Architectural Planning Of Al-Amrawi And Al-Lamti Mosques In Minya, An Analytical Study

Safaa **Gamal Ali Tony**

PhD Researcher in Islamic Archaeology
Faculty of Arts, Minia University

Abstract: This research deals with an analytical study of the architectural planning of Al-Amrawi and Al-Lamti mosques in Minya. It is known that Minya preserves twenty-four historical mosques that adopt several local architectural styles, between the planning consisting of arcades and an open courtyard, and the planning with arcades without an open courtyard. The most important mosques with a planning consisting of arcades and an open courtyard are Al-Amrawi and Al-Lamti mosques. As for Al-Amrawi Mosque in Minya, it has undergone successive renovations since the Fatimid era, and during the reign of the Mamluk Sultan Jaqmaq (843 AH / 1439 AD). Above the northern entrance to the mosque there is a marble plaque with a drawing of Sultan Jaqmaq dated (843 AH / 1439 AD), and in the Ottoman era by Prince Mustafa Kashif in the Ottoman era (1149 AH / 1736 AD). There are inscriptions on the lintel of the western entrance dated (1149 AH / 1736 AD). Al-Lamti Mosque in Minya dates back to the Fatimid era (549 AH / 1154 AD) and was built by Al-Salih Tala'i Al-Armani before he assumed the ministry. Renovation work was carried out on it in (578 AH / 1182 AD) and during the reign of Sultan Jaqmaq (843 AH / 1439 AD). Above the northern entrance of the mosque is a marble plaque with a decree of Sultan Jaqmaq. Although it is undated, it can be dated to the same date as the decree of Al-Amrawi Mosque, and to the Ottoman era.

Keywords: Minya, Al-Amrawi Mosque, Al-Lamti Mosque, architectural planning, Al-Salih Tala'i, Sultan Jaqmaq, Prince Mustafa Kashif.

First: Al-Amrawi Mosque in Minya

As for Al-Amrawi Mosque in Minya[1] (figs. 1-2 pls. 1:6), it has undergone successive renovations since the Fatimid era, and during the reign of the Mamluk Sultan Jaqmaq (843 AH / 1439 AD). There is a marble plaque above the northern entrance to the mosque

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[1] About Minya see: Becky, James (1973). Egyptian Antiquities in the Nile Valley, Cairo. Zayed, Abdel Hamid. The Eternal Monuments of Minya, Regional Authority for Tourism Promotion in Minya. Sheha, Mustafa (1988), Studies in Coptic Architecture and Arts, Cairo: Egyptian Antiquities Authority. Saleh, Abdel Aziz (1992). Ancient Egyptian Civilization and Antiquities, Cairo: Anglo Egyptian Library. Butler, Alfred (1993). The Ancient Coptic Churches in Egypt, translated b-y Ibrahim Salama Ibrahim, Cairo: Egyptian General Book Authority. Mubarak, Ali (1994). Al-Khitat Al-Tawfiqiya, Cairo: Egyptian General Book Authority. Ramzi, Muhammad (1994). Geographical Dictionary of Egypt, Cairo: Egyptian General Book Authority. Al-Bakhshunji, Ashraf Sayed (1995). Mallawi Archaeological Churches, Cairo: Dar Nahdet Al-Sharq. Ali, Ramadan Abdo (1997). Ancient History of Egypt, Cairo. Qadous, Ezzat Zaki Hamed (2000). Antiquities of Egypt in the Greek and Roman Eras, Alexandria. Meinardus, Otto F. A. (1999). 2000 Years of Coptic Christianity, the American Univ. in Cairo Press. Abu Salih, the Armenian (2001). Edited and Translated by Evetts, B.T.A., the Churches and Monasteries of Egypt and Some Neigbouring Countires, Gorgias Press. Gawdat, G. (editor 2001). Be Thou There, the Holy Family's Journey in Egypt, the American University of Cairo Press. Samuel, Anba (2002). Guide to Churches and Monasteries in Egypt, Cairo. Darwish, Mahmoud Ahmed (2005). Antiquities of Minya through the Ages, Minya University: Center for Archaeological Research and Studies, 2nd ed., p. 7. Darwish, Mahmoud Ahmad. Architectural planning of Minia mosques - Egypt, International Journal for Innovation Education and Research (IJIER), Vol. 4, Issue 8, August 2016, pp.107:130. Capuani, M. (2002). Christian Egypt, Coptic Art and Monuments through two millennia, the American Univ. in Cairo Press.

with a decree of Sultan Jaqmaq dated (843 AH / 1439 AD)[1], and in the Ottoman era by Prince Mustafa Kashif in the Ottoman era (1149 AH / 1736 AD). There are inscriptions on the lintel of the western entrance dated (1149 AH / 1736 AD).

In the Fatimid era (Fig. 1), the mosque had three prominent axial entrances, each of which was located in a pointed arched entrance with a door opening in the middle topped by a straight lintel and two windows. The northern entrance was flanked by a window on each side, while the eastern and western entrances were flanked by three axial windows with pointed arches on each side. The southern wall also had three windows. The mosque's layout consisted of a central courtyard surrounded by four arcades, the largest of which was the qibla arcade, which consisted of four tiles separated by arcades of four pointed arches supported by columns of limestone, granite and marble running parallel to the southern wall. It overlooked the courtyard with two arches. The qibla arcade had three lattices and a dome. As for the rear arcade, it had a single slab of four arches and overlooked the courtyard with two arches. The northern and southern arcades had a single slab and overlooked the courtyard with three arches.

The mosque underwent expansion work in the Mamluk era (Fig. 2), where the main entrance was built on the western facade of ashlar stone. It is represented by a prominent block with a triple-arched entrance (madani) in the middle of which is a door opening. The arch is one of the most famous types of arches that were widely used in crowning entrance stones, especially in the Mamluk Circassian era and the Ottoman era. It consists of three lobes, the upper of which represents the head of the arch and its crown, which is a cap tied with a pointed arch, often. As for the two lower lobes, they are two side arches on which the legs of the cap arch rest[2]. The entrance is flanked by four windows in the south on the qibla portico and three on the western portico. It is also adjacent to the minaret built of stone, which was believed to have had multiple heads[3].

The eastern facade is divided into two sections: the southern one is for the enclosure attached to the Qibla portico and has a window, and the northern one is for the eastern portico and has four windows. A window was added on the axis of the western entrance. The northern entrance is flanked by three windows on each side. In the middle of the northern facade is an entrance topped by a wooden lintel and two windows.

The entrance is flanked by three windows on each side similar to the western windows. As for the southern facade, it has five windows, two for the enclosure and three for the Qibla portico. All the windows were rectangular with straight lintels topped by chandeliers, and each of them was located in an entrance crowned with a row of stalactites.

The area of the eastern and western porticoes was increased to two slabs, each consisting of two arches. The mosque became similar in its layout to the Iwan, as it consists of one Iwan preceded by a rectangular area that includes the two sides, the rear portico and the courtyard, and the Iwan overlooks it with an arcade of four arches. The planning became rectangular, consisting of a central courtyard and four arcades.

The northern arcade is a single slab parallel to the qibla wall, with an arcade of six arches, overlooking the courtyard with two arches. A compartment was added on the southeastern side of the qibla arcade to maintain symmetry in this arcade, separated by an arcade of two arches. The qandaliyyas were also implemented, consisting of two windows with a shoulder or column between them and a moon above it. Equal-depth entrances (0.35 m) were implemented for the windows from the inside with three arches.

The mosque was renovated in the Ottoman era, where the facades were rebuilt according to the Mamluk origins, while retaining the elements represented by the entrance made of marked stone, the minaret, and the elements of the eastern and southern facades. The modification was represented by the windows of the mosque, which follow the direction of the facade and are not located in entrances as is the case in architecture before the Ottoman era.

