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MOHAMED ALI PASHA AND KHEDEIVE ISMA'IL
THE PARTNERSHIP OF THE FOUNDER AND
THE BUILDER OF THE ARCHITECTURAL
MODERNIZATION MOVEMENT OF
THE CITY OF CAIRO

SHERIF H KAMEL
2013



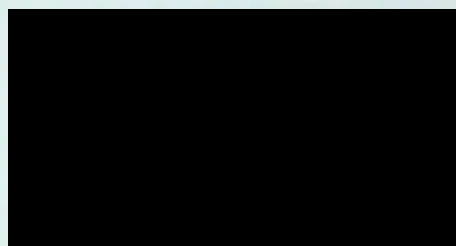
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Title of Thesis: Mohamed Ali Pasha and Khedive Isma'il
The Partnership of the Founder and the Builder of the
Architectural Modernization Movement of the City of
Cairo

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The American University in Cairo

Mohamed Ali Pasha and Khedive Isma'il
The Partnership of the Founder and the Builder of the Architectural Modernization
Movement of the City of Cairo

A Thesis Submitted by

Sherif H Kamel

To Arab and Islamic Civilizations Department

December 2012

In partial fulfillment of the requirements for
The degree of Master of Arts

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Mohamed Ali Pasha and Khedive Isma'il
The Partnership of the Founder and the Builder of the Architectural Modernization
Movement of the City of Cairo

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By
Sherif H Kamel

Under the supervision of **Dr. Bernard O'Kane**

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Acknowledgments

My passion for Islamic Art and Architecture started in 1993, a few months after I completed my PhD in Information Systems. This passion mainly relates to my strong interest in Egypt, its history and the beautiful architecture of downtown Cairo, or rather what is left of it, a few hundred meters from where I live, studied and currently work. However, it was one decade later in September 2003 when I decided to start my studies for an MA in Islamic Art and Architecture at the American University in Cairo. The objective of doing the study was driven by my interest in knowing more about Egypt and more specifically the period from late 18th to mid-20th century.

I would like to express my gratitude to Professor Bernard O'Kane for his continuous support, encouragement, patience and advice from day one as well as for his fruitful discussions and remarks throughout the last nine years. I attended with him my first course and since then he has been of tremendous inspiration to me due to his wealth of knowledge in the field and his style in discussing and sharing information about history and architecture. I would like to thank him for accepting to be my thesis supervisor despite the length of time it has taken me to write it.

I seize this opportunity and acknowledge the help of all those who were involved in the different stages of my MA study including the faculty and administrators in the Department of Arabic and Islamic Civilization at the School of Humanities and Social Studies and also the staff of the rare books library and AUC library. The knowledge repository there is unique and enticing to study and learn more all the time. I would also like to acknowledge the help and support of my own staff at the School of Business in terms of administrative logistics throughout the course of my study.

I would like to acknowledge the support of all the members of my family Paquinam, Nehad and Hussein for their love, support, and encouragement throughout the different stages of my study.

In closing, I dedicate this work to my parents and specifically my father who has been and will always remain my role model and inspiration in so many ways. His guidance, wisdom and continuous advice have been instrumental and invaluable to me throughout my life and during the different stages of my career and I will remain indebted to him in everything I successfully accomplish.

Sherif Kamel

*Cairo, Egypt
December 2012*

Forward

The selection of a sample of Egyptian palaces during the period of Mohamed Ali Pasha and Khedive Isma'il and the modernization of the city of Cairo during the 19th century has always been the primary topic in my mind since I started my studies for the master degree in Islamic Art and Architecture. The interesting study, the courses attended and the selected topic for the thesis has led me to establish my own library at home that now includes more than one hundred and fifty books on the subject of Islamic Art and Architecture. It has been an enjoyable read for the past nine years. Throughout the course of the study, my interest in learning more about Islamic Art and Architecture was magnified and I visited a number of countries to learn more about the related influences and origins of such style in terms of history, art and architecture. This included multiple visits to many places in Cairo with its rich and unique remaining elements of La Belle Époque. In addition to travels to Istanbul (Turkey), Rome, Florence and Spoleto (Italy), Vienna (Austria), Amman (Jordan), Marrakech and Casablanca (Morocco), Kuala Lumpur (Malaysia), and of course Paris (France) which had the greatest impact on the architecture of Cairo during the 19th century. The MA courses have been an incredibly enlightening learning experience for me given my business, management and information technology background.

The thesis writing has been as exciting and more, as academic research papers with a wealth of knowledge covered in journal articles, books and other academic resources available. However, I would like to note that with respect to the thesis topic it was difficult to get academic resources that cover certain aspects related to the palaces studied such as floor plans and layouts of the palaces as well as enough information on architectural elements. In terms of the issues covered in the thesis related to the palaces' historical background, overall architectural aspects and decorative elements, it was relatively easier to get access to a number of sources available including books and articles. However, in terms of sources providing access to the details of the plans of the palaces and describing the main architectural designs, it was difficult to get access to such documents, if not impossible. Hence, the thesis in terms of architectural designs is mainly relying on a number of limited resources. It is unfortunate that despite the wealth, Egypt has in terms of buildings and establishments that date back to the 19th and early 20th centuries, their documentations are not available and are sporadically spread across different organizations, if available at all.

I would like to thank sincerely Prince Abbas Hilmi who has been helpful in providing me with all the support he could in terms of advice and access to individuals who could have access to documents on the subject matter. He connected me to the late Max Karkegi who was extremely knowledgeable about the subject and provided a number of insights and valuable information on different aspects related to the thesis. Max has researched for most of his life the Mohamed Ali Pasha dynasty and more specifically Abdeen palace. One of his most recent contributions was the website *l'Egypte d'Antan*. Max in his turn connected me to the great grandson of Leon Rousseau Pasha, the architect of Abdeen palace and his wife since they used to keep all the archives of the Rousseau family. Unfortunately, after several communications, I was informed that they do not keep such documentation anymore. In addition, I would like to thank Dr Sohair Hawas for her intellectual support and guidance; finally, I would like to thank the librarian of the Department of Architecture at the School of Engineering of Cairo University.

One other invaluable resource that was extremely useful was Dr Fathi Saleh, the director of the Center for Documentation of Cultural and Natural Heritage (CULTNAT); the center is one of the affiliates of the ministry of Communications and Information Technology (MCIT) in Egypt. Dr Saleh and his team were invaluablely supportive in providing me with the only architectural plans of Abdeen palace I could access. They facilitated for me all the logistical, and procedural steps required to see and get copies of Abdeen palace plans given that I was informed that it requires approvals from the office of the president of Egypt to get access to those plans. I would like to seize this opportunity to express my gratitude to Dr Saleh and his team. However, I would also like to request that such palaces plans as important as they are for research purposes should be made available in a museum or library so that all those interested or researching palaces in Egypt and other historical buildings and establishments could access that wealth of knowledge and documentation.

To conclude, conducting the research was extremely interesting, useful and rewarding; getting access to the information and documentation required was a challenge as a researcher and should be addressed as more people are becoming interested to study different aspects of Egypt's history especially the period covering the last two centuries. This has been a period of development and growth for Egypt and remains to be a period that promised to have a modern and liberal Egypt that was on its way with many additional efforts and projects to be a regional economic power to reckon with.

Abstract

Egypt is the cradle of civilization and has maintained since ancient times a prominent place in history. For many years, it acted as the link between east and west and was a refuge for civilization whenever it faced danger. The valley of the Nile was forever a source of culture affecting different parts of the world.

In the 19th century, a revival of Egypt as a modern nation was effected by Mohamed Ali Pasha and his grandson Khedive Ismail. Both, in addition to investing in the build-up of the infrastructure across different sectors, focused on transforming Egypt into a modern nation. During this period, Cairo witnessed massive development and construction including creating new city quarters such as Shoubra, Abdeen and Zamalek; new streets were created as well as the enlargement and lighting of existing ones following European models.

The architectural style used was affected by those available in Europe and Ottoman Turkey during that period. In the first half of the 19th century, the Turkish Rumi architectural style was gradually introduced in Cairo. During the second half of the 19th century, European-influenced architectural styles such as neo-Classical, Renaissance, Rococo and Baroque were increasingly visible in Cairo. As a result, Cairo's architectural style gradually changed from being Mamluk and classical Ottoman into a blend of different styles including European (Rococo and Baroque), Rumi and neo-Mamluk. The Mohamed Ali dynasty had a major role in this transformation.

This thesis explores the development that took place in Cairo during the reign of Mohamed Ali Pasha and Khedive Isma'il with emphasis on some of the palaces they built and their architecture and interior decorative design. The palaces discussed include Shoubra, al-Jawhara and al-Harem established by Mohamed Ali as well as al-Gezira, al-Koubba, Abdeen and al-Zaafaran established by Isma'il.

I have chosen to study this specific period and topic because of my interest in the history of Egypt from the mid-18th to the mid-20th century. This is mainly related to my belief and conviction that Egypt, in many ways, was on course to become an economically powerful nation with an effective role in the geopolitics of this part of the world, as Mohamed Ali envisioned it in his plan to transform Egypt into a modern nation.¹ The transformation spearheaded by Mohamed Ali comprehensively affected different sectors in the economy including urban planning and the massive developments that took place in different major cities including Cairo. Archived pictures and available literature demonstrate how Cairo and Egypt had some of the most impressive architectural buildings in the world in that period.

Chapter I, "Mohamed Ali Pasha: Setting the Platform for a Modern Egypt," focuses on the reign of Mohamed Ali Pasha and his initial efforts to modernize Cairo. Chapter II, "Khedive Isma'il: La Belle Époque," focuses on the reign of Khedive Isma'il and his follow-up efforts to the platform that was built by his grandfather Mohamed Ali Pasha. It will also discuss the sporadic accomplishments that were achieved by the later rulers of Egypt including Ibrahim Pasha, Khedive Abbas Helmi I and Sa'id Pasha. Chapter III, "Abdeen Palace: The Jewel of 19th Century Cairo," focuses on Abdeen palace, its establishment, the rulers of Egypt who contributed to its building throughout the Mohamed Ali Pasha dynasty and the role the palace played in the history of Egypt. Chapter IV, "19th century architectural transformation in Cairo, findings and conclusion," includes the findings of the study reflecting the transformation of the architectural development during that period of Egypt's history.

¹ Unfortunately, things changed with the British occupation of 1882 followed by the military coup of 1952.

1. Mohamed Ali Pasha: Setting the Platform for a Modern Egypt

1.1. Background

Mohamed Ali Pasha, a soldier of fortune, was born on 4 March 1769 in the city of Cavalla in eastern Macedonia, one of the provinces in the Ottoman Empire.² He was a man of intuitive genius, although illiterate, only learning to write at the age of 40.³ He arrived in Egypt in 1801 during the last days of the French Expedition as one of the military commanders in the Ottoman army. He managed to seize power in Cairo and obtain his elevation to Pasha from the Porte in 1805. He fought the Mamluks until he defeated them in 1811 in the infamous attack at the Citadel and eliminated the Mamluk aristocracy. He also conquered al-Hijaz, Palestine and Syria in 1831. Finally, he became the hereditary Pasha of Egypt and ruler of Sudan in 1841. His intention was to re-create an Egyptian Empire. Although he failed to achieve formal independence for Egypt during his lifetime, he transformed Egypt into a regional power, which he saw as the natural successor to the decaying Ottoman Empire. According to Lane, "he was a sober, uncompromising, ruthless man born for greatness."⁴

Mohamed Ali needed to grow the economy and build a modern military in order to realize his plan to establish a European-style powerful state. During his tenure as ruler of Egypt, the economy progressed rapidly with developments in agriculture, industry and trade. Mohamed Ali was convinced of the importance of using modern technology following the developments that were taking place in Europe, which was shown by sending delegations of Egyptians to Europe to learn arts and sciences. He died on 2 August 1849 but the dynasty that he established ruled Egypt and Sudan until 1952.

² Hodgson, *Biographical Sketch*, 1.

³ Hassan, *House of Muhammad Ali*, 10.

⁴ Lane, *Description*, 105.

1.2. Economic and Political Reforms

He realized at the beginning of his reign in 1805 that he would never be able to develop and improve the status of Egypt unless he transferred to it aspects of European civilization and adapted them to local needs. He brought to Egypt extensive knowledge and experience of the eastern Mediterranean's commerce and politics. According to Marsot, the genius of Mohamed Ali manifests itself in the fact that "he learned from the pitfalls of his predecessors and packaged their ideas into what developed into a coherent program that continued the transformation of the socioeconomic factors of the society."⁵

Like Sultan Selim III of the Ottoman Empire (1761-1808), Mohamed Ali recognized the need to modernize Egypt. He is frequently labeled as the founder of modern Egypt,⁶ mainly due to his various nationwide projects such as opening various specialized schools, building hospitals, founding factories, the development of agriculture, the establishment of a commercial network and the creation of a modern army.⁷ By the early 1820s, he had managed to reorganize the economy of Egypt and to secure some of its considerable potential wealth.⁸

1.3. Growing European Influence

Mohamed Ali gradually opened the country to European influences and enterprise.⁹ This was manifested in the form of increased trade and missionary and secular instructors working in Egypt. During his reign, European influence was also extended, as will be shown in the following sections, to the architectural designs introduced to the city of Cairo as part of its

⁵ Marsot, *Egypt in the Reign of Muhammad Ali*, 21.

⁶ Dodwell, *The Founder of Modern Egypt*, 19.

⁷ El Mohamady, *El Pasha*, 167-169.

⁸ Fahmy, *All the Pasha's Men*, 11.

⁹ "Which became a real liability starting with the reign of Khedive Isma'il with its compelling European intervention in the internal affairs of Egypt": *Mohammed Ali Pasha in Egyptian History*, http://www.egyptianagriculture.com/muhammad_ali.html, 2.

development and modernization process. This included copying some architectural trends and styles in European-influenced Ottoman palaces, recruiting European architects and artists to design and build royal palaces, the impact of the returning Egyptian scholars who studied in Europe and the impact of the growing European population living in Egypt. All these elements resulted in changing the architectural style of the city of Cairo to include a blend of European (Rococo and Baroque), Rumi (Turkish) as well as neo-Mamluk elements. The development that took place in Cairo's architectural style during the 19th century was similar to that of Istanbul, which increasingly adapted ideas imported from Europe with a growing influence of Greeks and Armenians who lived in Istanbul.¹⁰

It is worth noting that while the initiative for a modern Cairo was taken by Mohamed Ali, the actual development process of a modern city in general and from an architectural perspective was greater during Khedive Isma'il's rule of Egypt when Cairo truly experienced major urban and physical transformations. Furthermore, during the reign of Isma'il (1863-79), European influence and connections with Egypt increased due to the implementation of a large portfolio of projects coupled with Isma'il's personal extravagance that led to bankruptcy. For example, "he remodeled the customs system using English officials, established post offices, implemented railways and telegraphs projects in addition to the harbor works at Suez and most importantly, the Suez Canal that was opened in 1869."¹¹

1.4. Mohamed Ali and the City of Cairo

The development of the city of Cairo had evolved very little over the centuries prior to Mohamed Ali's rule. However, upon his arrival in Egypt, and given the city's deteriorating status, Mohamed Ali was determined to improve its condition. It is worth noting that some

¹⁰ Hellier and Venturi, *Splendors of Istanbul*, 17.

¹¹ Lewis, *Muhammad Ali Pasha in Egyptian History*, 3.

sections of the city were associated with other members of the Mohamed Ali family who helped develop it such as Ibrahim in al-Koubba and Isma'il in Abdeen and Azbekiya.

Mohamed Ali started in 1815 with decrees to improve buildings and houses. During the period 1824-32 there were several developments in the poorer parts of Cairo. Moreover, he established a number of organizations to help improve the city including the department of buildings in 1829, a civil engineering office in 1837 and the city council in 1843.¹² The *Description de l'Egypte* indicated "the city of Cairo had none of the regularity of elegance of European capitals, the streets were narrow, had no grand avenues or major roads and the quarters were sealed off from one another by gates."¹³ Mohamed Ali's plan aimed at addressing the irregular network of streets and enlarging them so they could accommodate European carriages initially imported for the royal family as well as contributing to the modernization of Cairo.

Therefore, in 1845, he formed Majlis Tanzim Misr al-Mahrusa similar to Istanbul's Tanzimat reforms, which led to opening new roads such as al-Sikka al-Jadida, as well as the draining of Azbekiya and al-Fil lakes.¹⁴ The Majlis had the mandate to number and name the streets following European models,¹⁵ clean them and remove the mounds of debris around them. The naming of the streets, which was of minor relevance until the middle of the 19th century, is another parallel between Cairo and Istanbul.¹⁶ The following years witnessed the enlargement and construction of new roads around al-Muski, Boulaq, Fom al-Khalig and al-Qal'a with a plan to build a street from al-Muski to al-Azhar in an attempt to provide access for European

¹² Ali, *Al-Qahira*, 15.

¹³ Anderson and Fawzy, *Egypt Revealed*, 110.

¹⁴ Al Sayyad, *Cairo*, 194.

¹⁵ Younes, *The Evolution of Birkat al-Fil*, 20.

¹⁶ Cerasi, *The Urban and Architectural Evolution of the Istanbul Divanyolu*, 191.

traders.¹⁷ Moreover, Mohamed Ali ordered the banning of *mastabas* to help facilitate the flow of street traffic as well as the installation of street lanterns. Additionally, attempts were made to render the city greener with trees of different kinds in various locations.

Mohamed Ali's Cairo was little more than an implant from the Ottoman fashion in building Baroque, European-influenced architecture, giving rise to a duality in Egypt's architecture until the 1840s, which could be perceived as phase one of a three-phase architectural development during that century. The second phase during the 1840s was a fusion of styles providing a parallel between Cairo and Istanbul. In the case of Istanbul, the city demonstrated an eclectic style of cultures that comprised late Roman, early and late Byzantine, and Ottoman architecture. In the case of Cairo the evolution of buildings was influenced by European and Rumi architecture with a blend of local (Mamluk) styles and the development of the neo-Mamluk style.

The period from 1863 to 1877 represented the third phase spearheaded by Isma'il and his master plan in which the Western style dominated with minimal regard to the patterns of Egypt's previous architectural development.¹⁸ According to Tamraz, "the multiplicity of styles and tastes was due to the diverse influences resulting from and corresponding to the different foreign interventions in the country."¹⁹ During that period, the destruction of old buildings was as insensitive as the destruction of parts of old Paris by Haussmann, a process that was apparent during Isma'il's reign.²⁰

¹⁷ Kamali, *al-Bina' Wa'l T'amir fi Asr Mohamed Ali Pasha*, 5.

¹⁸ Mostyn, *Egypt's Belle Époque*, 62.

¹⁹ Tamraz, *Nineteenth-Century Cairene Houses and Palaces*, 1.

²⁰ Mostyn, *Egypt's Belle Époque*, 62.

Egyptians had developed their own attraction to Mamluk architecture and the neo-Mamluk style.²¹ This was partly an emerging symbol of power during the 19th century in Egypt as the Mohamed Ali dynasty wanted to express political independence from the Ottoman Empire. However, as indicated earlier, the Mohamed Ali family was the main contributor to introducing European-style architecture in Cairo. Many of the palaces they built were intended to give them a modern and fashionable image. According to one modern writer, the neo-Baroque style “clashed with the monumental buildings of the Mamluks, vulgar moldings replacing elegant and carved doorways and Italian-style stonework replacing traditional yellow stucco.”²² The neo-Mamluk style was introduced in Egypt mainly by European architects who were active there in great numbers since Isma‘il’s reign.²³

After his installation as governor of Egypt in May 1805 and his confirmation as Wali by Ottoman decree in July, Mohamed Ali had made the Citadel on Cairo’s Moqattam hill his official residence. Adjacent to the citadel Mohamed Ali started building palaces and offices that signaled the beginning of the phase of luxurious palaces and buildings that started in his reign, which gave a new look to the cities of Cairo.

During his time, this included, but was not limited to, the establishment of Shoubra palace (Cairo, 1808-21), al-Jawhara palace (Cairo, 1814) and Qasr al-Harem (Cairo, 1827). It is important to note that Mohamed Ali lived in Azbekiya when he first arrived in Cairo. He was joined there by his family but then moved to the citadel, the seat of his government for much of

²¹ “The Neo-Mamluk style is characterized by a hybrid combination of Western European 19th century construction principles and architectural influences derived from buildings erected during the period of Mamluk rule in Egypt during the period 1250-1517. The Neo-Mamluk style flourished between 1860 and 1930 starting with the epoch of Khedive Isma‘il due to the socio-political circumstances of that period that led to the initial development and subsequent official endorsement of the Neo-Mamluk style in Egypt, with a particular focus on its capital Cairo”: Dizdar, *The Neo-Mamluk Style*, 2.

²² Mostyn, *Egypt’s Belle Époque*, 62.

²³ Volait, *Architects et Architectures De L’Egypte Moderne (1830-1950)*, 11.

his life. He lived in a palace he built for himself, al-Jawhara, with an adjoining palace for his harem; it was also used for hospitality. During the summer months, he would move with his court to Alexandria and stay at the palace of Ras al-Tin, which was built on the eastern end of the Mediterranean city. In the latter part of his life, when he gained full control of Egypt, he surveyed other parts of the city, where he could build more palaces. Eventually, he moved his main residence to a suburb, Shoubra, where he built a palace overlooking the Nile. Mohamed Ali spent most of his time as Egypt's ruler at Shoubra palace, which resulted in the development of the neighborhood.²⁴

Shoubra palace reinforced one of the architectural developments witnessed during his reign; he banned the use of *mashrabiya* in favor of the use of windows and glass, which could be accommodated more cohesively into the Rumi²⁵ style of architecture. Shoubra palace, as we shall see, in general is different in terms of interior design to contemporary palaces built in the Citadel area such as the Jawhara, Harem (now a military museum) and Daftarkhana palaces; it has a blend of Rumi style and extravagant European touches.²⁶

In 1854, Cairo witnessed the opening of the Cairo-Alexandria railway to leverage the European market access to Cairo. This was followed by the establishment of the Cairo railway station in 1856. The location of the station led to the urban development of the neighborhood

²⁴ One of the differences between Cairo and Istanbul until early in the 20th century was that while in Istanbul the ruler lived in a palace and ruled from the divan linked by the Divanyolu; in Cairo, the residence and the office of the ruler were at the same location: Cerasi, *The Urban and Architectural Evolution of the Istanbul Divanyolu*, 199.

²⁵ "Rumi style is characterized by having a plain façade with several projections. Buildings are usually two-stories with a wooden frieze delineating the stories, they had vertically elongated windows and the projections were either built from the ground level to the top or projected on 45-degrees brackets": Younes, *The Evolution of Birkat al-Fil*, 30.

²⁶ Raafat, *Re-Launch of the Shubra Pavilion*, 4.

and increasing migration to Cairo as well as the establishment of a large number of hotels, shops, and cafés located between the station and the district of Azbekiya.²⁷

1.5. Architectural and Decorative Style: Rumi

The origins of the name Rumi came from Albania, one of the provinces of the Ottoman Empire, formerly part of the Roman Empire; Rumi was derived from Roman; in later Arab sources also a synonym for Turk.²⁸ The Rumi architectural style was brought to Egypt in the first half of the 19th century by Mohamed Ali from the surrounding neighborhood of his home city of Cavalla. He used Greek, Turkish and Armenian architects and artists who relocated to Cairo. The upbringing of Egypt's princes and pashas was influenced by Turkish culture, which was reflected in their palaces. The number of Turks living in Egypt, too, had a major impact on a growing Turkish influence in Egypt.

