has an opening leading to the cistern bead, where the sakka puts the water In the basin, to drink to the inside until the tank is full, and then block the opening after that. The document [16] indicated, to the graves and toilets located south of the corner.



The following is the text of what came in the document of Waqf Shams al-Din Muhammad ibn the late Ali al-Ghitani, known as Zaza, in the end of the month of Dhu al-Qi'dah 1232 AH (1817 AD).

Line 21: *All the new places for construction located before the aforementioned port, next to the wedding pile on his / marine side on the blessed Nile coast. The places mentioned by Sheikh Al-Bawab include a plot of land. The aforementioned building / on its sea side includes a nice hall, the door of which was opened from the eastern side of the eastern border that he described in it A large door opened to the east / from which it is entered into a tiled space with terraces prepared for sitting and an iwan, as well as from the sea side, and on the aforementioned side / a hall with a coffee set up for its work, and in the aforementioned space a column of marble at the bottom of the tribal contract that follows it is installed above / some of the aforementioned space A nice cube, and on the front side of the aforementioned space a door leading to a nice corner / to the left of the inside of the aforementioned large door intended for prayer, remembrance and worship, on its sea side a nice tomb and a compartment of / pure wood prepared for the burial of the said stander and his relatives, and reached from the chest of the mentioned corner On its tribal side to the surface of the tank / located in the borders of the land intended for storing fresh water from the blessed Nile, which was established by the well-known honorable Haji Hassan Arthiot / a separation between them and the cistern. He reached from the aforementioned space to a ladder on its western side, one of which is nautical and the other / tribal, from which he ascends from themarine from them to a barn with two adjacent seats, prior to and sea, prepared for visitors and both on the eastern side / on the road, the two gardens and the second corner [17], and the blessed Nile Sea, which is mentioned in it, Beside the aforementioned maritime contract, a kitchen / toilet above the hall mentioned first, and it rises from the aforementioned tribal stairs to a gentle barn with a complex overlooking the aforementioned large door / space, the road, the two gardens, and the second aforementioned corner, and with the aforementioned contract, a nice safe and the utilities / facilities, auxiliaries, suffixes and rights of the confined all of that land and us Within four borders, the tribal boundary ends at the aforementioned tanker / the sea border and the eastern border, each of them ends on the main road that leads towards the tribal side to the aforementioned heap of joys and to the shrine / guardian of God who knows God Almighty Sidi Muhammad Ibn al-Nazar. His blessings have prevailed, and the one arriving*

is sailing to the aforementioned gap. The western ends at the garden / known as gheft of the dome, and all the place prepared for the burial of the dead among the Muslims includes a door through which it enters to a complete place / that is connected It refers to the graves and sleepers in the aforementioned cemetery, which is confined to the four borders of the tribal boundary that ends with the toilets mentioned above / in it, and the sea border ends to the aforementioned tank, the eastern border ends to the highway, and the western border ends to the aforementioned Gheit / dome, and in the aforementioned sea boundary there is a minaret next to the tank The aforementioned is reached from its aforementioned surface prepared to inform the times / prayers, including one degree, and all the three toilets promised above, which are confined to the four boundary / tribal boundary, end to the wall separating that the aforementioned heap of weddings and the maritime boundary ends to the aforementioned burial and the / eastern boundary ends to the road The aforementioned year and the western boundary ends with the aforementioned the gheft of the dome

We found a document on Ramadan 14, 1298 AH (August 9, 1881 AD) [18]"... and the mosque of Sidi Muhammad Abi al-Nazar and ZawiyatSidi Muhammad / Bawab, both of whom are famous for that".....

Therefore, the zawiya was a Quranic school [12], as schools were one of the most important means of teaching religious matters and some literary sciences [19-20].

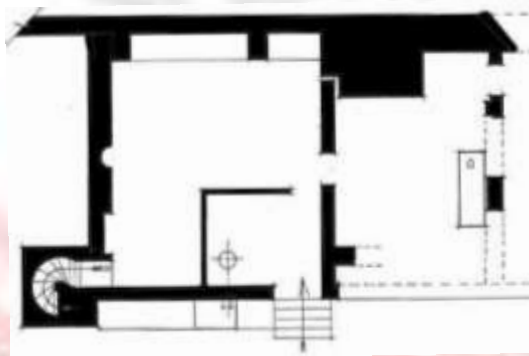


Fig. 1. Zawiyet Muhammad Al-Bawab on (Mahmoud Darwish)



