

The Religious Architecture in Algeria during the Ottoman Period (An Analytical Study of Archaeological and Historical Evidence)

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Abstract

The mosques of the Ottoman period in the city of Algiers represent an important stage in the development of religious architecture in general and mosque architecture in particular, during a period that extended from the early sixteenth century to the beginning of the nineteenth century. From the moment of their establishment in Algiers, the Ottomans showed great interest in constructing mosques—an interest closely linked to the prevailing political and administrative system of the time. During this period, the city witnessed remarkable urban expansion; its boundaries extended, its infrastructure developed, and it was surrounded by fortified walls that enclosed a variety of architectural structures, among which mosques were the most prominent and visually dominant in the urban landscape. Within this context, this research sheds light on two outstanding architectural models from the Casbah of Algiers: the Mosque of the Dey's Palace and the Ketchaoua Mosque, as two historical landmarks that remain standing to this day. The study addresses them through a detailed historical, architectural, and artistic analysis, accompanied by a technical and artistic record for each mosque. This record highlights their archaeological and architectural features and clarifies the points of convergence and divergence between inherited local elements and those of Ottoman origin, with the aim of providing a deeper understanding of the religious architectural identity in Algeria during the Ottoman era.

Keywords: Mosques, City of Algiers, Ottoman period, Religious architecture, Artistic elements.

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Introduction

During the Ottoman period, the city of Algiers—like other cities of the Islamic world witnessed profound political transformations that were clearly reflected in its urban activity and architectural movement. This period was marked by the emergence of various religious landmarks, foremost among them mosques, which became widely spread. The Ottoman authorities encouraged their construction due to the multiple religious, educational, and social roles they played, as they were spaces dedicated to worship and centers for the dissemination of scientific enlightenment and the consolidation of moral values within Algerian society.

The Ottomans paid great attention to mosques from the moment they settled in Algiers, which was closely related to the nature of the political system at that time. The urban fabric of the city expanded, its outskirts extended, and it was surrounded by fortified walls that enclosed within them various buildings—chief among them the mosques, whose number, according to some Western researchers, reached about one hundred. However, the French colonial era brought destruction and obliteration to many of these landmarks, while some remained resilient against natural factors and human interventions, especially in the upper Casbah of Algiers (Dar al-Sultan) and the lower Casbah.

Within the framework of this study, we will shed light on two prominent architectural models from the Casbah of Algiers—the Mosque of the Dey's Palace and Ketchaoua Mosques as they are among the monuments still standing today. This will be done through an in-depth historical, architectural, and artistic analysis, accompanied by a specific technical and artistic record for each mosque that highlights its historical and archaeological data, and clarifies the points of similarity and difference between what is locally inherited and what is Ottoman in origin.

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First: Definition Of The Mosque Linguistically And Legally

The Mosque Linguistically:

The word masjid (mosque) in its linguistic meaning is derived from the verb sajada, which means to submit or to bow down to the groundⁱ. The verb sajada signifies submission and prostration, and sajadayasjudusujudan means “to place one’s forehead on the ground,” as in the act of prostration during prayer—an act of utmost humilityⁱⁱ.

For this reason, the word as-sajdah (prostration) is pronounced with a kasrah on the letter sīn, while sūrah as-sajdah (The Chapter of Prostration) is pronounced with a fatḥah. The place where one performs prostration is called a masjidⁱⁱⁱ, and masjid (with a fatḥah on the mīm) refers to the forehead of a man, where prostration touches^{iv}.

Abu Zakariyya al-Farra’ said: “Every word on the pattern maf’al derived from a verb such as dakhalayadkhalu (to enter) can be pronounced with a fatḥah, whether it denotes a noun or a verbal noun, with no difference in meaning. Examples include madkhal, matla’, maghrib, mashriq, etc. Some nouns, however, were made fixed with a kasrah on the ‘ayn, such as masjid, matla’, maghrib, and others, so the kasrah became a sign of the noun”^v.

The word masjid (with a kasrah on the mīm) can also refer to a small mat or prayer rug^{vi}. According to Imam al-Zarkashi, may Allah have mercy on him: “Since prostration is the most noble act of prayer, being the closest moment between the servant and his Lord, the name of the place was derived from it, so it was called masjid (place of prostration) and not mar ka’ (place of bowing). Later, in custom, the word masjid became specific to the place designated for regular prayers, excluding open grounds prepared for Eid or other occasional prayers, which do not share the same rulings.”^{vii}

This is one of the distinctive privileges of our Prophet Muhammad ﷺ and his nation, for the prophets before him were permitted to pray only in specific places such as churches and synagogues^{viii}.

The Mosque in Islamic Law:

Legally, the mosque is defined as the place designated for prayer permanently^{ix}. Its origin, however, refers to any spot on earth where one prostrates to Allah^x, as stated by the Prophet ﷺ: “The entire earth has been made a mosque for me.”^{xi}

And in the hadith narrated by Jabir (may Allah be pleased with him), the Prophet ﷺ said: “The earth has been made for me a mosque and a purifier; so wherever a man from my ummah is when the time of prayer comes, let him pray.”^{xii}

The word masjid, masājid, and al-Masjid al-Haram are mentioned in the Holy Qur’an 28 times^{xiii}. The mosque is also referred to once under the name Maqam Ibrahim (the station of Abraham) and Musalla (a place of prayer), and once using the term buyūt (houses), each in its specific context^{xiv}.

The verses and chapters where the term masjid occurs include: Surah al-Kahf (18:21), Surah al-Isra’ (17:1, 7), Surah al-Tawbah (9:7, 17, 18, 107, 108, 109), Surah al-Baqarah (2:114, 115, 125, 128, 144, 149, 150, 158, 187, 191, 196, 217), Surah al-A’raf (7:29–31), Surah al-Jinn (72:18), Surah al-Hajj (22:25, 33, 40), Surah al-Ma’idah (5:2, 97), Surah al-Anfal (8:34–35), Surah Al ‘Imran (3:96–97), Surah al-Tur (52:1, 5), Surah Quraysh (106:1–4), Surah Ibrahim (14:37), Surah al-Nur (24:36–37)^{xv}.

The mosque thus occupies a highly esteemed position in Islam, and many hadiths of the Prophet ﷺ address the rulings and virtues of mosques^{xvi}. The mosque is also a social institution established by the Muslim community to prepare the younger generation for social life, based on the principles and values of Islam^{xvii}.

The mosque is called al-jami (the congregational mosque) because people gather there for the Friday prayer, in addition to the other daily prayers, the learning of religious rulings, remembrance, recitation, and sermons. The term *jāmi'* is thus used for a larger mosque where the congregational (Friday) prayer and sermon are held. Some were called al-*jāmi'* al-Kabir (the Great Mosque) or al-*jāmi'* al-a'zam (the Grand Mosque) ^{xviii}.

By the 7th/13th century, historians and geographers began to use the term *jāmi'* to refer to large mosques, while smaller ones were simply called *masjid*. Initially, the term *jāmi'* referred to the only main mosque in a city where the Friday prayer was held. However, as Islamic cities expanded and populations grew, Friday prayers began to be performed in multiple mosques, leading to the emergence of congregational mosques (*jawāmi'*), whose size increased to accommodate larger numbers of worshippers^{xix}.