Mohamed Ali built Kushk Shoubra, al-Jawhara palace and Qasr al-Harem using the Rumi style. The layout is mostly simple with some variation; either a main reception leading to different chambers, composed of different wings or having a middle court surrounded by different halls and rooms. The palaces had simple arched entrances with moderate height, while avoiding monumental entrances and portals. Most of the buildings had "vertical windows with gabled roofs or a wooden plain cornice adorning the top of the palace."²⁹ The palaces were mostly composed of one storey; some had multiple stories. The use of wood at Shoubra and al-Jawhara resembled early Ottoman palaces, which were almost entirely built of wood.³⁰ The palaces were generally characterized with plain façades and extensive interior decorations on

²⁷ Younes, *The Evolution of Birkat al-Fil*, 23.

²⁸ Negm, *Qusur al-Umara wa al-Pashawat*, 215.

²⁹ Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 24.

³⁰ Hellier and Venturi, *Splendors of Istanbul*, 21.

walls and mostly flat ceilings with vegetal designs. The palaces were surrounded by vast gardens similar to those in Istanbul and other parts of Turkey.³¹

1.6. Shoubra Palace (1808-21)

1.6.1 Background

Egyptians, since the time of the Pharaohs, had known the name Shoubra to mean gardens.³² Mohamed Ali wanted to escape the Citadel, his official residence and the seat of government since Salah al-Din built it in 1183. Shoubra was one of the most beautiful suburbs of Cairo located on the northwestern outskirts of the city. He established Shoubra Palace in 1808 in one of the area's secluded locations adjacent to the Nile (fig. 1.1).³³

The palace was the first significant structure in Shoubra (fig. 1.2),³⁴ which led to many changes in the district. It was one of the reasons behind the construction of Shoubra Street in 1847 as well as planting trees on its sides. Shoubra Street became the largest and straightest street in Cairo at the time. The palace was built over a 13-year period (1808-21) on an area that extends to 11,000 feddans on the site of what used to be a kiosk during the Ottoman era. It consisted originally of thirteen buildings and was frequently also used by Mohamed Ali as a guesthouse for foreign ambassadors (fig. 1.3).³⁵

Mohamed Ali wanted Shoubra palace to follow the style of palaces that prevailed in Turkey on the Bosphorus and the Dardanelles. In 1820, not entirely satisfied with the final product, Mohamed Ali hired the French architect Pascal Coste to enlarge his residence.³⁶ In the

³¹ Negm, *Qusur al-Umara wa al-Pashawat*, 243-49.

³² Johnston, *Egyptian Palaces and Villas*, 21.

³³ Fig. 1.1 Plan Shoubra Palace (after Wiet).

³⁴ Fig. 1.2 General Plan of Kushk al-Fasqiya, Shoubra Palace (after Anonymous).

³⁵ Fig. 1.3 Inside View of Shoubra Palace, Guests Welcomed (after Hassan).

³⁶ Bibliotheca Alexandrina, *The Photographic Memory of Cairo*, 87.

same year, the British engineer Galaway³⁷ added to it the first modern electric lighting system in Egypt.

The palace was reached by an avenue planted on either side with acacias and sycamores, which would be called "the Champs-Élysées of Cairo and the meeting place of Cairo's native and European high society."³⁸ One of the influences of Ottoman architecture and culture is the similarity in the location of Shoubra palace on the edge of the Nile to the Topkapi (fig. 1.4)³⁹ and Beylerbeyi (fig. 1.5)⁴⁰ palaces in Istanbul on the Bosphorus.

Shoubra palace is characterized as a garden palace where a large garden surrounds the palace that is composed of a number of buildings scattered in the garden (fig. 1.6).⁴¹ The garden palace style was popular in the Ottoman Empire at the time with palaces on the Bosphorus and Dardanelles. The land allocated for Shoubra palace permitted the use of the garden palace style, which required a large garden where various kiosks were built in different blends of Islamic and European styles.⁴² The use of the garden space (fig. 1.7)⁴³ in many ways was similar to the Bursa, Edirne and Topkapi palaces in its relationship of the garden with the architecture.⁴⁴ The combination of kiosks, fountains and pools is also found at Shoubra palace.

Today, there are the remains of three sections of the original palace complex, al-Fasqiya, a complex used for receptions and festivals (fig. 1.8),⁴⁵ al-Gabalaya (fig. 1.9),⁴⁶ which used to be

³⁷ Iskandar, *Muhammad Ali's Shubra Palace*, 3.

³⁸ Raymond, *Cairo*, 306.

³⁹ Fig. 1.4 Topkapi Palace (after *Yerasimos*).

⁴⁰ Fig. 1.5 Beylerbeyi Palace (after *Yerasimos*).

⁴¹ Fig. 1.6 View of the Garden, Shoubra Palace (after, *Anonymous*).

⁴² Nasreldin, *An Approach for Conversation of Egyptian Architectural Heritage*, 44.

⁴³ Fig. 1.7 View of the garden, Topkapi Palace (after *Yerasimos*).

⁴⁴ Atasoy, *Ottoman Garden Pavilions and Tents*, 15.

⁴⁵ Fig. 1.8 General View Kushk al-Fasqiya, Shoubra Palace in 1870s (after *Sebah*).

a residence for women, and al-Saqiya (water wheel), which once supplied the palace with water from the Nile.⁴⁷

1.6.2 Al-Fasqiya

The main feature of Shoubra palace is kushk al-Fasqiya. It lies 430m east of the Nile bank and 230m away from al-Gabalaya. It has four main entrances, one on each side. It is composed of one floor following the Turkish model, built using the Rumi architectural style with plain external facades, and characterized by multiple windows (fig. 1.10).⁴⁸ One of the important features of the architectural style is the semi-circular hood (fig. 1.11)⁴⁹ in the inner corners of the kushk.⁵⁰ This feature is often found with different variations across the Ottoman Empire including the door of the Mosque of Nusretiye in Istanbul and the façades of the houses of Kojumdzioglu (Plovdiv), Pangalov (Smoljan) and Ljutov (Koprivstica).⁵¹

It was first established in 1808 however, it was demolished and rebuilt in 1823.⁵² It was designed by the Frenchman Drovetti.⁵³ Pascal Coste carried out the implementation of the designs and the Armenian engineer Yusuf Hakikan supervised the decoration.⁵⁴

Al-Fasqiya possesses a unique architectural design and decorative elements. It features a vast marble-lined rectangular water basin 88.50m long, 76.5m wide and 2.5m deep. The materials and artistic designs used in the fountain were European. In the middle of the water

⁴⁶ Fig. 1.9 Al-Gabalaya Plan, Shoubra Palace (after *Anonymous*).

⁴⁷ El Aref, *Brought back to life*, 2.

⁴⁸ Fig. 1.10 Windows Facade Kushk al-Fasqiya, Shoubra Palace (after *al-Gawhary*).

⁴⁹ Fig. 1.11 Semi Circular Hood at Kushk al-Fasqiya, Shoubra Palace (after *Johnston*).

⁵⁰ This feature also features above the entrance at al-Hilmiya and al-Azbekiya palaces.

⁵¹ Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 22.

⁵² Negm, *Palaces of Princes and Pashas*, 221.

⁵³ He was a friend of Khedive Isma'il and was the French council to Egypt.

⁵⁴ Negm, *Palaces of Princes and Pashas*, 222.

basin there is a circular island adorned by marble figures of crocodiles (fig. 1.12).⁵⁵ It was used by musicians and dancers during parties. The water basin includes semi-circular side fountains on all four corners with marine animals engraved on their sides that overlook the basin with a sculpture of a sitting lion spouting water from its mouth.⁵⁶ They are set alongside statues of other creatures including frogs, serpents (fig. 1.13)⁵⁷, fish (fig. 1.14)⁵⁸ and crocodiles engraved in the floor, also made of marble.⁵⁹ "Most of these sculptures display elements of Greek and Roman origin that were reused in the Renaissance era."⁶⁰ This sculptural style was not previously known in the local art, thus highlighting the cultural orientation that complemented the philosophy that Mohamed Ali created.⁶¹ It also shows the eclectic decorative style of the palace.

The water basin is surrounded by a raised wide square gallery and 104 slim bronze-based marble colonnades. They are topped with roofs painted mostly with landscapes although on one ceiling there is a portrait of Ibrahim Pasha (fig. 1.15).⁶² From the inside of the gallery overlooking the water basin is a set of windows. A similarity can be seen between the water basin at al-Fasqiya and part of the fourth court at Topkapi palace, which although much smaller, has a fountain in the middle of a water basin and is surrounded by marble colonnades (fig. 1.16).⁶³ Al-Fasqiya water basin could have been inspired by the earlier Istanbul example, which was established by the 17th century.

⁵⁵ Fig. 1.12 Water Basin Circular Island, Shoubra Palace (after *Johnston*).

⁵⁶ El Aref, *An Egyptian Versailles*, 2.

⁵⁷ Fig. 1.13 Serpent Details in the Semi-Circular Corner Fountains, Shoubra Palace (after *Johnston*).

⁵⁸ Fig. 1.14 Fish Details in the Semi-Circular Corner Fountains, Shoubra Palace (after *Johnston*).

⁵⁹ El Aref, *Brought back to life*, 1.

⁶⁰ El Aref, *Brought Back to Life*, 2.

⁶¹ El Aref, *Brought Back to Life*, 2.

⁶² Fig. 1.15 Ibrahim Pasha on the Ceiling at Kushk al-Fasqiya, Shoubra Palace (after *El Gawhary*).

⁶³ Fig. 1.16 Fourth Court Water Basin, Topkapi Palace (after *Hellier and Venturi*).

The kushk is rectangular with four projecting halls that are symmetrical on one axis and asymmetrical on the other (fig. 1.2).⁶⁴ In each corner, there is a door and a marble staircase leading to a pavilion surrounded by marble columns. The northeastern and southwestern halls are octagonal built in the form of ribbed towers while the northwestern and southeastern halls are rectangular. Each salon has a French parquet floor inlaid with intricate designs in rosewood. The southeast salon (also called the nut salon)⁶⁵ has a decorative wooden ceiling inlaid with gold trimmings. The ceiling is decorated with landscape paintings (fig. 1.17).⁶⁶ This parallels examples in the Topkapi place from the same period (fig. 1.18).⁶⁷ The northwest salon, the billiard room (also known as the Arab hall), has a ceiling in European style decorated with paintings of twelve dancing women wearing transparent gowns (fig. 1.19).⁶⁸ Next to the door of the salon there is a European-style mural representing the ancient Baalbek (fig. 1.20)⁶⁹ temple area.⁷⁰ The paintings of all the salons were carried out in early 19th century Italian and French style.

The northeast salon has walls decorated with paintings of flowers in the Ottoman style and the ceiling is formed of wooden pieces with geometric shapes decorated with arabesques in between the paintings. The main feature is polylobed medallions (fig. 1.21)⁷¹ carrying the names of Mohamed Ali and his family.⁷² The fourth salon, the southwest salon, the dining room, is

⁶⁴ Fig. 1.2 General Plan of Saray al-Fasqiya, Shoubra Palace (after *Anonymous*).

⁶⁵ The walls and floors are covered with Turkish nut wood.

⁶⁶ Fig. 1.17 al-Fasqiya Rococo Ceiling at the Southeast Salon, Shoubra Palace (after *Anonymous*).

⁶⁷ Fig. 1.18 Rococo Style Decoration, Topkapi Palace (after *Yerasimos*).

⁶⁸ Fig. 1.19 Ceiling of the Billiard Room, Kushk al-Fasqiya (after *El Gawhary*).

⁶⁹ Fig. 1.20 East Wall Painting at Billiard Salon, Shoubra Palace (after *Hassan*).

⁷⁰ El Aref, *An Egyptian Versailles*, 2.

⁷¹ Fig. 1.21 Ceiling with Royal Family Engraved Names, Shoubra Palace (after *Johnston*).

⁷² El Aref, *An Egyptian Versailles*, 4.

covered with a ceiling decorated with gilded wooden pieces in square, rectangular and triangular shapes that surround an inlaid middle circle. The inside of the geometrical areas are decorated with paintings of birds, animals and women.

The marble works that dominate the building are particularly impressive (fig. 1.22).⁷³ They include the floors of the corridor and the lining of al-Fasqiya basin, and the marble columns that surround the water basin.

1.6.3 The Gardens

Shoubra palace, described as a garden palace,⁷⁴ originally covered about 150 acres. These included a network of colorful stone pathways representing the work of Greek landscape designers during the period of Mohamed Ali and later reorganized by Gustave Delchevalerie during the reign of Isma'il. A lake was surrounded by gardens that were divided into squares, parallelograms and triangles separated by alleys full of flowers imported from different parts of the world.

Over the years, different parts of the garden were demolished. In 1935, King Fouad offered 25 feddans to the government to mark the start of King Fouad University. Some other parts were destroyed for the construction of the Cairo-Alexandria agricultural road during the reign of King Farouk.⁷⁵ The garden of the palace became the premises of Ain Shams University Faculty of Agriculture. During World War I, al-Haramlek (the main palace) was demolished by Aziza, a member of the royal family, when it was rumored that the British army were thinking of using it for military purposes.

⁷³ Fig. 1.22 Marble Colonnade at Kushk al-Fasqiya, Shoubra Palace (after *Johnston*).

⁷⁴ Atasoy, *Ottoman Garden Pavilions and Tents*, 15.

⁷⁵ Raafat, *Re-Launch of The Shubra Pavilion*, 2.

1.6.4 Al-Gabalaya (1836-45)

The location of al-Gabalaya was on a hill, as its name suggests, allowing the tenants to enjoy the scenery. Al-Gabalaya's elevated location relative to the Nile matches Topkapi palace on the Bosphorus. Al-Gabalaya has two similar eastern and western sides (fig. 1.9).⁷⁶ Each of them has a latticed door covered with inlaid lead and colored glass. There are three windows on each side of the door. The main internal space is a rectangular hall with a large alabaster basin in the middle and a domed ceiling above (fig. 1.23).⁷⁷ The building is in the Baroque style with extensive gilded decorations. Its ceilings are decorated with Quranic verses. The walls include paintings of the Mohamed Ali Mosque, the Sphinx, and the Nile.⁷⁸

1.7. Al-Jawhara Palace (1812-14)

1.7.1 Background

Al-Jawhara palace was built in 1812, within the vicinity of the Citadel east of the Mosque of Mohamed Ali.⁷⁹ The palace was also known as the Bijou Palace.⁸⁰ It was named after Jawhara Hanem, the last wife of Mohamed Ali. The name has often led people, mistakenly, to think that it housed jewels. It overlooks the city of Cairo, the desert and the Moqattam hills. Its plan is irregular (fig. 1.24)⁸¹ probably because it was built on the location of demolished older buildings of Sultan Qaitbay and Sultan al-Ghuri.⁸² Mohamed Ali lived in the largest section and used the smallest for hospitality. The palace housed guests of Mohamed Ali as well as other

⁷⁶ Fig. 1.9 Al-Gabalaya Plan, Shoubra Palace (after *Anonymous*).

⁷⁷ Fig. 1.23 Al-Gabalaya, Shoubra Palace (after *Anonymous*).

⁷⁸ Egypt State Information Service, *Inauguration of Mohamed Ali Palace*, 1.

⁷⁹ There is a debate on the year the palace was completed. At the entrance of the palace, it indicates that it was 1813 while at the entrance of the main audience hall it indicates that it was 1814, Nasreldin: *An Approach for Conversation of Egyptian Architectural Heritage*, 144.

⁸⁰ *El-Gawhara Palace*, http://en.wikipedia.org/wiki/Al-Gawhara_Palace, 1.

⁸¹ Fig. 1.24 Layout of Qasr Al-Jawhara Complex (after *Negm*).

⁸² El Gawhary, *Ex-Royal Palaces in Egypt*, 106.

administrative functions such as functionaries and servants, which was unconventional but was convenient for the location of the palace.⁸³

During his visit to Egypt in 1852, the Ottoman Sultan Abd al-'Aziz stayed at the palace for one week. The royal family in Egypt continued to live there until Isma'il moved to Abdeen palace in 1874. It is now a museum.

1.7.2 Descriptive Analysis of the Palace

The palace is a two-story pavilion. The layout is simple with a main reception hall leading into different sections and rooms. The palace had both plain Rumi style façades (figs. 1.25-6)⁸⁴ with multiple oval windows above large rectangular ones. In one area, it has a bent cornice (fig. 1.27).⁸⁵ The main entrance, simple with minimal decoration (figs. 1.28-9)⁸⁶ is located on the western side of the court. At the entrance, there is a projecting chamber carried on columns whose roof is topped with an undulating semi-circular hood resembling that of Shoubra palace.⁸⁷

In 1822, a fire destroyed large parts of the palace's wooden construction in a blaze that lasted for two days. In 1824, another fire damaged the palace after explosions of gunpowder in a nearby factory. In 1827, Mohamed Ali had the structure expanded with the construction of a large marble fountain surrounded by columned terraces and porticoes.⁸⁸

⁸³ *Kasr El Gawhara*, http://www.egyptianmuseums.net/html/kasr_el-gawhara_or_jewel_palac.html, 1.

⁸⁴ Fig. 1.25 Al-Jawhara View from the North Side (after *Negm*); and Fig. 1.26 al-Jawhara Palace, Plain Façades (after *Negm*).

⁸⁵ Fig. 1.27 al-Jawhara Palace Façade (after *Negm*).

⁸⁶ Fig. 1.28 General View of al-Jawhara Palace (after *Majallat al-Emara*); and Fig. 1.29 Oblong and Oval Windows in the Northern Façade, al-Jawhara Palace (after *Negm*).

⁸⁷ Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 20.

⁸⁸ El Gawhary, *Ex-Royal Palaces in Egypt*, 106.

The largest room in the palace is the throne hall, where Mohamed Ali received his guests. The hall had deep niches and was connected to side rooms for music, reading, games and refreshments.⁸⁹ Its walls featured wide cornices painted with Turkish landscapes. Some of the paintings in the hall portrayed the reception of foreign ambassadors. The majority of the rooms in the palace were ornamented with gold decorations representing weapons and musical instruments. Decorative elements were mainly on internal walls and ceilings using light colors and demonstrating integrated geometrical and vegetal designs making it difficult to identify where the design starts or ends.⁹⁰

1.8. *Qasr al-Harem (1843)*

In 1843, Mohamed Ali, within the vicinity of al-Jawhara palace, built a large private property for his family, al-Harem palace (fig. 1.30).⁹¹ It is located in the northwestern corner of the northern enclosure of the citadel. Originally, it was Qusur al-Harem and they were constructed for multiple purposes not just to accommodate the family of Mohamed Ali.⁹² The three palaces were interconnected and had the same plan. Today, it is the Egyptian Military Museum.

The eastern palace (fig. 1.24)⁹³ is the largest and richest and the only one remaining today; it was built following the Rumi architectural style. Unlike most Rumi palaces, it was comprised of three stories. The rooms are arranged around courtyards or on the sides of corridors.⁹⁴ The first

⁸⁹ Johnston, *Egyptian Palaces and Villas*, 18.

⁹⁰ Negm, *Qusur al-Umara wa al-Bashawat*, 248.

⁹¹ Fig. 1.30 Southern Facade of Qasr al-Harem (after Negm).

⁹² Rabbat, *The Citadel of Cairo*, 29.

⁹³ Fig. 1.24 Layout of Qasr Al-Harem (after Negm).

⁹⁴ Rabbat, *The Citadel of Cairo*, 29.

two floors are built of limestone while the third is made of brick.⁹⁵ The façade is plain with multiple windows. The palace has an undulating façade with an upper bent cornice, one of the regular architectural features during that time; this feature appeared in several other buildings such as the Mosque of Hassan Pasha Tahir, probably an influence from Istanbul.⁹⁶ As with the Jawhara palace, some of the external windows of the palace are oval. It is composed of three wings, the largest of which is the eastern. The ground floor has two four-iwan rooms that could be seen as an adaptation of the reception hall.⁹⁷ One of the iwans in each also functioned as a staircase. The decoration mainly consists of natural or floral representation on panels or ceilings.⁹⁸ Qasr al-Harem is similar in plans to many Turkish houses of the time.⁹⁹

This chapter demonstrated the efforts exerted by Mohamed Ali to modernize Egypt by focusing on building the infrastructure across different sectors while learning from the experience of European countries and transferring some of their knowhow and expertise in different sectors. The chapter also highlighted his political directions which were reflected in a number of aspects including the architectural style deployed in Egypt during the first half of the 19th century and shown in Royal palaces and buildings.

⁹⁵ Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 21.

⁹⁶ Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 21.

⁹⁷ Rabbat, *The Citadel of Cairo*, 31.

⁹⁸ Rabbat, *The Citadel of Cairo*, 30.

⁹⁹ Rabbat, *The Citadel of Cairo*, 30.

2. Khédive Isma'il "La Belle Époque"

2.1. Background

By 1840, near the end of the reign of Mohamed Ali, domestic architecture was almost totally altered and the people favored western-style architecture for economic and aesthetic reasons. For example, *mashrabiya* were replaced by glass windows, and on the ground floors, windows were reinforced with iron grillwork. Latticework was given up and ceilings were simplified. In addition, there were major changes in the planning of the city of Cairo with the Tanzimat and the provision of a number of new enlarged, straight streets as opposed to twisted alleys.

Modern Cairo emerged in the second half of the 19th century and throughout the first decades of the 20th century. In terms of architectural style, Ottoman Turkey's influence of the latter few centuries was gradually making room for growing European influence.¹⁰⁰ There were no large-scale projects undertaken during the reigns of Mohamed Ali's successors, except during that of Khedive Abbas I (1848-54) who laid the groundwork for the future of the district of Abbasiya. The major changes in the development of Cairo started during the reign of Khedive Isma'il.

Isma'il was born in 1830 to Ibrahim Pasha (Mohamed Ali's son who reigned for only a few months in 1848), the famed military campaigner. He was raised in Europe in Austria and France and was obsessed with European manners. Isma'il was determined to free himself from the control of Istanbul. He obtained the title of Khedive on June 8, 1867 thus increasing his autonomy. He had a vision to transform Cairo to be the symbol of Egypt's progress. Isma'il was among the first princes to receive a fine multilingual education. This had its influence on his obsession to revamp the infrastructure of Egypt to equal that of Europe with an emphasis on

¹⁰⁰ Tawakol, *Urban Development*, 35.

intellectual contributions, culture and heritage.¹⁰¹ In some ways, "he was a man ahead of his time trying to achieve in the 19th century what Mustafa Kemal Ataturk in Turkey and Reza Khan in Iran successfully achieved at the start of the 20th century."¹⁰²

The period of Isma'il in Egypt's modern history witnessed the richest and most dynamic periods across different sectors. During his tenure as Khedive of Egypt, Isma'il was trying to accommodate two competing cultures. He inherited the Arab-Islamic culture that was homegrown and the incoming European culture that was penetrating the society as part of the geo-political changes taking place. His plan was to found a modern European-style city to complement the nationwide vision of his grandfather Mohamed Ali of creating a modern Egypt. Isma'il, supported by Ali Mubarak, was convinced that the key to creating a modern state required investing in education; therefore, he sent missions to study in Europe.