This phenomenon spread in the mosques of Minya, which underwent restoration work in the Ottoman era, while retaining the northern entrance according to the Fatimid origins, which is represented by a block with a pointed arch in the middle of which is a door opening topped by a wooden lintel and two windows. The eastern and western porticoes were modified, as the eastern portico was expanded to consist of three slabs parallel to the qibla wall, separated by two arcades of three arches.

A room was added in the area between this portico and the enclosure. The northern portico became a single slab with an arcade of

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[1] Al-Zarkali, Khair al-Din bin Mahmoud bin Muhammad bin Ali bin Faris, Al-Zarkali al-Dimashqi (2002). Al-A'lam, 15th ed., Cairo: Dar al-Ilm lil-Malayin, Vol. 2, p. 122. On the decrees, see: Abd al-Sattar, Muhammad (1983). Stone decrees as a means of media in the Mamluk era, Journal of the Faculty of Arts - Assiut University, Issue 3, p. 157.

[2] The arch is one of the most famous types of arches that were widely used in crowning entrance stones, especially in the Mamluk Circassian era and the Ottoman era. It consists of three lobes, the upper of which represents the head of the arch and its crown, which is a cap tied with a pointed arch, often. As for the two lower lobes, they are two side arches on which the legs of the cap arch rest. Naguib, Muhammad Mustafa (1974). The Prince Kabir Qarqamas School and its annexes, PhD thesis - Faculty of Archaeology - Cairo University, Documentary Supplement, p. 199.

[3] Abdul Wahab, Hassan (1946). History of Ancient Mosques, Cairo, Vol. 1, p. 284.

seven semicircular arches, overlooking the courtyard with two arches. As for the eastern and western porticoes, each of them consists of three slabs parallel to the qibla wall, separated by arcades of three arches in the eastern portico and two arches in the western portico. The two porticoes overlook the courtyard with an arcade of three arches. The qibla portico is separated from the courtyard and the eastern and western porticoes by a fence of turned wood with two arched door openings.

Second: Al-Lamti Mosque

Al-Lamti Mosque in Minya (figs. 3-4 pls. 7:10), dates back to the Fatimid era (549 AH/1154 AD). It was built by Al-Salih Tala'i Al-Armani before he assumed the ministry[1]. Cooperation between Armenia and the Fatimid state began during the reign of Al-Hakim bi-Amr Allah, but it did not continue due to the role of the Byzantines in preventing this and the death of Al-Hakim.

Since the fifth century AH, there was no longer an Islamic presence in Armenia[2], as the Crusaders established a kingdom in Edessa (491 AH / 1098 AD) which was overthrown by Imad al-Din Zengi (539 AH / 1144 AD). Therefore, the reasons and circumstances were favorable for the migration of thousands of Armenian families to Egypt at the hands of Badr al-Jamali the Armenian during the reign of Al-Mustansir[3]. When Al-Mustansir called on the Emir of the Armies, Badr al-Jamali al-Armani[4], to tighten control over

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[1] Garçin, J. C. (1977). La Mosquee Al - Lamati a Minya, Annales islamogiques, T.XIII, L'Institute Français d'Archeologie du Caire, p.109-111.

[2] Al-Antaki, Yahya bin Saeed bin Yahya Al-Antaki (1990). The History of Al-Antaki, edited and indexed by: Omar Abdul Salam Tadmuri, Tripoli - Lebanon: Gross Press, pp. 239-240.

[3] Ibn Khallikan, Shams al-Din Abu al-Abbas Ahmad ibn Muhammad al-Barmaki al-Irbili (1977), Deaths of Notable People and News of the Age, 8 parts, published by Ihsan Abbas, Beirut, Vol. 1, pp. 375-380.

[4] Ibn al-Jawzi, Imam Abu al-Faraj Abd al-Rahman ibn Ali ibn Muhammad ibn Ali (1939). Al-Muntazam fi Tarikh al-Muluk wa al-Umam, 1st ed., Beirut: Dar Sadir, vol. 9, p. 16. Al-Hamawi, Abu Abdullah Yaqut ibn Abdullah (1995). Mu'jam al-Buldan, Beirut: Dar Sadir, 2nd ed., vol. 4, pp. 383-144. Ibn al-Athir, Izz al-Din Abu al-Hasan Ali ibn Abi al-Karm Muhammad ibn Muhammad ibn Abd al-Karim ibn Abd al-Wahid al-Shaybani, known as Ibn al-Athir al-Jazari (1938). Its origins were corrected by Abd al-Wahhab al-Najjar, Cairo: Al-Munira Printing Administration, vol. 10, p. 235. Ibn Khallikan, Wafiyat al-A'yan, vol. 1, p. 222, vol. 2, pp. 448-449, vol. 3, p. 235, vol. 5, p. 230. Al-Dhahabi, Muhammad bin Ahmad bin Othman bin Qaymaz (1948), Lessons in the News of Those Who Have Passed Away, edited by Salah al-Din al-Munajjid, Kuwait: Kuwait Government Press, Vol. 3, p. 322.

the situation[1] in the capital in 465 AH (1073 AD)[2], he entered Cairo and controlled the elements of chaos[3].

Therefore, he was appointed minister in 468-487 AH (1075-1094 AD), and he was the first minister to control the Fatimid Imams[4]. He played a role in protecting the Fatimid Caliphate[5]. In 482 AH (1089 AD), he prepared an army from Egypt, descended on Tyre, conquered Sidon and Acre, and besieged Damascus[6]. He brought thousands of Armenian families from Edessa and other cities to live in Egypt[7]. Al-Hafiz li-Din Allah (524-544 AH/1030-1149 AD) followed a policy loyal to the Armenians, supported their migration, and secured their appointment to important administrative positions[8].

Since 531 AH (1137 AD), Radwan bin Al-Walakhshi began to get rid of the Armenians and killed whoever he found of them. Bahram Al-Armani left the ministry and fled to Upper Egypt. When Badr Al-Jamali brought thousands of Armenian families to live in Egypt, from Edessa and other cities, Al-Hafez followed a policy loyal to the Armenians and supported their migration. This migration had an impact on the appearance of architectural influences coming from Armenia in Fatimid architecture. When the Ayyubids eliminated the Fatimid state, the Armenians found it difficult to survive and the Armenian Patriarch and the Armenian monks were expelled, so he left Egypt (568 AH/1173 AD) heading to Jerusalem[9].

Renovation work in Al-Lamti Mosque was carried out on it (578 AH/1182 AD) there is a text engraved on a block of stone brought from a Roman building that was used as another lintel, and this text reads: "Made by Murtafi bin Majli bin Sultan Al-Masry. May

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[1] Ibn Kathir, Abu al-Fida Ismail bin Omar al-Qurashi. The Beginning and the End, Beirut: Maktabat al-Maarif, Vol. 12, pp. 147-148. Ibn Taghri Bardi, Yusuf bin Taghri Bardi bin Abdullah al-Zahiri al-Hanafi (1992). The Shining Stars in the Kings of Egypt and Cairo, Cairo: Dar al-Kutub al-Ilmiyyah, Vol. 5, pp. 119-120-139-141. Al-Maqrizi, Ahmad bin Ali bin Abdul Qadir, Abu al-Abbas al-Husayni al-Ubaidi, The Book: Sermons and Considerations in Mentioning Plans and Monuments, Beirut: Dar al-Kutub al-Ilmiyyah, First Edition, Vol. 1, p. 308 ff. Al-Dimashqi, Abdul Hay bin Ahmad al-Akri (2012), Nuggets of Gold in the News of Those Who Have Passed, Beirut: Dar al-Kutub al-Ilmiyyah, Vol. 3, p. 383. Ibn Abi Jarada, Kamal al-Din Omar bin Ahmad, Bughyat al-Talab in the News of Aleppo, Beirut: Dar al-Fikr, 1988, First Edition, edited by Suhail Dhakar, Vol. 4, p. 1815.

