

ABU MANDOUR MOSQUE IN ROSETTA ACCORDING TO EUROPEAN TRAVELERS (17-19 AD), AN ANALYTICAL STUDY

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Abstract

Abu Mandour Mosque is located next to the Abu Mandour area, south of Rosetta in Beheira Governorate. It is a group of sand hills in the form of a mountain peak. The mosque was part of a corner (Zawiyat Abu Mandour) that was located in the east and overlooking the Nile River, but it was rebuilt in its place.

The research covers Archaeological and analytical study about Abu Mandour Mosque in the writings and paintings of European travelers 17-19 century AD.

It is important to shed light on this important historical site through the writings and paintings of European travelers during the seventeenth and nineteenth centuries, who spoke about this mosque in a study, and to provide an analytical study of the writings and paintings of a group of European travelers: Gravier Etienne (1685), Charles Nicolas Sigisbert Sonnini de Manoncourt (1777), Luigi Mayer (1801), Dominique Vivant Denon (1802), John Elliott Woolford (1803), Ulrich Jasper Seetzen (1807), Edouard de Montule (1818-1819), Edward William Lane (1828), Adrien Douzats (1830), Charles Theodor Frere (1869, and Louis Thurman (1902).

The research includes three axes, including: the location of the mosque, the creator and date of creation, Abu Mandour Mosque in the writings and paintings of European travelers, and a comparative analytical study of the traveler's drawings with the modern construction of the mosque.

Keywords: Abu Mandour Mosque, Abu Mandour hills, Rosetta, Zawiyat Abu Mandour, the Nile River, but it was rebuilt in its place, European travelers.

First: the location of the mosque

In the year 381 AH (991 AD), Al-Arif Billah Muhammad Abu Al-Nazar, a descendant of Imam Ali bin Abi Talib, came from Iraq after the Battle of Karbala, and continued to move

in Egypt until he settled in the city of Rosetta, which historians say “is a town near the Bahrain complex and contains the isthmus mentioned in the Qur’an”.

On the outskirts of the city, on the shore of the Nile, he chose a special spot in a place called “Kom Al-Afrah¹,” which is a high hill with a lighthouse at the top that watches ships from afar. He was nicknamed the Father of Sight due to his keen eyesight, where he can see from long distances.

As for the sand dunes that represent the hills of Abu Mandour, many early sources mentioned this. Al-Himyari mentions: “Rosetta is on a great, hilly sand dune. If the western winds blow, and they are strong for them, it fills their dwellings and homes with sand, so they are unable to manage their markets².”

Many researches and evidence on the city of Rosetta have shown the presence of remains of old houses and walls built with bricks, in the area adjacent to Abu Mandour hill³, but most of the features of these buildings have been obliterated and covered by the sand dunes that used to fill the city⁴.

Al-Watwat adds, "The people of Rosetta move their homes every now and then to escape the sand, so that it does not crush them as it did Al-Farma. The effects of these sand formations went beyond just the blowing or changing locations of the houses, to the deterioration of the city, as the sand overwhelmed it, crushing it several times, and its people moved to Fuwa."

Strabo mentioned this area as “Boulbitine” and that it is located at the mouth of the Boulbitine Branch (Rosetta Branch), which is one of the seven branches of the Nile in ancient times⁵ and branches off from the Canopic Branch to the east (Abu Qir, from which

¹ Darwish, Mahmoud Ahmed. The Rakhito writes history, great Britain's campaign against Rosetta in 1807, in light of British archives documents, International Journal of Academic Multidisciplinary Research (IJAMR), Vol. 5, Issue 5, May 2021, pp. 1-17.

² Al-Himyari, Muhammad bin Abdul Moneim (1890). The book Al-Rawd Al-Ma'tar fi Khabar Al-Aqtar, a geographical dictionary, edited by Ihsan Abbas, Beirut: Nasser Foundation for Culture, p. 273.

³ Darwish, Mahmoud Ahmed (2017). Encyclopedia of Rosetta, 2, Urban Heritage, Cairo: Arab Nation Foundation for Printing and Publishing, pp. 58-59.

⁴ Abu Al-Enein, Hassan Sayed Ahmed (1973). Forms of sand formations in the Rosetta area and its environs, Arab Geographical Journal, sixth year.

Al-Fadhli, Muhammad Ali Bahjat (2007). Rosetta City, research in the book Egyptian Cities, Supreme Council of Culture, 1.

⁵ Zahran, M. A. Willis A. J. (2008). *The Vegetation of Egypt*, Springer. pp.192-253.

the Shedia Canal branches to the west, which used to flow west of Alexandria). It follows in its course the current branch of Rosetta. As for its name, it was borrowed from the name of the city of Boulbitine, which is the current city of Rosetta, and its ruins are located south of Rosetta in the Abu Mandour area.

In the time of Herodotus (445 BC), this branch was nothing but a canal dug by human hands, as mentioned by this historian. It has been mentioned as a branch since the time of Strabo (1 AD), and it was steeper and straighter in its course, which gradually - and with the passage of years and days - gained speed. The importance of the canopy diminished, which became a canal and the Palestine branch became a branch. Then the Shedia Canal was connected to the Palestine branch¹ through the southern part of the Canopic branch. When Alexander the Great established the city of Alexandria, he first had to think, of course, about finding a way to supply the new city with water.

The branch of the river closest to the site of the new city was the Canopic branch, and it was to this branch that attention was directed to obtaining water from the city of Shedia (the marine star), because the distance between it and the city that he decided to build was shorter than between this and any other site. Accordingly, the first canal for Alexandria was dug from Shedia to Alexandria during the period of its construction, in the year (331 BC). This does not deny that the Shedia Canal existed in the time of Herodotus (445 BC), and represented the western border of the delta².

On Friday nights, the fishermen who returned with their catch kept watching from afar the mosque with its white color reflected in the water, but what aroused their suspicion at first was the white specter coming out of the mosque. Then the specter dissipated between the graves on the hill behind the mosque. With time, people used to accompany the specter and ask for blessings from seeing it on nights. Friday, and some of them went on to say that it stops the flood, and they believe that this is what makes the mosque, despite being located

¹ See: Kamel and Waheeb (1953). *Strabo in Egypt*, Cairo, p. 9. Toson, Omar (1925). *Geography of Egypt*, Cairo, p. 10. Ramzi, Muhammad (1958). *Geographical Dictionary of Egyptian Countries*, 2/2, Cairo, p. 300. Al-Falaki, Mahmoud (1967). *Ancient Alexandria*, translated by Mahmoud Saleh Al-Falaki - Alexandria, pp. 170-171.

