

Āl Šeiḥ Sāleh Ābū Hādīd Mosque and Sabil
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***Āl Šeiḥ Sāleh Ābū Hādīd Mosque^(*)**

This mosque locates at intersection of *Māḡlis ĀL-Šāāb* and *Šeiḥ Sāleh Ābū Hādīd* Street in *ĀL sāyeda Zāināb* area. It was built by Ismail Pasha in (1280AH /1863-1864 A.D.). A tomb with a dome for *Šeiḥ Sāleh* was attached to the mosque. In front, a Sabil covered with marble and topped by a *Kūttab* was built in (1284-AH /1867-1868 A.D.). All kinds of subjects of different schools were taught in this *Kūttab*. Several surrounding buildings and 400 feddans in Giza were in mortmain for the mosque and its school in (1288-AH /1871 A.D).⁽¹⁾

Architecture study of the mosque

The mosque was built according to the Ottoman style. It consists of two main sections; prayer area and *ĀL-ḥārām* where they are separated by a common wall that has common entrance. The prayer area is rectangle in shape, which has four riwaqs parallel to the wall of the *Qibla* by three rows of arcades. Each consists of four horseshoe pointed arch. They rely on three marble pillars. In the southern eastern corner there is the Mihrab and Minbar to left. In the western north corner there is *DekkāĀl- Mūbāliḡ*. *ĀL-ḥārām* consists of uncovered yard centered by a fountain covered with a dome. *ĀL-ḥārām* is surrounded by one riwaq in three directions. A dome-shaped shrine was annexed to it. There are also ablutions room and toilets. It has three facades; the north western, the south western, and the south eastern.

Architecture Elements of the Mosque⁽²⁾

Facades: (fig. 1) The mosque has three facades; the north western of them is the main one. This side overlooks on *Šeiḥ Sāleh* Street and other two sides are secondary. One of them is the south western which overlooks on *ĀL hānāfi* district. The other is the south eastern which overlooks on *Fākosiā* district which ends on the top by a row of stone crenelations shaped on a leaf that has seven parts rely on pointed stone frame.

Entrance: the main entrance located in the north western through a *Dārkhāh*.⁽³⁾ It decorated as similar as Mamluk entrance style which consists of a recess with a trilobed arch topped on three layers of stalactites bordered by looped moulding. Below there is two-part wooden door decorated with geometrical motifs of squares and rectangles in a row. It topped by a marble threshold on which there is a Naskhi script followed by a deep rectangle bordered by hexagonal looped moulding and in which there are eight-line writing in Turkish language.

To the right of this entrance, a second totally similar entrance is located to access the dome-shaped shrine. It also similar to Mamluk style which consists of a recess with a trilobed arch topped on three layers of stalactites bordered by hexagonal looped

(*) It is a part of a thesis

(1) IiMūbārāk: ĀlḤūtāt ĀlTāwfiḡiā , Ġūz25, p. 37.

(2) 'assem Mohammed Rīzk: Ātlās Āl'emārā Āllslāmiāwā Āl Qīptīāh, Ġūz 16, Māktābīt Mādbouly, 2003., p. 382-385.

(3) *Āl-Dārkhāh*: is a Persian word consisted of two syllables; the first is (*Dār*) that means door and (*Kāh*) that means place. The word denotes the small square or rectangular threshold, passage or yard that is close to the door and leads to a great building such as mosque, palace or school or small buildings such as sabil or small mosque. Therefore, it is a central area comes next to entry door and ahead of the main building. Mohamed Amin, LaylaEbrahim: *Āl-MostālāhātĀl-Me'māriyyāh*, p. 47.

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moulding. Below it there is a two-part wooden door without decoration and topped by a straight threshold followed by Naskhi script in a blue background bordered by hexagonal looped moulding. The south western front is centered by the third entrance which is a deep recess covered by trilobed arch without stalactites surrounded by hexagonal loobedmoulding. Below it there is a two-part wooden door topped by a straight threshold followed by Naskhi script.

On the same side, there is a small entrance which is a rectangular open with a wooden door topped by a straight threshold from Cushion voussoirs⁽¹⁾ followed by Naskhi script.