Pl. 4. Zawyet Muhammad Al-Bawab on (Mahmoud Darwish)



Pl. 5. Zawyet Muhammad Al-Bawab(Mahmoud Darwish)

The following is a group of photographs of Zawyat Al-Bawab, some of which date back to the end of the first half of the 20th century, and some of them date back to the fifties and sixties of the last century (pls. 6-7-8)



pl. 6.Zawyat Al-Bawab Perhaps



pl. 7. Zawyat Al-Bawab is covered with sand and only the minaret is visible



pl. 8. A general view of the old Rosetta, Polputin, showing Zawyat Al-Bawab and the minaret dilapidated.

With regard to the date of the establishment of this site, according to the aforementioned document, which dates back to the year (1232 AH - 1817 AD) that these places are newly established. This is also illustrated by one of the paintings of the Nile shore by John Elliott Woolfor entitled Nile Two Miles above Rosetta 1801-1803 preserved in the National Gallery of Canada, Ottawa. This painting is neither included nor shown on this site [1], (pls. 9-10).



pl. 9. John Elliott Woolfor Nile Two Miles above Rosetta 1801-1803 National Gallery of Canada, Ottawa

This can also be seen in a painting by the traveler Luigi Mayer, an Italian-German artist and one of the earliest European painters of the late eighteenth century. He traveled extensively through the Ottoman Empire between 1776 and 1794, and became famous for his drawings and paintings of panoramic landscapes of ancient sites from the Balkans to the Greek islands, Turkey and Egypt, particularly the ancient ruins and the Nile[1].



pl. 10. Mosque of Abou-Mandour 1801 Mayer, Luigi

Conclusion

- It is clear from the above that Girault De Prangey is considered one of the most important pioneers in the art of photography, rather a pioneer of panoramic photography, and he is rightly considered the first archaeologist to document the Rosetta archaeological sites through photography and lithographs, directly after the invention of the photographic camera, which he took for Rosetta during his second trip to The East in 1842, and continued to practice the daguerreotype until the early fifties.
- The work of Girault De Prangey was formally entered into the history of photography in 1970, whose great importance came to light more than a century and a half after his death.
- Ironically, Gerault de Prangy gained his fame as a pioneer of photographic art after more than one hundred and fifty years of his Mediterranean and Eastern tour, and during the last two decades, publications, exhibitions and auctions, which sometimes reached record numbers, rolled.
- Gerault de Prangy alone collected the qualities of a painter, photographer, archaeologist, orientalist and botanist, as his pictures are not pictures of a simple traveler, many of which represent architectural details, especially rare views of ancient or Arab architecture, in addition to the interest that this group aroused among historians of photography, and his pioneering contributions to the burgeoning fields of photography,



archeology, architectural history and how Girault De Prangey switched from painting to photography.

- And how were the artistic features of his works during that period and that the ultimate goal of his photography was to publish lithographs, which makes it possible to flip the image and draw it in the reverse direction, as is the case with the printed stone, which explains that his pictorial works of archaeological sites belonging to Rosetta were reversed He purchased a daguerreotype camera as early as 1839 or 1840. However, Girault did not abandon his earlier painting (watercolor). There are some watercolor works, some of which are in the FondsFlocard collection.
- As evidenced by the comparative study of the information provided by Mahmoud Darwish in his encyclopedia on Rosetta, which relied on scientific excavations, and the study of the document on this site, and comparing that with the details of the aforementioned Zawyat Al-Bawab paintings, the strong congruence in terms of the architectural units mentioned in the document, which It shows the importance of diligent research in the photographic archive around the world since the beginnings of the invention of the camera, and the lithographs that followed. Making comparative studies between these paintings and photographs and what was mentioned in the documents related to those sites.

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Note:

¹Mahmoud Darwish, Egyptian archaeologist and professor of Islamic antiquities in the Department of Archeology at the Faculty of Arts, Minia University, worked as Director of the Archeology of Rosetta area from 1977 to 1991, when he obtained PHD of Islamic Archaeology, and headed the excavations and restoration missions in Rosetta area during this period, and he has a number of archaeological discoveries, including The doorman's corner discovered in 1987. These excavations were published in a master's thesis entitled: Buildings in Rosetta and their wooden artifacts in the Ottoman era, in 1991, and also published in Rosetta Encyclopedia, 2, Architectural Heritage, in 2017.