Egypt was ready for realizing such modernization projects due to its economic strength resulting from the increase in the price of cotton (due to the withdrawal of US exports from the global markets because of the civil war), in addition to the launch of the Suez Canal project. This provided Egypt with increasing interest from Europe in addition to augmenting the resources made available. This in turn provided Isma'il with a platform to support his request for independence from Istanbul and the Ottoman Empire.

2.2. Impact of Isma'il's Trip to Paris and the Build-up to the Opening of Suez Canal

In June 1867, Isma'il attended the Universal Exposition held in Paris. This was his second visit to Paris after a 20-year absence. The event was designed to display the city's accomplishments to the world. This was the first time Egypt participated in the exhibition.¹⁰³

¹⁰¹ Gendy and Tager, *Ismail through Official Documentations*, 21.

¹⁰² Mostyn, *Egypt's Belle Époque*, 43.

¹⁰³ Abed, *Misr 'ala defaf nahr al-Seine*, 49.

He was extremely impressed by the reconstruction of the city of Paris and was determined to replicate the process in Cairo. According to Ali Pasha Mubarak,¹⁰⁴ Isma'il was passionate about building and construction. Many of the ideas and plans he formulated were based on what was seen at the exhibition, an event that was also an ideal platform to promote Egypt as a possible modern city in Africa.¹⁰⁵ In addition, one of his principal objectives of the trip to Paris was to obtain funds for the reconstruction of the Egyptian capital.¹⁰⁶

Moreover, Isma'il had in mind the opening of the Suez Canal in 1869, which was very important for him. It was an event that would place Egypt onto the center of the world's stage; a position it had not occupied since the 15th century.¹⁰⁷ Isma'il wanted a city with magnificent boulevards and gardens through which he and the celebrities of Europe would ride in gilded carriages, a city of palaces in which the heads of Europe would be impressed and entertained in glory and style. However, there were a number of challenges facing him including time and resources. Therefore, the two years prior to the opening event (1867-69) were marked with an anxious pace of urban improvement and development.

2.3. *Isma'il and Changes in Cairo*

Upon his return from Paris, he started his plan of modern construction and landscaping. He welcomed many European architects and engineers who were selected to contribute to this development effort. He commissioned Grand Bey to design a map of greater Cairo, used the services of Frenchman Barillet-Deschamps for the landscaping of gardens in Cairo, and he

¹⁰⁴ Ali Pasha Mubarak (1823-93) was an Egyptian public works and education minister during the second half of the 19th century. He studied in France. He had a rich career of public service for four decades. His most famous work is titled *al-Khitat al-Tawfiqiyya al-jadida*, which provides a detailed, street-by-street description of Egypt's major cities and villages: *Ali Pasha Mubarak*, http://en.wikipedia.org/wiki/Ali_Pasha_Mubarak, 1.

¹⁰⁵ Abed, *Misr 'ala defaf nahr al-Seine*, 53.

¹⁰⁶ Al Sayyad, *Cairo*, 207.

¹⁰⁷ Abu-Lughod, *Cairo*, 115.

appointed Ali Mubarak as Minister of Public Works. Given the challenge of time, Mubarak's decision was that a respectable façade of a new Cairo on the Western edge of the city would probably suffice and that visitors could be kept to planned itineraries that would show them only the new vigorous Cairo, comparable to their own capitals.

There were different parts of the city that needed improvement for the preparation of the Suez Canal opening event. For example, there were changes on the Western bank of the Nile including the building of al-Gezira palace to host Empress Eugenie of France, the building of another palace in Giza (fig. 2.1),¹⁰⁸ and the construction of an iron swing-bridge connecting Cairo to Zamalek (Kasr al-Nile Bridge).

In addition, Isma'il built six botanical gardens including al-Zohreya, the Aquarium, al-Azbekiya, the Zoo, al-Orman and al-Horreya.¹⁰⁹ He commissioned around 350 hectares of recreational parks, gardens and planted avenues around Cairo.¹¹⁰ These gardens represented the local versions of Bois de Boulogne and Les Buttes Chaumont in Paris. Al-Azbekiya garden and the botanical gardens on the island of Zamalek were the jewels of all Khedivial gardens in Cairo with their variety of exotic plants.¹¹¹ In addition, gardens with artificial hills and fountains represented a major feature in most palaces built in Egypt during the 19th century including Shoubra, al-Gezira and al-Zaafaran.

¹⁰⁸ Fig. 2.1 Giza Palace in 1869 (after *Hawas*).

¹⁰⁹ Dadrian, *In Search of the Historical Gardens of Cairo*, 29.

¹¹⁰ Raymond, *The Glory of Cairo*, 373.

¹¹¹ Raymond, *The Glory of Cairo*, 373.

2.4. Establishing the District of Ismailia

Following the trip to Paris, Isma'il started building Ismailia, an extension with a new visual culture and wide streets to the west of the old city of Cairo (fig. 2.2)¹¹² spearheaded by French architect Jean-Antoine Cordier. Part of the plan was to build the Ismailia palace (fig. 2.3).¹¹³ The Italian Engineer Augusto Cezare was assigned its design; previously, he had been the architect of the renovation of the Mohamed Ali palace in Shoubra. The palace was called the small Ismailia palace because the plan was to include an even grander Ismailia palace. However, due to economic circumstances the latter was never completed. The order for building the Ismailia palace was issued on August 8, 1869 but it was mostly erected during the period 1871-74.¹¹⁴ It was located in the area that today leads from Kasr El-Aini Street to the Nile and from Kasr El-Nil bridge to Shepherd hotel, in Misr al-Atika Street. The gardens of the palace were famous for their palm and banana trees as well as a mosque and a mausoleum known as al-Abit. The mosque was replaced at a later stage by the current Mosque of Omar Makram. Ismailia palace had one building, the Haramlek.¹¹⁵ Unfortunately, the Ismailia palace was demolished and replaced by a square, which became known as Ismailia square, later changed to Tahrir square after the 1952 coup.

During the reign of Isma'il, besides the district of Ismailia, most of the work accomplished was in the neighborhood of Azbekiya.¹¹⁶ Some roads were replaced and others

¹¹² Fig 2.2 Khedive Isma'il's Cairo during the period 1869-70 (after *Negm*).

¹¹³ Fig 2.3 Ismailia Palace in 1870 (after, <http://www.flickr.com/photos/kelisli/6159360244/>).

¹¹⁴ Talaat, *Ismailia*, 68.

¹¹⁵ It had a large marble staircase leading to a terrace and onto the garden, all furnished in European style. The most prominent room was the dining room of the palace.

¹¹⁶ Azbekiya was named after Azbek, one of the Emirs of Sultan Qaitbay.

were developed, such as Sharia Abd al-'Aziz¹¹⁷ from the southeast corner of Azbekiya to the southwest part of Abdeen palace and square (fig. 2.4).¹¹⁸

At the center of Ismailia, the erection of Abdeen palace started in 1863 and was completed in 1874 on the site of several houses previously owned by amirs and beys.¹¹⁹ Abdeen, the U-shaped neo-Classical French style palace, that matched the luxury of European palaces in its architecture and ornate decorations and interiors, was built as the new residence for the Royal family, the headquarters of the monarch and the residence for the Royal entourage (fig. 2.5).¹²⁰ In chapter three, Abdeen palace is covered in more detail.

By the end of the 19th century, a new European-style city had developed parallel to the old city on the west and began to encircle it to the north. The core area of Abdeen palace served as the transitional zone between the old and the new city.¹²¹ Cairo looked like a dual city with a congested eastern part with narrow streets and a western part with open spaces, squares and wide straight boulevards.

2.5. Al-Gezira Palace (1863-69)

Al-Gezira palace is one of the royal palaces built in the 19th century by European architects. Its Islamic style is much more Andalusian than Mamluk. It is a remarkable example of the interaction of different cultures, including those of Europe and the Islamic world. It is one of the most important palaces built by Isma'il.

¹¹⁷ Abd al-'Aziz I (1830-76) was the 32nd Sultan of the Ottoman Empire and reigned between 25 June 1861 and 30 May 1876. He was the son of Sultan Mahmoud II: *Abdulaziz*, <http://en.wikipedia.org/wiki/Abd%C3%BClaziz>, 1.

¹¹⁸ Fig. 2.4 Khedivial Cairo (after *Baedeker*).

¹¹⁹ Tawakol, *Urban Development*, 39.

¹²⁰ Fig. 2.5 Abdeen Palace Location (after *Negm*).

¹²¹ It is important to note that al-Koubba and Abdeen palaces have happily been preserved during an era when so much was destroyed of this short great period of Cairo's history.

2.5.1 Background

In 1830, Mohamed Ali built a palace in the northern part of Zamalek. However, it was during the reign of Isma'il that the island became famous when he built on its east side the al-Gezira palace. The 147m long palace was constructed in 1869; the architect was Julius Franz Pasha, and the ironwork was designed by Karl von Diebitsch (fig. 2.6).¹²² The palace was designed to host the guests attending the opening of the Suez Canal including Emperor Franz Josef I of Austria, Prince Henry of the Netherlands and Empress Eugenie of France (fig. 2.7).¹²³ The significance of Zamalek and al-Gezira palace was magnified when Isma'il built Kasr El-Nil Bridge in 1871, which was the first permanent bridge, built over the Nile.¹²⁴

The palace was a landmark of the reign of Isma'il. The history of the palace included being used as home to some of the European royalties after their empires collapsed such as King Zog and Queen Geraldine of Albania and Prince Andre of Greece. It was the palace where King Fouad was born. The smaller Salamlek kiosk, which was part of the palace complex, was ruined in a fire in 1967; today the Anglican Cathedral stands in its place. After the 1952 coup, the larger Salamlek palace became in turn the headquarters of the inland water transport authority, the home of the Lotfallah family, the Omar El-Khayyam hotel and finally, in the 1970s, the Cairo Marriott Hotel.¹²⁵

¹²² Fig. 2.6 View of the façade and the arches, al-Gezira Palace (after *Negm*).

¹²³ Fig. 2.7 Isma'il Receiving European Royalty, al-Gezira Palace (after *Negm*).

¹²⁴ Negm, *Qusur al-Umara wa al-Bashawat*, 284.

¹²⁵ El Gazzar, *The Historical Gezira Palace*, 54.

2.5.2 Analytical Description of the Palace

Al-Gezira palace was built with three wings with a wall alongside the court of honor parallel to the Nile. The Prussian cast-iron porticos were stretched out between two wings of the palace. It was a two-story building decorated with yellow and red horizontal stripes (fig. 2.8).¹²⁶

“The palace can be classified as a piece of Arab-Islamic architecture in the broader sense with influence from European architecture.”¹²⁷ The layout of the palace, unlike Mamluk-influenced buildings, did not have the internal courts that helped in lighting and improving the ventilation. The layout was based on a series of halls and rooms connected to each other with lighting and ventilation from external windows. The palace was one of three buildings including the Haramlek, a large Salamlek (fig. 2.9)¹²⁸ and a smaller Salamlek to the west of it.¹²⁹ The Haramlek had an irregular plan; however, the ground plans for the Salamlek buildings were symmetrical.

The U-shaped Salamlek (fig. 2.10)¹³⁰ combined European style with traditional Islamic patterns¹³¹ using high rectangular windows (figs. 2.11-2)¹³² and cornices from the Renaissance era coupled with Andalusian polylobed arches (fig. 2.13).¹³³ Today, what remains from the al-Gezira palace is the central building (the Salamlek) occupied by the Cairo Marriott Hotel.

¹²⁶ Fig. 2.8 al-Gezira Palace General View in 1906 (after *Dittrich*).

¹²⁷ Volait, *Architects and Architectures De L'Egypte Moderne*, 111.

¹²⁸ Fig. 2.9 Plan of Saray al-Gezira (after *Baedeker*).

¹²⁹ Franz Pasha built al-Salamlek buildings as for al-Haramlek; it was probably built by a local or a Greek/Rumi architect, probably less expensive than Franz: Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 29.

¹³⁰ Fig. 2.10 Layout of al-Gezira Palace (after *Negm*).

¹³¹ Traditional Islamic buildings hardly had any windows to prevent anyone from seeing inside the palaces and houses, windows were simple and high and were blocked with mashrabiya. Most windows looked on to an internal court. In 19th century palaces, there were external windows superposed on different floors, influenced by European styles.

¹³² Figs. 2.11-12 Rectangular Windows in the Northern Facade, al-Gezira Palace (after *Negm*).

¹³³ Fig. 2.13 Polylobed arches in the Eastern Facade, al-Gezira palace (after *Negm*).

The Salamlek was entered through a huge open hall of delicate mosaic with a cast-iron fountain in its center, which helped cooling the air. All around it were the Von Diebitsch wrought-iron arches (fig. 2.14),¹³⁴ which can still be seen today at the front and back of al-Gezira palace.¹³⁵ The German architect was clearly influenced by the architecture and decoration of the Alhambra in Spain.¹³⁶

2.5.3 Decoration of the Palace

The interior decoration of the palace was unique. The internal ornaments designed by German designer Carl Wilhelm Diebitsch were made in Berlin and shipped to Cairo, all matching the furniture with the draperies and gilded stucco decorations.¹³⁷ Part of the palace was decorated to resemble Eugenie's Tuileries (figs. 2.15-6)¹³⁸ Palace in Paris.¹³⁹ The fountain had classical white marble with human figures and animal statues.¹⁴⁰ It was the first time figural statues appeared in modern Egypt (figs. 2.17-8).¹⁴¹ It is worth noting that there are similar statues in the Longchamps palace in Marseille around the same period (1862-69).¹⁴²

¹³⁴ Fig. 2.14 Iron Arches Eastern Facade, al-Gezira Palace (after *Negm*).

¹³⁵ Mostyn, *Egypt's Belle Époque*, 86.

¹³⁶ Volait, *Architects and Architectures De L'Egypte Moderne*, 107.

¹³⁷ El Gazzar, *The Historical Gezira Palace*, 51.

¹³⁸ Fig. 2.15 Tuileries Palace in 1871 (after http://en.wikipedia.org/wiki/Tuileries_Palace); and Fig. 2.16 Interior Tuileries Palace (after www.koreanish.com).

¹³⁹ Mostyn, *Egypt's Belle Époque*, 83.

¹⁴⁰ Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 30.

¹⁴¹ Fig. 2.17 Figural Statues, Western Entrance, al-Gezira Palace (after *Negm*); and Fig. 2.18 Animal Statues, Western Entrance, al-Gezira Palace (after *Negm*).

¹⁴² Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 30.

2.5.4 Description of the Palace Gardens

During Isma'il's reign, the Island of Zamalek was called "Jardin des Plantes" (garden of plants), because of its great collection of exotic plants (fig. 2.19)¹⁴³ shipped from all over the world and spread over 60 acres.¹⁴⁴ The gardens were landscaped by the gardener of the city of Paris, Delchevalerie.¹⁴⁵ The French landscape architect Jean Pierre Barillet-Deschamps, who participated in planning the Exposition Universelle in 1867, turned Zamalek into a palatial park, which included the palace and the kiosk of Mohamed Ali.¹⁴⁶ The gardens surrounding the palace and the kiosk were landscaped by Frenchman Delchevalerie and influenced by German landscape gardener Puckler-Muskau. According to Isma'il "...first the eyes of the onlooker will be pleased by colorful surroundings, the jewelry of exotic plants and the plain emerald carpet of the garden decorated very carefully but beyond will be the free landscape with its imposing groups."¹⁴⁷ It should be noted that the gardens of al-Gezira palace were as magnificent as its interiors. Throughout the 600-acres space, Delchevalerie planted many exotic plants from different parts of the world. In 1871, 75 species of exotic animals and 150 species of rare birds were installed in the gardens, including the fish garden. Today, nothing remains of all these gardens except the Gezira club and some scattered pockets of gardens around the island.¹⁴⁸

¹⁴³ Fig. 2.19 View from the Garden, al-Gezira Palace (after *Hawas*).

¹⁴⁴ Volait, *Architects and Architectures De L'Egypte Moderne*, 114.

¹⁴⁵ Mostyn, *Egypt's Belle Époque*, 83.

¹⁴⁶ Volait, *Architects and Architectures De L'Egypte Moderne*, 114.

¹⁴⁷ Mostyn, *Egypt's Belle Époque*, 87.

¹⁴⁸ Mostyn, *Egypt's Belle Époque*, 88.

2.6. *Al-Koubba Palace (1869)*

2.6.1 Al-Koubba¹⁴⁹: The District

Al-Koubba was named after the Mamluk Emir Yashbak min Mahdi. He built two domes. The first, al-Qubba al-Fadawiyya, is located between al-Abbasiya and al-Hasaniya and the other dome is of a nearby mosque after which the palace is named. At the time, the area was surrounded by agricultural fields and rural villages. The name, al-Koubba, was used frequently including al-Koubba village, al-Koubba Bridge, al-Koubba Hammams and al-Koubba gardens and al-Koubba palace. The district attracted many members of the Mohamed Ali family starting with Ibrahim Pasha. There were many palaces built in the area including that built by Amina Hanem, the daughter of Khedive Isma'il, known as al-Tahra palace, which was later bought by King Farouk and was given as a gift to Queen Farida.

2.6.2 Background

Al-Koubba palace (fig. 2.20)¹⁵⁰ is located in the suburb of al-Koubba to the north of the city of Cairo.¹⁵¹ It was originally built by Ibrahim Pasha, son of Mohamed. It was later bought by Isma'il who rebuilt it in 1869 then bestowed it upon his son Mohamed Tewfik Pasha who used it as a venue for parties and royal weddings. Al-Koubba palace witnessed the birth of Khedive Abbas Helmi II in 1874.¹⁵² During King Fouad I's reign, the palace became the official royal residence and numerous enhancements and extensions were introduced including a six-meter wall around the 80-feddans garden, a new gate and a 125-feddans external garden. During the construction of the wall, the destruction of the buildings surrounding the area was

¹⁴⁹ Koubba means dome in Arabic.

¹⁵⁰ Fig. 2.20 al-Koubba Palace (after http://en.wikipedia.org/wiki/Koubbeh_Palace).

¹⁵¹ *Koubbeh Palace*, http://en.wikipedia.org/wiki/Koubbeh_Palace, 1.

¹⁵² Serag Eldin, *The Photographic Memory of Cairo*, 89.

intensive.¹⁵³ Moreover, a royal train station was added to the palace complex where visiting dignitaries arrived by special carriage directly from Alexandria or from Cairo's main railway station.

King Fouad died at the palace and it was from there that his son, then 16-year-old King Farouk, greeted his subjects during a momentous inaugural radio broadcast on 8 May 1936. After the 1952 coup, the palace became one of three official presidential palaces, the other two being Abdeen palace in downtown Cairo and Ras al-Tin in Alexandria.

2.6.3 Analytical Description of the Palace

Saray al-Koubba comprised a number of buildings including the Haramlek and the Salamlek, in addition to buildings for servants, protocol offices, and others spread in the garden.¹⁵⁴ According to Prince Mohamed Ali, the most significant of all its buildings was the Haramlek. The palace's south façade extended to about 400m, its north to about 450m and its east and west façades to about 1,800m.¹⁵⁵ The palace was rectangular, with two main floors and a basement, including 400 rooms (figs. 2.21-2).¹⁵⁶ The first floor comprised the main salons, conference and dining halls. The second floor included the royal suites and bedrooms. The style of the Haramlek is neo-Classical with very few decorative details above the windows.¹⁵⁷ It has monumental marble stairs leading to the main hall in the first floor. The Salamlek palace comprises a number of halls; the most important were the King's bedroom, the dining hall, the private study and the reception.

¹⁵³ Negm, *Qusur al-Umara wa al-Pashawat*, 335.

¹⁵⁴ El Gawhary, *Ex-Royal Palaces in Egypt*, 85.

¹⁵⁵ Negm, *Qusur al-Umara wa al-Pashawat*, 215.

¹⁵⁶ Fig. 2.21 Al-Koubba Palace First Floor (after *Cultnat*); and Fig. 2.22 Al-Koubba Palace, Second Floor (after *Cultnat*).

¹⁵⁷ Tamraz, *Nineteenth Century Cairene Houses and Palaces*, 31.

The main palace building the Haramlek overlooked a huge 125 acres outer garden filled with a variety of tropical plants, flowers and fruit trees. Part of the garden was used as an acclimatization center for flowers, shrubs and trees brought from all over the globe; pavilion and jasmine-covered kiosks where everywhere. A flower garden surrounded the two main buildings of the palace and comprised 80 feddans.¹⁵⁸

2.7. Al-Zaafaran¹⁵⁹ Palace (Mid-19th Century)

2.7.1 Al-Abbasiya: The District

Al-Haswa¹⁶⁰ (al-Abbasiya) district attracted many members of the Mohamed Ali dynasty, which led to the development of the area and extending the urbanization of the city from the east side (fig. 2.23).¹⁶¹ In 1850, al-Haswa was renamed al-Abbasiya after Khedive Abbas Helmi I.¹⁶² Al-Abbasiya witnessed massive development and construction during the reign of Khedive Isma'il and until the mid-20th century.

2.7.2 Background

Al-Zaafaran¹⁶³ is one of the most significant royal palaces (fig. 2.24)¹⁶⁴ that was built by Isma'il during the second half of the 19th century.¹⁶⁵ Over the years, the palace was used by many different tenants starting with the faculty of engineering (al-Mohandiskhana) in 1866.¹⁶⁶

¹⁵⁸ El Gawhary, *Ex-Royal Palaces in Egypt*, 93.

¹⁵⁹ In some of the literature, the palace was called al-Zaafaran and in others, it was called al-Zaafarana.

¹⁶⁰ Talaat, *Al Zaafaran Palace*, 43.

¹⁶¹ Fig. 2.23 Location of al-Zaafaran Palace (after *Negm*).

¹⁶² Al-Abbasiya is named after Khedive Abbas Helmi I.

¹⁶³ The palace's name is derived from the surrounding area, which was famous for saffron (in Arabic "zaafaran") plantations.

¹⁶⁴ Fig. 2.24 Northern Façade, al-Zaafaran Palace (after *Negm*).

¹⁶⁵ Isma'il built al-Zaafaran for his mother Khoshyar Hanem and he gifted to the palace to her. The palace was renovated several times in the following years.

¹⁶⁶ This might have been because of Isma'il's passion for education.

Isma'il used the palace as a family residence as of 1871 giving it as a gift to his mother Khoshyar Hanem al-Walda. During the period 1882-87, the palace was used by the British army then it became a Royal guesthouse.

When Isma'il died in 1895 followed by his first wife, the palace was occupied by his second and third wives. Both widows resided in the palace until Jafam Afat (Jashma) Hanem died in 1907 and Jenaniar Hanem died 1912; she was the last member of the royal family to reside in al-Zaafaran palace. In 1922, the palace became the King Fouad I secondary school and from 1925 it hosted the administrative offices of the Egyptian University. During the 1930s and 1940s, it was used by the government for important events including the negotiations between the Egyptian and British governments leading to the historic signing of the 1936 treaty, which led to limitations of the British presence in Egypt to the Suez Canal area.¹⁶⁷ In March 1945, al-Zaafaran palace witnessed the birth of the Arab League and the signature of the covenant of the establishment of the league in the main foyer. Since 1952, the palace has been the administration building of Ain Shams University. King Farouk was born there.¹⁶⁸

2.7.3 Architectural and Decorative Style

Austrian Engineer Antonio Lasiac¹⁶⁹ was commissioned to build the monumental palace. The size of the land including the palace and a large surrounding garden was 40 feddans. The palace was built in the Baroque style common in the 17th century and until the mid-18th century.