Sonnini C. S. (1800). *Travels in upper and lower Egypt*, London, p.144.

² Toson, Omar (1925). *Geography of Egypt on the History of the Nile*, Cairo: Scientific Academy. Toson, Omar (2012). *The History of the Ancient Bay of Alexandria and the Mahmoudiyah Canal*, Cairo: Arabic Words for Translation and Publishing, pp. 12-13.

on the edge of the river, the water never submerge an inch of it.

Ibn Duqmaq¹ mentioned the lighthouse of Rosetta and the tower of Salah al-Din Ibn Aram when he said in describing the city of Rosetta: “It has a wedding mound with upright people and it is a blessed place. At the top of the mound is a lighthouse from which the ships of the Franks can be seen, built by Sultan King al-Zahir Baibars al-Bunduqdari, and below it is a tower built by Prince Saladin Ibn Aram on the shore. The Nile and Kom al-Afrah are mosques known for answering prayers, and below them on the Nile’s shore is a mosque known as the Prophet’s Mosque.”

After settling in Kom Al Afrah; the one who knew God, Muhammad bin Abi Nazr, used to hold his council in the same place for years, teaching people about their religion and the Qur’an, and leading them in prayer for eleven years. He died in the year 392 AH (1002) and was buried in the same place. After that, people established a shrine and a small mosque over it, where they used to pray and families gathered.

With their lunches on the hill in the air, and during the reign of Khedive Abbas Hilmi II, the mosque was erected in a manner befitting its owner, and it was renovated in the year (1312 AH / 1894 AD) with extended marble inscriptions, a marble well, a high minaret, and the distinctive white paint of the mosque, and he placed six marble columns in it that he brought specifically for the mosque from Italy. After many years, the Wedding Center was transformed into large cemeteries around the mosque (Abu Mandour Mosque).

Sidi Abu Mandour Mosque is located next to the Tel Abu Mandour area, south of the city of Rosetta in Beheira Governorate. It is a group of sand hills in the form of a mountain peak². The mosque was part of a zawiya (Zawiyat Abu Mandour) that was located in the east and overlooking the Nile River, but it was rebuilt in its place.

Second: The creator and date of creation

Abu Mandour Mosque³ (Figs. 1-2) By Khedive Abbas Helmy II⁴ (1312H/1894AD), who

¹ See Ibn Duqmaq, Ibrahim bin Muhammad bin Aydmar Al-Ala’i, d. 809 AH/1406 AD (1893). Al-Intisar by Wasita Aqd Al-Amsar, 5, Cairo, p. 114.

² Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, analytical study in light of the depictions of travelers and archaeological evidence, International Journal of Academic Multidisciplinary Research (IJAMR), Vol. 6, Issue 7, July 2022, p.24.

³ Darwish, Mahmoud Ahmed (2017). Encyclopedia of Rosetta, 2, Urban Heritage, Figs. 144-145, p. 467.

⁴ Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.24.

completely demolished the zawiya and built the mosque in its place (pl. 1:6), the mosque has three entrances in the northeastern, southwestern and northwestern walls, each of which is a rectangular opening topped by a straight lintel topped by a small window, and each of the three entrances is surrounded by two windows. As for the southwestern entrance, it leads to the water cycle, the tank room, and the fountain, which is located in the western Zawiya and has a copper window on the northwestern side.

The minaret took the Ottoman character with a pencil style top, it consists of a square base rises from the roof of the mosque and turns into an octagon by inverted triangles and the octagonal body devoid of decorations. It is topped by rows of stalactites bearing the balcony of the muezzin. Above it is an octagonal floor with a pointed octagonal top, topped by a copper crescent. The dome is based on a cylindrical neck with eight windows arched with pointed arches, and the body of the dome is decorated with ribs that meet at the top where the copper crescent rises.

The mosque is a rectangular area, divided into three cross-sections defined by two pillars, each of three pointed arches and the ceiling is based on four marble columns, and on both sides of the mihrab are two doors: the first leads to the room of the shrine of the 'Arif in God "Abu al-Nadhar". It is a "square room, in the middle of the burial chamber made of ornate wood.

Above the cabin there is an inscription band, and below it there are inscriptions in Kufic and Diwani scripts." Another room is attached to it, as for the second door, it leads to a room that represents the base of the minaret and another room is attached to it. The shrine room has two windows to the southeast and northeast, and the two rooms located behind the mihrab between the shrine and the minaret has two windows to the southeast.

Second: Architectural planning and description:

The mosque has three entrances in the northeastern, southwestern, and northwestern walls, each of which is a rectangular opening surmounted by a straight lintel with a small window above it, and each of the three entrances is surrounded by two windows. As for the southwestern entrance, it leads to the bathroom, the cistern room, and the path, which is located in the western corner and has a copper window on the northwestern side.

The mosque's mihrab is in the middle of the qibla wall. It is a pointed arch resting on two marble columns with stalactites capitals. The mosque's pulpit is made of wood, with two

feathers made of threads and shapes of star plates. The door of the Muqaddim contains star shapes and tamqar shapes, surmounted by stalactites shapes with pendants. The shrine of the mosque is located in the south-eastern part of the qibla wall, and its door is made of two wooden shutters decorated with star plates and geometric shapes, inlaid with ivory and mother-of-pearl. The shrine room is surmounted by a dome resting on clusters of stalactites, with eight small skylights opening around its neck. The mosque's minaret is also located on the south-western side and has a base. It is square, topped by an octagonal floor, decorated with prominent stalactites on which the muezzin's circle rests. Above this floor is another floor that ends at the top with the pointed top of the minaret.

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Third: Abu Mandour Mosque in the writings and paintings of European travelers

It is important to highlight this important historical site through the writings and paintings of European travelers during the seventeenth, eighteenth, and nineteenth centuries, who

¹ Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.24.

² Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.26.

talked about this mosque. An analytical study of the writings and paintings of a group of European travelers:

1. Gravier Etienne (1685).

Member of the expedition of the King of France (1685-1687) to the Ottoman Sultanate, including a visit to Egypt, author of more than forty works on Egypt, including charts in which he produced many drawings such as General View of Rosetta, the Abu Mandour Hill, and the Mouths of the Nile with Its walk from the point of Rosetta and the outline of the fort that defends the entrance to the Nile is near Rosetta¹ (pl. 7).

2. Charles Nicolas Sigisbert Sonnini de Manoncourt (1777)

Sonnini de Manoncourt (1751-1812)², was a French nobleman and naturalist who, on the orders of King Louis XVI³, embarked on an expedition to Africa with Baron de Tott. However, Sonnini remained in Egypt and went no further. In order to tour the country's monuments, Sonnini came to Egypt in 1771 AD, as he mentioned in his book: "I traveled to Egypt on the commission of Count Buffon to carry out several research papers to present to Minister Bertin," meaning that his trip to Egypt was official⁴.

Sonnini says: About half a league went to the 4th of Rosetta to depict a tower called the Tower of Canopus, from the mistaken belief that the city of Rosetta occupied the place of ancient Canopus. This tower was built in modern times on a small hill, which in this part lies opposite the western bank of the Nile. It is a fact; half of it has been destroyed, and what remains of it portends imminent destruction. In the lower part, the residents of this region expected an opening leading to an underground cave that, according to their claim, leads to Alexandria. At the top of the tower, the view extends everywhere, and has no other boundaries than those provided by nature; the plains are vast, suitable for fighting⁵.

¹ Rakha, Saeed (2023). The city of Rosetta in the writings and works of European travelers, orientalist, and geographers (16-20 AD), p. 48.

² Moore, Phil (2010). Straight to the Heart of Acts: 60 bite-sized insights. Oxford: Monarch Books. p. 270.
Hunter, Henry (1885–1900). Dictionary of National Biography. London: Smith, Elder & Co.

³ Schmitt, Stéphane (2022). Charles Nicolas Sigisbert Sonnini de Manoncourt, dans Isabelle Guyot-Bachy et Jean-Christophe Blanchard (dir.), Dictionnaire de la Lorraine savante, Metz: Éditions des Paraiges, pp. 300-302.

⁴ Rakha, Saeed (2019). The city of Rosetta in the eyes of travelers and orientalist (during the 16th-19th centuries AD). Cairo: Arab Nation Foundation for Printing and Publishing, p. 57.

⁵ Sonnini de Manoncourt, Charles-Nicolas-Sigisbert (1751-1812). Auteur du texte. Voyage dans la haute et

Almost at the foot of the tower, right on the edge of the Nile, and near the base of the tower, stands the mosque, dedicated to a Muslim saint, nicknamed Abu Mandour, meaning Father of Light. He is considered a powerful protector, and therefore universally venerated, so that no boat ever passes in front of the mosque without passing. Sailors and passengers present something to him, in order to gain the favor of the saint.

The picture (Pl. 8) presents a view of this mosque, in front of which is the Nile, which a little higher, after you ascend it in the fourth direction, forms a reliable attachment towards the eastern quarter from the left, and then It takes the direction of the fourth, and on the other side there are the extended delta plains, where the picture was taken at the foot of the Canopus Tower¹.

The mosque is surmounted by a dome and a minaret. The entrance is located in the east and is in the middle of a stone crowned with a triple arch (Mada'ini). Above the door is a window, and the facade to the right of the entrance is occupied by windows arched with pointed arches.

As for the minaret, it consists of a square base topped by an octagonal floor that ends with stalactites bearing the circle of the muezzin surrounded by a wooden fence. Above that is a third cylindrical floor topped by a helmet with ribs and a crescent on top. As for the dome, it is bulbous in shape and has ribs and is topped by a crescent².

3. Luigi Mayer (1801).

An Italian-German artist and one of the oldest European painters of the late 18th century Ottoman Empire, he traveled widely through the Ottoman Empire between 1776 and 1794, becoming famous for his drawings and paintings of panoramic landscapes of ancient sites from the Balkans to the Greek islands³, Turkey and Egypt, Especially the ancient monuments and the Nile.

Luigi Maier visited the city of Rosetta during his trip to Egypt, where Luigi Maier painted

basse Egypte, fait par ordre de l'ancien gouvernement et contenant des observations de tous genres, par C.S. Sonnini, 1798. p.362.

¹ Sonnini de Manoncourt, Charles-Nicolas-Sigisbert (1751-1812). Auteur du texte. Voyage dans la haute et basse Egypte. P363.

² Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.12.

³ Hisham Khatib (23 May 2003). Palestine and Egypt under the Ottomans: Paintings, Books, Photographs, Maps and Manuscripts. I. B. Tauris. p. 156. Clayton, Timothy. "Watts, William". Oxford Dictionary of National Biography (online ed.), Oxford University Press.

it in one of his paintings¹ (pl. 9). He also painted a painting depicting the Abu Mandour Mosque in Rosetta from his series in Egypt in 1802².

The entrance to the mosque is located towards the east, and it is located in the middle of a stone crowned with a huge pointed arch resting on two pillars on the sides, from which emerges from the top of a veil that wraps around the arch and around the entrance block. The southern facade has right-angled recesses. In the first, which is located to the right of the main entrance, there is another entrance arched with a pointed arch that opens. To the south and above it is an arched window, and each of the second and third has a window to the east and two windows to the south³.

4. Dominique Vivant Denon (1802).

He is a French sculptor⁴, painter, writer, diplomat, and archaeologist. He was appointed by Napoleon Bonaparte as director of the Louvre Museum in the period between 1802 and 1815 in the wake of the French campaign against Egypt. During that period, he was able to develop the museum's holdings of antiquities that he was able to collect during Napoleon's various campaigns. The impressive drawings reported by Denon during his trip gave Bonaparte the idea of sending the other members of the Institute, and then painting a complete and truthful picture of the area⁵.

In 1802, Denon published his book *Voyage dans la Basse et Haute-Egypte*, which was the result of his research during the Egyptian expedition. Denon visited the city of Rosetta and depicted it in many of his paintings, he also mentioned it in his book about his visit to

¹ Mayer, Luigi (1801). *Views in Egypt, from the original drawings in the possession of Sir Robert Ainslie, taken during his embassy to Constantinople*; London, R. Bowyer. p.44.