The congregational mosques became key components of the urban fabric of Islamic cities. They were characterized by large interior courtyards and spacious prayer halls that met the needs of worshippers, unlike local mosques, which were built within residential quarters to serve daily religious and communal functions. Architecturally, the *jawāmi'* were richer and more diverse in façades, ornamentation, domes, and minaret height, giving them a distinctive visual prominence compared to smaller mosques. This difference was mainly due to the authority responsible for construction: the large *jawāmi'* were established by rulers and governors who allocated resources to display their political and religious stature, whereas smaller neighborhood mosques stemmed from individual or communal initiatives, reflecting simplicity and deeper integration into local life ^{xx}.

In the earliest stages, mosque architecture was simple and limited to essential elements, as clearly seen in the Prophet's Mosque in Madinah. However, with the development of Islamic architecture, new elements were introduced and became essential features in nearly every mosque, especially the congregational ones. In the qibla wall appeared the *mihrab* (niche) at its center, near which stood the *minbar* (pulpit) for the Friday sermon. Later additions included the *maqṣūra* (a special enclosure) for the caliph or ruler, and the minaret, which was not known during the Prophet's time ﷺ but emerged later as one of the most recognizable features of Islamic mosque architecture ^{xxi}.

Second: The Architecture Of Ottoman Mosques

The history and development of Ottoman architecture constitute a vital and significant part of Ottoman civilization. Although Ottoman architects were influenced by the styles of Arab-Islamic, Seljuk, Persian, and Byzantine architecture—especially in the early stages of the empire's formation—they succeeded in creating new architectural methods that were unique to them. Their success was made possible thanks to the attention given by Ottoman sultans and rulers to urban development, as well as their dedication of state resources to support construction activities and provide suitable materials and environments for architectural creativity.

Islam and Islamic civilization had a clear impact on the refinement of Ottoman architecture. The sultans of the Ottoman state were deeply committed to the construction of religious buildings, encouraging architects to express their faith through design. They developed mosque styles that initially formed a bridge between the old Seljuk style and the new Ottoman one, which emerged after the conquest of Constantinople. Mosque architecture then began to show the influence of Byzantine architecture, most notably in the case of Hagia Sophia, originally a church built by the Roman Emperor Justinian. After the Ottomans conquered the city, they converted it into a mosque, adding minarets, a pulpit, and a *mihrab*, transforming Hagia Sophia into a foundational model for Ottoman mosques that were built thereafter.

The Ottoman architectural style can be seen as a continuation of the Seljuk style, incorporating numerous elements from Persian architecture. This style took shape during the Ottoman expansion in Asia Minor. When Orhan seized Bursa and made it the capital of the emerging Ottoman state, the architectural style developed remarkably, reaching a high level of elegance and beauty. The best example is the Grand Mosque (Ulu Cami) built during the reign of Sultan Orhan in (1326 AH / 1520 CE) by his brother Alaeddin ibn

‘Uthman^{xxii}. The distinctive features of the Ottoman architectural style began to appear clearly in the series of mosques built by the Ottomans in their new capital.

The city of Algiers was one of the most important urban centers in the Algerian Regency during the Ottoman period. It still preserves, in some of its parts, an architectural character that reflects its Islamic heritage from different historical periods. The care for mosques was a striking feature of Algerian society; one could hardly find a village, neighborhood, or town without a mosque distinguished by its craftsmanship, engineering, and ornamentation—revealing a fine Ottoman artistic and architectural touch. The Turks were passionate about building mosques as a means of preserving Islamic identity, and around them spread houses, markets, and Qur’anic schools^{xxiii}, forming a social link between the people of the village, town, or neighborhood who jointly contributed to their construction and functions.

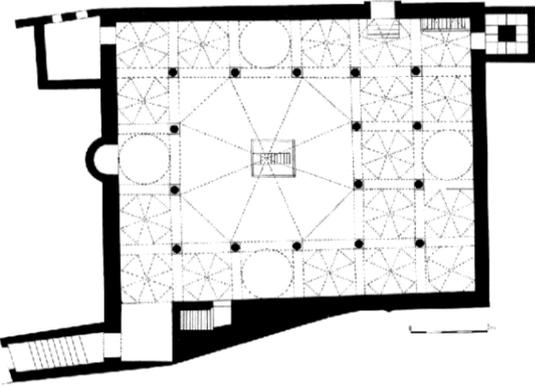
The Ottoman mosques of Algiers embody the beauty of Islamic architecture. They are of great historical value and represent an elevated architectural heritage. Most of them were elegant and well-built, endowed with awqaf (religious endowments), and followed the Hanafi school of jurisprudence^{xxiv}. In contrast, the mosques of the local Algerians were modest, built of stone and gypsum, and followed the Maliki school^{xxv}. The Ottoman mosques were characterized by precise construction, the use of zellige tiles and marble in columns and mihrabs, artistic craftsmanship in pulpits, oil lamps, chandeliers, luxurious carpets, and ornamental inscriptions in Arabic and Turkish on the walls. They also emphasized lighting and cleanliness, with widespread use of mosaics and elaborately decorated doors^{xxvi}.

Most mosques included a mihrab, a minbar, a minaret, lighting lamps, and water facilities for ablution. Their furnishings varied: some were richly adorned with gold-embroidered silk carpets and rare rugs, while others were more modest with simple mats and woven carpets. Some mosques featured elegant chandeliers. Compared to jawāmi‘ (Friday congregational mosques), regular mosques were generally smaller, less ornate^{xxvii}, and more modest in size and decoration^{xxviii}.

From this overview, it can be concluded that Algeria, during the Ottoman period which lasted for more than three centuries, benefited greatly from the architectural diversity of religious structures—especially mosques. These mosques received the patronage of rulers and wealthy elites, who adorned them with exquisite designs that continue to bear witness to this historical period. They remain tangible monuments documenting the urban development of the city of Algiers. For this reason, our study focuses on two outstanding examples of such religious buildings: Ketchaoua Mosque and the Dey’s Mosque in the upper Casbah of Algiers.

Third: The Ancient Ketchaoua Mosque

▪ Inventory Number:	01
▪ Name of the Monument:	Ketchaoua Mosque
▪ Location:	Ibn Badis Square
▪ District:	Bab El Oued
▪ Municipality:	Casbah
▪ Nature of the Monument:	Religious Building
▪ Date of Foundation:	1012 AH / 1612 CE; rebuilt and expanded by Hassan Pasha in 1210 AH / 1795 CE
▪ Historical Period	Ottoman – Founded by Dey Hassan Pasha
▪ State of Preservation:	Restored
▪ Legal Status:	In good condition

<ul style="list-style-type: none"> ▪ Classification: 	Declared a church on 26/03/1908 and published in the Official Gazette on 23/01/1988; reconverted into a mosque on 05/07/1962; classified by UNESCO in (1412–1413 AH / 1992 CE)
<ul style="list-style-type: none"> ▪ Surface Area: 	610 m ² (calculated using AutoCAD software by IsmailDjidi, architect at TIKA, the agency responsible for the restoration works of Ketchaoua Mosque)
<ul style="list-style-type: none"> ▪ Function: 	Mosque
<ul style="list-style-type: none"> ▪ Geographical Coordinates: 	36 ° 47' 6.51 N / 3°3' 38 52. 31 E
Plan	Image
 <p>Mosque Plan — Prayer Hall Plan (According to Dekkali)</p>	

The Geographical and Historical Context of the Mosque

Geographical Context:

Ketchaoua Mosque, also known as Jama' Rahbat al-Ma'z, is located in the lower Casbah, in the Souk al-Jum'a neighborhood, on the edge of present-day Ibn Badis Square (in the area of Rue du Dey). Topographically, it serves as a link between the upper and lower parts of the city, forming a key meeting point among its main urban centers. Its importance lies in its position facing the city palaces.^{xxxix}

Historically, during the Roman period, this site was used as water basins that collected drinking water flowing from the upper Casbah to supply the city's residents, who were then concentrated in the Marine Quarter and surrounding areas known as Icosium^{xxx}.