[2] Ibn Hammad, Muhammad ibn Ali ibn Hammad ibn Issa al-Sanhaji al-Qala'i (1981). News of the Kings of Banu Ubayd and Their Biographies, Cairo: Dar al-Sahwa, p. 105.

El hawary, H. (1935). Trois Minarets fatimides a la frontiere nubienne, (B. I. E.), XVII, pp.141-145, pls.III-V. Creswell (1960). Muslem Architecture of Egypt, II, Clarendon Press, Oxford, pl.IIIa. Becker, C.H., Badr al-Djamâlî, Encyclopedia of Islam, 2nd edition, i, pp. 869-70. Özaydın, A., Bedr el-Cemâlî, Diyanet İşleri Başkanlığı İslam Ans., V, p.330.

[3] Ibn Qaymaz, Abu Abdullah Muhammad ibn Uthman (1983). Biographies of the Noble Figures, edited by Shu'ayb al-Arna'uti and Muhammad Na'im al-'Arqsusi, Beirut: Al-Risala Foundation, ninth edition, vol. 15, pp. 195-317. Ibn Taghri Bardi, The Shining Stars, vol. 5, p. 120.

[4] Al-Qalqashandi, Ahmad bin Abdullah (1985). The Deeds of Elegance in the Landmarks of the Caliphate, Second Edition, edited by Abdul Ahmad Faraj, Kuwait: Kuwait Government Press, Vol. 2, p. 4.

[5] Al-Qalqashandi, Ahmad bin Abdullah (1985). The Deeds of Elegance in the Landmarks of the Caliphate, Second Edition, edited by Abdul Ahmad Faraj, Kuwait: Kuwait Government Press, Vol. 2, p. 4.

[6] Ibn Khallikan, Deaths of Notable People, p. 295. Al-Shaibani, Al-Kamil, Vol. 9, p. 19. Ibn Taghri Bardi, Al-Nujum, Vol. 5, p. 128.

[7] Abu Saleh Al-Armani, Churches and Monasteries, pp. 12-14.

[8] Al-Shaibani, Al-Kamil fi al-Tarikh, Vol. 9, pp. 255-261. Al-Dhahabi, Siyar A'lam al-Nubala, Vol. 15, p. 200. Ibn al-Zafir, (2021). News of States and the Works of the First (History of al-Qarmani, Cairo: Dar al-Kutub al-Ilmiyyah, pp. 939-940. Ibn Khallikan, Wafiyat al-A'yan, Vol. 3, p. 235. Ibn Kathir, Al-Bidayah wa al-Nihayah, Vol. 12, pp. 201-203. Ibn Taghri Bardi, Al-Nujum, Vol. 5, pp. 222-247-239-281-311. Canard, B. M. Encyclopedia of Islam, I, pp.939-40.

[9] Abu Saleh Al-Armani, News, pp. 1-2-3-6.

God have mercy on whoever reads and prays for mercy for him and his parents."[1], and during the reign of Sultan Jaqmaq (843 AH/1439 AD). Above the northern entrance to the mosque is a marble plaque with a decree of Sultan Jaqmaq on it. Although it is undated, it can be dated to the same date as the decree of Al-Amrawi Mosque[2], and to the Ottoman era.

The architectural planning went through several developments from the Fatimid era to the Ottoman era: the mosque in the Fatimid era (Fig. 5) had three entrances on the northern, eastern and western facades, each of which was located in a prominent block in the middle of which was a pointed arch entrance and the entrance opening in the middle. The northern entrance was flanked by two windows and two chandeliers on each side, and two windows in the two rooms that define the shed in the east and west. Each of the eastern and western entrances was flanked by six windows and three chandeliers on each side. The mihrab was topped by a dome that rested on four corner niches, as is the case in the Al-Yusufi Mosque. There were also three slings in the southern courtyard similar to the slings that were present in Al-Amrawi Mosque.

The planning of the mosque was similar to that of Al-Salih Tala'i Mosque in Cairo[3]. It consisted of a courtyard surrounded by four arcades. The southern arcade consisted of three naves defined by arcades bearing seven pointed arches running parallel to the southern wall. The middle one was the widest and overlooked the courtyard with five arches. The eastern and western arcades each consisted of a single naves and overlooked the courtyard with four pointed arches. The northern arcade consisted of a single naves and six rooms between them was the entrance porch. The last room protruded on both sides from the facade to define a canopy supported by an arcade of five arches[4]. There were two shoulders on each of the eastern and western walls that represented an extension of the connection of the rooms to them.

The northern façade was preserved in the Mamluk era and is in the middle of the main entrance, which represents a prominent block topped by a pointed arch with an entrance opening in the middle and topped by a stone lintel. There are five windows on the façade topped by chandeliers. An entrance was built on the western façade, representing a prominent block with a entrance with a triple arch in the middle topped by a door opening. No changes were made to the architectural layout from the inside, and the mihrab is topped by a dome resting on corner niches similar to those in Al-Azhar, Al-Hakim, and the Sayyida Ruqayya shrine.

Just as Byzantine architecture owes credit to the Levantine Arabs for inventing the spherical triangles in the transition zones, which were widespread in the Byzantine style, it also owes credit, on the other hand, to the Iraqi Arabs for providing it with the second innovation for the transition zone, which is the corner apse, which takes the form of a funnel or cone with an angle of (90) degrees at its top, placed on its side so that this axis bisects the right corner angle, i.e. its semi-oval or semi-circular base is placed on a vertical level and the two sides of the half cone are placed on a horizontal level so that each of its straight sides coincides with the two sides of the corner of the square of the area that will be covered by a dome.

As for the domes in which the square floor plan is transformed into an octagon and a circle by means of the corner apse, they were found in the palaces of the Sassanids. Examples of corner arches were found in the units of the Qasr al-Ukhaidir, including the dome located in the main entrance hall and the arches in the walls around the large courtyard in the middle of the palace in the form of a pointed half-dome arch, as it appeared in the Bab al-Amma in the Khaqani pavilion in Samarra. This model was transferred to Egypt and appeared in the domes of Aswan.

We find two models, one of which is the type that resembles a hollow half-cone, its triangular section placed horizontally so that its axis bisects the corners of the square and so that the edges of the triangle meet the two sides of the corner, or an arch in the form of a half-dome arch. This model is distinguished by the fact that all the arches, whether placed in the corners or in the sides, appear clearly from inside the building, unlike the models of the first group that disappear inside the building mass. This complex model is specific to the Upper Egypt region, and examples of corner arches were found in the domes of the Al-Hakim Mosque. The dome of the scene of the army and the domes of the seven daughters, as for the churches in the Fatimid era, they appeared in the Church of Anba Bishoy in Wadi El Natrun and in the entrance (the dixar) located on the northern side of the Church of the Virgin in the Monastery of the Syrians[5].

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[1] Bullitin du comité de conservation de L'Art Arabe, (1899). XVI, p.28. (1900). XVII, p.12. (1940,) XXXVII pp.385-386-391.

[2] Mayer, L. A. (1963). Decorate mamlouks d'Egypte, pp.137-138.

[3] Creswell, K. A. S. (2004). Islamic Architecture in Egypt (Ikhshidids and Fatimids), translated by Abdel Wahab Alloub, Cairo: Zahraa Al-Sharq Library and Cairo House, pp. 297-309.

[4] Four columns were found on the northern side of the mosque, which belonged to the shed that was demolished in 1974.

[5] Shafei, Farid (1994). Arab Architecture, the Era of the Governors, Egyptian General Book Authority, pp. 169-200-555-559 fags. 89-90-91-109-110-233-112-241-367-364-365-372-374-377-385-392. Lami, Saleh (1984). Islamic Architectural Heritage in Egypt, Beirut, p. 82.