¹⁶⁷ *Zaafarana Palace*, http://en.wikipedia.org/wiki/Zaafarana_palace, 1.

¹⁶⁸ Talaat, *Al Zaafaran Palace*, 47.

¹⁶⁹ Lasiac was Austrian. He constructed many buildings in Egypt. Mostly were destroyed by negligence and others by time but some survived such as the palace of Princess Amina Tawfik near Tahrir square, which now hosts one of the administration buildings of the ministry of foreign affairs and the palace of Prince Said Halim in Maarouf district.

It is characterized by monumental architecture with extensive decoration both internally and externally (figs. 2.25-7).¹⁷⁰

2.7.4 Analytical Description of the Palace

The palace was surrounded by a huge garden. The layout¹⁷¹ is characterized by symmetry with a focal reception hall around which other elements are aligned. The palace's second floor's eastern and western sections are similar. In addition, there is symmetry in the design of both floors (figs. 2.28-9).¹⁷² As well, all four facades are almost identical and symmetry is seen on both sides of the main entrance (fig. 2.30).¹⁷³ The architect Lasiac built it with a basement (fig. 2.31),¹⁷⁴ two floors, a roof (fig. 2.32),¹⁷⁵ and five entrances. The layout included two identical suites.

In terms of layout, the palace is designed with sets of rooms connected to the main reception hall.¹⁷⁶ The main entrance leads to a magnificent foyer surrounded by marble columns (fig. 2.33).¹⁷⁷ All walls are decorated with the letter **I** referring to Khedive Isma'il, with the Egyptian crown on top of them (fig. 2.34).¹⁷⁸ One of the most significant architectural and decorative features of the palace is the monumental dual staircase with wrought iron banisters

¹⁷⁰ Fig. 2.25 Eastern Façade use of Columns, al-Zaafaran Palace (after *Negm*); Fig. 2.26 Eastern Façade: Extensive Vegetal External Decoration, al-Zaafaran Palace (after *Negm*); Fig. 2.27 Southern Façade: Use of Wide Windows, al-Zaafaran Palace (after *Negm*).

¹⁷¹ The layout is influenced by the Baroque style, which was affected by the Renaissance style.

¹⁷² Fig. 2.28 First Floor, al-Zaafaran Palace (after *Negm*); and Fig. 2.29 Second Floor, al-Zaafaran (after *Negm*).

¹⁷³ Fig. 2.30 Entrance, al-Zaafaran Palace (after *Hawas*).

¹⁷⁴ Fig. 2.31 Basement, al-Zaafaran Palace (after *Negm*).

¹⁷⁵ Fig. 2.32 Roof, al-Zaafaran Palace (after *Negm*).

¹⁷⁶ *Negm, Qusur al-Umara wa al-Pashawat*, 126.

¹⁷⁷ Fig. 2.33 Reception Hall with Marble Columns, al-Zaafaran Palace (after *Negm*).

¹⁷⁸ Fig. 2.34 Walls Decorations with Letter **I**, al-Zaafaran Palace (after *Negm*).

leading to the foyer of the second floor (fig. 2.35).¹⁷⁹ The staircase occupies the last third of the first floor main reception hall. It represents one of the most impressive elements at al-Zaafaran palace following the Baroque style. The staircase starts with a few steps then is divided into two that meet in a platform, and then it is divided again into two staircases leading to the second floor reception hall (fig. 2.36).¹⁸⁰ The staircase decorative work is rich and uses wrought iron (figs. 2.37-8).¹⁸¹

The palace has large marble columns internally to carry the ceilings (fig. 2.39)¹⁸² and externally (fig. 2.40)¹⁸³ as a decorative style on the façades of the palace.¹⁸⁴ The columns are either Ionic such as those in the first floor (fig. 2.41)¹⁸⁵ or Corinthian as on the eastern (fig. 2.42)¹⁸⁶ and western façades of the second floor as well as on those carrying the ceiling on the northern, eastern and western walls in the reception hall of the same floor (fig. 2.43).¹⁸⁷

The external decorations represent a blend of Renaissance, Baroque and Rococo styles.¹⁸⁸ Decorations include plants, flowers and fruits spread on the façades. The façade also includes rows of wide stained glass windows. Extensive internal decorations on the walls and ceilings in the reception halls in both the first and the second floors reflect the Baroque style using gold and silver.

¹⁷⁹ Fig. 2.35 Main Staircase, al-Zaafaran Palace (after *Negm*).

¹⁸⁰ Fig. 2.36 Main Staircase Decoration, al-Zaafaran Palace (after *Johnston*).

¹⁸¹ Figs. 2.37-38 Wrought iron works in the Staircase, al-Zaafaran Palace (after *Negm*).

¹⁸² Fig. 2.39 Internal Columns and Ceiling Designs, al-Zaafaran Palace (after *Hawas*).

¹⁸³ Fig. 2.40 Entrance, al-Zaafaran Palace (after *Negm*).

¹⁸⁴ *Negm, Qusur al-Umara wa al-Pashawat*, 16.

¹⁸⁵ Fig. 2.41 Ionic Columns in the First Floor, al-Zaafaran Palace (after *Negm*).

¹⁸⁶ Fig. 2.42 Eastern Façade, al-Zaafaran Palace (after *Negm*).

¹⁸⁷ Figure 2.43 Corinthian Columns in the Second Floor, al-Zaafaran Palace (after *Negm*).

¹⁸⁸ *Negm, Qusur al-Umara wa al-Pashawat*, 96.

This chapter demonstrated the developments that took place in Cairo and Egypt during the reign of Khedive Isma'il as well as his focus on the large projects such as the Suez Canal and the establishment of new suburbs such as Ismailia. The chapter highlighted the massive construction that took place during his reign and the palaces and buildings that were established during that period. There is also an overview of the different styles visible during that period showing an eclectic style that blended various architectural elements bringing home-grown and local style with a variety of European-influenced styles. The chapter also showed the increasing European influence during Isma'il's reign on all aspects including the architectural style which clearly gradually replaced the influence of Ottoman Turkey during the second half of the 19th century.

3. Abdeen Palace

3.1 Background

Saray¹⁸⁹ Abdeen is one of the most significant palaces in Egypt's history. The palace was built mostly in the neo-Classical¹⁹⁰ French-inspired architecture style,¹⁹¹ popular during the second half of the 18th century and the beginning of the 19th century.¹⁹² The historical incidents that relate to the palace are numerous, including witnessing the transformation of the nation from a kingdom to a republic. The structure that remains today is mostly faithful to its original design and the gardens are well preserved. It could be said to be the jewel of 19th century architecture in Cairo. It was commissioned by Khedive Isma'il as part of his plan to urbanize Cairo, and reflects his passion for splendor and royalty. Its architecture reflects the continued influence of Ottoman traditions as well as European ones acquired during his upbringing in Paris and Vienna during the early years of his life.¹⁹³ Throughout this chapter, there will be comparisons drawn between Abdeen palace in Cairo and Dolmabahçe and Topkapi palaces in Istanbul.

¹⁸⁹ During the 19th century, there were a number of palaces "Sarays" built by the Mohamed Ali ruling family; *Saray* in this context refers to a living complex, which comprises the palace building, a large garden, kiosks, fountains and scattered buildings on the grounds. However, mainly the term referred to the seat of the government and the residence of the ruler, which reflects the case of Abdeen palace: Blair, "Saray," *Encyclopedia of Islam*, 12 vols. (Leiden, 1986).

¹⁹⁰ Neoclassical style was revived in the 18th and early 19th centuries. Neoclassical architecture is characterized by grandeur of scale, simplicity of geometric forms, use of columns, and a preference for blank walls. Neoclassical architecture thrived in Europe: *Neoclassical Architecture*, <http://www.britannica.com/EBchecked/topic/1383512/Neoclassical-architecture>, 1.

¹⁹¹ French Renaissance architecture is the style of architecture and related ideas, which were imported from Italy during the early 16th century and developed in the light of local architectural traditions. Example of which is the Chateau d'Amboise established in 1495 where Leonardo da Vinci spent his last years. The style is mainly a combination of Gothic structure and Italianate ornament. Later on, the style progressively developed into what is known as Henry II style such as Chateau de Fontainebleau: Cropplestone, *World Architecture*, 254.

¹⁹² Bibliotheca Alexandrina, *The Photographic Memory of Cairo*, 86.

¹⁹³ Cultnat, *Abdeen Palace*, 11.

3.2 Abdeen: The District

The location was that of the old palace of Abdeen Bey, a member of the Mamluk corps, from which the area took its name.¹⁹⁴ The palace occupied one of the underdeveloped zones in Cairo. Until the 19th century, it included lowlands, garbage, house ponds and a few houses.¹⁹⁵ The ponds were drained, the houses purchased and demolished and the land was leveled (fig. 3.1).¹⁹⁶

Isma'il welcomed European architects and engineers to contribute to the planned urbanization projects. As indicated earlier, he contracted Grand Bey to propose a plan to transform Cairo. He also contracted the Frenchman Barillet-Deschamps for landscaping and he appointed Ali Pasha Mubarak¹⁹⁷ as minister of public works; the latter was entrusted to implement the Cairo master plan connecting the new quarters of Ismailia, al-Fajjalah and Abdeen.¹⁹⁸

3.3 Abdeen: The Palace

For over a decade, Isma'il purchased the neighboring property until it reached an area of 24 feddans. According to the palace endowment deed, by 1873 the exact area of the Saray was 90,127m² and the total construction was estimated to cost 100 thousand Egyptian gold pounds

¹⁹⁴ According to Max Karkegi in an interview, "Prince Isma'il started to build the palace around 1855 little after his uncle Saïd Pasha became Wali of Egypt. Prince Isma'il had bought all the houses in the neighborhood of the main house, which in my opinion belonged to Abdel-Rahman Katkhoda not to Abdeen Bey. I know that in 1859 and 1860 he needed a lot of money, therefore he sold to the French Duke d'Aumont et de Villequier the property of his father Ibrahim Pasha which was on the northern part of Roda Island. Why did he need so much money if not to continue building and enlarging his house in the Abdeen quarters. Two French architects worked to build Abdeen palace, Léon Rousseau Pacha, who stayed his friend long after he abdicated the Egyptian Khedivial Throne, and Régis de Curel on which I was unable to find until now the slightest information. The original palace built by Prince Isma'il disappeared in the fire of 1892 and then was rebuild in the taste of the 1890 completely different from what it was intended by Prince Isma'il. In fact in my opinion, when Isma'il succeeded his uncle in January 1863 he started to enlarge his house as much as he could."

¹⁹⁵ Younes, *The Evolution of Birkat al-Fil*, 25.

¹⁹⁶ Fig. 3.1 Abdeen Square in 1874 (after *Bibliotheca Alexandrina*).

¹⁹⁷ Ali Mubarak was one of the scholars sent to get his education in France.

¹⁹⁸ Cultnat, *Abdeen Palace*, 8.

equivalent to around 700,000 Egyptian pounds.¹⁹⁹ The deed was written in the name of Isma'il's three wives for fear that the palace ownership would be taken away if he were dethroned.

The palace is located on the east side of Abdeen square with an area left as a garden adjacent to the eastern entrance acting like a buffer zone between it and the houses built around it, which were mainly occupied by princes and princesses of the Mohamed Ali family.²⁰⁰ Construction began in 1863 and it was inaugurated in 1874 as the official residence of the royal family, replacing the Citadel of Cairo, which had been the center for ruling Egypt since the middle ages. It was composed of 500 rooms and halls²⁰¹ as shown in the earliest depiction (fig. 3.2)²⁰² of Abdeen palace as photographed by Emile Bechard.²⁰³

Ali Pasha Mubarak was assigned to oversee the development of the peripheral area and incorporate Abdeen palace within the master plan. The palace was designed by several architects including Austrian Julius Franz under the supervision of chief architect of the royal palaces, Frenchmen Leon Rousseau, along with a large number of Egyptian, Italian, French and Turkish decorators. It was one of the most extravagant and luxurious palaces ever built in terms of its adornments, paintings, and furniture.²⁰⁴ The floors were mostly of colored decorated marble. The decoration represents a blend of European and Ottoman features, arguably for political reasons to demonstrate some local influence and independence while keeping the links to Europe.

¹⁹⁹ Cultnat, *Abdeen Palace*, 13.

²⁰⁰ Negm, *Qusur al-Umara wa al-Pashawat*, 185.

²⁰¹ El Gawhary, *Ex-Royal Palaces in Egypt*, 15.

²⁰² Fig. 3.2 Earliest Photo of Abdeen Palace (after Bechard).

²⁰³ Cultnat, *Abdeen Palace*, 10.

²⁰⁴ *Abdeen Palace*, http://en.wikipedia.org/wiki/Abdeen_Palace, 1.

Abdeen palace resembles Dolmabahçe palace (fig. 3.3)²⁰⁵ in that it has eclectic elements from the Baroque and Rococo styles blended with traditional local elements. Like Dolmabahçe palace, the Abdeen palace layout and décor reflect the increasing influence of European styles.²⁰⁶ Ottoman Baroque and Rococo styles generally characterized the palaces on the Bosphorus as in the case of Beylerbeyi palace.²⁰⁷

3.4 Abdeen Palace History

The history of Abdeen palace (fig. 3.4)²⁰⁸ records a number of alterations to its construction as well as some incidents that took place since its establishment in 1874 until the reign of Farouk in the first half of the 20th century. Not surprisingly, according to Tamraz "it is hard to determine the authenticity of the decoration of some of the rooms."²⁰⁹

During the reign of Khedive Tewfik 1879-92 Abdeen became the primary stage for festivities. In addition, the palace witnessed some political unrest. It was the venue where many cabinets were changed or reshuffled and in 1881 Abdeen square was the site of a major military demonstration led by army general Ahmed Orabi Bey demanding cabinet reshuffling, a development that led to British intervention and eventually occupation in 1882. In the early stages of British occupation Orabi was kept in the basement of the palace before his exile to Ceylon. In the summer of 1882 a fire broke out in Abdeen and destroyed the Haramlek wing and the Royal guards' quarters. In the aftermath of the fire Tewfik appointed the Austrian architect Joseph Urban to design the new Haramlek under the supervision of the chief architect of the

²⁰⁵ Fig. 3.3 Dolmabahçe Palace (after *Yerasimos*).

²⁰⁶ *Dolmabahçe Palace*, http://en.wikipedia.org/wiki/Dolmabah%C3%A7e_Palace, 1.

²⁰⁷ Beylerbeyi referring to the "Lord of Lords" palace is located in the Beylerbeyi neighborhood of Istanbul on the Asian side of the Bosphorus. It was an imperial Ottoman summer residence built in the 1860s, *Beylerbeyi Palace*, http://en.wikipedia.org/wiki/Beylerbeyi_Palace, 1.

²⁰⁸ Fig. 3.4 Abdeen Palace in 1876 (after *Cultnat*).

²⁰⁹ Tamraz, *Nineteenth-Century Cairene Houses and Palaces*, 32.

Royal palaces, Fabricious Bey. The renovation added a ballroom, a banquet hall and two hallways. The total restoration cost was 172,000 Egyptian pounds.²¹⁰

During the tenure of Khedive Abbas Helmi II 1892-1914 a committee was formed to manage all palace-related issues such as maintenance, renovation, fire prevention, theft and neglect. The committee included architects, government officials such as the minister of finance and other senior palace staff such as the head of Royal affairs. It decided that a monthly stipend of 8,480 Egyptian pounds was to be allocated for maintenance and an insurance scheme with al-Sikurtah Insurance Company for 350,000 Egyptian Pounds would be put in place.²¹¹ In addition, the committee suggested a review of the palace furniture and in 1895 it appointed Frenchman Ambroise Baudry as chief architect in charge of furniture and refurbishing of the palace interiors.

Abbas Helmi II supported the neo-Mamluk decorative style suggested by Italian architect Giuseppe Parvis for the throne room but he was also inclined to follow European designs to meet the aristocratic style in vogue at the time, so the interior decoration was a blend of both. In 1907, Italian Antonio Lasciac became chief architect of the Royal palaces. He worked on the façades and roofs of the palace, reducing the use of wood and reinforcing with stone and concrete. He also added a side entrance to the Tashrifah wing.

During the reign of Sultan Hussein Kamel (1914-17) Abdeen palace was the stage for Royal official visits and festivities. In 1915 the iron gates were brought closer to the palace (figs. 3.5-6).²¹² During the reign of King Fouad I (1917-36) the role of Abdeen palace gardens increased for Royal entertainments. He ordered the landscaping of the garden where a large pond, two tea kiosks, a tennis court, a museum and a mosque were all added and the family

²¹⁰ Cultnat, *Abdeen Palace*, 15.

²¹¹ Cultnat, *Abdeen Palace*, 16.

²¹² Fig. 3.5 Abdeen Palace Iron Gates Established in 1915 (after *Bibliotheca Alexandrina*); Fig. 3.6 Gate of the Fence, Abdeen Palace (after *Bibliotheca Alexandrina*).

entrance was altered. The family entrance, initially a simple-arched doorway with three partitions, became a monumental entrance after its reconstruction. The doorway, named the Gate of Paris, designed by Italian architect Prampolini, featured two elaborately decorated façades, one facing the garden and the second facing Abdeen Street. In honor of Isma'il, the wooden doors display the initials "IP" according to the 1919 designs (fig. 3.7).²¹³ The Italian architect Verucci served during the period 1919-36 and supervised the construction of the palace museum primarily designed by Italian architect Prampolini as well as al-Fath mosque (fig. 3.8)²¹⁴ designed by architects Atelio Patricolo and Mario Rossi. During that period Verucci completed the total refurbishment of the palace to match the elegance of European palaces such as Versailles. He refurbished the Palace Theater (figs. 3.9-10).²¹⁵ It was originally designed by Fabricious, the Royal Architect of the palace during the reign of Khedive Abbas Hilmi II, as a ballroom; it was refurbished by the restoration committee after the fire of 1891 (fig. 3.11).²¹⁶ The ballroom was transformed by Verucci in 1924-26 to the Royal Theater and a private stage was added. On the far end of the hall, a screened annex was remodeled with a Neo-Baroque lintel bearing the monogram "F" (for Farouk).

Verucci completed a grand official dining hall also known as the Royal Banquet hall (figs. 3.12-3).²¹⁷ It is located within the reception area of the Salamlek wing in the first floor. It dates to the third quarter of the 19th century (fig. 2.14).²¹⁸ After the fire of 1891, it was refurbished by Fabricious and the walls were subdivided into panels each with a double door,

²¹³ Fig. 3.7 Khedive Isma'il Monogram (after *Bibliotheca Alexandrina*).

²¹⁴ Fig. 3.8 Al-Fath Mosque (after *Bibliotheca Alexandrina*).

²¹⁵ Figs. 3.9-10 Abdeen Palace Theatre (after *Bibliotheca Alexandrina*).

²¹⁶ Fig. 3.11 Abdeen Palace Theatre (after *Cultnat*).

²¹⁷ Fig. 3.12-3 Abdeen Palace Main Dining Room (after *Bibliotheca Alexandrina*).

²¹⁸ Fig 3.14 Abdeen Palace Official Dining Room (After *Cultnat*).

leading to the theatre and the kitchen. The walls decorations, made by the Italian Enrico Prinzevalli, display geometric zigzag split palmettes and calligraphic bands of Arabic poetry including a few Quranic verses and the name of King Fouad I; a plaque with the name of King Farouk was added during his reign.²¹⁹

Finally, Verucci added a new magnificent Throne room (fig. 3.15).²²⁰ It is located in the reception area of the Salamlek wing and is considered one of Verucci's masterpieces (figs. 3.16-7).²²¹ It was developed during 1928-31. The name of King Fouad I (fig. 3.18)²²² and the foundation date, 1350 AH, appear on the central panel of the wall.²²³ Ironically, the room never witnessed the enthronement of any of the Egyptian monarchs. It was designed in the neo-Mamluk style with ribbed keel-arched hoods, marble moldings, and stained glass windows. Quran verses are written in gold on the doors. The floor of the hall is all made of parquet. The high wooden ceiling is supported by arches resting on paired marble columns. The room is also decorated with false windows in an arabesque style.²²⁴

Moreover, Verucci added a new quarter of the Haramlek wing including two suites, one for the king (figs. 3.19-20)²²⁵ and another for the queen (fig. 3.21);²²⁶ both were taken from the space allocated for the gardens. One of the major contributions of Verucci was an outstanding salon (fig. 3.22)²²⁷ within the Haramlek in the Byzantine style.²²⁸

²¹⁹ Cultnat, *Abdeen Palace – The Official Guide*, 53.

²²⁰ Fig. 3.15 Abdeen Palace, Throne Room (after *Cultnat*).

²²¹ Fig. 3.16 Abdeen Palace, Throne Room Design (after *Cultnat*); and Fig. 3.17 Abdeen Palace, Throne Room (after *Cultnat*).

²²² Fig. 3.18 Abdeen Palace, Throne Room Panel (after *Cultnat*).

²²³ Cultnat, *Abdeen Palace – The Official Guide*, 61.

²²⁴ El Gawhary, *Ex-Royal Palaces in Egypt*, 22.

²²⁵ Figs. 3.19-20 Abdeen Palace, King's Apartment (after *Cultnat*).

²²⁶ Fig. 3.21 Abdeen Palace, Queen's Suite (after *Cultnat*).

²²⁷ Fig. 3.22 Abdeen Palace, Byzantine Room (after *El Gawhary*).

When King Farouk (1936-52) came to power he inherited a well-furnished modern palace; he mainly added to its collectibles. In addition, one of the major events that was organized in the palace during his tenure was his wedding in 1938 to Queen Farida. On February 4, 1942 another major political incident happened when British tanks and troops surrounded Abdeen palace and square demanding Farouk dismiss the cabinet and call upon Mostafa al-Nahas Pasha to form a government led by the Wafd party. It was on that day that Ambassador Miles Lampson met Farouk in the conference hall and asked him to abdicate.²²⁹ However, it was just not until a decade later in July 1952 that Farouk was forced to leave following an army coup and, like his grandfather Khedive Isma'il, Farouk left from Alexandria for Naples on the Royal yacht al-Mahroussa from Ras al-Tin palace.

3.5 Analytical Description of the Palace

The palace (fig. 3.23-5)²³⁰ is composed of two floors. The ground floor (fig. 3.26)²³¹ housed the staff, the Tashrifah offices, and different administrative and service rooms.²³² The upper floor (figs. 3.27-8)²³³ included the Salamlek (the men's quarters), the reception and the ceremonial wings as well as the Haramlek including the family and women's quarters. The structure of the palace is different from earlier palaces in Cairo and Constantinople since at

²²⁸ Byzantine architecture is the architecture of the Byzantine Empire. The empire gradually emerged as a distinct artistic and cultural entity from what is today referred to as the Roman Empire after AD 330, when the Roman Emperor Constantine moved the capital of the Roman Empire east from Rome to Byzantium. Byzantium, "New Rome", was later renamed Constantinople and is now called Istanbul. The empire endured for more than a millennium, dramatically influencing Medieval and Renaissance era architecture in Europe and, following the capture of Constantinople by the Ottoman Turks in 1453, leading directly to the architecture of the Ottoman Empire, *Byzantine Architecture*, http://en.wikipedia.org/wiki/Byzantine_architecture, 1.