Historical Context of the Mosque:

Historians agree that Ketchaoua Mosque was built in the 11th century AH / 14th century CE, according to Dr. Baghli, who mentions that it was listed in the 16th century as one of the seven mosques in the city of Algiers^{xxxi}. The earliest reference to the mosque dates back to 1021 AH / 1612 CE^{xxxii}, and it is believed that Dey Hassan Pasha rebuilt it after it was destroyed^{xxxiii}. Consequently, the mosque is considered an Ottoman heritage monument with all the characteristics of Ottoman architecture.

Dr. Mohamed Tayyeb 'Aqqab, in his book *Glimpses of Islamic Architecture and Arts in Algeria*, notes that despite the existence of a marble inscription now preserved in the National Museum of Ancient Antiquities—confirming that the mosque was built by Dey Hassan Pasha in 1209 AH / 1794 CE, it is more likely that his contribution was a major renovation of an existing structure.

Albert Devoulx, in his study on religious institutions in Ottoman Algiers^{xxxiv}, states that the oldest documents mentioning the mosque date back to 1021 AH / 1612–1613 CE, during the reign of Mustafa Kusa III (1019–1021 AH / 1611–1613 CE). Based on commemorative epigraphic plaques originally placed above the main northern entrance and later transferred to the National Museum of Antiquities, Devoulx^{xxxv} determined that the mosque was restored in 1209 AH / 1794–1795 CE by Hassan Pasha, grandson of Dey Mohamed ‘Uthman^{xxxvi}, and that its design was inspired by the Sayyida Mosque, formerly located opposite the Palace of Jenina (present-day Place des Martyrs).^{xxxvii}

This mosque was considered one of the *jawāmi‘* (congregational mosques) where both daily and Eid prayers^{xxxviii} were performed. Hassan Pasha rebuilt, enlarged, and decorated it with marble, making it one of the most beautiful mosques in Algiers in terms of ornamentation and architectural style. Ahmad al-Sharif al-Zahar described Hassan Pasha as “a wise and intelligent man, though sometimes seized by impulses leading him to act irrationally”^{xxxix}.

Sheikh Abdelrahman al-Jilali, quoting al-Zayyani, wrote that Hassan Pasha endowed the mosque with numerous *awqaf* (religious endowments) that few would have been willing to donate except by divine guidance. Al-Zayyani himself saw the endowment document signed and sealed by the Dey, dated to mid-Sha‘ban 1210 AH / 1796 CE, detailing the endowments, their sources, and expenditures, as well as the names and duties of forty-seven staff members appointed to serve the mosque^{xl}.

Origin of the Name:

Mosques during the Ottoman era were often named according to their location, surrounding trades, or founders. Some took names from the craftsmen’s districts like the Mosque of the Shoemakers, Tailors, Mat Weavers, and Rope Makers while others were named after founders or pious men, such as ‘Ali Betchine, ‘Abdallah Safar, Sidi ‘Abdallah, and Sidi Mohamed al-Sharif^{xli}. In some cases, the name referred to the renovator or to a geographical feature, like al-Barani Mosque^{xlii}.

The name Ketchaoua has two interpretations. According to a Turkish–French dictionary, it refers to a saddle or cushion placed on a camel’s back to transport women or the wounded. Another explanation, cited by Devoulx, traces the name to the period when the Turks arrived under Khayr al-Din Barbarossa: the area was then deserted, overgrown with shrubs where goats grazed. The Turks named it Kechioua or La plaine des chèvres “the Plateau of the Goats”^{xliii}. The adjacent square was also a goat market, hence the name Souk al-Ma‘z (Goat Market), which eventually became associated with the mosque itself, now known as Ketchaoua Mosque. The meaning of the name is largely forgotten today, except among elderly Turks and Kouloughlis who lived after the French occupation.

After its conversion into a cathedral, the site became the first Christian place of worship established through the transformation of an Ottoman mosque. It was renamed Saint Philip Cathedral, after King Philip I of France (1264–1265 AH / 1830–1848 CE)^{xliv}, in his memory. The first Christian mass was held there on December 24, 1832, and the first Friday prayer after independence took place on November 2, 1962, above the crypt that once contained the tombs of bishops.

Date of Foundation:

The mosque was originally founded by order of Dey Hassan Pasha in 1209 AH / 1794 CE, and is considered one of the most beautiful mosques of Algiers from the Ottoman period. Devoulx, however, notes that the earliest reference to the mosque dates back to 1021 AH / 1612–1613 CE,^{xlv} and that Hassan Pasha rebuilt it following the architectural model of Sayyida Mosque^{xlvi}. It was managed by the Sabīl al-Khayrāt (Endowment for Charity) Foundation and occupied a site of great importance, being directly connected to Hassan Pasha’s palace^{xlvii}.

Unfortunately, during the French colonial period, the mosque suffered severe desecration and architectural distortion like many other Ottoman mosques in Algeria. It was converted into a massive cathedral with significant alterations to its original plan^{xlviii}.

Based on commemorative marble plaques that recorded the foundation date formerly placed above the main northern entrance and transferred to the National Museum of Antiquities on July 19, 1855 the mosque's founding inscription is preserved under inventory number (199. II. S)^{xlix}. It is a rectangular marble slab engraved in Thuluth script with incised lead-filled letters arranged in two poetic lines within eight decorative panels. The inscription is moderately preserved^l.



Image No. 01

**The Foundation Inscription of Ketchaoua Mosque
Preserved in the National Museum of Ancient Antiquities / According to the
researcher**

Text:

Verse 1: How splendid is the mosque blessed with divine grace, It was built by our noble Sultan, of exalted rank,	Its gleaming end smiles like lightning from the horizon of promise. Hussein Pasha unique in beauty, without equal or peer.
Verse 2: He decreed its construction upon righteousness, It attained splendor in the eyes of all who gaze upon it	A weighty honor funded by wealth beyond measure. The date of its completion was recorded with joy and glory in the year 1209 AH.

This plaque once adorned the mosque, which was known as the Mosque of Inscriptions. Al-Zayyani described it, saying:

“He gathered for it various types of marble and alabaster from the lands of the Turks and the Romans of every standing and spread, square and conical, stepped and patterned, lined and veined and they inscribed upon it the Names of Allah and His verses.”^{li}

As for the second plaque, it bears an Arabic inscription executed in Thuluth script using the incised engraving technique filled with lead. It was mentioned by Devoulx and Collin, who confirmed that it originated from Ketchaoua Mosque. The inscription is written in a single line within three decorative panels.