The construction work in the Ottoman era proceeded in the Mamluk style without any modifications, as the facades were rebuilt with all their architectural elements. The modification was represented in the windows of the mosque, which follow the direction of the facade and are not located in entrances as was the case in architecture before the Ottoman era. No modifications were made to the architectural planning from the inside except on the northern side, where modifications were made to the northern portico after the demolition of the rooms and the stairs, so the portico became composed of two slabs between which is an arcade with seven pointed arches, the widest of which is the middle one, and it overlooks the courtyard with five arches.

The most important modifications made to the mosque are represented in the shed, where the two side rooms were demolished to make the shed consist of seven arches, and two supports were built in the place where the two end arches support each other, the western one of which appears on the Jarsan plan[1]. A house was later built adjacent to the eastern section of the arcade. It appears that when the shed fell, the mosque was restored without taking into account its reconstruction, as evidenced by the fact that the balconies that crown the northern facade were built without taking into account the presence of a shed whose roof was supposed to extend to the level of the mosque's roof. The minaret was built adjacent to the western wall of the shed.

Third: Analytical study

Represents the first planning system on the basis of which mosques were designed in Islamic architecture and consists of a square or rectangular area divided into arcades by a number of arcades consisting of rows of columns or supports topped by arches.

In the Fatimid era, each mosque had three entrances, each located in a prominent block in the middle of which was an arched entrance with a pointed arch with a door opening topped by a straight lintel and two windows. The main entrance leads to the rear corridor, while the other two doors open onto the southern square of the two sides. The northern entrance to Al-Amrawi Mosque is flanked by a window on each side.

Al-Lamti Mosque is unique in having two windows on each side and two windows in the two rooms that define the shed in the east and west. The eastern and western entrances are flanked by three entrances with windows on each side. The windows were central in the east and west and topped with chandeliers. There were two windows in the Al-Hasan bin Saleh Mosque on the southern wall and three windows in Al-Amrawi Mosque. The facades of Al-Amrawi Mosque were crowned with serrated balconies similar to their counterparts in Al-Lamti mosque.

The planning consisted of a central courtyard surrounded by four arcades, the largest of which was the Qibla arcade, each of which consisted of arcades of pointed arches supported by columns of limestone, granite and marble, running parallel to the southern wall of Al-Amrawi and Al-Lamti mosques. The Qibla arcade consisted of four naves separated by arcades of four arches in Al-Amrawi mosque, and three naves with arcades of seven arches, the middle of which was the widest in Al-Lamti mosque.

The planning of Al-Lamti mosque[2] was similar to that of Al-Salih Tala'i' Mosque in Cairo (519 AH/1125 AD)[3], which was built by Al-Salih Tala'i' Al-Armani, who built it with the Al-Omari mosque in Qus[4]. On both sides of the arcade we find two rooms with windows overlooking the shed, and on both sides are two overlapping rooms, the outer ones protruding to define the shed from both sides. The Qibla arcade consists of three naves, the widest of which is the Mihrab slab. The courtyard is surrounded by four arcades of five arches in the Qibla arcade and the back, and six on the two sides[5].

We find that the mihrab in both Al-Amrawi and Al-Lamti mosques is located in the southeastern corner, as these mosques are not built in the direction of the qibla. The mihrab is topped by a dome that stands on four corner niches, and the neck has four rectangular windows. The southern courtyard of the qibla portico in Al-Amrawi mosque had three niches and a dome that stands on corner

Cresswell. *Early Muslim Architecture*, I, fig.70v. Shiha. M. (2000). *The Islamic Architecture in Egypt*, Prism Archaeological Series 5, Ministry of Culture -Egypt, p.60.

[1] Four columns were found on the northern side of the mosque, which belonged to the shed that was demolished in 1974.

[2] Al-Hamawi, Shihab al-Din Abu Abdullah Yaqut al-Rumi, d. 626 AH/1229 AD (1906). Dictionary of Countries, Cairo, Vol. 8, p. 88.

[2] Garçan, J. (1977). *La Mosque al Lamati a Minya,* Annales Islamogiques, T. XIII, IFAO, pp.101-110.

[3] Abdul Wahab, Hassan. History of Historical Mosques, Vol. 1, p. 72.

[4] See Al-Zarkali. Al-A'lam, p. 228. Al-Rafe'i, Abd al-Rahman (1970). Egypt in the Middle Ages from the Arab Conquest to the Ottoman Invasion, Cairo: Dar al-Nahda al-Arabiyya, p. 63.

Creswell, (1952). *Muslim Architecture of Egypt*, I, Oxford, pp.236-238, Fig.134, pl.85. Garçan, J. C. Remarques sur un topographique de la mosque de Qus, pp.97-108.

[5] Abdul Wahab, Hassan. History of Historical Mosques, Vol. 1, p. 99.

niches[1] similar to the one in Al-Lamti mosque. The back courtyard consisted of a single courtyard consisting of four arches and overlooked the courtyard with two arches in Al-Amrawi mosque. As for the back courtyard in Al-Lamti mosque, it consisted of a single courtyard and six rooms between them the entrance porch and the last room on both sides protruded from the facade to define a canopy supported by a five-arched arcade.

The two sides consist of a single slab, and each of them overlooks the courtyard with three arches in Al-Amrawi Mosque and four arches in Al-Lamti mosque. The arcades overlooked the courtyard with four porticoes, two with two arches for the Qibla and back arcades, and three for the two sides in Al-Amrawi Mosque, or four arcades that include five pointed arches in the Qibla and back arcades and four pointed arches in the two sides in Al-Lamti mosque[2].

Al-Lamti Mosque in Minya was distinguished by the presence of a shed in front of its northwestern facade, which is considered the only example in the mosques of Egypt. It consists of five arches on four columns and two rooms on either side. The northwestern facade of the Al-Salih Tala'i Mosque is preceded by a shed, which is considered the only example in the mosques of Egypt[3]. The facade of this shed is an arcade consisting of five Keel-arches (Keel Arch) supported by four marble columns. The height of their bases is noticeable, and their capitals are topped by wooden ties that connect to the shoulders of the protruding building on both sides of the shed. Each section of the facade that surrounds the shed has a protruding room with a shallow entrance in its facade, an outlet in the lower section of which is a window with a window. The front of the shed is decorated with entrances arched with Keel-arches[4]. Both Al-Lamti mosque in Minya[5] and the Al-Omari Mosque in Qus[6] - both built by Al-Salih Tala'i the Armenian - were distinguished by the presence of a shed in front of their northwestern facade.

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[1] It appeared in the French campaign drawings and is not currently available and has been replaced by a rattle.

[2] On some of the wooden drums of the columns are plant decorations of three-leafed leaves similar to the Hassan bin Saleh Mosque, as is the case in the Saleh Tala'i Mosque in Cairo and the Qus Mosque.

Bullitin du comité de conservation de L'Art Arabe, VII. (1890). p.132, XVI, (1897). P.33, XVI, (1899), 28-68. XVII, (1900), p.111 pl.III-VIV-V, XXXIII, (1922), p.179, XXXVI, (1933), p.258, XXXVII (1934), p.364. Wiet, G. (1936), Deux Inscription coufiques de Kous, Bullitin du L'Institute d'Egypte, t.XVIII, p.31-37. Garçan, J. C. (1970). Remarques sur un topographique de la mosque de Qus, *Annales Islamogiques*, T. XV, IFAO, pl.V-VII. Garçin, J. C. (1977). La Mosquee Al – Lamati a Minya, *Annales Islamogiques*, T. XIII, IFAO, pl.VB-VI-VII.