²²⁹ Culnat, *Abdeen Palace, The Jewel of 19th Century Cairo*, 32.

²³⁰ Fig. 3.23 Abdeen Palace, Garden View (after *Hawas*); Fig. 3.24 Abdeen Palace, Southern View (after *El Gawhary*); and Fig. 3.25 Abdeen Palace (after *Hawas*).

²³¹ Fig. 3.26 Abdeen Palace, Ground Floor Plan (after *Culnat*)

²³² Culnat, *Abdeen Palace, The Jewel of 19th Century Cairo*, 11.

²³³ Fig. 3.27 Abdeen Palace, Plan of the Southern Wing of the First Floor (after *Culnat*); and Fig. 3.28 Abdeen Palace, First Floor Plan (after *Culnat*).

Abdeen both the Salamlek and the Haramlek were integrated in one building. It departed from earlier traditions of having both in separate buildings. The kitchens were located in separate buildings to reduce the risk of fire and avoid undesirable odors.²³⁴

The palace and its gardens were all enclosed within a wall with several entrance gates; the most famous of all is the Paris Gate (figs. 3.29-30),²³⁵ named after Empress Eugenie, which led to the Haramlek grand entrance. The monumental Paris gate in many ways resembles the entrance and middle gates of Dolmabahçe palace in Istanbul (figs. 3.31-2)²³⁶ with its triumphal arch, except for the flanked wings. Both gates are characterized by their eclectic style.

The style of the façade of the palace is classical (fig. 3.33).²³⁷ "The southern view of the palace shows the classical tympanum as well as the vases on the pillars of the protruding entrance."²³⁸ While the external façade is classical and plain, the interior decoration is diverse and reflects a variety of styles. For example, as indicated before, the Throne room was in the neo-Mamluk style, the Suez Canal salon was in the neo-Classical style and the Byzantine hall was in the Byzantine style. This also demonstrates the diversity of the different rulers who occupied the palace as well as their political orientations and motivation. There follows is a description and analysis of the different sections of Abdeen palace including the Salamlek (partition of Khedive Isma'il) and the Haramlek.

²³⁴ Cultnat, *Abdeen Palace, The Official Guide*, 14.

²³⁵ Fig. 3.29 Abdeen Palace, Facade Paris Portal (after *Cultnat*); and Fig. 3.30 Abdeen Palace, Paris Portal Middle of Eastern Wall (after *Hawas*).

²³⁶ Fig. 3.31 Dolmabahçe Palace Gate (after *Yerasimos*); and Fig. 3.32 Dolmabahçe Palace Middle Gate (after *Yerasimos*).

²³⁷ Fig. 3.33 Abdeen Palace (after *Hawas*)

²³⁸ Tamraz, *Nineteenth-Century Cairene Houses and Palaces*, 32.

3.5.1 The Salamlek

The main entrance of Abdeen palace is situated at the center of the Salamlek wing overlooking Abdeen square. A portal (figs. 3.34-5)²³⁹ leads to the colonnaded entrance where guests were escorted to the Tashrifah hall.²⁴⁰ On the first floor, above the portal, is the official terrace where the monarchs used to greet their subjects. There were multiple refurbishments made to this section of the palace. During 1907-09 the architect Lasciac repainted the façade and its columns and scalloped niches were redecorated in 1915 and 1920 (figs. 3.36-7).²⁴¹ During 1929-31 the architect Parcq enlarged the entrance hall and added new columns to reinforce the structure. In 1943, Mustafa Pasha Fahmy, chief architect of the palaces, supervised the construction of a second grand entrance on the west façade east of Abdeen square, which allowed the addition of a terrace to the Suez Canal hall above. The new Tashrifah terrace is where King Farouk waved to the public on his son's birthday.²⁴²

A colonnaded vestibule beyond the portal leads to the grand marble staircase of the Salamlek wing (fig. 3.38).²⁴³ It was developed by French architect Leon Rousseau.²⁴⁴ The staircase has a series of grand mirrors that were inspired by the Galeries des Glaces at Versailles.²⁴⁵ In 1929, Verucci commissioned a table for the Grand Hall on the model of a Louis XVI table, on which Clemenceau signed the Treaty of Versailles during World War I, which is

²³⁹ Fig. 3.34 Abdeen Palace, New al-Tashrifah Façade (*Cultnat*); and Fig. 3.35 Elevation of the Façade of Abdeen Palace (after *Cultnat*).

²⁴⁰ *Cultnat, Abdeen Palace – The Official Guide*, 25.

²⁴¹ Fig. 3.36 Abdeen Palace Before Renovation in 1094 (after *Hawas*); and Fig. 3.37 Abdeen Palace as it Appears Today (after *Hawas*).

²⁴² *Cultnat, Abdeen Palace – The Jewel of 19th Century Cairo*, 47.

²⁴³ Fig. 3.38 Abdeen Palace, Marble Staircase (after *Cultnat*).

²⁴⁴ El Gawhary, *Ex-Royal Palaces in Egypt*, 19.

²⁴⁵ *Cultnat, Abdeen Palace – The Jewel of 19th Century Cairo*, 45.

the most significant decorative element in the main entrance.²⁴⁶ The ground floor houses several spacious halls, the most famed of which is the Royal Autograph Hall where members of the official corps, diplomats, and notables paid respects to the monarch.

3.5.2 The Salamlek Salons

The Salamlek comprises a number of salons (fig. 3.39)²⁴⁷ including the Mohamed Ali Salon, the white salon and the coloured salons.

The Mohamed Ali Salon (figs. 3.40-1)²⁴⁸ was once known as the largest reception hall. It was constructed by Rousseau in 1874. It is the largest ceremonial reception salon in the palace. It provides access to the ballroom, grand dining room, the private salon and the corridors leading to the Throne room and Winter Garden. The neo-Baroque Italian style dominates the salon. The hallways exhibits decorated niches with gilded scallop shells in addition to a group of arched windows supporting the ceiling as well as a royal domed recessed space supported by two stylized Corinthian columns.

The White Salon was designed to become the official Royal Reception reserved for special guests and dignitaries (fig. 3.42).²⁴⁹ It was next to the King's private apartment so he could go through the salon to greet his guests and then move to the ballroom and banquet hall. In 1927, King Fouad I's private apartment was replaced by the Throne room and the petit Jardin d'Hiver was annexed to the reception area by the architect Verucci.²⁵⁰ The salon is a relatively

²⁴⁶ Cultnat, *Abdeen Palace – The Jewel of 19th Century Cairo*, 45.

²⁴⁷ Fig. 3.39 Abdeen Palace, Salons Plan (after *Cultnat*).

²⁴⁸ Fig. 3.40 Abdeen Palace, Mohamed Ali Salon (after *Cultnat*); and Fig. 3.41 Abdeen Palace, Mohamed Ali Salon with View of the Triple Semi-Circular Arched Partition (after *Cultnat*).

²⁴⁹ Fig. 3.42 Abdeen Palace, White Salon Plan (after *Cultnat*).

²⁵⁰ Cultnat, *Abdeen Palace – The Jewel of 19th Century Cairo*, 45.

small one that was used for parties (fig. 3.43).²⁵¹ Today, the enlarged White Salon is situated between the hall of Mohamed Ali and the Throne hall.²⁵²

There is a set of colored salons whose main function is reception areas. They were constructed during the period 1863-72 by Rousseau and were refurbished during the 1920s by Verucci. All have carved marble fireplaces (fig. 3.44)²⁵³ while and huge bronze chandeliers suspended from heavily gilded ceilings. The feature that differentiates these salons is the color scheme of their walls. The Green Salon was designed in the Louis XVI style. The Red Salon bears the characteristics of both Louis XV and XVI styles.²⁵⁴ Both salons as well as the Blue Salon once had green, red and blue fabrics lining their walls; today only the Red Salon maintains the original fabric.²⁵⁵

3.5.3 The Salamlek Halls

The Salamlek comprises a number of halls including the Suez Canal hall, the conference hall, the official dining hall, the Throne hall, the theatre and the winter garden.

The Suez Canal hall is located in the first floor to the left of the stairs (fig. 3.45).²⁵⁶ The hall leads to the terrace overlooking Abdeen square and is located in the farthest corner of the Salamlek wing. It is a large reception room with a ceiling decorated in the neo-Baroque style.²⁵⁷

²⁵¹ Fig. 3.43 White Salon (after *Cultnat*).

²⁵² *Cultnat, Abdeen Palace – The Official Guide*, 49.

²⁵³ Fig. 3.44 Carved Marble Fireplace Abdeen Palace Salon (after *Cultnat*).

²⁵⁴ The Louis XV architectural style was popular during the period 1720-60; was inspired by the French Rococo style and characterized by being light, feminine, asymmetrical, curved lines, small in terms of proportion and elegant. The Louis XVI architectural style was popular during the period 1760-90; was inspired by the neo-Classical style and was characterized by being symmetrical, having columns, crowns, rosettes and floral decorations, *Louis XIV, Louis XV and Louis XVI French Furniture*, <http://suite101.com/article/louis-xiv-louis-xv-louis-xvi-french-furniture-a163166>, 1.

²⁵⁵ *Cultnat, Abdeen Palace – The Official Guide*, 36.

²⁵⁶ Fig. 3.45 Abdeen Palace, Suez Canal Room (after *Cultnat*).

²⁵⁷ The neo-Baroque style was an architectural style of the late 19th century. The term is used to describe architecture, which displays important aspects of the Baroque architecture that emphasized grandeur in

The Suez Canal hall was known as the Throne room during the reign of Khedive Abbas Helmi II. The walls are divided by gilded engaged Corinthian columns painted in light olive, gold and red.²⁵⁸

The large Conference hall is situated next to the salons and the Jardin d'Hiver (*winter garden*). It functioned as a meeting room (fig. 3.46).²⁵⁹ The hall was mainly used for the King's consultations with his councils and for his official meetings. It witnessed the first meeting of the *Nizaret* (cabinet) during Khedive Abbas Helmi II's reign on 17 March 1892 and fifty years later, on 4 February 1942, King Farouk ignored the British warning to abdicate the throne there.²⁶⁰ The architect of the room was Rousseau and he used an eclectic approach.²⁶¹ The hall has a reddish marble chimney. The entire room was later refurbished by Jackson and Graham of London.²⁶²

The Winter Garden is located at the same level as the palace halls (fig. 3.47).²⁶³ It is a covered rectangular area constructed in cast iron and glass, similar to greenhouse architecture to allow maximum heat retention.²⁶⁴ During the reign of King Fouad I the gallery connected the garden with the banquet hall and theater through a façade of beautiful stained glass windows

architecture, sculpture, painting, literature, dance, and music. The style started in the 17th century in Italy and spread to most of Europe. Baroque palaces are built around an entrance of courts, grand staircases and reception rooms of sequentially increasing opulence, *Baroque Revival architecture*, http://en.wikipedia.org/wiki/Baroque_Revival_architecture, 1.

²⁵⁸ Cultnat, *Abdeen Palace*, 29.

²⁵⁹ Fig. 3.46 Abdeen Palace, Grand Conference Hall (after *Cultnat*).

²⁶⁰ Cultnat, *Abdeen Palace*, 66.

²⁶¹ Eclecticism is a mixed style in fine arts with no specific particular style dominating with a combination in a single work of a variety of influences reflecting elements from different historical styles in architecture, painting, graphic, decorative arts and music, *Eclecticism in art*, http://en.wikipedia.org/wiki/Eclecticism_in_art, 1.

²⁶² Cultnat, *Abdeen Palace – The Jewel of 19th Century Cairo*, 68.

²⁶³ Fig. 3.47 Abdeen Palace, Winter Garden (after *El Gawhary*).

²⁶⁴ This style was pioneered by Joseph Paxton and become very popular in England during the second half of the 19th century.

bearing the Royal "F" monogram (fig. 3.48).²⁶⁵ The façade marks the side walls of the ballroom and the reception area. In the center, a marble fountain stands where the sounds of the falling water gives the open space a relaxing atmosphere (fig. 3.49).²⁶⁶ At some point, trees and bushy hedges adorned the plot giving the garden a calming ambience.²⁶⁷ Following the winter garden is the corridor of braziers (*mabkhara*), which contained tens of them from the age of Khedive Isma'il (fig. 3.50).²⁶⁸ The corridor leads to a lobby with statues of members of the Mohamed Ali family; its ceiling and walls are of colored stained glass. The lobby itself leads to a room (fig. 3.51)²⁶⁹ connected to the dining hall. The first installation of the stained glass windows was supervised by Parcq in 1933. In 1939, under the supervision of Mustafa Pasha Fahmy, the open-air alley was covered by a second installation of the same design, with stained glass in the ceiling. The winter garden connects the official wing, the Tashrifah with the reception wing of the Salamlek.

Finally, the hallways' primary function was to connect the Haramlek and the Salamlek wings (fig. 3.52).²⁷⁰ One hallway lined with large portraits of the members of the Royal family indicated an acknowledgment of the hereditary rule of the family.

3.5.4 The Haramlek

It is important to note that the Haramlek wing housed smaller salons overlooking Abdeen square (fig. 3.53).²⁷¹ These were constructed for female guests. The largest of the salons in the

²⁶⁵ Fig. 3.48 Abdeen Palace, Stained Glass Panels in the Winter Garden (after *Cultnat*).

²⁶⁶ Fig. 3.49 Abdeen Palace, Winter Garden Marble Fountain (after *Cultnat*).

²⁶⁷ *Cultnat, Abdeen Palace – The Jewel of 19th Century Cairo*, 73.

²⁶⁸ Fig. 3.50 Abdeen Palace, Gallery Connecting Winter Garden to Banquet Hall (after *Cultnat*).

²⁶⁹ Fig. 3.51 Abdeen Palace, Buffet Leading to Dining Room (after *El Gawhary*).

²⁷⁰ Fig. 3.52 Abdeen Palace, Hallway to al-Haramlek (after *Cultnat*).

²⁷¹ Fig. 3.53 Abdeen Palace, Plan of al-Haramlek (after *Cultnat*).

Haramlek wing is attributed to Khedive Isma'il and was where the signing of the marriage contracts of Royal family members took place. The salon suffered major damages during the 1992 earthquake but has been restored to its original status.

3.5.5 The Oak "Crystal" Staircase

The Oak staircase was designed by Rousseau and refurbished by Fabricious in 1891. It is the official entrance to the Haramlek (fig. 3.54).²⁷² It is accessible through an arched passageway from the main façade of the palace as well as from the Paris gate through the garden. The entrance contains a stained glass door that complements the fenestration of the upper level. The entrance vestibule is decorated with side niches and standing bronze torches, which were originally candle-lit but were later wired for electric lighting. The steps led to the Haramlek open reception hall.

3.5.6 The Kings Private Wing

The king's private wing includes a lobby and a small dining room (fig. 3.55).²⁷³ The lobby is crowded with cupboards made of the most valuable kinds of wood; they were used to keep his personal belongings.²⁷⁴ The small dining room is considered one of the earliest surviving interiors of Abdeen Palace.²⁷⁵ King Farouk used the private dining room for meals shared by close members of the Royal family and for lunches organized for cabinet ministers after Friday prayers. The room is characterized by a huge neo-Baroque fireplace adorned with a central mirror (fig. 3.44).²⁷⁶ These fireplaces were common in the west during the 19th century

²⁷² Fig. 3.54 Abdeen Palace, Oak Staircase (after *Cultnat*).

²⁷³ Fig. 3.55 Abdeen Palace, King's Apartment (after *Cultnat*).

²⁷⁴ El Gawhary, *Ex-Royal Palaces in Egypt*, 27.

²⁷⁵ *Cultnat, Abdeen Palace – The Official Guide*, 75.

²⁷⁶ Fig. 3.44 Abdeen Palace, Carved Marble Fireplace (after *Cultnat*).

and this one is a more elaborate example of the style shown in the Kucukusu pavilion at Dolmabahçe Sarayı (fig. 3.56).²⁷⁷

3.5.7 The Queen Nazli Suite

This is one of the most elegant sections of Abdeen palace (figs. 3.57-8),²⁷⁸ it was designed by Verucci in 1929.²⁷⁹ It comprises a number of rooms (figs. 3.59-60)²⁸⁰ including a bedroom, a salon bureau, the Byzantine room (fig. 3.61),²⁸¹ the dressing room and the bathroom. Each room is accessible through the other as well as through an external corridor.²⁸² The suite is highly decorative. The bedroom is in the Louis XVI style and the bed is elevated by a couple of steps and placed within a built-in alcove with gilded crowns surmounted by a wooden sculpted emblem bearing the initial "F" and by the Egyptian Royal Crown with the crescent and star.

The salon-bureau decoration includes vertical wall paneling in the neo-Baroque style. The ceiling is in the neo-Classical style with a variety of motifs including figures carrying fruit baskets.

The Byzantine chamber is one of the most intimate reception areas in the Haramlek wing (figs. 3.62-3).²⁸³ It is predominantly Byzantine with some neo-Gothic and art deco elements. The chamber demonstrates the Byzantine elements through the elaborately decorated columns, the round arches, mosaic wall panels, marble columns and a large variety of Italian floor

²⁷⁷ Fig. 3.56 Marble Fireplace at Dolmabahçe Sarayı, Kucukusu pavilion (after *Yerasimos*).

²⁷⁸ Fig. 3.57 Abdeen Palace, Queen's Suite (after *Cultnat*); and Fig. 3.58 Abdeen Palace, Queen Suite (after *Cultnat*).

²⁷⁹ *Cultnat, Abdeen Palace – The Official Guide*, 79.

²⁸⁰ Figs. 3.59-60 Abdeen Palace, Queen Nazli Suite Plan (after *Cultnat*).

²⁸¹ Fig. 3.61 Abdeen Palace, Byzantine Hall Side View (after *El Gawhary*).

²⁸² *Cultnat, Abdeen Palace – The Official Guide*, 79.

²⁸³ Fig. 3.62 Abdeen Palace, Byzantine Chamber (after *Cultnat*); and, Fig. 3.63 Abdeen Palace, Byzantine Chamber Fountain (after *Cultnat*).

marble.²⁸⁴ The neo-Gothic elements are found in the use of stained glass and the furniture, especially the main table in the chamber. The room is approached from three access points; it could be considered as a pathway to the Belgian and Queen Nazli suites and provides access to the crystal staircase.

3.5.8 The Belgian Suite

The Belgian suite is one of the most majestic in Abdeen palace (fig. 3.64).²⁸⁵ It was established in 1928 by Verucci. It includes three chambers, a salon-bureau, a bedroom and a dressing room leading to the bathroom. All chambers are mutually accessible with a door in the salon-bureau connecting to the Byzantine room. The suite was reserved for the guests of the Royal family and it takes its name from its first Royal guest, the King of Belgium.²⁸⁶ Both the salon-bureau and the bedroom are designed in the Rococo style (figs. 3.65-6)²⁸⁷ with most of the furniture in the Louis XV style.

3.5.9 The King's Apartment and Queen's Suite

The apartment consists of two adjacent suites, one for the king and the other for the queen. Both suites were later additions to the palace. They date to 1929 and were designed by Verucci in the Louis XV style.²⁸⁸ Each of the two apartments includes a reception area, an office, a bedroom, a boudoir, and a bathroom. The King's suite consists of five interconnected chambers and an antechamber. The entrance to the suite starts with the private salon, which is decorated in the Louis XV style. The monogram "F" is inscribed on various panels of the walls

²⁸⁴ Cultnat, *Abdeen Palace – The Official Guide*, 85.

²⁸⁵ Fig. 3.64 Abdeen Palace, Belgian Suite (after *Cultnat*).

²⁸⁶ Cultnat, *Abdeen Palace – The Jewel of 19th Century Cairo*, 156.

²⁸⁷ Fig. 3.65 Abdeen Palace, Bedroom in the Belgian Wing (after *Cultnat*); and Fig. 3.66 Abdeen Palace, Side View of the Belgian Wing (after *Cultnat*).

²⁸⁸ Cultnat, *Abdeen Palace – The Official Guide*, 95.

and on the central panel of the double doors as well as on the ceiling with a crescent and the Royal Crown. The queen's suite comprises a small lobby leading to a square Salon with a neo-Baroque cupola at its center. The salon leads to an office and bedroom.

3.6 Description of the Palace Gardens

When Khedive Isma'il started purchasing the land which Abdeen palace was to occupy, he had set aside enough space for a garden with fruit, trees, ponds and flowerbeds. In general, he planned to model the gardens of Cairo based on European designs elaborately decorated with artificially shaped trees in order to provide some green space for private entertainment (figs. 3.67-8).²⁸⁹ Haussmann helped the design of the palace gardens while implementing his ideas for spreading greenery and gardens across the city.²⁹⁰

During 1917-19 the family entrance door was reconstructed by Prampolini with elaborately decorated façades.²⁹¹ However, it was not until 1921 when the palace's garden was added by Sultan Fouad I on an area totaling around 20 feddans that the palace gardens started to occupy a vital role in royal entertainments and pleasure. Moreover, during Fouad I's tenure, two large garden kiosks were designed between 1919 and 1921 by Italian architect Mario Rossi under the supervision of Ernesto Verucci, the chief architect of the Royal palaces.²⁹² The north and south kiosks are grand structures embellished with classical statues, vases, and marble water spouts. The northern kiosk consists of a circular temple-like structure with Ionic order columns (fig. 3.69).²⁹³ The southern kiosk, also known as the music kiosk, overlooks the pond and

²⁸⁹ Figs. 3.67-8 Abdeen Palace Gardens (after Hawas).

²⁹⁰ Volait, *Architects et Architectures de L'Egypte Modern (1830-1950)*, 111.

²⁹¹ Culnat, *Abdeen Palace, The Official Guide*, 107.

²⁹² Culnat, *Abdeen Palace, The Official Guide*, 107.

²⁹³ Fig. 3.69 Abdeen Palace, Northern Tea Kiosk (after Hawas).

includes a marble statue of Venus (figs. 3.70-1).²⁹⁴ The pond was constructed in 1918 and features a water fountain. In 1937, King Farouk ordered a swimming pool to be built at the same location (fig. 3.72).²⁹⁵

Abdeen palace is characterized as having multiple styles across various halls and rooms. They reflect the different preferences of styles of the members of the Mohamed Ali family who resided in the palace since Isma'il. This included the Renaissance, Byzantine (Byzantine hall), neo-Baroque (Suez Canal and Mohamed Ali rooms, the palace theatre and private dining room), neo-Classical (White salon), Arabesque (Official dining hall) and neo-Mamluk (Throne room). Abdeen palace demonstrates the eclectic style of architecture that was favoured in Egypt during the late 19th century.

This chapter focused on the renovation of Abdeen area and the establishment of Abdeen palace. It highlighted the eclectic architectural style of the palace showing a large variety of architectural and decorative styles demonstrated throughout the different halls and rooms of the palace. The chapter witnessed some of the most influential incidents that had major impacts in the history of Egypt during the 19th and 20th centuries.