Some sources indicate that this was the foundation inscription of the mosque, originally fixed above its main entrance. It was later transferred to the National Museum of Ancient Antiquities on July 19, 1855, for preservation, as it is considered a highly valuable architectural and historical document. (See **Image No. 02**)



Image No. 02 :Commemorative Plaque Formerly Displayed on the Walls of Ketchaoua Mosque / According to the Researcher

Inscription Text:

(قال الله تبارك وتعالى في كلامه القديم / بسم الله الرحمن الرحيم / إن الصلاة على المؤمنين كتاباً موقوتاً)

These two inscriptions are the only ones preserved in the National Museum of Ancient Antiquities.

General Architectural Description

Overall Form:

Based on historical writings that extensively described the original mosque, the available accounts are mostly reconstructions and assumptions, since the true form was lost following the French colonization of Algeria. Therefore, its description here relies on hypothetical depictions of its original appearance as reported in historical sources.

Devoulx described it as having a central square courtyard surrounded on three sides by marble columns. A gallery framed three of its sides, intersecting the height of the central columns, while the courtyard was crowned by an octagonal dome. The mihrab was located on the eastern façade, where there was also a small door, likely reserved for the imam. The main entrance lay to the south, topped by a marble foundation plaque. The mosque underwent many modifications, and only the internal columns escaped demolition though they were reused in a different configuration ^{lii}.

In the travel account *Al-Tarjuman al-Kubra* by the traveler Abu al-Qasim ibn Ahmad ibn ‘Ali ibn Ibrahim al-Zayyani^{liii}, the mosque is described as follows: “He built this mosque near the House of the Caliphate, on land where wine had been sold, on a wide and spacious area dedicated to people of virtue, piety, and knowledge. He purified the ground, which had been a gathering place for the wicked where infidels sold wine, purchasing it and the surrounding lots with a significant sum. He overturned its state and transformed it into a congregational mosque for Islam, a place of worship for the righteous and the scholars. He spent great wealth on it, investing only lawful earnings. Skilled engineers and craftsmen of various trades supervised its construction, achieving perfection in its vastness and elevation. Beneath the mosque, he established shops and cafés and endowed their revenues to the mosque, reserving its reward for the Day of Resurrection. Scholars and jurists approved the project, confirming his piety and virtue. He gathered for it various types of marble and alabaster from the lands of the Turks and the Romans of every form: upright, spread, square, conical, stepped, carved, and inlaid, adorning thresholds and doors, niches and mihrabs. In its center stood a great dome soaring high into the sky, whose brilliance dazzled even the fish in the sea, supported by slender, pure white columns that shone like snow, resembling maidens enclosed in tents.” ^{liv}

The mosque was also known as “The Women’s Mosque”, because it included large galleries overlooking the central courtyard designated for women, called *as-siddah*, measuring 65 meters in length and 30 meters in width ^{lv}, a feature typical of Hanafi mosques such as the New Mosque and Safir Mosque ^{lvi}.

Al-Zayyani mentioned this gallery, saying: “In front of it stands a pavilion where the muezzins, reciters, and those assigned to the mosque such as the timekeeper and the transmitter of the hadith of silence would sit.”

^{lvii}

The French later referred to it as “The Grand Mosque of Inscriptions” (La Grande Mosquée des Inscriptions) because its walls were richly decorated with magnificent Arabic calligraphy, before they renamed it the Cathedral^{lviii}. (See Plate No. 01).



Plate No. 01: Interior view of Ketchaoua Mosque before its conversion into a cathedral, showing the gallery designated for women.

Source: Ahmed Tawfia al-Madani

Architectural Description of the Mosque

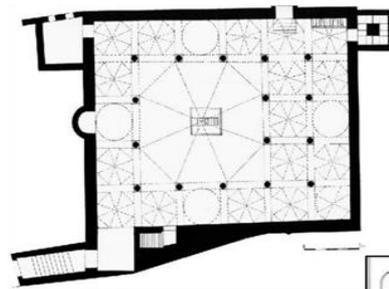
The mosque is distinguished by a variety of internal and external architectural and artistic elements that reflect the authenticity of its design and its unique aesthetic features. The most significant aspects can be summarized as follows:

External Appearance:

Ketchaoua Mosque is considered one of the most prominent religious structures built during the Ottoman period in Algeria. It was constructed by Dey Hussein on the ruins of an older building, drawing inspiration in its architectural design and philosophy from Sayyida Mosque^{lix}. However, many of its original parts have disappeared, with only limited sections remaining, some of which were later incorporated into the cathedral's structure, while other architectural elements are preserved in the National Museum of Ancient Antiquities.

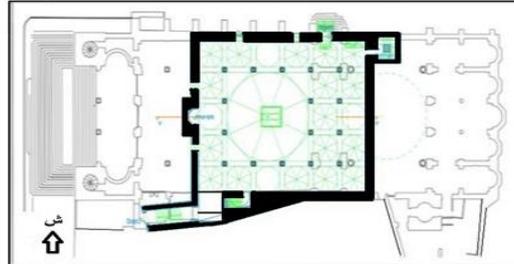
Layout of the Mosque:

The total area of the mosque is estimated at 610 m², taking on a rectangular shape due to the addition of an arcade parallel to the qibla wall. In reality, the mosque follows a square plan, measuring 23.50 meters in length and 18.70 meters in width^{lx}. It features two entrances and a minaret located at the southern corner^{lxi}, originally built in the Maghrebi style, i.e., a square-based structure^{lxii}. This minaret has not survived. (See Plan No. 01 – 02).



Plan No. 01 : Original plan of the mosque before modification / According to Dekkali

Plan No. 02 : The original mosque after its conversion into a cathedral / According to the Study Office, adapted from Leila Bousoubl.



The Main Courtyard:

It is covered by a cylindrical (barrel) dome made of hollow bricks, featuring wide arches constructed from solid rectangular bricks. These rest on limestone beams and arches that extend toward the building's courtyard, supported by a series of marble columns. The vault is laterally reinforced with the help of buttresses, and a solid brick dome rises above it with a diameter of 11 meters and a height of 29 meters. Next to the dome stands the former bell tower, which represents the tallest part of the structure, with a height of 34 meters.

Entrances and Doors: Ketchaoua Mosque is characterized by having two main entrances.

The first, the main entrance: Located on the southern façade overlooking Rue du Dey, it is framed by a large wooden door crafted by one of the greatest master carpenters of Algiers at the time, Ahmed Ben el-Belati, according to Sheikh al-Jilali^{lxiii}. (See Image No. 03 – The original door of Ketchaoua Mosque preserved in the National Museum of Ancient Antiquities.)



The second entrance:

It opens onto the public square, facing the Cultural Affairs Center of the Ministry of Original Education and Religious Affairs at the time. In addition, there is a gallery designated for women, measuring 65 meters in length and 30.3 meters in width^{lxiv}.

The Minaret:

The Ottoman architect drew inspiration for the design of minarets from Seljuk models, which they spread throughout the lands they conquered. These structures later evolved significantly, becoming characterized by their great height, refined proportions, and distinctive elegance. Since their emergence in the mid-9th century AH / 15th century AD, they have become one of the most recognizable symbols of Ottoman architectural identity ^{lxv}.

The original minaret, located at the southwestern corner of the mosque, was square in shape ^{lxvi} and followed the Maghrebi style. Unfortunately, it no longer exists today. In its place, two opposing minarets were added on either side of the main façade during the French period, each rising to a height of 32 meters. Both the supporting walls, the twin minarets, and the bell tower were built from cut limestone ^{lxvii}. (See **Image No. 04 – Minaret of Ketchaoua Mosque.**)



. (Image No. 04 – – Minaret of Ketchaoua Mosque.)