[3] The presence of the shed was linked in all cases to the elements and units located behind it, which were observed to include the main iwans and the rooms or other elements surrounding them imposed by the planning and space, such as entrances, corridors, etc. The shed usually precedes the largest iwans overlooking the courtyard, which reveals a basic connection between the units, namely the iwan, and the presence of a shed in front of it. The presence of the shed was also linked to the architectural planning of the unit, as it precedes the largest iwans overlooking the courtyard, which was often surrounded by two units, forming a three-arched layout opposite the three-arched facade overlooking the courtyard. The layout of the three-arched facade was reflected in the layout of the other facades, especially the opposite facade. The shed pattern with a three-part facade or openings was found in the two houses that were discovered in Al-Askar, dating back to the Tulunid era. Similar examples were also discovered in the city of Samarra, such as in Bab al-Amma in the palace of Al-Jawsaq Al-Khaqani, and it was also found in the two southeastern and western houses in the houses attached to the palace of Al-Akhdar, which reveals that this layout has Its origins are in Abbasid architecture and Iraq, and it was most likely brought from Iraq to Egypt in the Tulunid era. Othman, Muhammad Abd al-Sattar. Archaeological Studies, Sohag University, pp. 318-319-320. Darwish, Mahmoud Ahmad (2008). Coptic Churches in the Fatimid Era, Minya University: Center for Archaeological Research and Studies, p. 33.

[4] Hautecoeur et Wiet (1932), Les Mosquees du Caire, Paris, I, p.249, II, pl.44.

[5] Al-Hamawi, Shihab al-Din Abu Abdullah Yaqut al-Rumi (1906). Dictionary of Countries, Cairo, Vol. 8, p. 88.

Garçan, J. La Mosque Al Lamati A Minya, Annales Islamogiques, T. XIII, IFAO, pp.101-110.

[6] Creswell, (1952). Muslim Architecture of Egypt, I, Oxford, pp.236-238, Fig. 134, pl.85.

As for the architectural origins of this shed, the planning called (Beit Halani) in ancient Iraq was based on the iwan that developed from a roofed room open on one side and in front of it the shed, which was found in the palaces of the Upper Mesopotamia Valley and northern Syria and continued in later eras in the Assyrian cities and the palace of Nippur (3rd century BC) and the palaces of Seleucia and Assyria such as the palace of the Iwans, Uruk, Hatra, Ur, the palace of Mari, the Temple of Khitub Rabua east of Baghdad and the houses of Madain. We find that the two iwans overlook the square with an arcade of three arches[1], as appeared in the buildings of Kish and Tell Abu Shaaf in Hamrin, which consists of an open central square overlooked by an iwan and in front of it are columns bearing three arches, and in the Iraqi churches before Islam such as the Church of Al-Hirah[2].

There are some buildings with three-arched facades, such as the facade of one of the arches in the Palace of Arches in Ashur, the facade of the Temple of Karios in Uruk, and the facade of the Temple of Ashur[3]. It is worth noting that the city of Uruk, in which the architectural style represented by the three-arched facade and the three-arched plan spread, is the one that the city of Urhai in Armenia was built on, which was built by the Iraqis[4].

The presence of the three-arched arcade overlooking the courtyard, with its central arch wider than the two side arches, was repeated in the Fatimid buildings. We notice this in the facade of the Qibla portico in the scene of Al-Giyushi[5], Al-Aqmar Mosque, the scene of Sayyida Ruqayya[6], and the scene of Yahya Al-Shabih. It was also found in the churches of Deir Al-Fakhouri, Deir Al-Shuhada, Deir Al-Kabaniyya, Deir Semaan, the Church of the Virgin in Haret Zuweila, the Church of the Virgin in Deir Al-Suryan, the Church of the Monastery of Anba Bishoy in Wadi Al-Natrun, and the Church of the Virgin in Deir Al-Baramous.

The central arch is distinguished by being the widest and highest, as was found in the forts in some monasteries, such as the fortress of Deir Al-Muharraq[7] in Al-Qawsiya and the fortress of Deir Al-Anba Antonius, especially in the church located on the upper floor of the fort, where we find an internal partition built in the same form consisting of an arcade with three arches, the middle of which is the widest and highest[8]. Thoir in the Church of the Virgin in Haret Zuweila overlooks a three-arched facade, with its central arch distinguished by being the widest and highest. The courtyard was surrounded on all sides in Deir Al-Kabaniyya, Deir Semaan, and Deir Al-Qasir by three arches. The widest and highest of them is the middle one, and I found the triple arcade, whose arches are of the same height, in the palace of Abrim.

The planning of the narrow sides of the shed reveals that the majority of sheds were bordered on the narrow sides by two walls, and

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[1]Saeed, Mu'ayyad (1985). Architecture from the Early Dynastic Period to the End of the Neo-Babylonian Period, Civilization of Iraq 3, Baghdad, p. 174, fig. 43.

[2]Safar, Fouad and Mustafa, Muhammad (1974). Al-Hadr, City of the Sun, Baghdad, p. 4. Al-Salihi, Wathiq. (1985). Al-Hadr Architecture, Civilization of Iraq, Baghdad, Vol. 3, p. 242. (1985). Architecture in the Seleucid and Parthian Eras, Civilization of Iraq, Baghdad, Vol. 3, pp. 194-195-196-204-206-250-251, figs. 4-6-7-8. Al-Salihi, Wathiq (1985). Architecture before Islam, Civilization of Iraq, Baghdad, pp. 251-254, figs. 4-6. Al-Salihi, Wathiq (1999). The technique of roofing with vaults in ancient Iraqi architecture and its continuity in Al-Hadr and Al-Madain, Symposium on Arab-Islamic Architecture, Baghdad, pp. 205-210, fig. 11. Mazloum, Tariq (1999). Environment and its Control over Architecture, Proceedings of the Arab-Islamic Architecture Symposium, Baghdad, pp. 400-401. Saeed, Mu'ayyad. Architecture in the Dawn of the Dynasties Era, pp. 132-135-150, vol. 20-21-29. Golvin, L. La Madrasa Medievale, pl. 1. Mortgat, A. The Art of Ancient Mesopotamia, p.79-85, fig. 43.

[3]Al-Salihi, Wathiq. Architecture in the Seleucid and Parthian Eras, Vol. 3, Section 14. Vol. 3, pp. 208, figs. 8-12-15.

[4]2 Howard, G. (1970). tr., Segal, J. B. Edessa, The Blessed City, Oxford - Claredon, p.15.

[5] Fikry, Ahmed. Mosques and Schools of Cairo, Vol. 1, pp. 89-94, Fig. 11. Othman, Muhammad Abd al-Sattar. Archaeological Studies, pp. 477-482.

[6] Al-Maqrizi, Al-Khitat, Vol. 2, pp. 446-448. Fikri, Ahmad (1961). Mosques and Schools of Cairo, Cairo: Dar Al-Maaref, Vol. 1, pp. 103-109.

[7] It was built during the reign of Al-Hafiz. Abu Al-Makarim, Saad Allah Girgis bin Masoud, written in 568 AH/1172 AD (1895). Churches and Monasteries, the History Known as the History of Sheikh Abu Saleh Al-Armani, published by Butler and Evetts, from the copy preserved in the National Library in Paris, Oxford, p. 78.

[8] Othman, Muhammad Abd al-Sattar. Archaeological Studies, pp. 323-399.

the shape developed into a doorway on each side or a door opening leading to a room. We find that a number of Coptic churches are distinguished by the presence of the shed in front of the western facade, such as the Church of the Virgin (the Hanging) in Old Cairo (10th century AD), which stands on an arcade of three pointed arches supported by four marble columns, and on the sides there are two rooms[1]. These examples reveal the prevalence of this architectural formation of three arches in Fatimid buildings.

The façade of the Al-Salih Tala'i Mosque[2] is similar to the façade of the southern section of the eastern façade of the Al-Fakhouri Monastery[3], which includes five deep entrances[4] crowned with hollow keel-arches built of brick. The similarity of these two façades is considered one of the manifestations of the spread of elements of the Fatimid architectural style in both the Fatimid Islamic and Christian buildings that were built in this era.