Āl-Dārkhāh: it is a rectangular area covered with flat wooden ceiling painted with oily gilded color according to Baroque and Rococo style in the shape of *Būḥārīāh*⁽²⁾ with overlapping elements of plant leaves and branches. From which and from corners there are golden lines emerged. *Āl-Dārkhāh* has three other doors by a door in each side. The architecture took into account the principle of symmetry in the architectural form despite some of the other details. In inside opposite to *Āl-Dārkhāh*, we find the door that leads to the prayer area. This door is a two-part wooden door topped by a straight rectangular threshold overlapped stone Cushion voussoirs.

On both sides, there are two rectangular windows overlooking the prayer area. To the right there is a second door from which we can reach the domed shrine and it is smaller than the previous door. It has two wooden shutters topped by Naskhi script on a black background. On each side of this door there are two rectangular windows. On the left we find the third door from which we can reach the servant s room. The door has one wooden shutter topped by a flat threshold with Cushion voussoirs. This door leads to a rectangular room with a wooden ceiling. To the right of the entrance there is an opening of a window. On left, there is another smaller door from wood leads to the minaret stair.

Prayer area: is a rectangular area divided into four riwaqs parallel to the Qibla wall by three rows of arcades; each includes four semi-circular arches of stone above three marble pillars with spherical bases and heads. The ceiling is covered with wood ornamented with decorations in Baroque and Rococo style. Architecture lifted up the central part of the roof of the fourth arcade towards *Āl-Dārkhāh* to be in a form close to Mamluk *Šḥṣyḥāh* though the work took the form of a right-angled triangle which includes glass windows that help with windows and wall chandeliers to increase lighting the prayer area.

Mihrab: It is located to the southeast corner. It is a rectangular marble block prominent which is curved to harmonize between street direction and right direction to *Qibla*. It is ornamented with decorative elements from both Baroque and Rococo styles, topped with Naskhi script and followed by a decorations that is surrounded with hexagonal looped moulding centered by a circular crescent.

(1) Cushion Voussoirs: is a pointed or semicircular arch whose voussoirs take the form of adjacent cushion. Mohamed Hamza'sma'il Al-Hadad: *Derāsā Āl-Mostālāhāt Āl-Fāniyyāh lele'mārāh Āl-Islāmiyyāh*. p. 94.

(2) *Būḥārīāh* : is a circular decorative motif which has leaf-like ornament on the top part and another on the lower part on the shape of (tripartite or quintuple leaf). It is made of stucco on walls, copper on shutters or decorations and colors on covers of books and Qur'an. It may be called so after the city of *Būḥārī* or *Būḥārīāh* district in *Bāsrā*. Mohamed Amin, Layla Ebrahim: *Āl-Mostālāhāt Āl-Me'māriyyāh*, p. 20.

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Minbar: it is a wooden Minbar located to the right of the mihrab consisting of a rectangular base. In the back of this base there is *ĀL- Rāwdā* door and in front there is *ĀL-Mūqādem* door which leads through a stair to *Ġalset ĀL-ḥāteeb*. Such area is three-side open place roofed by a dome in a form of fish skin based on four spiral wooden pillars. The decorations here are divided into simple geometric forms in squares, rectangles and triangles centered with *Būḥāriāh* and nested lines resembling Arabic script followed by hollow *Būḥāriāh* with glass decorations ends with spear forms. This Minbar is considered one of the best wooden Minbars in Islamic Egypt Architecture because of its accurate design and unique decorations.

DekkāĀL- Mūbālīg: It occupies the northwest corner of Prayer area. It is a wooden rectangular *Dekkā*, based on a northern marble column of the arcade of the last riwaq. It looks at prayer area through a hollow metal handrail decorated with geometrical shapes. Its facade decorated with oily and gilded colors, according to Baroque and Rococo styles. You will enter it through a rectangular door, in the northern Part of the northeast wall of prayer area from the top. In front of it there is a rectangular door with a semicircular arch with a wooden shutter.

ĀL-Hārām: It is a rectangular area with an unroofed rectangular courtyard in the middle, where *ĀL-Midd'āh* in its ground, surrounded by three Riwaqs of the three sides; northwest, southwest and southeast, of floor is higher than the courtyard and covered by a wooden roof without decorations. Northwest Riwaq and south east Riwaq overlook the courtyard through an arcade of equal-wide three pointed arches based on four cylindrical marble columns.