Roofing System:

The roof of the prayer hall is covered with a series of medium-sized domes, constructed on spherical pendentives that facilitate the transition from the square base to the circular shape. These domes impart a sense of grandeur and spirituality to the interior space, while also enhancing the acoustic distribution within the prayer hall.



Image No. 05 :Roofing System with Domes

The Interior Appearance:

The Prayer Hall:

It consists of a central square courtyard with a side length of 11.5 meters, covered by an octagonal dome supported by 16 columns, most of which have spiral, bulb-shaped capitals. Six of these columns are preserved in the National Museum of Ancient Antiquities. Surrounding the central space on all four sides are simple arcades^{lxviii}, each supported by four thick, smooth, rounded marble columns (most of which still support the wings of what was formerly the cathedral and is now the mosque). The southern arcade contains five columns, while each of the other arcades has four columns^{lxix}.

From these columns spring arches resembling palm fronds, extending in three directions. The different orientations of these arches allowed the support of the large central dome covering the mosque, which has a diameter of 12 meters and a height of 29 meters.

This design differs from the typical architectural style found in Algiers during the Ottoman period, which was characterized by filling the corner pendentives with oblique or vertical lines. The walls are decorated with radiating lines, and the spaces between the arches are filled with arabesque ornamentation. The arches, being rounded, support the mosque's central dome.^{lxx}

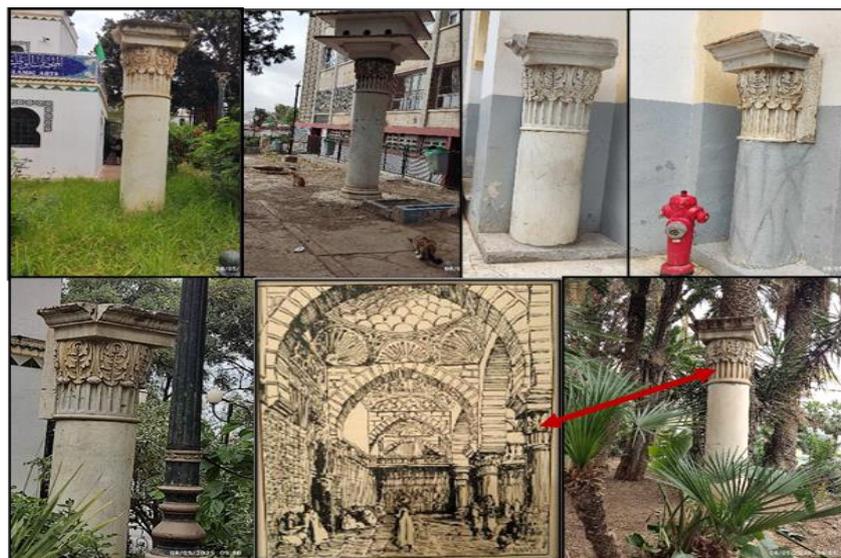


Image No. 06 : The mosque's columns before its conversion into a church / from the researcher

The Arcades:

The arcades were covered with domes lower in height than the central dome, arranged in harmony with the pendentives, reflecting a refined artistic unity characteristic of authentic Islamic architecture. Notably, all the domes are octagonal, numbering 22 in total, in addition to the main central dome.

It is remarkable that the plan of Ketchaoua Mosque closely resembles that of Ali Betchine Mosque^{lxxi}. The structure ends at the back with the ablution area and the square-shaped minaret in the southern corner, designed in the Maghrebi style, which later became a distinctive feature of North African architecture before the Ottoman presence^{lxxii}.

Undoubtedly, the French colonizer altered all these features, as Christianity served as the ideological foundation of colonization^{lxxiii}. (See Image No. 07)



Image No. 06 : Prayer Hall – Prints and Photographs Division, Library of Congress, Washington, D.C. 20540, USA.
Public domain, via Wikimedia Commons.

The Mihrab:

The mihrab occupies the center of the qibla wall, serving as the focal point indicating the prayer direction. Its recessed niche helps reduce the space required for the imam during prayer. During the Ottoman period, recessed mihrabs adorned with tiers of muqarnas became the dominant style in mosque architecture^{lxxiv}.

The mihrab of Ketchaoua Mosque is distinguished by its Chinese tile decoration, with windows (rawashin) on each side allowing light to penetrate. Gilded chains for lamps and chandeliers hang above, and clocks were placed beneath each window, making it a true artistic masterpiece.

The traveler Ahmad al-Zayyani described it, saying: “If Aya Sophia spoke to it, it would remain silent in awe; if al-Azhar Mosque beheld it, it would marvel at its beauty; if the mosques of Damascus and Aleppo compared themselves to it, they would acknowledge its superiority; and if the churches of Lisbon or the great basilica of Rome saw it, they would crumble—or embrace Islam.”^{lxxv}

The Minbar:

Located near the mihrab, the minbar is a stone pulpit large enough for the imam to deliver the sermon. It is surmounted by a small dome or canopy and accessed by a decorated staircase with balustrades on both sides and a double-leaf door at the base. The upper section features ornamental cornices supported by muqarnas rows, aligned with the stair’s axis and the qibla wall^{lxxvi}. (See Image No. 07).



Image No. 08: The Qibla Wall and Remains of the Mihrab
(The fragment located between the capital and the mihrab column, preserved at the National Museum of Ancient Antiquities).

The Muezzin's Platform (Dikka al-Muballigh):

Ketchaoua Mosque is notable for containing a muezzin's platform, also known as the saddah, an architectural element characteristic of Ottoman-style mosques, particularly those built according to Hanafi traditions. This platform, similar to those found in major mosques such as the New Mosque and Safar Mosque^{lxxvii}, was used by the muballigh (announcer) who would repeat the imam's takbirs and sermon, ensuring that his words reached all worshippers in the large prayer hall.

Artistic and Decorative Characteristics of the Mosque:

The Ottoman decorative styles used in Ketchaoua Mosque were rich and diverse, reflecting the refinement and mastery of Ottoman artisans. The most prominent types include:

- **Geometric Ornamentation:**

Though relatively modest in amount, geometric motifs appear in alternating semi-circular patterns stacked above each other, resembling fish fins, drawing the viewer's eye from the base of the dome toward its apex. Radiating lines executed with high precision also adorn the inner surfaces, adding depth and movement to the composition.

- **Floral Ornamentation:**

Found on ceramic tiles decorated with carnation flowers, artichoke leaves, and lilies—especially on the lower portions of the domes—these motifs reflect the influence of Ottoman Iznik ceramics and their delicate naturalistic style.