The courtyard of Al-Lamti Mosque is surrounded by four arcades, five arches in the north and south and four arches in the east and west. Some of the wooden drums of the columns have plant decorations of three-leafed leaves similar to the Hassan bin Saleh Mosque. The Qibla arcade is separated from the courtyard and the eastern and western arcades by a fence of turned wood with two arched door openings. Some observations can be made on the (Garçan) plan, which depicts the shape of the shed, but it was wrong in some matters:

1. Placing a door on the eastern side of the ground floor of the minaret, which is not present, as the door is located on the first floor at the level of the roof of the mosque, as the entrance to the minaret was from the roof of the mosque, and the base is solid.

2. Drawing three columns and three arches of the shed based on a picture before the shed was demolished, despite its demolition in (1974).

3. The drawing is contrary to the truth, as the middle arch to the east is supposed to be equal in width to the middle arches of the southern and northern porticoes, the two columns defining this arch, which is the one facing the main entrance, are supposed to be on the axis of the two similar columns in the northern and southern porticoes. Also, the third column of the shed is supposed to be on the axis of its counterpart in the northern and southern porticoes. 4. It was mentioned that the shed had seven arches, despite the presence of remains of walls in the northwestern corner near the minaret, which was part of the western chamber of the shed.

The planning of the narrow sides of the shed reveals[5] that the majority of sheds were bordered on the narrow sides by two walls, and the shape developed into a doorway on each side or a door opening leading to a room. We find that a number of Coptic churches are distinguished by the presence of the shed in front of the western facade, these examples reveal the prevalence of this architectural formation in Fatimid buildings[6].

Based on the above, the shed overlooked the outside with five arches, and there were eight rooms, the two ends of which protruded on each side to define the eastern and western walls of the shed. The length of the shed was (15 m) and its width was (6 m). As for the first four rooms, each of them had an area of (4.50 x 2.60 m), and between them was an entrance with a width of (2.30 m) leading

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[1] It was built on two towers of the Roman fort and was demolished by Ali bin Yahya al-Armani and turned into a mosque and rebuilt in the 10th century AD. It became the seat of the Patriarch of Alexandria after the Patriarchate was moved to Cairo during the reign of al-Mustansir. See the notebooks of the Committee for the Preservation of Arab Monuments (1897) Vol. 14, pp. 99-100, Shiha, Mustafa. Studies in Coptic Architecture and Arts, p. 45.

[2] The entrances crowned with arches appeared in the palaces of Kisra in Al-Madain, in the Great and Small Towers in Baghdad, and in the Palace of Al-Ukhaidir.

[3] This monastery was destroyed in the 10th century AD and then rebuilt again, so many of its architectural parts, including the church, can be attributed to the Fatimid era, Abu al-Makarem. News, pp. 100-101-110. Shiha, Mustafa. Studies in Coptic Architecture and Arts, pp. 166-239 Fig. 49. Meinardus, O. (1970). Christian Egypt, Faith and Life, American University in Cairo Press, 2, p.245.

[4] The entrances crowned with arches appeared in the Iwan of Khosrau in Mada'in, in the Great and Small Gates in Baghdad, and in the Palace of Al-Ukhaidir.

[5] Al-Maqrizi, Al-Khitat, Vol. 2, pp. 446-448. Fikri, Ahmad. Mosques and Schools of Cairo, Vol. 1, pp. 89-94-103-109. Ch. 11. Othman, Muhammad Abd al-Sattar. Archaeological Studies, pp. 477-482.

[6] As the Church of the Virgin (the Hanging Church) in Old Cairo (10th century AD). See the Committee for the Preservation of Arab Monuments (1897). Notebooks, Vol. 14, pp. 99-100, Sheha, Mustafa. Studies in Coptic Architecture and Arts, p. 45. Meinardus, O. *Christian Egypt*, pp.109-110. fig.50

to a rectangular hall (5 x 3 m). The end rooms represented two overlapping rooms on each side, the first (4.50 x 3.85 m) and the length of the second (5.40 x 3.85 m). During the Mamluk era, expansion works were carried out on Al-Amrawi Mosque, where the main entrance was built on the western facade of ashlar stone, and it is represented by a prominent block with a triple-arched entrance in the middle of which is a door opening.

An entrance was built on the western facade of Al-Lamti mosque, represented by a prominent block with a triple-arched entrance in the middle, topped by a door opening. The other entrances, which consist of an entrance with a pointed arch topped by a door opening, were preserved. The Mamluk entrances to these mosques followed the Mamluk style, as in the quarter of Sultan Qaitbay (877 AH/1472 AD) and the Qaitbay School in the Mamluk Cemetery (879 AH/1474 AD). It was also widespread in Ottoman buildings such as the Al-Mahmoudiya Mosque (979 AH/1568 AD) and the Othman Katkhuda Mosque (1147 AH/1724 AD). It also appeared in the Al-Yusufi, Al-Asqalani, Al-Qayati, and Al-Shalqami Mosques in Minya.

One study confused the trilobed arch with the trilobed entrance[1], as it was mentioned that the Arch of Kisra in Mada'in and Bab al-Amma in the Khaqani pavilion (221 AH/836 AD) had an entrance with a trilobed arch, which is contrary to the truth, as the entrance with a trilobed arch is different from the entrance preceded by a trilobed arch. The trilobed arch appeared in the western entrance of the Lamti Mosque, the northeastern entrance of the Yusufi Mosque, the western entrance of the Amrawi Mosque, the northern entrance of the Odeh Pasha Mosque, the southeastern and northeastern entrances of the Asqalani Mosque, the northeastern entrance of the Qayati Mosque, the northeastern entrance of the Shalqami Mosque, the eastern entrance of the Hassan bin Saleh Mosque, the northern entrance of the Ridi Mosque, the eastern entrance of the Hussein Attia Mosque, the northern entrance of the Set Namila Mosque, the eastern entrance of the Shadi Mosque, and the northern entrance of the Qushayri Mosque in Minya.

The triple arches appeared in the Qaitbay Quarter (877 AH/1472 AD), the Qaitbay School in the Mamluk Cemetery (879 AH/1474 AD), the Mahmoudia Mosque (979 AH/1568 AD), the Uthman Katkhuda Mosque (1147 AH/1724 AD), the Al-Yusufi, Al-Asqalani, Al-Qayati and Al-Shalqami Mosques. The prominent triple entrances appeared in the eastern entrance[2] of the Al-Shalqami Mosque, the eastern entrance of the Shadi Mosque and the northern entrance of the Al-Qushayri Mosque. They also appeared in the Fatimid era in the southwestern entrance of the Al-Hakim Mosque.

The western entrance to Al-Amrawi Mosque is flanked by four windows topped with chandeliers in the southern part of the entrance on the Qibla corridor and three on the western corridor. The southwestern entrance to Al-Lamti mosque is flanked by two windows. These windows are located in entrances and topped with chandeliers. We find that from the inside they are located in entrances with three arches and topped with chandeliers from two windows between which is a shoulder or column and topped with a moon.

The entrance is crowned with a row of muqarnas. As for the southern facade, it has entrances that include five windows in Al-Amrawi Mosque, two for the Maqsurah and three for the Qibla corridor, and five in Al-Lamti mosque. All of these windows are topped with chandeliers.

The planning of the mosques remained as it was in the Fatimid era without modifications, and this was confirmed by the mosques that were built in this era. The mosque was a rectangle with an open courtyard in the middle, and the Qibla arcade consisted of three tiles standing on arcades of four arches and three columns, and they were connected by wooden strings. This is confirmed by the presence of three entrances to the right of the entrance that was in the middle of the northeastern facade. The rear arcade and the two sides each consist of one tile, and the Qibla and rear arcade overlook the courtyard with two arches, while the two sides overlook it with three arches. It is similar to Al-Amrawi Mosque, as the arcades overlook the courtyard with two arches for the Qibla and rear arcades and three for the two sides.