² Rakha, Saeed. *The city of Rosetta in the eyes of travelers and orientalists (during the 16th-19th centuries AD)*, p. 69.

³ Darwish, Mahmoud Ahmed *The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt*, p.16.

⁴ Bard, Kathryn A. (2005-11-03). *Encyclopedia of the Archaeology of Ancient Egypt*. Routledge. p. 254.

Nowinski, Judith (1970). *Baron Dominique Vivant Denon (1747–1825): hedonist and scholar in a period of transition*. Rutherford, NJ: Fairleigh Dickinson University Press, pp. 23-25.

⁵ Chisholm, Hugh, ed. (1911). "Denon, Dominique Vivant, Baron de". *Encyclopædia Britannica*. 8 (11th ed.). Cambridge University Press. p. 45.

Wilkinson, Toby (2020-12-09). *A World Beneath the Sands: Adventurers and Archaeologists in the Golden Age of Egyptology*. Pan Macmillan UK. p. 50 .

McClellan, Andrew (1994). *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in 18th-century Paris*. Berkeley: University of California Press.

Egypt. There is, at present, the monastery (mosque) of Abu Mandour¹ (Pls. 11-12-13), half a league from Rosetta, and what may support this view are the heights which dominate this monastery, which must have been formed by the lands and still are; Some columns and other relics were found during the repairs of this monastery about twenty years ago².

In the west, the slope of the hill towards the east appears. The mosque consists of a minaret and a dome. The minaret has three floors: the square base and the octagonal floor that ends with stalactites that hold the muezzin's balcony. The cylindrical floor holds the helmet that takes the shape of the onion dome and carries the crescent, Lamps were attached to it at night³.

5. John Elliott Woolford (1803)

An English artist, topographical painter⁴, and architect who joined the army at nineteen, he participated in the campaign against Napoleon's army and was under the command of George Ramsay when he led an expedition to Egypt in 1800. Ramsay commissioned him as a full-time painter, where Eliot painted many important paintings of numerous sites, In Egypt, including paintings for the city of Rosetta⁵.

The picture (Pls. 14-15) shows the mosque consisting of a minaret and a dome. The minaret consists of three floors: the square base and the octagonal floor that ends with stalactites that hold the muezzin's balcony, while the cylindrical floor holds the helmet that takes the shape of the onion dome and that carries the crescent.

6. Ulrich Jasper Seetzen (1807)

A German explorer, orientalist, and traveler who studied medicine and natural sciences at the University of Göttingen, Seetzen embarked on research trips to the East and Africa in

¹ Rakha, Saeed. The city of Rosetta in the eyes of travelers and orientalists (during the 16th-19th centuries AD), p. 63.

² Denon, Dominique-Vivant (1747-1825). Auteur du texte. Voyage dans la Basse et la Haute Égypte, pendant les campagnes du général Bonaparte / par Vivant Denon. 1802. p.30.

³ Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.18.

⁴ Halpenny, Frances G, ed. (1976). "WOOLFORD, JOHN ELLIOTT". Dictionary of Canadian Biography. IX (1861–1870) (online ed.). University of Toronto Press. Halpenny, Frances G, ed. (1988). "RAMSAY, GEORGE, 9th Earl of DALHOUSIE". Dictionary of Canadian Biography. VII (1836–1850) (online ed.). University of Toronto Press. Glenn Turner (2015). The Toronto Carrying Place: Rediscovering Toronto's Most Ancient Trail. Dundurn Press.

⁵ Rakha, Saeed. The city of Rosetta in the writings and works of European travelers, orientalists, and geographers (16-20 AD), p. 207.

1802, where he visited Palestine, Mecca and Medina, and Yemen. His stops included Constantinople, Aleppo, Damascus, Jerusalem, and Cairo, where he described them in his books. In Egypt¹, he collected Arabic manuscripts and ancient Egyptian antiquities², and he acquired these manuscripts for the ducal library in Gotha³.

The picture (Pl. 16) shows the entrance to the mosque with the door opening in the middle, and to its right are two windows. The mosque is made up of a minaret and a dome. The minaret is made up of three floors: the square base and the octagonal floor that ends with stalactites that hold the muezzin's balcony, while the cylindrical floor holds the helmet that takes the shape of the onion dome bearing the crescent moon.

7. Edouard de Montule (1818-1819)

Edward de Montaul is a French traveler. Edward made trips to many countries, such as Egypt, America, Italy, Sicily, and others. He described this country and what he went through in many books⁴, and the collections he collected in Egypt are preserved in the Tessé Museum in France. Edward visited Rosetta during his trip to Egypt and wrote about it in his book "Travels in Egypt during 1818 and 1819⁵."

In the picture (Pl. 17)⁶, the door leading to the mosque is located near the western end of the facade. As for the minaret, it shows the octagonal floor, topped by stalactites, carrying the muezzin's balcony, and surmounted by the cylindrical floor, surmounted by an onion-shaped helmet with ribs and carrying a crescent. As for the dome, it is located to the east of the minaret and takes the onion shape, with ribs and topped by a crescent⁷.

¹ Robinson, Edward; Smith, Eli (1841). *Biblical Researches in Palestine, Mount Sinai and Arabia Petraea: A Journal of Travels in the year 1838*. 3. Boston: Crocker & Brewster, p. 22. Chisholm, Hugh, ed. (1911). "Seetzen, Ulrich Jasper". *Encyclopædia Britannica*. Vol. 24 (11th ed.). Cambridge University Press. p. 581.

² Kark, Ruth; Goren, Haim (2011). "Pioneering British exploration and scriptural geography: The Syrian Society / the Palestine Association". *The Geographical Journal*. 177 (3): pp. 264–274.

³ Rakha, Saeed. *The city of Rosetta in the writings and works of European travelers, orientalists, and geographers (16-20 AD)*, pp. 224-225.

⁴ Desportes, Narcisse-Henri-François (1844). *Bibliographie du Maine*, p. 285. Broc, Numa (1999). *Dictionnaire des explorateurs français du XIXe siècle*, t. 3, Amérique, CTHS, pp. 230-231

⁵ Rakha, Saeed. *The city of Rosetta in the eyes of travelers and orientalists (during the 16th-19th centuries AD)*, p. 95.

⁶ De Montulé, Édouard (1821). *Travel in Egypt during 1818 and 1819* (London: Printed for Sir R. Phillips and Co.