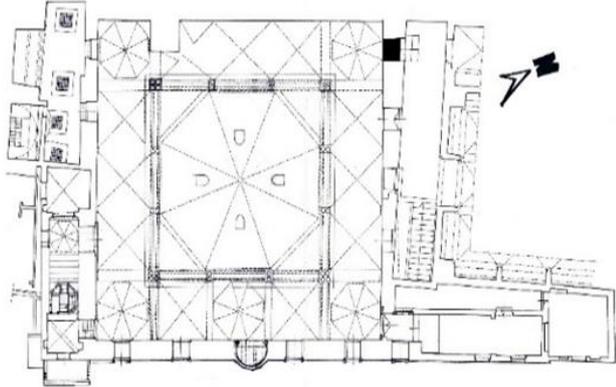
- **Calligraphic Ornamentation:**

Calligraphy occupies a prominent place in the mosque, adorning the mihrab façade, various walls, and the perforated sunshades. These inscriptions, collected by Colin, consist mainly of Qur'anic verses written in the Thuluth script. Among them are:

(كَلَّمَا دَخَلَ عَلَيْهَا زَكَرِيَّا الْمِحْرَابَ وَجَدَ عِنْدَهَا رِزْقًا قَالَ يَا مَرْيَمُ أَنَّى لَكِ هَذَا قَالَتْ هُوَ (سَلَامٌ عَلَيْكُمْ بِمَا صَدَقْتُمْ فَنِعْمَ عُقْبَى الدَّارِ)^{lxxviii} مِنْ عِنْدِ اللَّهِ إِنَّ اللَّهَ يَرْزُقُ مَنْ يَشَاءُ بِغَيْرِ حِسَابٍ)^{lxxix} (These two verses were engraved above the arch of the mihrab.) The first two verses of **Surat al-Fath**: عَلَيْكَ وَيُهَدِّيكَ صِرَاطًا مُسْتَقِيمًا)

Additionally, inscriptions expressing gratitude and prayers for Day Hassan Pasha appear, such as: “Honor, happiness, and fulfillment of wishes to the benefactor of good deeds in his time, the most generous among his peers for his bounty and kindness Hassan Pasha, son of Hussein may God envelop him in His mercy. Amen. Year 1210 AH.”^{lxxx}

Fourth: The Day Mosque

▪ Name of the Monument:	Day Mosque
▪ Location:	The Citadel and Day Palace
▪ District:	Casbah District
▪ Municipality:	Casbah
▪ Founder	Unknown
• Historical Period	1234 AH / 1818–1819 CE
▪ Nature of the Monument:	Located within a tourist complex
▪ Date of Foundation:	Ottoman
▪ State of Preservation:	Good condition
▪ Legal Status:	National Office for the Management and Exploitation of Cultural Properties
▪ Classification:	National Heritage (1967) and UNESCO World Heritage (1992)
▪ Surface Area:	317.80 m ²
▪ Function:	Museum of Religious Architecture within a tourist complex
▪ Building Materials:	Stone, brick, tile, wood, plaster, marble, and ceramic tiles
▪ Geographical Coordinates:	36°47'04.60" N / 3°03'17.18" E
Image	Plan
	 About the Polish Workshop P.K.Z. 1986.

The Geographical and Historical Framework of the Day Mosque

Geographical Context:

The Day Mosque is located within the historic complex of the Day Palace (Qasr al-Day), as one of its architectural units, in the Upper Casbah near Bab al-Jadid in Algiers. The site stands 118 meters above sea

level, on a sloping triangular hill, whose base rests on the descending slope and whose two sides extend between Bab Azzoun and Bab El Oued, meeting at the apex that forms the upper point of the triangle.

Situated along the Mediterranean coast ^{lxxxix}, this area holds a strategic and historical position within both Algeria and the Maghreb region. Many travelers and geographers have described it as a city marked by the succession of multiple civilizations, evident in its remaining monuments and numerous architectural landmarks. Yaqut al-Hamawi described it in his *Mu'jam al-Buldān* saying: "The city of Algiers is a magnificent and ancient city, with wondrous remains indicating that it was once a seat of rule and power for former nations." ^{lxxxii}

Historical Context:

The Day Mosque was built by Day Hussein Khoja ibn Aqil ibn Hussein, the last Day of Algiers, between 1234 AH / 1818–1819 CE ^{lxxxiii}. It was constructed as a Friday Mosque where the Friday sermon would be delivered ^{lxxxiv}.

The mosque is bordered by:

- To the **east**: Army Mosque (Jama' al-Jaysh)
- To the **west**: Palace of the Agha and Day's Hammam
- To the **south**: Army Club and Army Hammam
- To the **north**: Palace Kitchens

It was built above the storage rooms of the Day's palace kitchens, covering an area of approximately 292 m² ^{lxxxv}.

Date of Foundation:

Scholars differ on the exact date of the mosque's foundation. Some believe it was built in 1233 AH / 1817 CE, while others maintain 1234 AH / 1818–1819 CE, by Hussein Pasha. This is supported by the presence of founding inscriptions engraved on two commemorative marble plaques located above the main entrances of the mosque, under two small arches.

The southern entrance (left door) bears an inscription engraved on a marble plaque measuring 0.71 m wide and 0.75 m high, written in Eastern Naskh script. The text is arranged in three poetic panels (cartouches), with letter height averaging 0.10 m, carved in sunken relief filled with lead, and bordered with floral ornamentation.

Founding Inscription on the Main Entrance of the Day Mosque

Text of the panels:



Images No. 09–10 : Founding inscriptions of the main and secondary entrances of the Day Mosque / from the researcher.

Verse 1: Beautiful, with praise to the Glorious One, it has encompassed The noble mosque, and all that it contains.

Verse 2: Our Prince, the possessor of glory, Hussein Pasha, May God reward him truly for all his intentions.

Verse 3: Blessed be the most righteous of deeds, exalted in his rank, For this mosque was founded upon piety

— in the year 1234 AH.^{lxxxvi}

- **The second plaque**, measuring 0.50 m in length and 0.65 m in height, bears another commemorative inscription engraved in Naskh script, with letters 0.6 cm thick, also arranged in poetic form following the same style as the previous one. (See **Image Nos. 03–04: Second Founding Inscription**).

The second entrance, located on the right side of the mosque's southeastern façade, is crowned by the second marble inscription panel, measuring 0.50 m in length and 0.65 m in height. The inscription is engraved in Naskh script, with letters 0.6 cm thick, composed as poetic verses, following the same layout as the previous panel.

Verse 1:

How splendid are the traces of the Glorious Creator, well built,

And what a noble deed he has firmly established!

Verse 2:

Our Emir, the virtuous Hussein Pasha,

Perfecting it by orienting the qibla with precision.

Verse 3:

As mentioned in a hadith: “He who builds a mosque for God shall be rewarded with one in Paradise.”

Year 1234 AH^{lxxxvii}. (Image No. 04)

Technical Registration Card for the First Inscription Panel:

Nature of the Panel:	Commemorative panel
Nature of the Writing	Founding inscription
Dimensions	Width: 0.71 m Height: 0.75 m
Material	Marble
Script Type	Eastern Naskh
Manufacturing Technique	Intaglio carving filled with lead (inlay method)
Number of Lines	Three, arranged within six cartouches
Condition of the Artifact	Moderate
Date	1234 AH / 1819 CE
Source	City of Algiers
Place of Preservation	Day Mosque, above the main entrance on the left side

A marble panel engraved with Arabic inscriptions executed in Naskh script, using the intaglio carving technique filled with lead.

The text is arranged in poetic verses within organized cartouches, composed of three lines. Between the cartouches appear diamond-shaped motifs with curved lines, forming triangular patterns with the frame of the panel.

The inscription itself is bordered by a thick marble frame.