The mosque is distinguished by the multiplicity of niches, as there are two mihrabs. Al-Amrawi Mosque underwent a modification that did not affect its layout, as the area of the eastern and western arcades was increased to three slabs consisting of two arches, and the enclosure was added on the southeastern side of the Qibla arcade to maintain the symmetry of the Qibla arcade, separated by an arcade consisting of two arches carried by a marble column. The mosque became similar in its layout to the Iwani, as it consists of a single arcade preceded by a rectangular area that includes the two sides, the northern arcade, and the courtyard, and the Iwan overlooks it with an arcade of four arches. The northern arcade became a single slab parallel to the Qibla wall, with an arcade of seven semi-circular arches, overlooking the courtyard with an arcade consisting of two arches.

There is a similarity between the mosques of Al-Yusufi, Al-Tanbagha Al-Maridani (740 AH/1340 AD), and Al-Ashraf Barsbay (841 AH/1437 AD). The Qibla and the two side halls are separated from the courtyard in the Minya mosques by a wooden fence with two arched door openings, as is the case in the Tanbugha al-Maridani Mosque (740 AH/1340 AD). It is the oldest fence in the mosques of Egypt, or the second after the fence of the Al-Malik al-Jukandar Mosque, followed by the Qaitbay fence in Al-Azhar Mosque.

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[1] Abdel Salam, Ragab Mohamed. Architectural Monuments in Minya Governorate in the Mamluk and Ottoman Eras, Master's Thesis, Faculty of Archaeology, Cairo University, 1998, p. 41.

[2] Fikry, Ahmed. Mosques and Schools of Cairo, Vol. 1, p. 143. Lamei, Saleh. Architectural Heritage, p. 41. Planning and Architectural Studies Center (1990). Foundations of Architectural Design and Urban Planning in Different Islamic Eras in the Capital, Cairo, Organization of Islamic Capitals and Cities, p. 443.

There was a wooden fence in the Al-Aqmar Mosque separating the Qibla hall from the courtyard.

We find that the planning of the mosques of Minya was found in the mosque of Ashraf Barsbay (841 AH/1437 AD), and the mosque of Zain al-Din Yahya in Bulaq, which was built during the reign of al-Zahir Jaqmaq (853 AH/1449 AD) and Uthman Katkhuda (1147 AH/1734 AD), is considered the closest to the mosques of Minya. There is a similarity between the mosques of al-Yusufi and al-Tanbagha al-Maridani (740 AH/1340 AD), and we find that the minaret is located to the right of the northwestern entrance as in the mosques of al-Hasan ibn Salih, al-Yusufi and al-Lamti. The mosque has three entrances at the back and the two sides, and the entrance block is prominent and crowned with a triple arch and the door is topped with a straight lintel. The facades have entrances crowned with muqarnas, and each has a window and a chandelier[1].

During the Ottoman era, Al-Amrawi Mosque was renovated in (1149 AH/1439 AD), as well as Al-Lamti mosque, without changing their architectural layout. The facades were rebuilt according to the Mamluk origins, while retaining the elements represented by the Fatimid entrances with pointed arches and the Mamluk entrances with triple arches and the facade elements. The modification was represented by the windows of the mosques that follow the direction of the facade and are not located in entrances as is the case in architecture before the Ottoman era. This phenomenon spread in the mosques of Minya, which underwent restoration work during the Ottoman era, and we also find this in the Queen Safiyya Mosque in Cairo[2].

The eastern arcade of Al-Amrawi Mosque was expanded to consist of three tiles parallel to the qibla wall, each of which consists of three arches, while the arcades of the western arcade remained composed of two tiles, and a room was added in the space between this arcade and the compartment. Modifications were made to the northern side of Al-Lamti Mosque, where the rooms and the stairs were demolished, so the northern arcade became composed of two tiles between which is an arcade with seven pointed arches, the widest of which is the middle one, and it overlooks the courtyard with five arches.

The shed was also modified, where the two side rooms were demolished, so that the shed became composed of seven arches (figure). It appears that when the shed collapsed, the mosque was restored without taking into account its reconstruction, as evidenced by the fact that the balconies crowning the northern facade were built without taking into account the existence of a shed, the roof of which is supposed to extend to the level of the mosque's roof.

3. Architectural elements

The prominent triple entrances

Appeared in Egypt during the Fatimid era in the western entrance of Al-Hakim Mosque[3], the triple arch in the western entrances of Al-Amrawi and the western entrances of Al-Lamti, and the triple arches crown the entrances of Al-Amrawi Mosque. The entrance stone appeared with triple arches with a pointed section in the western entrance of Al-Amrawi, or with a semicircular section in the western entrance of Al-Lamti.

Arches

Pointed arches appeared in Al-Lamti and rested on wooden drums with plant decorations and between the legs of the contracts were wooden strings as they appeared in Al-Amrawi. The semi-circular contract appeared in Al-Lamti and the entrances of the niches in Al-Amrawi, and the broken contract appeared in Al-Amrawi where it crowned the western entrance block as it crowned the entrance of the minaret.

Windows

They appeared with rectangular entrances in Al-Amrawi, and without entrances in the eastern facade in Al-Lamti, and the window is crowned with a stone or wooden lintel, and on the second level simple chandeliers in Al-Lamti, and some windows are crowned with semi-circular contracts in Al-Lamti and pointed in Al-Amrawi. Windows were executed with vertical entrances in Al-Amrawi, and vertical entrances appeared in the Fatimid era in Al-Aqmar, the Ayyubid and the Mamluk in the Qalawun group[4].

Minarets Mamluk minarets were distinguished by their high bases above the roof of the mosque, their multiple floors, and the top in

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[1] Abdul Wahab, Hassan. History of the Historic Mosques, Vol. 1, pp. 72-148-232-324-329.

[2] Naguib, Muhammad Mustafa (1970). Ottoman Architecture, Cairo, its History – Arts – Monuments, Cairo, p. 263. The windows were located in entrances crowned with rows of muqarnas, and we find that in the Qayati Mosque.

[3] Fikry, Ahmed (1965). Mosques and Schools of Cairo, Part 1, p. 143. Lami, Saleh. Architectural Heritage, p. 41. Center for Planning and Architectural Studies (1990). Foundations of Architectural Design and Urban Planning in the Different Islamic Eras in the Capital, Cairo, Organization of Islamic Capitals and Cities, p. 443.

[4] Amara, Taha (1988). Decorative elements used in the mosques of Ottoman Cairo, Master's thesis – Faculty of Archaeology – Cairo University, p. 14. Lamei, Saleh. Architectural Heritage, p. 46. Nouisir, Hosni. Islamic Architecture in Egypt (Ayyubid and Mamluk Eras), Cairo, p. 242.

the form of a small dome[1], as in Al-Amrawi. The bases of the minarets were square in Al-Amrawi and the top of the facades in Al-Amrawi. The bases of the minarets had vertical entrances with broken or triple arches in Al-Amrawi.

The minaret of Al-Amrawi Mosque was built adjacent to the western entrance and made of stone. It resembles the minaret of Al-Nasir Muhammad ibn Qalawun Mosque in the Citadel (735 AH/1335 AD), the Sultan Hassan School (757 AH/1355 AD), the Faraj ibn Barquq Khanqah (803-811 AH/1400-1411 AD), and the Al-Ashraf Barsbay Mosque (841 AH/1437 AD)[2], which stands on a square base topped with muqarnas and a balcony with four windows with pointed arches. The minaret of Al-Lamti Mosque was built adjacent to the western wall of the shed, in the Ottoman style[3], like the Sariya al-Jabal Mosque (953 AH/1529 AD), the Yusuf Agha al-Hin Mosque (1035 AH/1625 AD), and the Othman Katkhuda Mosque (1147 AH/1734 AD).

The first floor has rectangular entrances with pointed arches in the second Amrawi, cylindrical and has entrances with rectangular doors above which are small windows with triple arches in the Amrawi, the second floor has four-headed shapes in the Amrawi, and the Amrawi minaret appeared in the drawings of the French campaign, where it ends with four heads, each taking the shape of a bucket[4]. Minarets with two heads spread in the Circassian Mamluk era[5], as in the Ghouri minaret[6].