⁷ Darwish, Mahmoud Ahmed *The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt*, p.22.



8. Edward William Lane (1828).

An English scholar, Lane arrived in Egypt at the end of 1825, he was still twenty-four years old and was determined to study both the Arabic language and the nature of the Egyptian people¹. Therefore, he wore the traditional Egyptian² dress and entrusted two professors to teach him the Arabic language³ and the provisions of Sharia law, and he mingled with the people. He lived among them, taking an Arabic name for himself. Lane planned to be different from others by presenting many paintings and drawings, and the British Museum still preserves the originals of the description of Egypt⁴.

Edward says in his writings: The Nile, opposite Rosetta, is more than half a mile wide, and a little above it is very constricted; Especially at the point where, after flowing in a westerly direction for about a mile and a half, it suddenly turned northward toward Rosetta. Just below this sudden turn is the picturesque mosque or tomb of Abu Mandour, situated near the river, at the foot of a sandy hill, on the same side as the city of Rosetta, from which it is about a mile distant. The drawing attached here was drawn from the other side of the river.

The memory of the Muslim saint or sheikh buried here is held in great veneration, and his tomb is reputed to have a talismanic effect that prevents the desert sands from flowing into the river and flooding the gardens that adorn its banks. It is also believed that the benign influence of the sheikh extends to the prevention of another type of infertility; Many

¹ Dowling, Theodore Edward (1909). *The Egyptian Church*. London: Cope & Fenwick, p. 4. Arberry, A.J. (1960). *Oriental Essays*. London: George Allen & Unwin, pp. 87-88-98-102:115. Irwin, Robert (1994). *The Arabian Nights: A Companion*. London: Allen Lane, p. 24.

² Lane-Poole, S. (1877). *Life of Edward William Lane*. London: Williams and Norgate, pp. 14-15. Irwin, Robert (2006). *For Lust of Knowing*. London: Allen Lane, pp. 163-164. Lane, Edward William (2001). *Description of Egypt*. Cairo: American University in Cairo, pp. 76-67. Kudsieh, S. (2016). *Beyond Colonial Binaries: Amicable Ties among Egyptian and European Scholars, 1820-1850*. *Alif: Journal of Comparative Poetics*, pp. 36:44.

³ Leeder, S.H. (1918). *Modern Sons of the Pharaohs*. London and New York: Hodder & Stoughton, p. 107. Thompson, Jason (1996). "Edward William Lane's 'Description of Egypt'". *International Journal of Middle East Studies*, 28 (4): pp. 565-583. Roper, Geoffrey (1998). "Texts from Nineteenth-Century Egypt: The Role of E. W. Lane", in Paul and Janet Starky (eds) *Travellers in Egypt*, London; New York: I.B. Tauris, pp. 244-254.

⁴ Zohni, Ilham Muhammad Ali (2003). *Egypt in the Writings of British Travelers in the Nineteenth Century*, Cairo, p. 53.



women, impelled by superstition¹, reverently visit his shrine, and boatmen on the Nile rarely neglect the opportunity of visiting the tomb of a famous saint; In the belief that such an act will be followed by grace; Or that the prayers they raise there to God will be answered for the Sheikh's sake, if not through his intercession; They often make vows at the grave, and if there is a guard, they give trivial alms, and these are customs also observed by Egyptian peasants in general.

When they speak of a deceased saint they often attest to a degree of respect for him not much lower than that with which they regard the Prophet, and they are absolutely not authorized by any principle of their religion: they rarely mention the name of such a person without adding this supplication—"O God, be pleased with him!"

A small, square, white building, crowned with a dome, is generally erected over the tomb of the saint; the people of the neighborhood honor him with an annual religious festival. On this occasion, the confession of faith and some parts of the Qur'an are chanted at his grave. The tombs of the sheikhs are among the things that often meet the eye of the traveler in Egypt. Most of them are located in the immediate vicinity of the villages, but some are located at a great distance from any dwelling. There are also many buildings, similar ones, and the kind that are simply memorials, dedicated, hidden, to a particular saint.

The hill behind the Abu Mandour Mosque is covered with drifted sand mixed with broken bricks and pottery, and among the rubbish I found a large number of seashells, and some fragments of ancient statuettes, of blue glazed ceramic, evidently representing an ancient site; It is supposed to be Boulbitine, which gave its name to the branch of the Nile that flows before it. Herodotus asserts that the Polyptyean branch was an artificial channel of the Canopus River; which has now abandoned part of its ancient bed, and its waters pour into the sea through the Boulbitine branch and the Alexandria Canal.

The view from the top of Abu Mandour Hill (Pl. 18) is wide and distinguished by its varied features. To the east, the meandering river and fertile delta plains present a magnificent view, while on the other side lays a sandy desert, where not a spot of green is soothing to the eye. To the north appears the town of Rosetta², the central area extending along the

¹ Lane, Edward William (1828). *Description of Egypt: Notes and Views in Egypt and Nubia, Made During the Years 1825, -26, -27, and -28*, edited and with an introduction by Jason Thompson, Cairo: The American University in Cairo Press, p. 50.

² Lane, Edward William (1828). *Description of Egypt*, p.51.

river bank is occupied by gardens.

This picture represents the southern facade of the mosque, and the Abu Mandour hill, which slopes towards the east, appears in the background. The architectural components of the mosque are evident in this picture, from which the entrance appears, and on its sides are two windows. The minaret and the dome are also visible, which are bulbous and in the Mamluk style.

The minaret consists of three floors, the base representing the floor, the octagon is surmounted by stalactites that hold the muezzin's balcony. It is surmounted by a cylindrical floor surmounted by a bulbous helmet surmounted by a crescent moon, and the cables to which lamps were attached and attached to the helmet appear.

9. Adrien Douzats (1830)

A French-born landscape and illustrative artist and illustrator, Adrien Douzats has traveled in France, Spain and the Middle East, visiting Egypt, Syria, Palestine and other locations¹, for the purpose of providing illustrations for Baron Taylor's travel books, which included: "Picturesque Journeys", where he included "Syria, Egypt and Palestine". "And Judea" by Baron Taylor, which was published in 1838, is a collection of drawings that Douzats made during the trip to Egypt and the Levant between March and September 1830 AD, which included drawings of his trip to Egypt during which he visited the city of Rosetta, including a village on the branch of the Nile Rosetta (currently the city of Fuwa), and the Abu Mandour Mosque².