²⁹⁴ Fig. 3.70 Abdeen Palace, Southern Kiosk (after *Hawas*); and Fig. 3.71 Abdeen Palace, Music Kiosk (after *Hawas*).

²⁹⁵ Fig. 3.72 Abdeen Palace, Fountain-Pool Area (after *El Gawhary*).

4. 19th Century Architectural Transformation in Cairo: Findings and Conclusion

During the 17th and early 18th centuries in the Ottoman Empire there were two distinct skills when it came to construction, those of the architect and the master builder. They both shared the responsibility for the design and construction of all kinds of structures. However, starting in the 18th century master builders assumed full responsibility in construction. This transformation allowed gradual change of the architectural style and decoration. The top-down change that was initiated by the Sultans and the Royal family resulted in integrating elements from various regions in the empire into the local architectural style.

According to Bernard Lewis "the decline of Ottoman culture at the start of the 19th century was restricted to court culture; popular culture continued to retain its vitality for many decades whereas in the towns the master builders were the symbols of that vitality."²⁹⁶ The loyalty to the traditional (Ottoman) culture of the master builders coupled with the Sultans' desire to be open in terms of architectural elements contributed to the stylistic mix of the building types of the Ottoman town. The Ottoman architecture that affected many countries in the region, including Egypt, had a contribution in terms of structure that was original despite different borrowings from foreign influences such as the Western Baroque and Rococo that gradually penetrated Ottoman architecture from the 18th century onwards.

In general, Ottoman architecture was eclectic. The overall unity of Ottoman urban culture came from the fusion of different regional techniques and by the collaboration between different master builders and artists. The multiethnic and multiregional formation of architects and labor composed of Greeks, Turks, Albanians, Arabs, Armenians and others contributed to

²⁹⁶ Lewis, *The Emergence of Modern Turkey*, 35.

this fusion of styles and techniques in Ottoman buildings late in the 18th and 19th century and was reflected in major buildings in the whole region, including Egypt.

During this phase, the master builders were capable of integrating Rococo style and Ottoman architecture with the local surrounding environment. This transformation maintained the equilibrium between the Ottoman architectural spirit and the preservation of the local style, and growing Western influence. This growing Western influence accelerated in the early 19th century and was evident on both public buildings and private houses.

As indicated before, the architectural style used in Egypt was affected by those available in Europe and Ottoman Turkey during that period. As a result, in the first half of the 19th century, European Cairo's architectural style gradually changed from being Mamluk and classical Ottoman into a blend of different styles including Rumi and European (Rococo and Baroque). During the second half of the 19th century, European-influenced architectural styles such as neo-Classical, Renaissance, Rococo²⁹⁷ and Baroque were increasingly visible in Cairo. During that period European influence in Egypt was augmented by the large number of Europeans living there, coupled with the educational missions that were sent to Europe. It is important also to note that the architectural development that took place in Ottoman Turkey from the late 18th century to the first half of the 20th century was in many ways replicated in Egypt due to the strong links between Egypt and Turkey because of the Mohamed Ali dynasty.

²⁹⁷ Rococo architecture, also referred to as "Late Baroque", is an 18th century style, which developed as Baroque artists gave up their symmetry and became increasingly ornate, florid, and playful. Rococo rooms were designed as total works of art with elegant and ornate furniture, small sculptures, ornamental mirrors, and tapestry complementing architecture, reliefs, and wall paintings. It was largely supplanted by the neo-Classical style. According to the *Dictionary of the French Academy* in 1835, it stated that Rococo usually covers the ornament, style and design associated with Louis XV's reign and the beginning of that of Louis XVI. Rococo is seen as a combination of stone and shell, due to reliance on these objects as motifs of decoration. The style was seen as old-fashioned, it was also seen to be superficial and of poor taste especially when compared to neoclassicism. Since the mid-19th century, Rococo has been accepted by art historians while there is still some debate about the historical significance of the style to art in general, Rococo is now widely recognized as a major period in the development of European art <http://en.wikipedia.org/wiki/Rococo>, 1.

During the first half of the 19th century, one of the dominant styles in building and architecture, as indicated in chapter one, was the Rumi style, a much-simplified version of European Baroque. The style started in the 18th century in Albania, one of the European provinces of the Ottoman Empire. The style was spread in Istanbul through European architects and artists and was introduced to Egypt during the reign of Mohamed Ali. It differed from European Baroque in its greatly reduced ornamentation, including lack of figural sculptures. Examples of the Rumi style, mostly built during the reign of Mohamed Ali, included the palaces of Shoubra, al-Gawhara and al-Harem. They all shared simple variations of layout with a court at the center surrounded by rooms, plain façades, modest entrances, multiple windows, extensive internal ceiling and wall decoration, the use of wood panels, bricks and stones in construction, and frequently an incorporation of a water element.

During the second half of the 19th century and starting from the 1860s, European architecture became more fashionable. During that period, more European and European-trained architects were involved in construction, bringing innovative techniques such as the use of wrought iron in al-Gezira palace.²⁹⁸ The European-influenced architectural styles were diffused in many ways during Isma'il's modernization of Cairo. Italian, French and German architects were operating in Egypt resulting in many establishments like Abdeen palace, built by the Frenchman Rousseau among others, demonstrating the emergence of elements from the neo-Classical architectural style. The neo-Classical elements such as Greek-influenced Ionic and Corinthian columns were increasingly visible in Cairo during the latter parts of the 19th century, for example on the first and second floors at al-Zaafaran palace. Examples of double Corinthian columns can be found on the second floor at al-Zaafaran palace. Columns were located and used

²⁹⁸ Raymond, *The Glory of Cairo: An Illustrated History*, 387.

differently in various palaces including on entrance façades, supporting the main entrance balcony, surrounding windows and in main halls. Local Egyptian elements such as lotus-like flowers were integrated in the decoration of the columns. It is important to note that besides the neo-Classical elements, al-Zaafaran palace demonstrated a model for an eclectic architecture with its blend of different styles such as Renaissance, Baroque and Rococo. This eclectic approach was typical of palaces built in Egypt in the second half of the 19th century. Other influences demonstrated in Cairo's architecture during the 19th century included the Gothic-influenced windows, which were usually wide and high as seen at the southern window at al-Zaafaran palace.

The French-inspired Renaissance style is found in Abdeen palace in its multiple courts for ventilation and lighting. As is usual with this style, the courts were surrounded by living units separated by large rectangular windows and from the rest of the palace by multiple doors leading to different corridors connecting different wings. The windows were bigger, wider and more ornamented than their Mamluk predecessors. Gardens probably provided the element of privacy that high walls gave in the Mamluk period.

European influence is also demonstrated through the location of Abdeen palace besides a large square, following, for instance, the Tuileries palace in Paris and its proximity to the Place de la Concorde. The symmetrical layout is another European (Renaissance) influence that characterized Abdeen palace. The symmetry extends to the windows on the façade, usually in rows above one another; a feature also seen in palaces influenced by Baroque and Rococo styles such as al-Zaafaran, which has similarities between all four palace façades as well as between the internal layout of the eastern and western wings on both sides of the main hall.

European (Renaissance-style) influence also included the use of two columns on both sides of the main entrances. These were primarily used to carry the balcony above the main entrance as at the northern entrance of al-Zaafaran palace. In addition, the Renaissance influence was demonstrated in the richness of the vegetal and floral decorated façades and the extensive internal ornamentation. This includes densely decorated ceilings and walls, using gold and silver, which were also used in earlier palaces influenced by the Rumi style such as al-Jawhara and al-Harem. The decorative elements also include the multiple statues within and surrounding the palaces; some of these are seen at al-Gezira palace.

Baroque was an elaboration of Renaissance style. For example, the Renaissance-influenced emphasis on symmetry is retained. An increase in the number of columns is noticeable, such as two-columns on each side of the windows as a Baroque feature. This increased use of columns is exemplified on the façades at al-Zaafaran. The eastern and western walls of the first floor reception hall include Ionic columns while in the second floor, the columns are in the western, eastern and northern walls are Corinthian.

There were several similarities between Istanbul and Cairo during that period. For example, until the end of the 19th century, dignitaries and aristocrats continued to build residences in the center of the city. Another similarity was the westernization across sections of both cities. As indicated before, Egypt followed the development that took place in the early 19th century in Ottoman Turkey a little later. For example, Dolmabahçe palace, built a few years before Abdeen palace in 1856, probably had a major influence on the style and layout of its Egyptian counterpart. Both are composed of two floors surrounded by a garden, and in each, the private and public areas of the palace are reached through a central staircase leading to the two wings. The location of Abdeen was in many ways similar to that of Dolmabahçe on the borders

of the old city representing a transition between the old and the new modernized quarters.

Similarities between Dolmabahçe and al-Zaafaran include the use of Corinthian columns to support the balconies.²⁹⁹ In terms of general layout, with a number of variations, Dolmabahçe has a central hall surrounded and accessible by several rooms, an approach followed by a number of palaces that were built in Cairo during the 19th century. The influence of Dolmabahçe is also seen in the case of al-Zaafaran palace with its largest staircase in that period in Egypt, occupying a third of the reception hall. The division of the main stairs into two sections resembles that of Dolmabahçe, where for the first time in Ottoman architecture an interior staircase was used as a major design element.³⁰⁰ The wrought ironwork and the lavish ornamentation is one of the characteristics of both staircases. Similar staircases in terms of style and location, although smaller, are also seen at Abdeen palace. Another similarity was the reduced amount of wood in construction, following the same trend in Istanbul towards the latter parts of the 19th century to minimize the possibilities of fire.

In terms of façades, there was variation between those influenced by European versus traditional Mamluk elements. Façades influenced by local elements were mostly straight lines on the street and they relied on internal courts for lighting and ventilation. European-influenced façades were in the form of building blocks, with some projecting more than the rest, such as the Northern facade in Abdeen. Most European façades were influenced by the Baroque and neo-Classical styles. Balconies were a major feature in European-style palaces in Cairo on the façades, mainly surmounting the main entrances.

²⁹⁹ Yerasimos, *Constantinople*, 366.

³⁰⁰ Yerasimos, *Constantinople*, 362.

Most entrances were elevated from the ground with a few steps. Entrances were more European in the sense that they opened into the palace immediately, unlike previous Mamluk examples.

It is important to note that, as indicated before, while the early 19th century was influenced by Ottoman Turkey and the latter parts were more influenced by Europe, later in the 19th century and early in the 20th century, Egyptians developed their attraction once again to Mamluk architecture, as opposed to Ottoman and European imperial trends. Egyptians started to look at Mamluk art as a desirable local art form. The growing re-admiration of neo-Mamluk architecture was a common trend during the reign of the descendants of Mohamed Ali. This was based on their objective to express political independence from the Ottoman Empire through the support of neo-Mamluk architecture. It represented a deviation from the policy that Mohamed Ali followed during his reign. He perceived himself as Ottoman and did whatever he could to distance himself from the Mamluks; architecture was not an exception, in fact he promoted a classical Ottoman architectural style.

The transformation in the position of Egypt's rulers following Mohamed Ali was mainly to distance themselves from the Turko-Circassian elite represented by the Ottoman style of architecture. The Neo-Mamluk architecture represented a statement of an Egyptian, non-Ottoman cultural and political identity. Starting late in the 19th century and into the 20th century, the architecture of different palaces and buildings had a major role in giving Cairo a more modern look with their blend of neo-Classical, Baroque, Rococo and Rumi as well as neo-Mamluk styles. The eclecticism witnessed in Cairo echoed that of Istanbul. It was a reflection of the impact of various constituents involved in the development of the city's architecture coupled with the change in the political positioning as perceived by Egypt's rulers. Analytically,

one cannot detect an overwhelming style dominating Cairo architecture of the 19th century; rather one sees a combination of various elements mixed both externally and internally within different palaces, in many ways demonstrating the nature of the many cultural influences on Egypt during that period.

This thesis attempted to provide an overview of the developments that took place mainly during the reigns of Mohamed Ali and Isma'il with respect to modernizing Cairo while focusing on the architectural style used in building royal palaces. The thesis only covered a sample of the palaces that were built during the reign of both rulers. The magnitude of construction and transformation in Cairo witnessed during the reigns of Mohamed Ali and Isma'il was unprecedented in the city since the 14th century. The development was multi-faceted including new streets, widened old ones, squares, electricity services, and water supply amongst other services.³⁰¹ There were many educational missions sent to Europe; however, European architects led the building process. The architects included French architects Rousseau, Alexandre Marcel and V. Erlanger; German architect Julius Frantz (chief architect in the court of Khedive Isma'il and designer of al-Gezira palace) as well as Italian architects Antoine Lasciac,³⁰² Mario Rossi and Verucci.

Mohamed Ali's Cairo was little more than an implant from the Ottoman fashion in building Baroque, European-influenced architecture, and giving rise to a duality in Egypt's architecture until the 1840s. The second phase during the 1840s was a fusion of styles providing a parallel between Cairo and Istanbul. In the case of Istanbul, the city demonstrated an eclectic style of cultures that comprised late Roman, early and late Byzantine, and Ottoman architecture.

³⁰¹ Fahmy, *Historians in Cairo*, 181.

³⁰² He worked in Egypt during the period 1882-1936 and was the chief architect of Khedivian palaces between 1907 and 1917.

In the case of Cairo, the evolution of buildings was influenced by European and Rumi architecture with a blend of local (Mamluk) styles and the development of the neo-Mamluk style.

To conclude, the architectural style during the period of the Mohamed Ali family and with an emphasis during the periods of Mohamed Ali and Isma'il was influenced by different local, Ottoman and European elements. The eclectic outcome was a product of the architects and builders who came from different locations but also of the political scene and transformations during the period 1805-1879. It blended Mamluk, Ottoman, European elements in different proportions. The palaces of Shoubra, al-Zaafaran, Abdeen and al-Koubba all demonstrate the variety of these influences across time; one can relate the political directions of Egypt in different periods to the architectural style used.

Figures

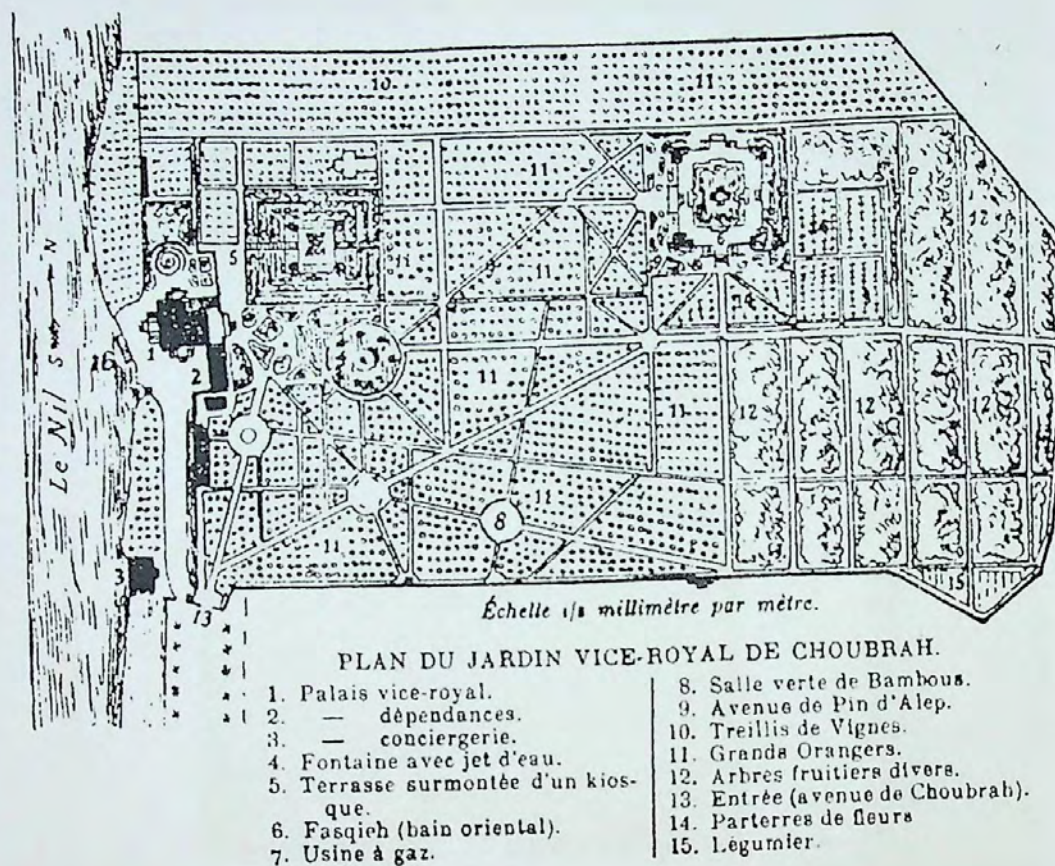


Fig. 1.1 Plan Shoubra Palace (after Wiet)

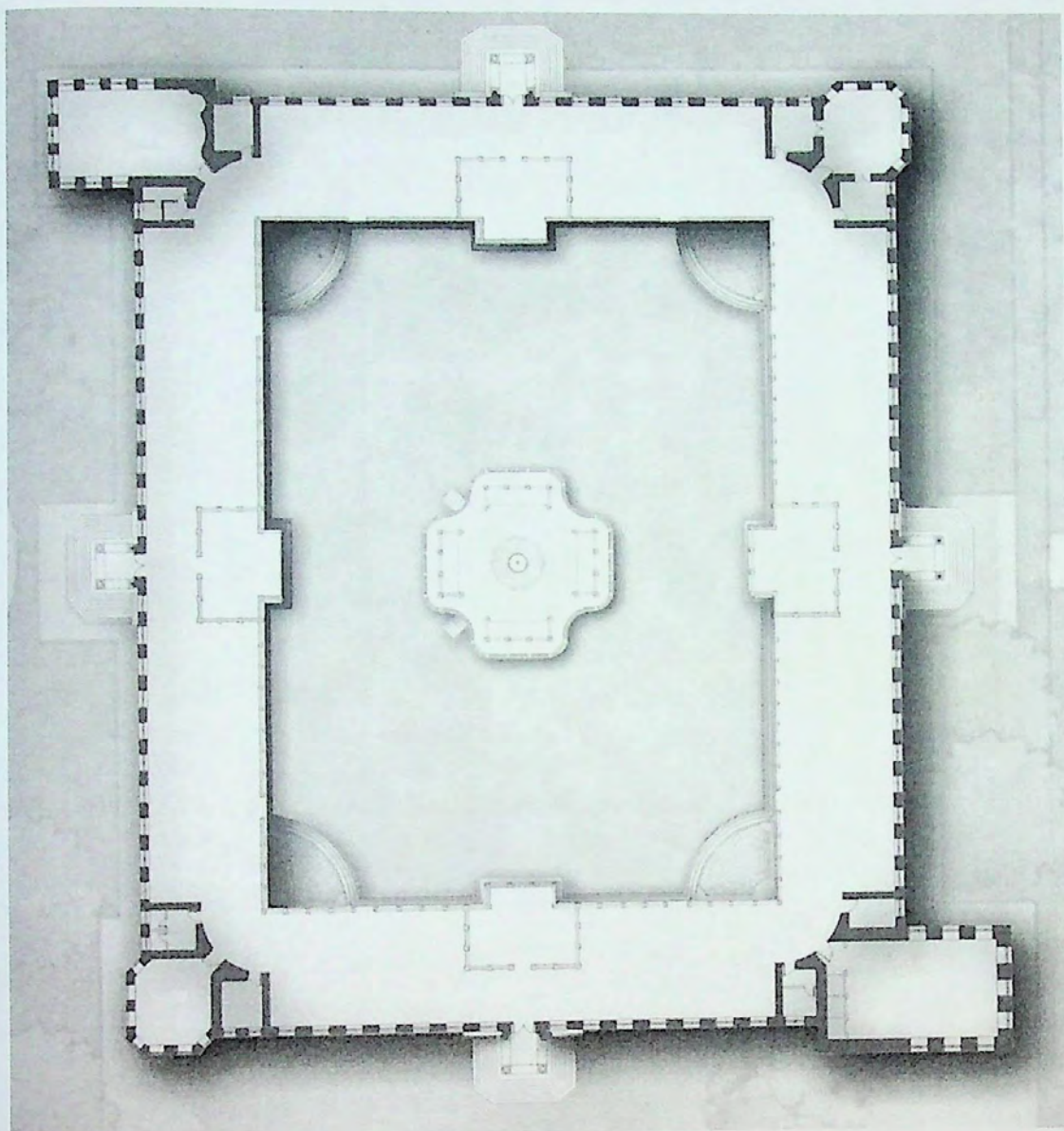


Fig. 1.2 General Plan of Kushk al-Fasqiya, Shoubra Palace (after *Anonymous*)

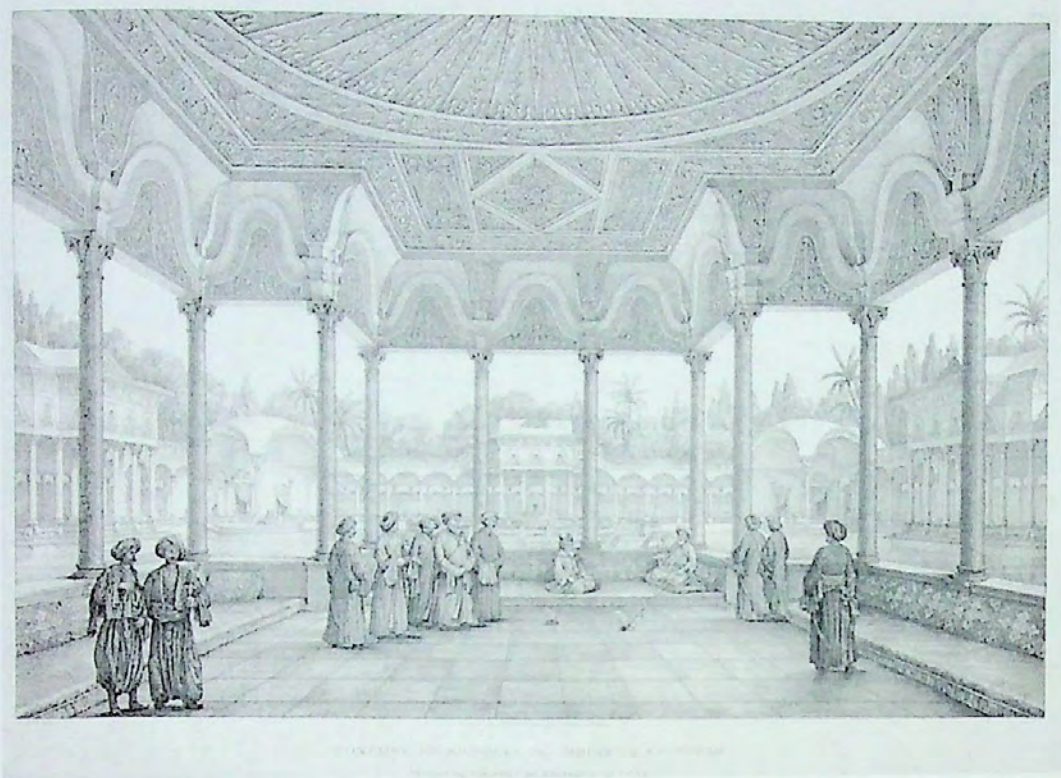


Fig. 1.3 Inside View of Shoubra Palace, Guests Welcomed (after *Hassan*)