The Ottoman minarets are cylindrical like a pencil in the Lamti, and have vertical entrances with semi-circular arches in the Lamti, and columns in the corners in the Lamti, and brackets carrying the dome in the Lamti, and the first floor rises directly above the base in the Lamti, and the first floor is octagonal in the Lamti, and has entrances with straight lintels in the Lamti, and has windows in the Lamti, and the first floor ends in a conical shape in the Lamti.

Conclusion

- The research limited two archaeological mosques follow the local architectural planning of the courtyard and open riwaqs.
- The research was based on the identification of the architectural planning stages of the development of the mosques on the descriptive approach through the study of architectural planning and follows this through different ages. The analytical and comparative approach by drawing the various characteristics of the models and patterns of architectural planning and comparative study with a number of mosques.
- The planning of Amrawi, Lamati due to the Fatimid age, and was followed by the renovation work and the Ottoman Mamluk era and Muhammad Ali.
- In the Fatimid age, there were three entrances in each mosque, every entrance mediating block, with a prominent pointed arched recess and straight lintel and two windows above the door, the main entrance leads to the north western riwaq, the other two doors leads to the southern square of the north eastern and south western riwaqs, The central windows topped by two pointed arched windows with column and skylight.
- Lamati mosque was planning similar the planning of Salih Talaee mosque in Cairo, where two rooms on both sides of vestibule with two windows on the portico and the two parties overlapped in two rooms of foreign Affairs to determine highlight portico on both sides, and Qibla riwaq of three aisles, the mihrab aisle is the most widely, and takes four arcades from five arches In the Qibla riwaq and six in the north eastern and south western riwaqs.
- Lamati mosque was characterized by the existence portico advance and the north western faced consists of five arches, as is the case of Salih Talaee mosque, and the facade of the portico from five keel arches mounted on four columns of marble and wooden tie beams above the capitals related construction on both sides of the portico, and there were two rooms in every section of the front sections of the portico.
- In Mamluk age, the expansion of the Amrawi, the main entrance of stone in the western facade, it is the leading bloc with trefoiled arched recess thought opening the door, and the establishment of the eastern entrance of Al-Hassan bin Saleh and the north-east of Yousufi, which is held in recess, with a trefoiled arch opening the door,
- the entrance of the western facade in Lamati a significant bloc with recess dispersed thought of a trefoiled arch, the other consisting of recess with tapered hole section headed, has followed the entrances of mosques was retained heading Mamluk and Ottoman style.
- In the Ottoman age, Amrawi and Lamati were renovated without a change in architectural planning, where building facades

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[1] Lamei, Saleh. Architectural Heritage, pp. 31-32. Nouisir, Hosni. Islamic Architecture in Egypt, pp. 247-249.

[2] Abdul Wahab, Hassan. History of Historical Mosques, Vol. 1, p. 232.

[3] Abdel Salam, Ragab Mohamed. Architectural Monuments in Minya Governorate in the Mamluk and Ottoman Eras, Master's

Thesis, Faculty of Archaeology - Cairo University, 1997, p. 62.

[4] Al-Shaib, Zuhair (1991). Description of Egypt Paintings - The Modern State, 2nd ed., Plate 4.

[5] Maher, Souad (2010). Mosques of Egypt, Vol. 4. Cairo: Supreme Council for Islamic Affairs, pp. 20-21.

[6] Salem, Abdel Aziz. Egyptian Minarets, Alexandria, p. 33.

have been restored according the Mamluk assets and retain elements of the entrances of Fatimid and Mamluk with trefoiled arches and the elements of the facades, the amendment of the windows which is marked with the front and do not in recesses as in the case of pre-Ottoman architecture.

▪ This phenomenon has spread in the mosques that took place in Minia restoration work in the Ottoman age, has been expanded the eastern of Amrawi, now composed of three isles parallel to the Qibla wall each consisting of three arches, and in the western riwaq composed of two aisles, added room in the area confined between this riwaq and the Maqsura.

▪ On the north side of Lamati, adjustments have been made since been demolished rooms and Durqa'a, the northern riwaq consists of two aisles of with seven pointed arches, the middle most widely and oversees the courtyard with five arches, the portico had been modified, where two rooms, was expanded for consisting of seven arches, and it seems that when the portico is demolished, they rebuilt the mosque without taking into account the evidence that battlements witch culminating in the northern facade had been established without into account the existence of the portico which over the assumed level of the roof of the mosque.

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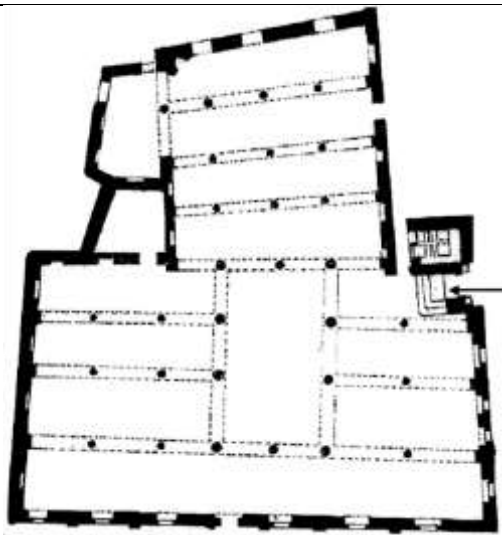
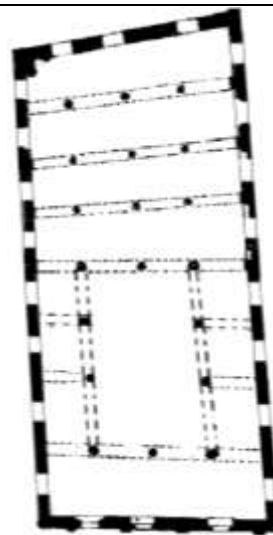Figure 1. Al-Amrawi Mosque

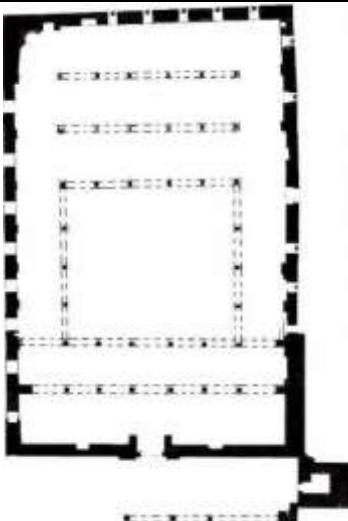Figure 2. Al-Amrawi Mosque (Fatimid)
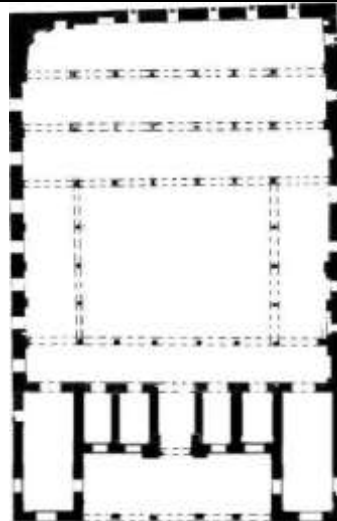

Figure 3. Al-Lamti Mosque

Figure 4. Al-Lamti Mosque (Fatimid)

Pl. 1. Al-Amrawi Mosque Minaret

Pl. 2. Al-Amrawi Mosque from the North and East

Pl. 3. Al-Amrawi Mosque, Western Façade

Pl. 4. Al-Amrawi Mosque from the North

Pl. 5. Decorations on the ceiling of Al-Amrawi Mosque

Pl. 6. Door of the pulpit of Al-Amrawi Mosque

Pl. 7. Al-Lamti Mosque, Northern Façade

Pl. 8. Al-Lamti Mosque, Northern Facade

Pl. 9. Al-Lamti Mosque, Courtyard

Pl. 10. Al-Lamti Mosque arches