Douzats says in his writings about the Abu Mandour Mosque: Outside of Rosetta, the Abu Mandour Mosque, which is located on the banks of the Nile. This building is completely eastern, located in the middle of a charming natural landscape, and protrudes into the river, leaving between its base and the other bank a narrow corridor covered by small houses surrounded by rice fields, a dome in the shape of an inverted heart, surmounted by a crescent, dominates the white, scalloped walls; A city of rare elegance raises at one corner its porticos with parapets cut like lace, while the opposite part seems to support an enormous mass of sand arranged in a mound on the mountain slope; Everywhere rises in one plane tall palms, some intersecting, crowning them like egrets, and the flat, dark dome

¹ Thornton, L. (1994). *The Orientalists*, [Edition en langue anglaise], ACR edition, p. 54

² Rakha, Saeed. *The city of Rosetta in the eyes of travelers and orientalist (during the 16th-19th centuries AD)*, p.98.

of the great sycamore. True believers say that the holy dervish, Abu Mandour, is the one who supports with his shoulders the mountains of sand that seem ready to swallow the mosque and fill the Nile¹.

10. Charles Theodor Frere (1869).

French painter and orientalist who traveled to Africa and the Near East around 1851, he was nicknamed Frere Bay. He visited Syria, Palestine, Nubia, and Egypt². He also gained great acclaim in Egypt and the government gave him the title “Bey,” which encouraged him to establish a studio in Cairo in 1853. He traveled again to Egypt in 1869, as part of the delegation of Empress Eugenie³, to open the Suez Canal⁴.

The picture (Pl. 19) shows the entrance to the mosque, which consists of a stone, crowned with a pointed arch with a door opening in the middle, and to its right are two windows, each of which is covered by a fence made of cistern wood. The entrance is surmounted by a Mamluk-style minaret, from which an octagonal floor with arched windows appears and ends at the top with stalactites bearing the Muezzin's balcony, surrounded by a wooden fence, is surmounted by a cylindrical floor that ends with a bulbous helmet with ribs surmounted by a crescent moon. As for the dome, it is to the east of the minaret. It is bulbous in shape, has ribs, and is topped with a crescent moon⁵.

11. Louis Thurman (1902).

Lewis Thurman mentioned the Abu Mandour Mosque in his writings and said: We can already see Abu Mandour Tower, the goal of our trip. Rising on a rise from the pure sand washed by the Nile, at its foot, a beautiful mosque surrounded by sycamore trees on the

¹ Dautzats, A et Dumas, Alexandre (1838). *Le Sinai (Impressions De Voyages)*, New-York, foreign and classical bookstork, 94 broadway, p.51.

² Stranahan, Charles (1888). *Histoire de la peinture française*, New York, Charles Scriener, p. 228. Bryant, Lorinda Munson (1923) *Images et peintres français*, London, T Fischer Unwin, p. 111. Soubiran, J. R. (1992). *Le Paysage Provençal et l'École de Marseille avant les Impressionnistes, 1845-1874*, Musée de Toulonpp. pp. 94–95.

³ Vidal-Bué, Marion (2002). *L'Algérie des peintres*, Éditions Paris-Méditerranée, pp. 144-147. Cazenave, Elisabeth (2004). *L'Afrique du Nord révélée par les Musées de Province*, Edt, Bernard Giovangeli Association Abd el Tif, p. 49 and p. 483. Granger, Catherine (2005). *L'Empereur et les arts, la liste civile de Napoléon III*, Edt de l'École des Chartes, p. 866.

⁴ Rakha, Saeed. *The city of Rosetta in the writings and works of European travelers, orientalists, and geographers (16-20 AD)*, p. 292.

⁵ Darwish, Mahmoud Ahmed *The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt*, pp. 23-24.

river was built. On arriving at the end of the gardens, we disembarked, and were soon in the tower, which is a square building, built of rubble¹, three stories high, and forty feet high, occupied on the inside by sloping vaults. The plinth above the door has been undermined on all sides so that the entire building is supported only by a narrow central axis. It seems that the wind will blow him away at any moment². From its summit, which we climb, we discover a wide horizon that is not obstructed by any mountain.

This tower appears to have been built to indicate ships at sea and caravans in the desert. Built at the foot of the hill on a quay overlooking the river, the mosque is very elegant. The peristyle is supported by a mixture of marble and granite columns, and here rests Sheikh Abu Mandour, who is highly respected in the country³. The Abu Mandour Mosque is actually located in a way that prevents the flow of sand onto the beach⁴.

Fourth: A comparative analytical study of the traveler's drawings with the modern construction of the mosque

In the picture drawn by Sonnini from the east bank (pl. 8), the Abu Mandour Mosque appears. The entrance is located in the east and is in the middle of a stone crowned with a triple arch (Mada'ini). Above the door is a window, and the facade to the right of the entrance is occupied by windows with pointed arches.

As for the minaret, it consists of a base. It is square topped by an octagonal floor that ends with stalactites bearing the circle of the muezzin surrounded by a wooden fence. Above that is a third cylindrical floor surmounted by a helmet with ribs and a crescent on top. As for the dome, it is bulbous in shape and has ribs and is topped by a crescent⁵.

In the picture drawn by Luigi Mayer (pls. 8-9), Abu Mandour Mosque appears, whose entrance is located towards the east. It is located in the middle of a stone crowned with a huge pointed arch resting on two supports on the sides, from which emerges from the top of an izar that wraps around the arch and around the entrance block, and the southern facade has recesses. List of corners, with the first to the right of the main entrance is

¹ Thurman, Luis (1902). Bonaparte en Égypte: souvenirs publiés avec préface et appendices, par le comte fleury, paris, E. Paul. p.50.

² Thurman, Luis (1902). Bonaparte en Égypte, p.51.

³ Thurman, Luis (1902). Bonaparte en Égypte, p.52.

⁴ Thurman, Luis (1902). Bonaparte en Égypte, p.53.

⁵ Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.27.

another doorway with a pointed arch opening to the south and surmounted by an arched window.

We find the main entrance at Sonnini (Pl. 8) consisting of a stone crowned with a triple arch, which is composed of a stone crowned with a huge pointed arch reminiscent of Gothic entrances.