Ablution area: It is made of marble and it has an octagonal shape. Its corners occupied by pointed built-in marble buttress in the form of the Latin letter (L) with pointed built-in bases and capitals decorated with vertical ranks of projected hexagonal looped moulding ended with pointed marble frames crowned by octagonal handrail and covered by a wooden semi-circular dome; its surface decorated by thin wooden trunk pointed with metal post above it spherical bulges based on an octagonal wooden neck; each rib of it is divided into two levels separated by pointed marble frames with eight

water tap; in front of it from the bottom there is an octagonal marble basin surrounded by marble step.

Al-Midd'ahwas placed inside the square area that its corners occupied by symmetrical marble columns. Each one is a cylindrical marble column with a marble square base and circular capital carried with four horseshoe arches; arches' legs connected to each other by wooden ties with transitional areas above it, which are four spherical triangles; each of which is decorated by two triangles with covered semi-circular wooden hood with pointed wooden racks; its internal side decorated by pointed thin wooden trunk forming squares and rectangles. Pointed wooden frame separates between transitional areas and hood; its internal side decorated by oily color and drawings executed in accordance with the Baroque and Rococo styles.

The ceilings: Riwaqs of *Hārām* covered by a wooden ceiling which is free of ornaments and prayer area covered by a wooden ceiling of wooden palm trunks. In the middle ceiling of the latter's riwaqthere is an air shaft decorated with oily and gilded colors according to the *Baroque* and *Rococo* styles.

The mausoleum: It is a rectangular area with the entrance of the dome's door is in the middle of its northeast wall and on the both sides there are two rectangular

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windows overlook the *Dārkhāh* with a rectangular window is in middle of its southwest wall, overlooking *Hārām* with a rectangular window above it, knotted by a pointed arch with two shutters with glass beam above it, interposed by a pointed thin wooden trunk, in the form of the bull's eye topped by a simple lamp window. This window overlooks *Hārām*, and on the left, there is a rectangular door leads to *Hārām*, its southeast wall is interposed by a rectangular window overlooks prayer area, and its northwest wall interposed by a rectangular window overlooks the *Šeiḥ Sāleh* Street, with a rectangular window above it, knotted by a pointed arch topped with simple lamp window oversees *Šeiḥ Sāleh* Street.

The dome has been established on the square area based on the northeast wall and southwest wall. In addition to two pointed arches topped northwest wall and southeast which was a clever trick of architecture to form the square space which is required for establishment of the dome.

Its walls, which are above the windows and doors, surrounded by a bar on which it is written by prominent golden Thuluthscript with blue background, which includes verses of Quraan.

The walls of the dome cube is ornamented from the top by decorative rectangular bar, surrounded by two pointed golden frames, is divided into three decorative levels. Its upper four corner end with transitional areas which are four inverted triangles each of which occupies seven lines of stalactites surround four symmetrical simple windows with rounded *Qāmāriyāh* above it, that both sides of each window of it decorated by floral branches and leaves of are drawn according to Baroque and Rococo style. In the middle of it, there a rhomboid drawn by various oily colors on gray background. A rectangle shape is below each of it, bounded by a prominent golden frame in which it is written by prominent golden Thuluth- script on blue background the names of the first four Caliphs, "*ĀbuBakr, Umar, Uthman* and *Ali*, in golden oval shape with triple floral leaves on both sides.

The neck is above this, which is cylindrical surrounded from the top and bottom by golden semi-circular two frames. There are two lines of stalactites below it, and at the bottom there is a narrow rectangular decorative bar of floral leaves, with eight arched rectangular windows. The area surrounded by windows is decorated with multiple oily colors according to the *Baroque* and *Rococo* style.

Above the neck, there is the hood which is decorated with golden and oily color according to the *Baroque* and *Rococo* style. A round medallion is in the middle of its pole, in which a line written by pointed golden Thuluth script on blue background.

The internal part of hood divided into ten decorative rectangular areas by ten pointed vertical rectangular strips surrounded by pointed golden semi-circular frame, each area of it ornamented by golden symmetrical motifs underlined by colors blue, red and brown. The floor of dome is with a marble structure surrounded by a rectangular copper *māqsūrā* ends with hallow wooden glass-covered *māqsūrā* covered by a wooden roof with pointed wooden racks with a prominent rounded copper nail in the middle of each.