Technical Registration Card for the Second Inscription Panel:

Nature of the Panel:	Commemorative panel
Nature of the Writing	Founding inscription
Dimensions	Length: 0.50 m Height: 0.65 m
Material	Marble
Script Type	Naskh
Manufacturing Technique	Intaglio carving filled with lead
Number of Lines	Three, arranged within six cartouches
Condition of the Artifact	Moderate
Date	1234 AH / 1819 CE
Source	City of Algiers
Place of Preservation	Day Mosque in the Citadel, above the right-hand entrance

This inscription was composed in the form of a poetic verse, praising the mosque and expressing gratitude and blessings for its builder, Hussein Pasha. It highlights the virtue of the mosque's founder in this life, mentioning that "whoever builds a mosque for God shall have a house in Paradise," which is an authentic Hadith. The good deed performed by the founder is thus linked to his noble status, with the date of construction clearly indicated in numerical form.

The text contains several words ending with the final alif maqṣura (ﺀ), such as ḥawa, nawa, and al-taqwa, showing the use of rhetorical devices such as assonance and rhyme, which add rhythm, balance, and elegance to the poetic structure.

What distinguishes this inscription is the combination of the words "Jami" (Grand Mosque) in the first line (left frame) and "Masjid" (Mosque) in the third line (left frame). According to the inscription, this mosque was built in 1234 AH / 1819 CE.

Architectural Description of the Mosque

Exterior Appearance:

The architectural structure of the Day Mosque consists of four façades, of which the eastern, northern, and southern façades are visible. These façades are largely devoid of ornamentation, except for a band of ceramic tiles decorating the upper section of the mosque and its minaret. The western façade serves as a boundary wall separating the mosque from the Aghas' wing.

The northern façade is distinguished by its axis extending from the eastern wall of the rooms and bath belonging to the Day Palace, facing the palace kitchens. This wall includes several openings in the form of windows and a door located at the northwestern corner, which leads to the *suffa* (raised platform).

- The **southern façade** overlooks the bathhouse, the military club, and the drainage area. It features three open windows, devoid of any ornamentation except for the decorative band that adorns the roof edge. The western façade serves as the dividing wall between the mosque and the Aghas' wing.
- The **eastern façade** is plain and unadorned, except for the upper decorative strip running along the roofline of the mosque. It is embellished with a series of windows and five doors that lead to the ground floor and the two main entrances of the mosque. There is also an arched opening connecting to the kitchens and storerooms of the Day Palace, along with three clerestory windows (*shamsiyyāt*) located above the polygonal *mihrab*. (See Figure No. 11).

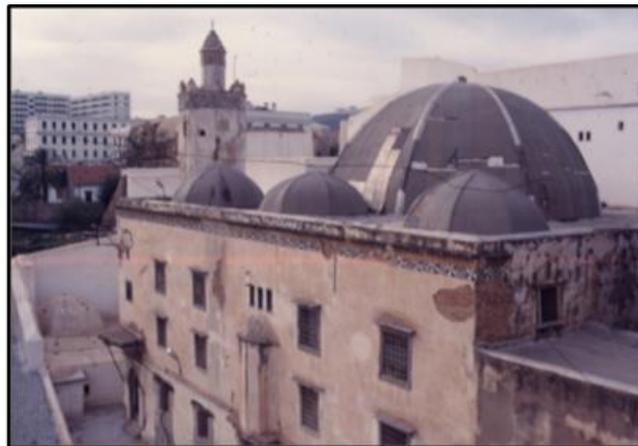


Figure No. 11: Exterior view of the Day Mosque

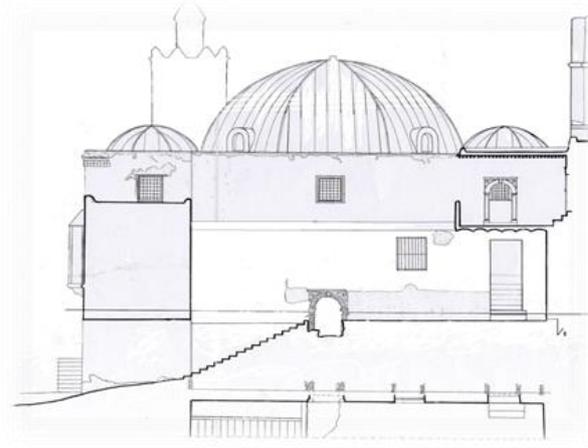
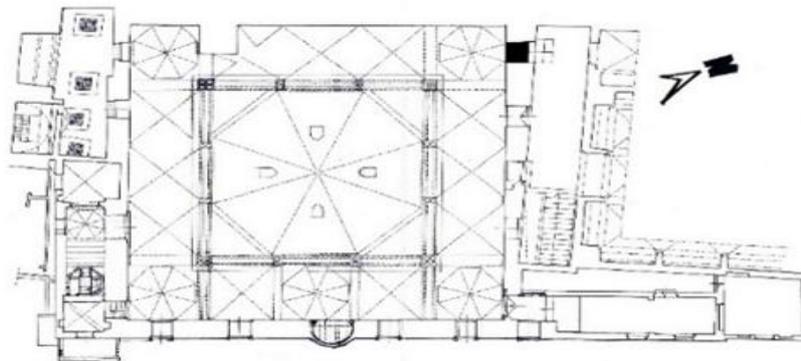


Figure No. 01: Northern façade of the Day Mosque

Source: (P.K.Z.) Scale: 1:50, reduced by 20%

Layout:

It has a square-shaped plan with an area estimated at 317.80 square meters. The structure consists of a ground floor, which served as storage rooms for the kitchens of the Day Palace, and an upper floor with four façades. (See Plan No. 00).



Plan No. 02: Prayer Hall (P.K.Z.)

**Adapted by the researcher,
design by Aptouch Nasser**

Scale: 1/200

- **Entrances and Doors:**

The architectural design of this mosque is characterized by the presence of several main and secondary entrances.

- **Main Entrance:**

It is located at the corner of the southeastern façade and opens onto a stairway consisting of 23 steps, covered by a vault of intersecting arches (see Figure 12).

The staircase leads to a vestibule topped by an octagonal dome with an area of 15.10 m². The doorway is adorned with a marble frame measuring about 2.67 m in height and 1.45 m in width, surmounted by a wooden and tiled canopy, beneath which lies the founding inscription.

- **The Second Door(Leading to the Imam’s quarters and the prayer hall)**

The second door leading to the Imam’s quarters follows the same design as the main entrance of the Day Mosque. It is located in the northeastern corner, adorned with a marble frame measuring 1.43 m in width and 2.80 m in height. The double-leaf wooden door opens into a square vestibule and a stairway, which serves as a link between the main entrance of the prayer hall and the entrance to the Imam’s quarters.(See Figure No. 13).



Figure No. 12 : Main entrance of the Day Mosque

- **The Third Entrance:**

Located in the northwestern corner, at the same level as the Day’s bathhouse floor, this entrance leads to the gallery (saddah) that overlooks the prayer hall. The door is framed with marble but has been sealed, as the gallery no longer exists. This element will be discussed in detail in the chapter on archaeological research and restoration proposals.(See **Figure No. 14.**)

- **The Minaret:**

The minaret is considered one of the most beautiful and distinctive, differing from that of the Army Mosque in its decorative design. It is located at the southeastern corner of the southern wall and consists of a lower section positioned directly above the main entrance of the mosque.

The wall thickness is approximately 0.52 m, and this section is devoid of ornamentation. The upper part of the minaret is octagonal up to its summit, ending with balconies and an ornate pavilion (jawsuq). Its total height from ground level is 16.93 m, and 12.04 m above the prayer hall floor.