We see the mosque consisting of a minaret and a dome, and the minaret consists of three floors: the square base and the octagonal floor that ends with stalactites carrying the muezzin's balcony, while the cylindrical floor contains the helmet that takes the shape of the onion dome and carries the crescent moon, and shows the cables that used to hold the lamps at night¹.

In the picture of Édouard de Montulé (pl. 17), the Abu Mandour Mosque is shown, the entrance of which is located near the western end of the facade.

As for the minaret, it shows the octagonal floor topped by stalactites, which holds the muezzin's balcony, and topped by the cylindrical floor, surmounted by an onion-shaped helmet with ribs and carrying a crescent. The dome is located to the east of the minaret and takes the onion shape. It has ribs and is topped with a crescent².

The picture of Edward William Lane shows the Abu Mandour Mosque (pl. 18), the minaret and the dome, this picture represents the northern façade of the mosque, from which the minaret and the dome appear.

The minaret consists of three floors. The base represents the octagonal floor topped by the stalactites that holds the muezzin's balcony. Above it is a cylindrical floor surmounted by a bulbous helmet topped with a crescent moon, and the cables to which lamps were attached and attached to the helmet are visible.

In the picture of Charles Theodore (Pl. 19), the entrance to the mosque appears, consisting of a stone crowned with a pointed arch with a door opening in the middle, and to its right are two windows, each of which is covered by a fence of cistern wood.

The entrance is surmounted by a Mamluk-style minaret, from which an octagonal floor with arched windows appears and ends at the top with stalactites. The muezzin's balcony, surrounded by a wooden fence, is surmounted by a cylindrical floor that ends with a

¹ Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.28.

² Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.29.

bulbous helmet with ribs surmounted by a crescent moon¹. As for the dome, it is to the east of the minaret. It is bulbous in shape, has ribs, and is topped with a crescent moon.

It is clear from the above that the minaret and the dome in all the pictures are located in the northern corner of the old mosque, and between it and the shrine is an entrance, and the minaret has three floors, the first represents the base and is square, the second is octagonal and has pointed windows, and is surmounted by stalactites holding the balcony, and the third is cylindrical, and is surmounted by a ribbed helmet on top. The crescent, As for the shrine, it is located in its current location and is surmounted by a dome with ribs and a crescent on top.

It has been confirmed that Khedive Abbas Hilmi II completely demolished the corner and built the mosque in its place (1312 AH/1894 AD). The mosque has three entrances in the northeastern, southwestern, and northwestern walls.

He built a new minaret in a different place than the corner minaret, which took on the Ottoman character with a pencil-shaped top. It consists of a square base that rises from the roof of the mosque and turns into an octagon through inverted triangles.

The body is an octagon, devoid of decoration, topped by rows of stalactites bearing the muezzin's balcony. It is surmounted by an octagonal floor surmounted by a pointed octagonal peak topped with a copper crescent.

The dome was erected in the place of the old dome that surmounted the shrine. It rests on a cylindrical neck with eight windows held by pointed arches. The body of the dome is decorated with ribs that meet at the top, where the copper crescent surmounts the dome (Pls. 4-5-6).

We can explain the reason for moving the location of the old minaret, which was to the right of the interior, to the northern corner. Given the location of the shrine room to the left of the interior, three chambers were created in the southeastern side, behind the qibla wall, so that the minaret was placed in one of them.

It was also confirmed that the minaret and dome that were erected in the architecture of the modern phase of the mosque did not reach the aesthetic value that the previous minaret and dome had, and this was confirmed when comparing the modern minaret and dome with their counterparts in the pictures of Sonnini (pl. 8), Luigi Mayer (Pls. 8-9), and Edward (Pl. 17) and Charles (Pl. 19), where the Mamluk style is represented in the decorations of the

¹ Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.29.

body and the stalactites of the minaret, as well as in the ribs covering the body of the dome, where we find the body of the minaret devoid of decorative elements except for the stalactites, also, the dome's ribs are not as perfect as the old dome of the mosque¹.

Conclusions

- The research dealt with an analytical study of the writings and pictures mentioned in the books of travelers of the Abu Mandour Mosque in Kom al-Afrah in Rashid, during the 17th-19th century AD, and they explain the development that occurred on the corner, until its demolition and the rebuilding of a mosque in its place by the Khedive Abbas Hilmi II in 1894.
- It is clear from the photos included in the research that the Abu Mandour zawiya is located at the bottom of the hill called the Wedding Party and includes a mosque distinguished by its minaret and dome, in addition to the house attached to the zawiya, which was designated as a rest area for visitors to the zawiya and those in charge of its affairs.
- Abu Mandour's zawiya was based on a stone pavement, and the entrance was located in the east. As for the minaret, it consisted of a square base topped by an octagonal floor that ended with stalactites carrying the muezzin's circle surrounded by a wooden fence. Above that was the third cylindrical floor, surmounted by a helmet with ribs and a crescent moon above it. As for the dome, it was onion-shaped. The shape is ribbed and topped with a crescent moon.
- The mosque is distinguished by its dome and minaret. Pictures and drawings of travelers have shown the difference in the form of the mosque and the developments that have occurred in it, ancient and modern.
- The corner was demolished by Khedive Abbas Hilmi II and a mosque was built in its place. He changed the shape of the minaret and the dome.
- The minaret and dome that were built in the “modern phase” architecture of the mosque did not reach the aesthetic value that the previous minaret and dome had.
- It is confirmed that the minaret and the dome that were erected in the modern architecture of the mosque did not reach the aesthetic value that the previous minaret and dome had, as the first minaret represents the Mamluk style in the decoration of the

¹ Darwish, Mahmoud Ahmed The Abu Mandour Zawiya in Kom al-Afrah in Rosetta - Egypt, p.30.

body and stalactites, as well as in the ribs that cover the body of the dome, as we find the body of the minaret devoid of decorative elements while Other than the stalactites, the dome's ribs are not as perfect as the ancient dome.