Fig. 1.4 Topkapi Palace (after *Yerasimos*)

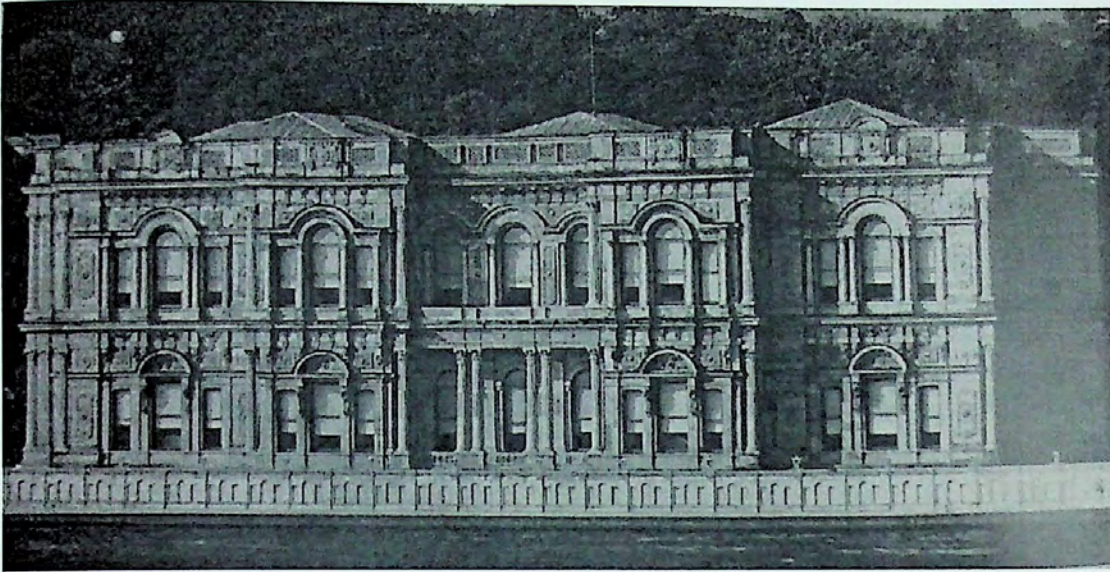


Fig. 1.5 Beylerbeyi Palace (after *Yerasimos*)



Fig. 1.6 View of the Garden, Shoubra Palace (after *Anonymous*)



Fig. 1.7 View of the Garden, Topkapi Palace (after *Yerasimos*)

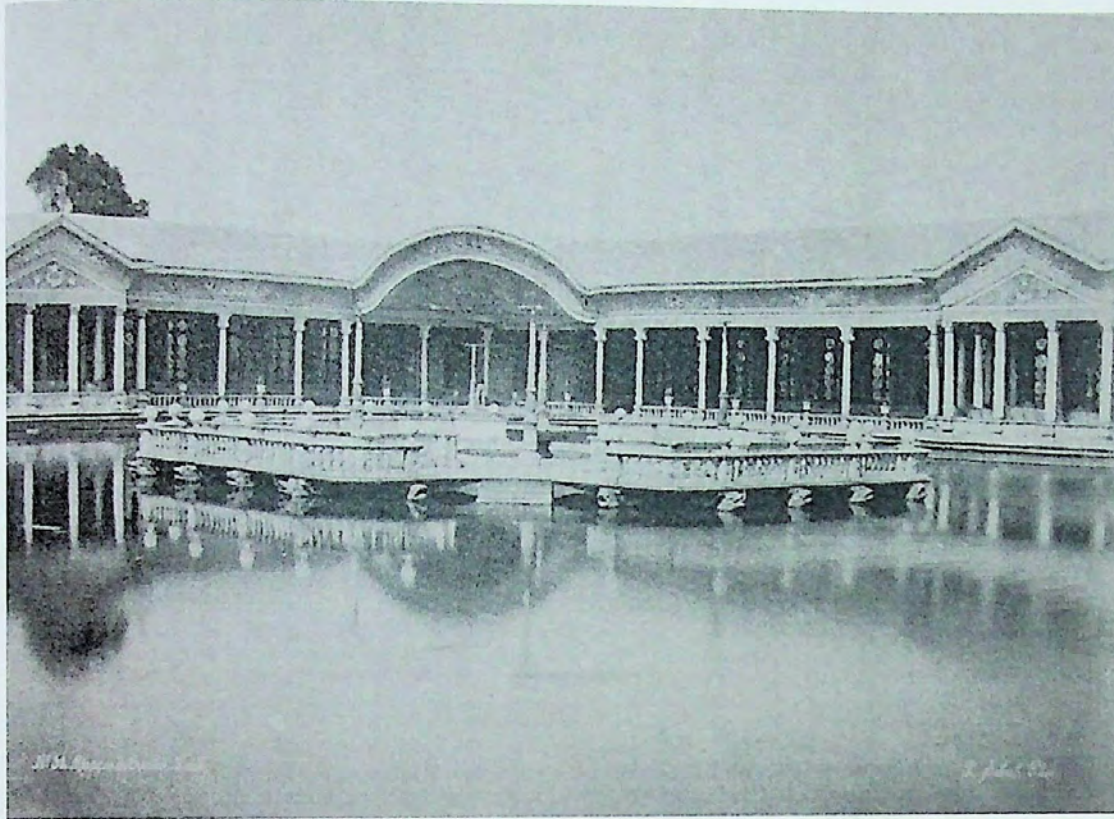


Fig. 1.8 General View Kushk al-Fasqiya, Shoubra Palace in 1870s (after *Sebah*)

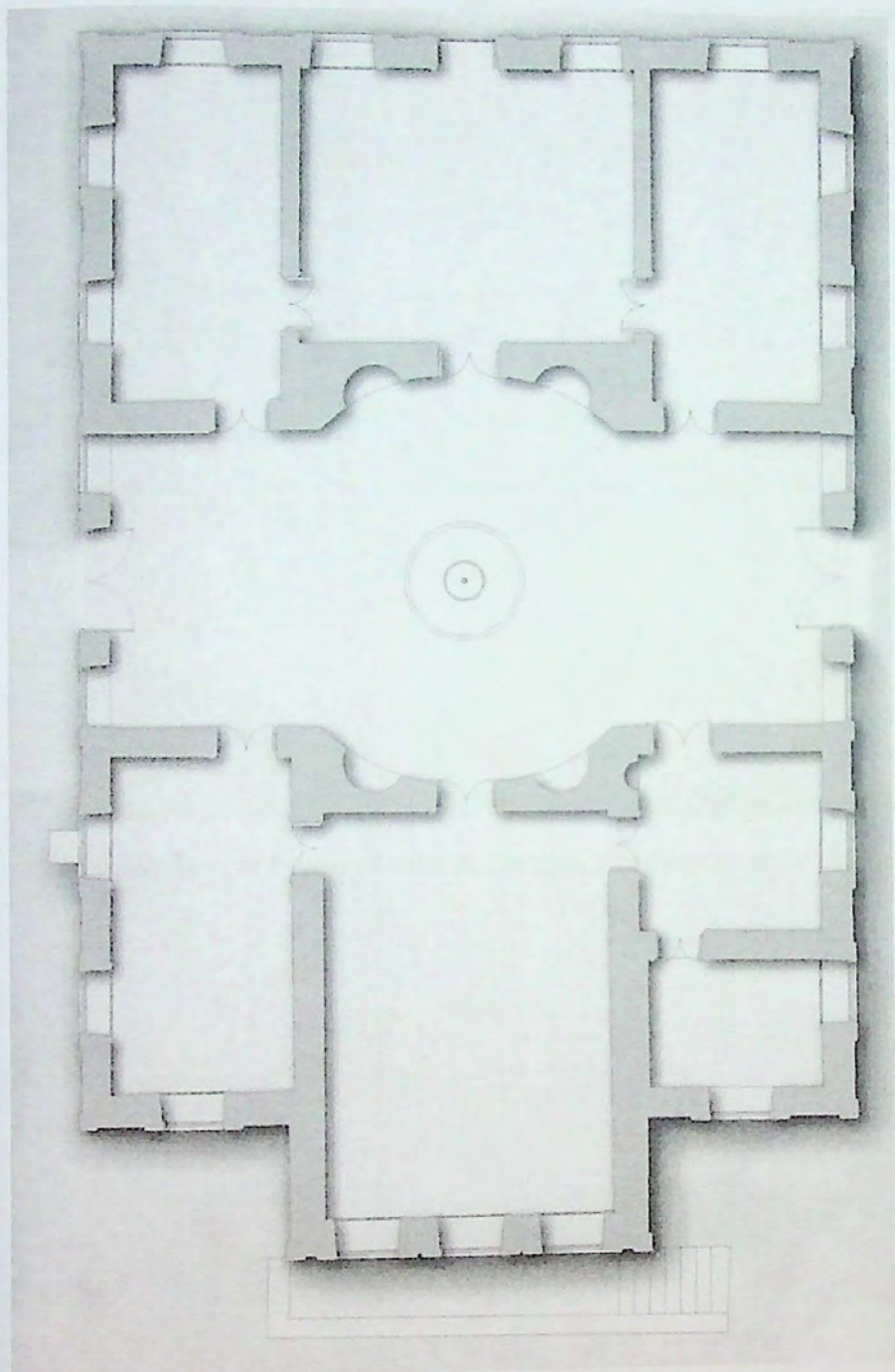


Fig. 1.9 Al-Gabalaya Plan, Shoubra Palace (after *Anonymous*)

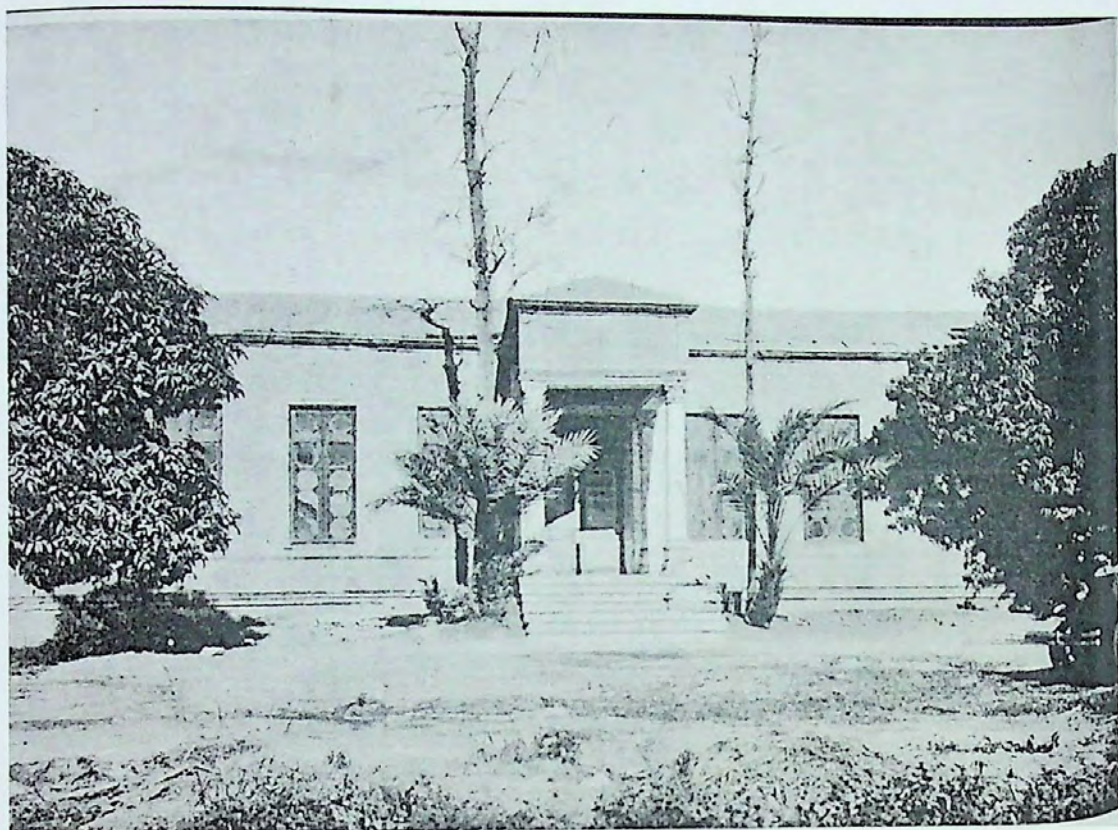


Fig. 1.10 Windows of Façade, Kushk al-Fasqiya, Shoubra Palace (after *El Gawhary*)



Fig. 1.11 Semi Circular Hood at Kushk al-Fasqiya, Shoubra Palace (after *Johnston*)



Fig. 1.12 Water Basin Circular Island, Shoubra Palace (after *Johnston*)

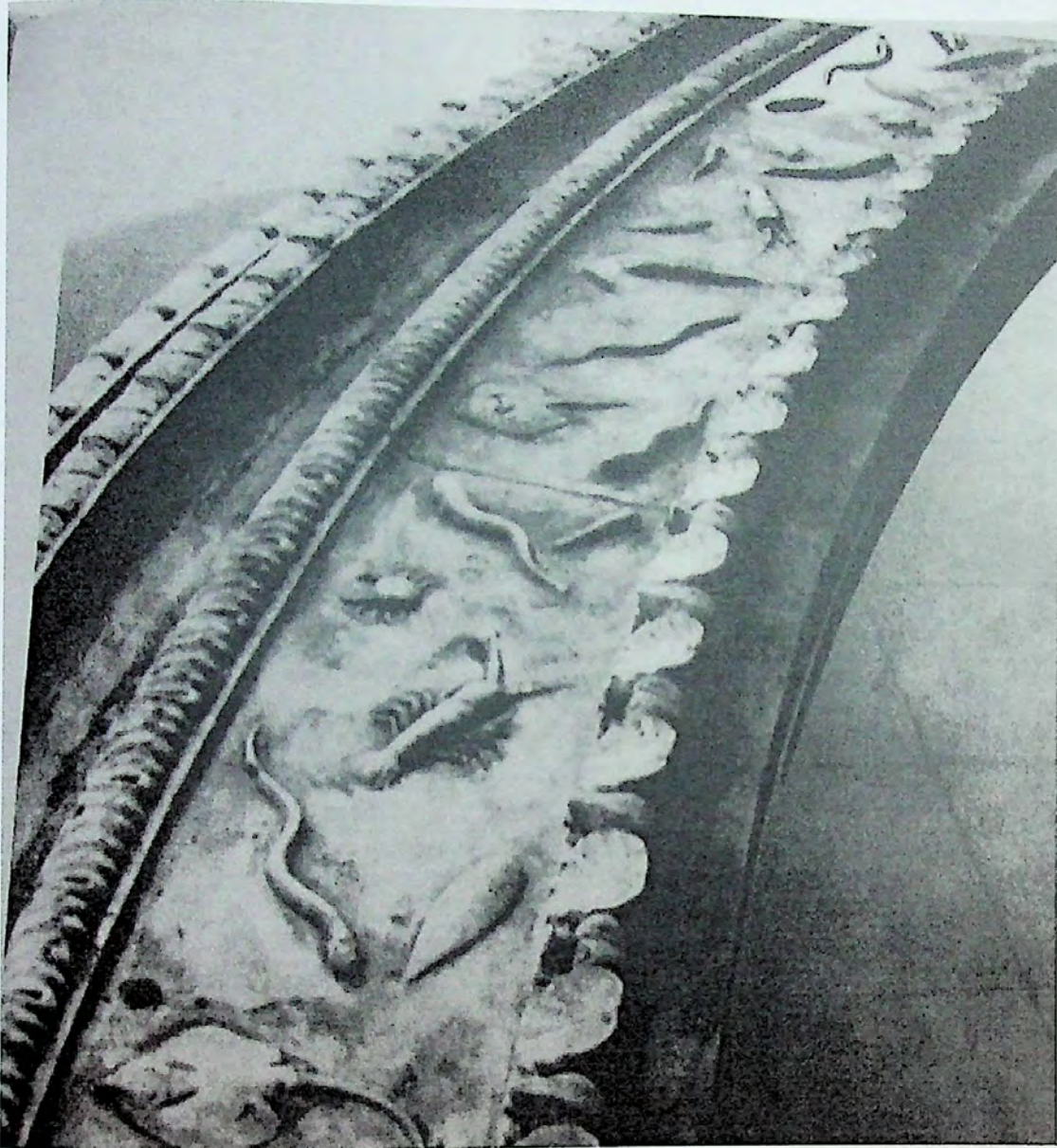


Fig. 1.13 Serpent Details in the Semi-Circular Corner Fountains, Shoubra Palace (after *Johnston*)



Fig. 1.14 Fish Details in the Semi-Circular Corner Fountains, Shoubra Palace (after *Johnston*)



Fig. 1.15 Ibrahim Pasha, Ceiling at Kushk al-Fasqiya, Shoubra Palace (after *El Gawhary*)

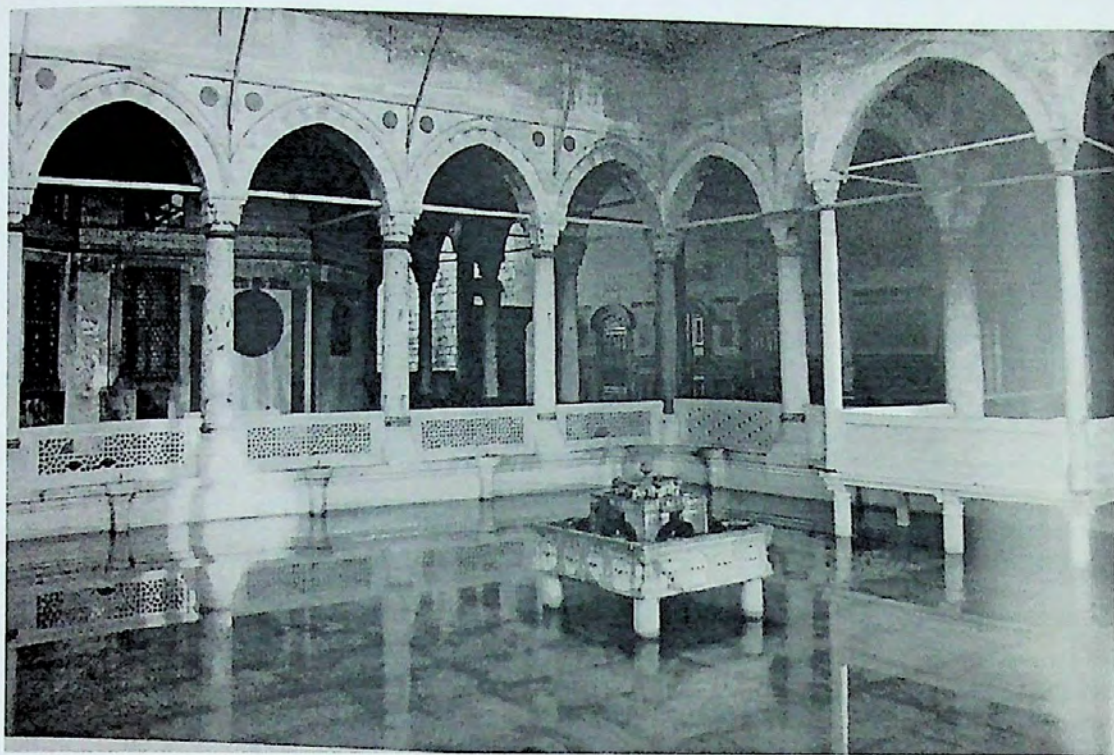


Fig. 1.16 Fourth Court Water Basin, Topkapi Palace (after *Hellier and Venturi*)



Fig. 1.17 al-Fasqiya Rococo Ceiling at the Southeast Salon, Shoubra Palace (after *Anonymous*)



Fig. 1.18 Rococo Style Decoration, Topkapi Palace (after *Yerasimos*)



Fig. 1.19 Ceiling of the Billiard Room at Kushk al-Fasqiya, Shoubra Palace (after *El Gawhary*)



Fig. 1.20 East Wall Painting at Billiard Salon, Shoubra Palace (after *Hassan*)

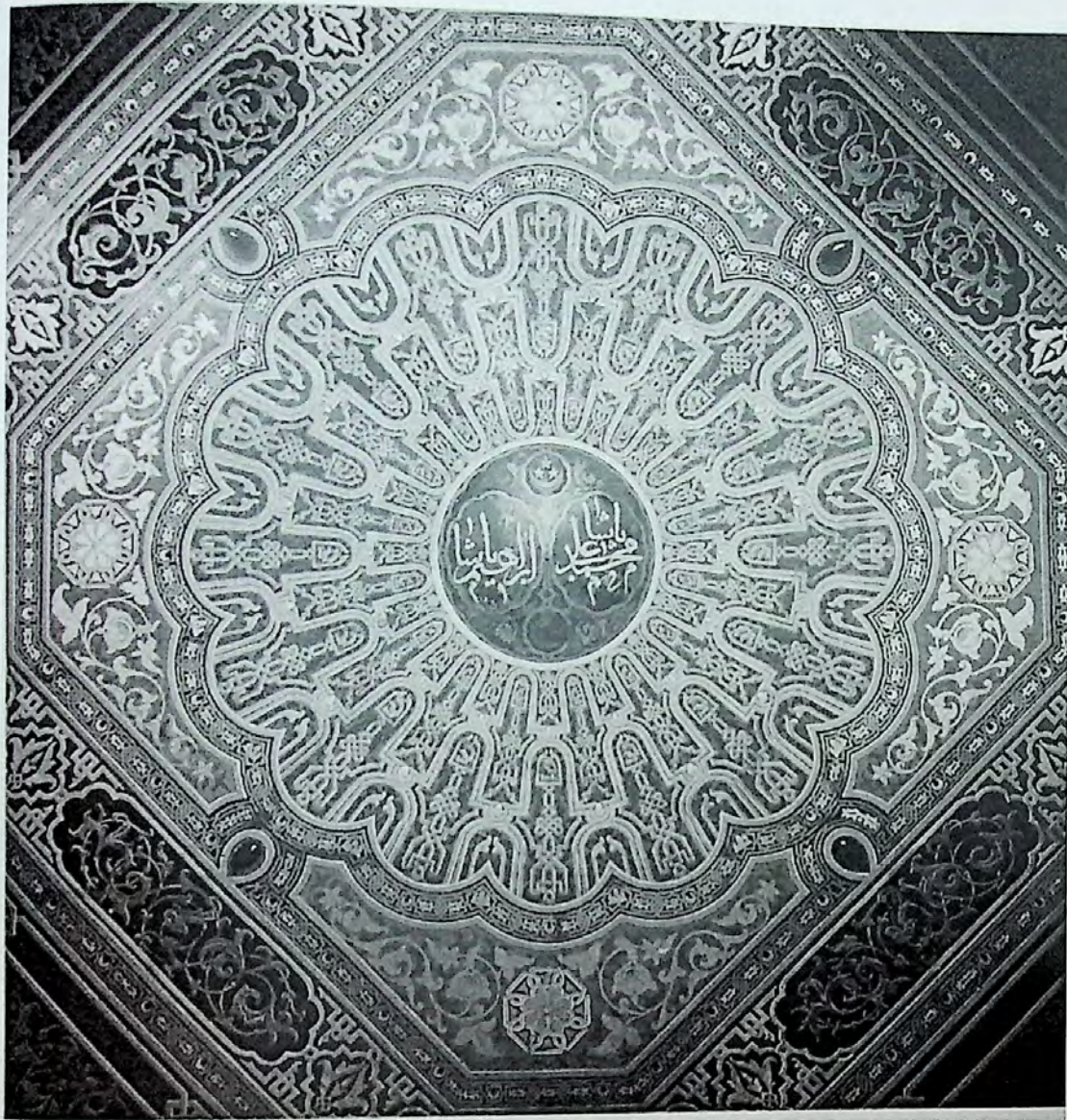


Fig. 1.21 Ceiling with Royal Family Engraved Names, Shoubra Palace (after *Johnston*)