The eight sides of the octagonal section range in width between 1.00 m and 1.08 m, divided into



four levels, accessed by a staircase of 37 steps. The balconies adorn the sides of the central core forming the body of the minaret, which is octagonal in shape, built on a square base, and crowned with a small dome shaped like a pencil tip, covered with ceramic tiles.

It rises from a square chamber topped by a circular dome also covered with ceramic tiles. (See Figure No. 15.)



Description of the Interior Appearance:

The prayer hall of the Day Mosque is designed on a square plan, topped by an octagonal dome that covers an area of 117.70 m² and rises to a height of 10.93 m. This dome rests on 82 marble columns forming a square base covered with hexagonal tiles. In each corner of the hall, a group of four columns encloses between them pairs of columns of varying shapes—some polygonal, others spiral, and others cylindrical. The distances between these column groups vary, measuring 3.20 m and 3.50 m on the right side of the mihrab, 3.35 m and 3.30 m on the northern and southern sides, and 3.20 m and 3.48 m on the western side. This intricate arrangement creates visual harmony and structural balance within the mosque's interior. (See Figure No. 16 – The quadrangular and paired columns occupying the corners and forming the arcades.)



Figure No. 16

Eastern façade (P.K.Z.), adapted by the researcher, drawing by Aptouch

The square prayer hall is surrounded by four bays, each ending with small octagonal domes^{lxxxviii}. The northern bay covers an area of 39.40 m², while the western bay measures 34.00 m², with their heights ranging between 5.56 m and 5.58 m. On the southern side, the structure is supported by a buttress measuring 1.80 m in length and 1.89 m in width, which supports both the vault and the southwestern dome.

According to a plan drawn by one of the officers, this section once contained a gallery (saddah) connected to the private entrance of the Day, with the mihrab in front of it. During archaeological investigations and wall stripping, it was confirmed that the mosque originally featured an upper gallery.

The eastern bay is centered by the mihrab dome, which extends over an area of 42.20 m², with the height of its vault ranging between 5.66 m and 5.79 m. The octagonal mihrab dome reaches a height of 7.36 m. Four grilled windows adorn the qibla wall, while on the northern wall, there is a door leading to the Imam's quarters. (See Figure No. 16.)



- **The Mihrab:**

Located on the eastern side of the mosque, the mihrab faces the southeastern direction, similar to the orientation of the mihrabs in the El Barrani Mosque, the New Mosque, and the Sfir Mosque. It is composed of two parts: the inner section, which reaches a depth of 1.45 m and a width of 1.82 m, and the outer section, representing the back of the mihrab with its polygonal wall.

The lower section, up to a height of 2.03 m, is decorated with a set of colorful ceramic tiles imported from Italy, Tunisia, and the Netherlands, forming a vibrant ornamental composition. (See Figure No. 17.)



Figure No. 17: Mihrab façade – interior and exterior views

Rozy described it as follows: "On the right, there is a staircase with white marble steps, and the walls are covered with pieces of zellige. This staircase leads to the mosque, which consists of a large square hall. Around the sides of the octagonal dome are groups of marble columns. The dome was plastered with lime, and on the eastern wall was a mihrab decorated with hanging ostrich eggs. On the upper side, there were several plaques inscribed in Arabic without any drawings. Next to the mihrab, there was a wooden rosary gilded and streaked with various colors. Opposite the mihrab stood a platform supported by small wooden columns, where musicians would sit during major festivities. The entire floor was covered with mats topped by magnificent carpets. Finally, in the center of the dome and side aisles, there were crystal chandeliers, among the finest, containing several oil lamps made from the same material." ^{lxxxix}

However, the last part of Rozy's description can be contested, since it is well-known that the use of musical instruments in mosques is considered an innovation and a deviation in Islam. This platform was in fact intended for reciting the Qur'an before prayers, particularly during the month of Ramadan, and for performing religious chants (madih) on Islamic feast days, as is customary in Hanafi mosques.

Conclusion

Through our examination of these models as archaeological and historical evidence, we can conclude the following:

- The architecture of mosques has always been linked to the rise of Islam. The mosque has remained a beacon witnessing the glorious eras of Islam and Muslims throughout the course of Islamic expansion. It represents a true artistic canvas of architectural creativity from the construction of the first mosque in history to the present day having evolved both in form and content.

During the Ottoman period, mosque architecture received considerable attention from both rulers and subjects. Some mosques were built by Ottoman rulers, while others were constructed by the people, as there was hardly a village or neighborhood without its own mosque. This reflects the deep spiritual and social importance of the mosque for Muslims in general and Algerians in particular.

One of the most significant examples is the original Ketchaoua Mosque. According to the descriptions found in sources and references, it was designed with a square plan before being destroyed and transformed

by the French occupier into a cathedral, as part of an attempt to eradicate Islam and replace it with Christianity. This monument was thus buried in history, leaving only what was recorded by pens and preserved through epigraphic inscriptions carved on various materials such as marble, stone, and plaster. Despite the alterations, it remains an unparalleled architectural masterpiece, rich in diverse artistic expressions—inscriptive, geometric, and vegetal ornaments—combined with architectural elements that create exceptional aesthetic richness.

The diversity of mosque architecture in terms of general layout, unit organization, and artistic and architectural elements during the Ottoman period was unprecedented in Algeria. It reflects the influence of Turkish traditions on local architects and artists in multiple domains. This influence is evident in the use of the square prayer hall (as in the original Ketchaoua Mosque, the Dey's Mosque, and the Army Mosque revealed through archaeological studies), as well as in the use of mihrabs and polygonal domes found in the Dey's Mosque.

Moreover, the Dey's Mosque has preserved its Andalusian features, visible in its roofing style, octagonal minaret, wall coverings with zellige tiles, ornamental designs, and general plan — despite the alterations caused by the opening and closing of doors and windows. It has maintained its interior decorative richness and its architectural integrity.

The Ottoman period was characterized by the widespread construction of mosques in Algerian cities wherever the Ottomans established themselves, as they defended both Islam and Algeria against the Spanish invasion. The mosques and jamis structures remain among the most magnificent and remarkable monuments within the Casbah of Algiers — enduring symbols of the Ottoman-Islamic civilization in Algeria.

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^{xi}Surah al-Nahl, verse (48).

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^{xxiii}Abu al-Qasim Saadallah, Cultural History of Algeria, Vol. 1, Dar al-Gharb al-Islami, 1998, p. 246.

^{xxiv}Hanafi madhhab: it emerged during the Abbasid state; the first to spread it in the Maghreb was Abu Muhammad Farruj al-Fasi. It became notable after the arrival of the Turks to Algeria who promoted it as in the East. For more, see: 'Abd al-Rahman al-Jilali, General History of Algeria, Vol. 3, Dar al-Thaqafa, Beirut, n.d., p. 511.

^{xxv}Maliki madhhab: introduced with the Idrisid state, then spread in the Maghreb and was adopted by Buluggin al-Sanhaji throughout the Kingdom of Algeria; Algerians have remained on this madhhab. For more, see: 'Abd al-Rahman al-Jilali, General History of Algeria, previous reference, p. 512.

^{xxvi}Abu al-Qasim Saadallah, same reference, Vol. 1, p. 253.

^{xxvii}Same reference, p. 245.

^{xxviii}Ibid., p. 245.

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