- The minaret and dome were in the Mamluk style in the past, but now they are in the Ottoman style, and this is evident in the shape, body, and decorations in the pictures and drawings of travelers.
- Khedive Abbas Hilmi II erected the new minaret in a different place than the corner minaret, which consists of a square base that rises from the roof of the mosque and turns into an octagon through inverted triangles.
- The picture drawn by Luigi Mayer is unique in that the entrance is located in the middle of a stone crowned with a huge pointed arch resting on two supports on the sides, from which emerges from the top of a veil that wraps around the arch and around the entrance block. It is influenced by the entrances of Gothic buildings, while the main entrance at Sonnini is made up of stone crowned with a triple arch.
- It turns out that the minaret and the dome in all the pictures are located in the northern corner of the old mosque, and between it and the shrine is an entrance, and the minaret has three floors, the first represents the base and is square, the second is octagonal and has pointed windows, and is surmounted by stalactites bearing the east, and the third is cylindrical, surmounted by a ribbed helmet with a crescent on top. As for the shrine, it is located in its current location and is surmounted by a dome with ribs and a crescent moon above it.

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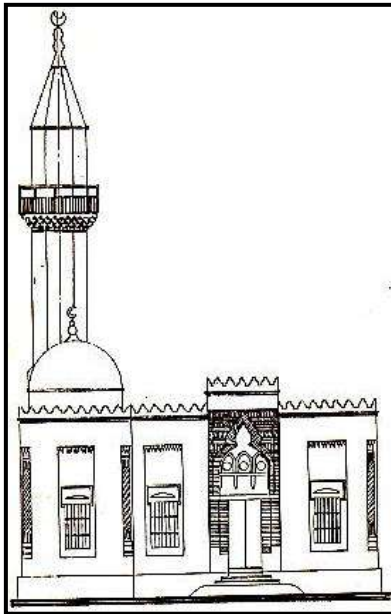


Fig. 1. The facade of Abu Mandour Mosque

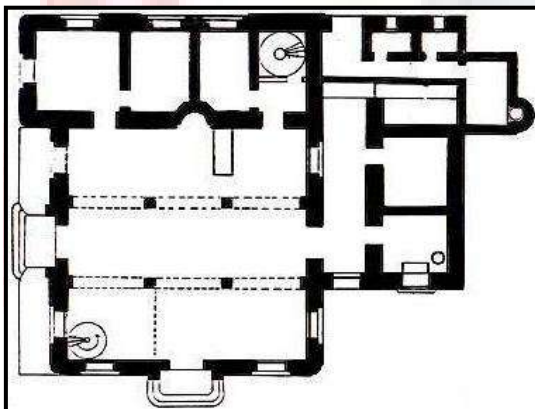
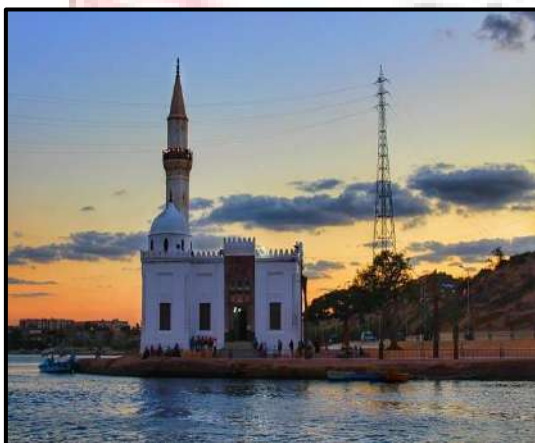


Fig. 2. Plan of Abu Mandour Mosque



Pl. 1. The Abu Mandour hill, south of Rosetta, next to which is the Abu Mandour Mosque



Pl. 2. Abu Mandour Mosque and Kom al-Afrah in 1901



Pl.3. Abu Mandour Mosque and Kom al-Afrah in 1901



pl. 4. Abu Mandour Mosque, the northeastern and southeastern facades



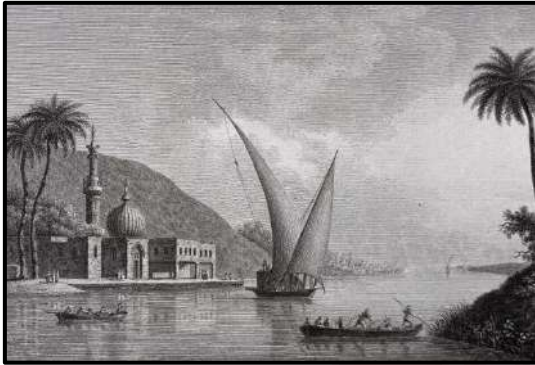
pl. 5. Abu Mandour Mosque, the southwestern facade



pl. 6. Abu Mandour Mosque, the southwestern facade



Pl. 7. The Abu Mandour hill in 1687 AD.



Pl. 8. Abu Mandour Mosque



Pl. 9. Abu Mandour Mosque



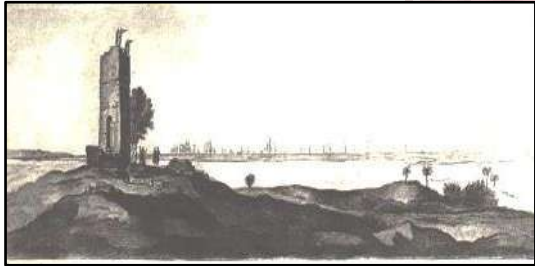
Pl. 10. Abu Mandour Mosque



Pl. 11. Abu Mandour Hill and the mosque



Pl. 12. The old Abu Mandour Mosque



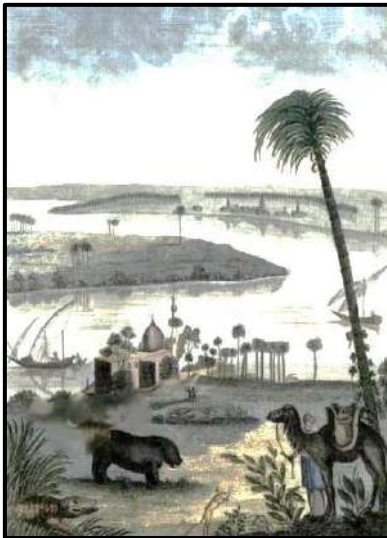
Pl. 13. Abu Mandour Tower



Pl. 14. Abu Mandour Tower



Pl. 15. Abu Mandour Mosque



Pl. 16. The Abu Mandour hill and the old mosque



Pl. 17. Abu Mandour Mosque and the hill



Pl. 18. Mosque and the Abu Mandour hill 1828



Pl. 19. Abu Mandour Mosque in 1851