Minaret: It is the minaret of Ottoman style, consisting of a square base that its upper corners end with transitional areas; each of it is a concave beveled triangle and in its southeast wall the entrance of minaret was established. Minaret's entrance is a rectangular door open which is knotted by semi-circular arch with the first part of minaret above it, which is cylindrical part decorated with long ribs, which are pointed

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vertical semi-circular marble frames, ended from the top and the bottom with forms of triple arches. It ends from bottom with short part of sixteen ribs. It ends from the top with cylindrical crenelation with stone handrail based on the four rows of stalactites

with the second part of Minaret above it, which is a cylindrical part with sixteen rectangular windows. It is decorated with long ribs which are pointed vertical semi-circular marble frames end from the top and the bottom with forms of three triple arches; crowned by the top of the minaret which is a conical summit of lead-laminated wood and a metal pillar of three spherical bulges above. It ends with crescent of two snaky sides.

There is no doubt that the architecture of this mosque, however, it imitates the Ottoman styles in that it contains a roofed prayer area preceded by *Ḥārām* or unroofed courtyard, and the minaret was designated according to Ottoman style known as “pencil”. This architecture contains some of the Mamluk style elements, particularly in the vertical recess of facades and the flat wooden ceilings of gilded inscriptions.

Āl Šeiḥ Sāleh Ābū Hādīd Sabil: (fig. 2)

It was built by Khedive Ismail in (1284 AH / 1867AD). It is located in *Šeiḥ Sāleh* Street in front of his Mosque with a large *Kūttab* above it, in which children were taught the various sciences taught in different schools⁽¹⁾.

The Sabil was built on Ottoman-style influenced by *Rococo* style. It consists of a rectangular area overlooking the street with a curved facade contains three semi-circular arched openings, which is the eastern facade of the Sabil. Its seats contain three oval marble basins. One can enter it through a door with two wooden shutters in the far eastern corner, which is knotted by a semi-circular arch and it leads to vestibule in its left wall a door leads to *Tasbeeh* room.

The main Façade:⁽²⁾

It consists of three windows knotted by semi-circular arch, which are surrounded four connected *Corinthian* capital rectangular columns carried by bases of white marble with two arcades in the both sides; each of which is bounded with a semi-connected column.

The right arcade contains *Māsāsāh* Sabil with two taps surrounded by floral decoration on the *Rococo* style which surrounded by frame of the marble. Above it, there is a Naskhi script of pointed marble on blue background, which is a verse from the

Quran with a rectangle frame above it, in which a pointed marble writings on a blue ground in Turkish language dated in (1284 AH). The left arcade is similar to the details of right arcade with difference of Quranic verse.

Each of middle windows are covered by wrought copper filling of floral and geometric motifs on a *Rococo* style. The pointed marble Naskhi script and Verses of the Holy Quran on a blue background are above these arches.

(1) ‘IiMübārāk: ĀlḤūṭātĀlTāwfikīyā , Ğūz6, p. 174.

(2) Māhmoūd Mūhāmmād Fāthī: Āl‘emārā ĀlIslāmīā Fīmīsr Ḥīlal Ālqārṇ Āltāse‘āšārAūsūrī Mohāmed AlīBīl Āl Qāhirā (1805-1899), Resālet Dūktūrāh, kuleet Ālhāndāssāh, Ğāme‘t Āl Qāhirā, p. 232.

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Above that, there is a wooden rack sloping towards the top .In the internal side it was decorated with geometric and floral motifs ornaments on *Rococo* style.

You can enter Sabil through the door of the school which is located on the left. The Sabil is surrounded from outside by a marble stair; the sabil was built on Ottoman-style influenced by the *Rococo* style.

Marwa Mahmoud Mohammed Hanafy

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Figures



**Facade of Šeiḥ Sāleh
Ābū Hādīd Mosque**
photographed by the researcher



**Mihrab of Šeiḥ Sāleh Ābū Hādīd
Mosque**
photographed by the researcher

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**Minbar of Šeiḥ Sāleh
Ābū Hādīd Mosque**
photographed by the researcher



**Ablution Area of Šeiḥ Sāleh
Ābū Hādīd Mosque**
photographed by the researcher

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Šeiḥ Sāleh Ābū Hādīd Sabil
photographed by the researcher