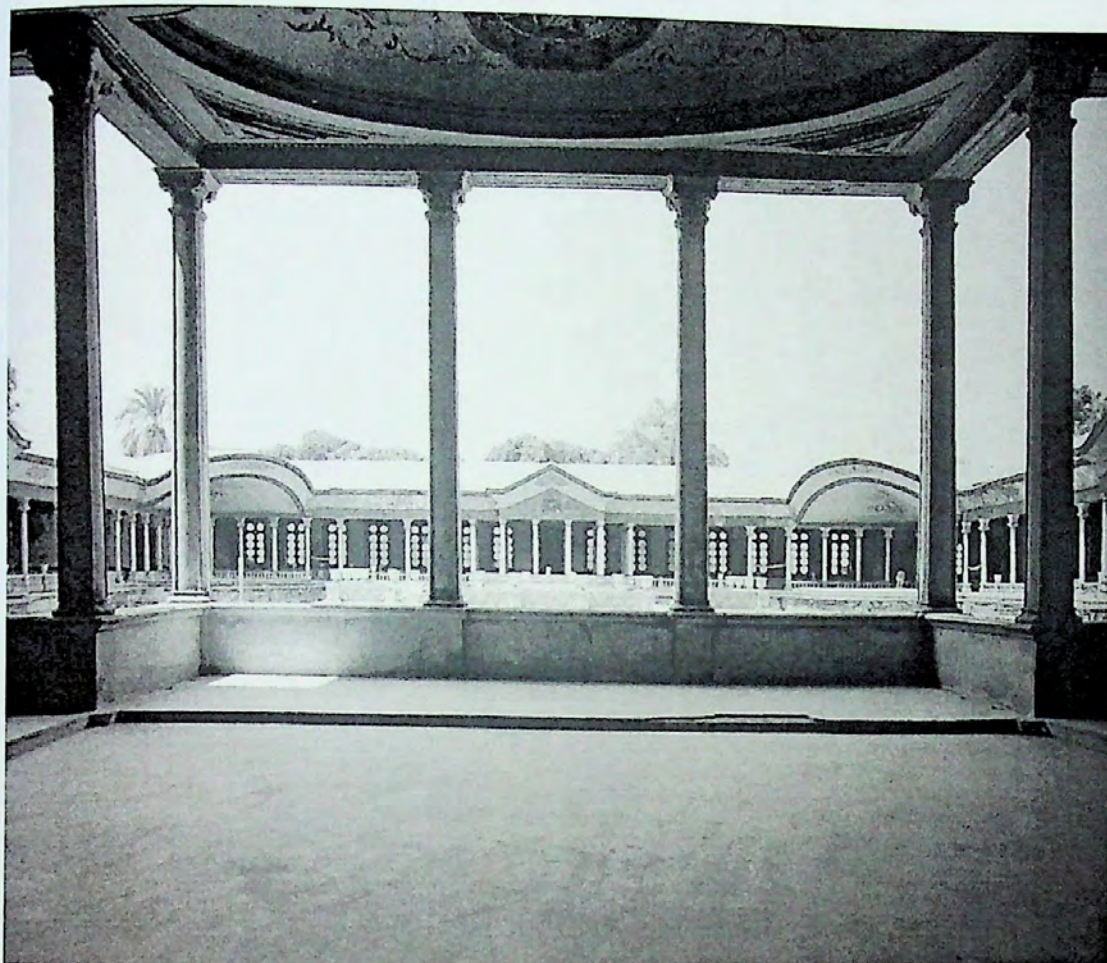


Fig. 1.22 Marble Colonnade at Kushk al-Fasqiya, Shoubra Palace (after *Johnston*)

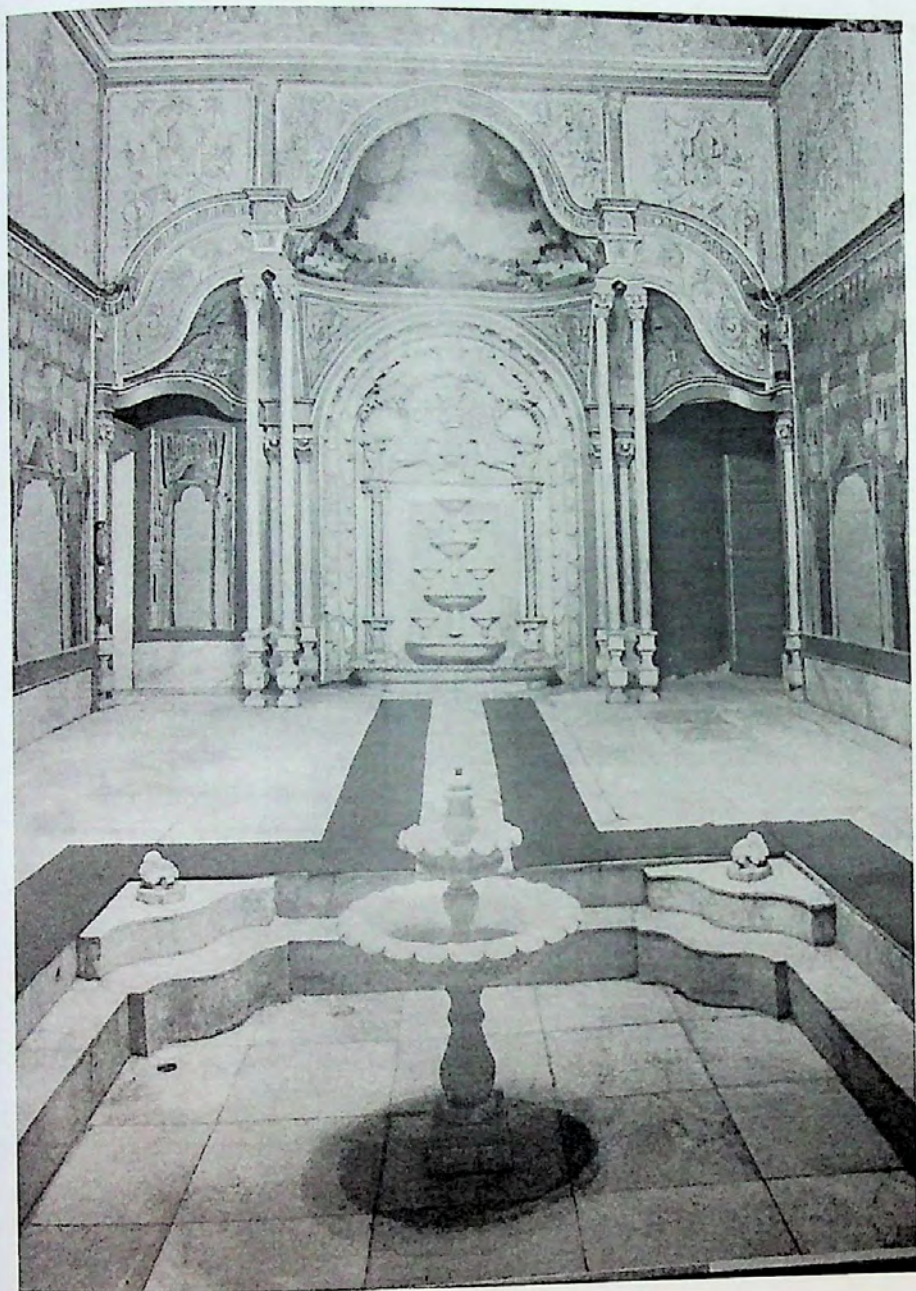


Fig. 1.23 Al-Gabalaya, Shoubra Palace (after *Anonymous*)

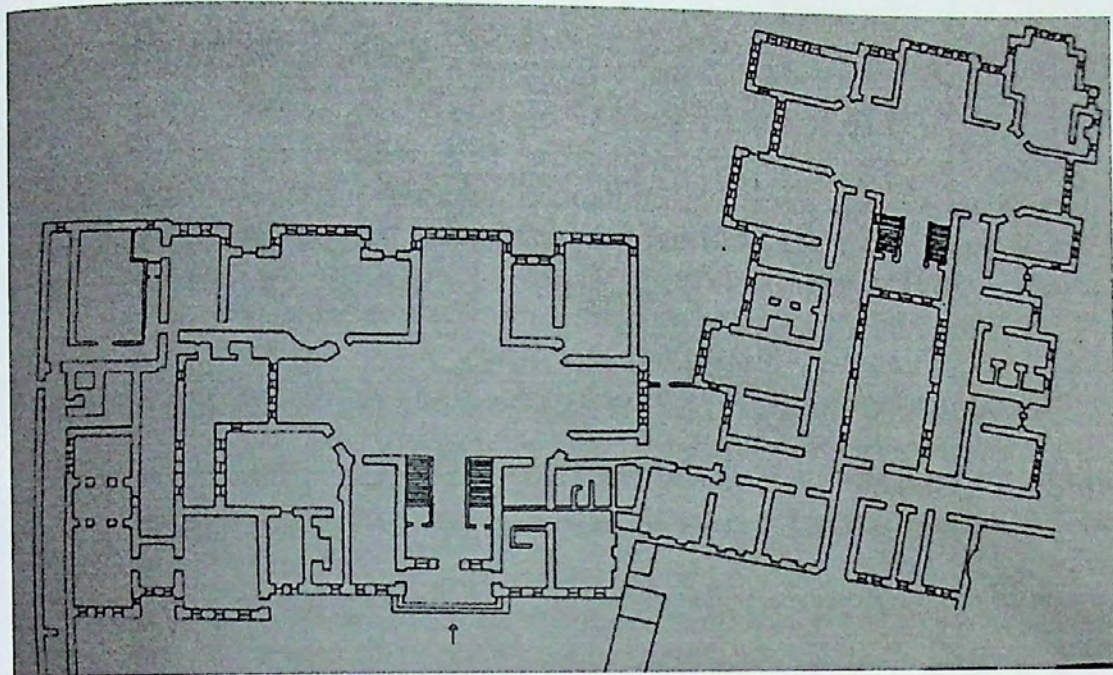


Fig. 1.24 Layout of al-Jawhara Palace Complex (after *Rabbat*)



Fig. 1.25 Al-Jawhara View from the North Side (after *Negm*)



Fig. 1.26 Facade at al-Jawhara Palace, Plain Facades (after *Negm*)



Fig. 1.27 al-Jawhara Palace Façade (after *Negm*)

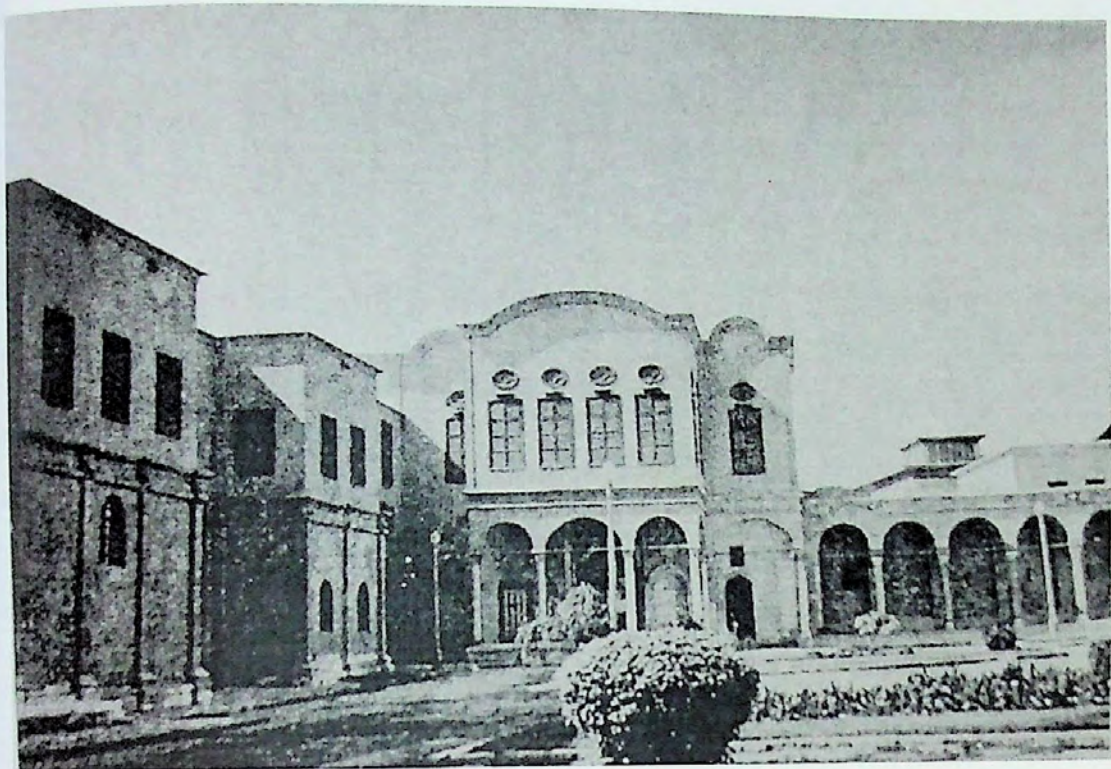


Fig. 1.28 General View of al-Jawhara Palace (after *Majallat al-Emara*)

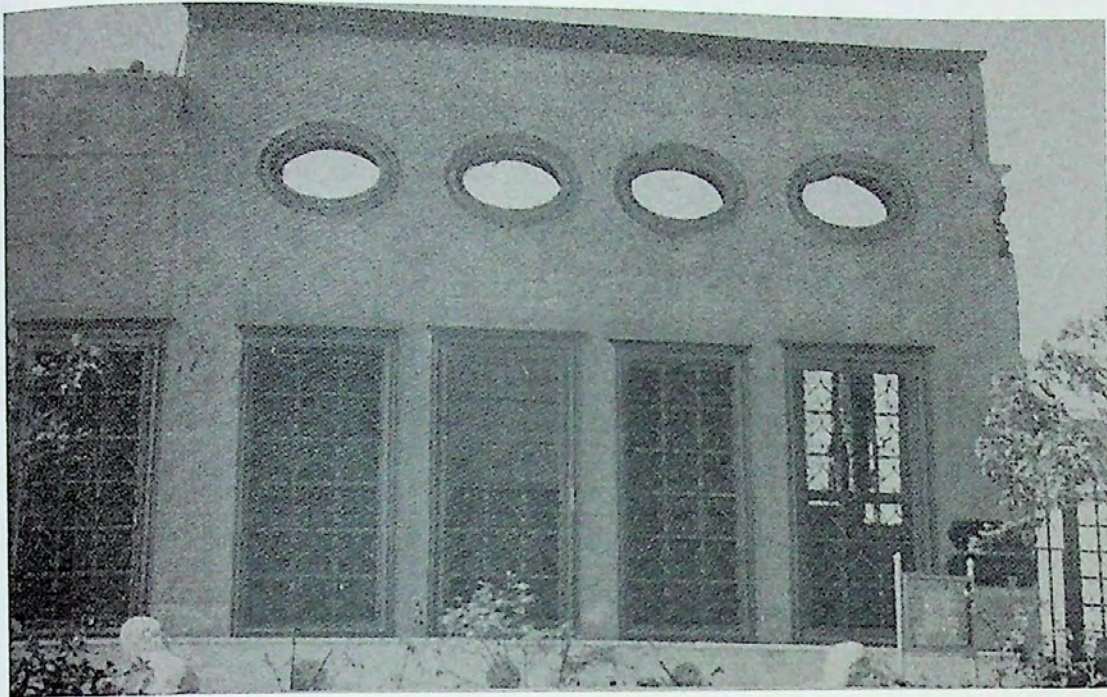


Fig. 1.29 Oblong and Oval Windows in the Northern Façade, al-Jawhara Palace (after *Negm*)



Fig. 1.30 Southern Facade of Qasr al-Harem (after *Negm*)

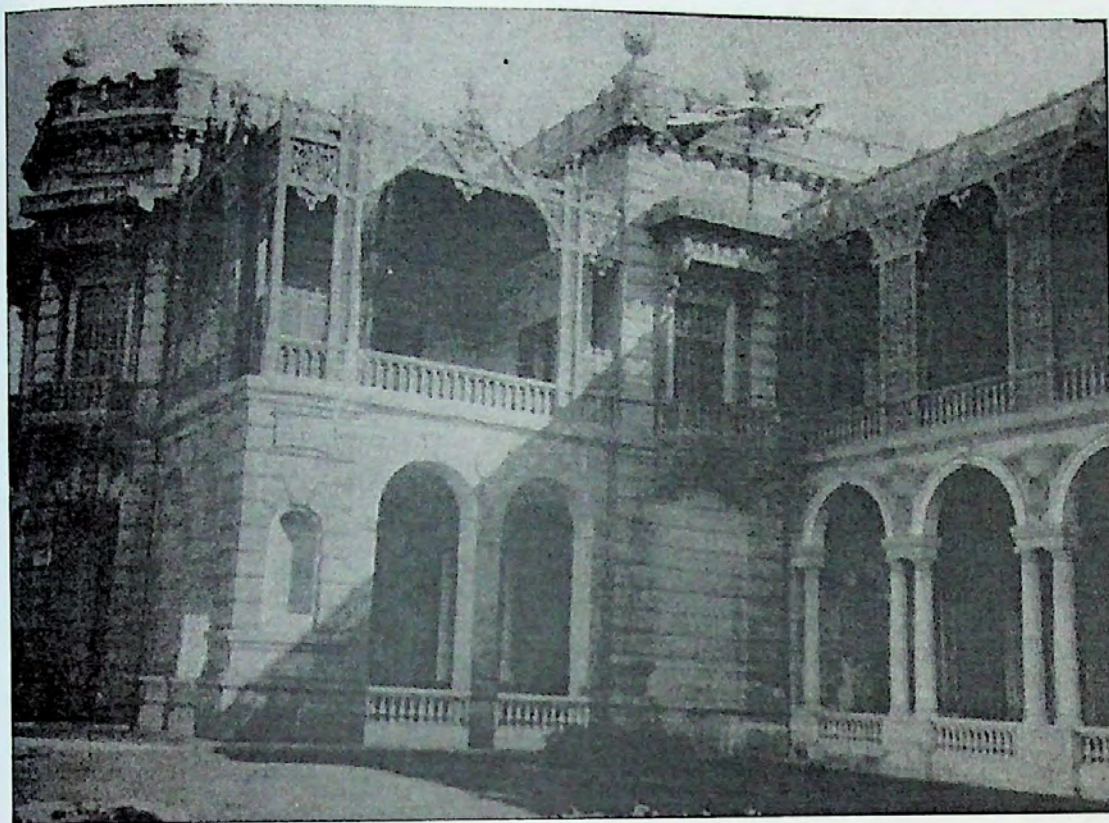


Fig. 2.1 Giza Palace in 1869 (after *Hawas*)

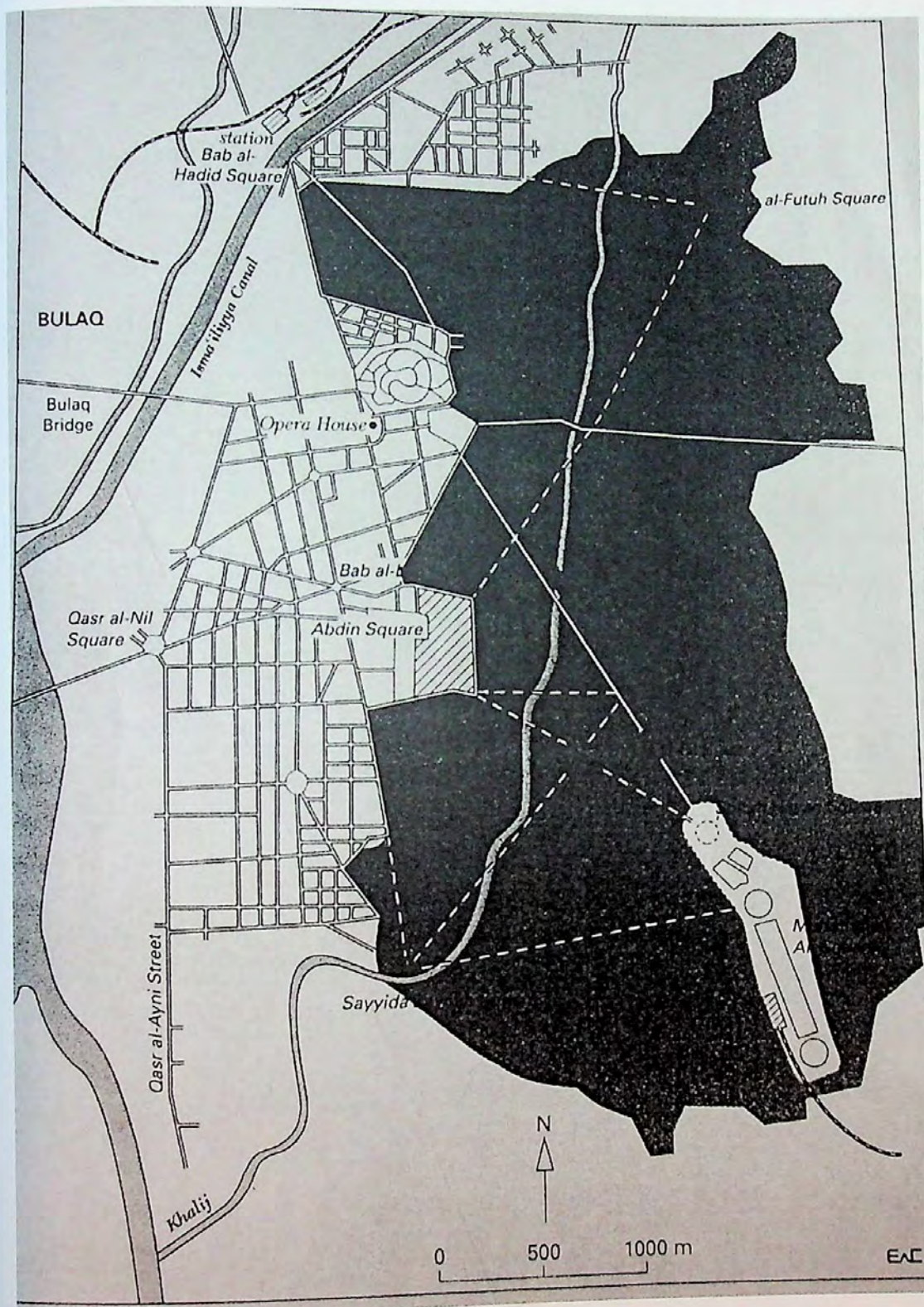


Fig. 2.2 Khedive Isma'il's Cairo during the period 1869-70 (after *Negm*)



Fig 2.3 Ismailia Palace in 1870 (after, <http://www.flickr.com/photos/kelisli/6159360244/>)



Fig. 2.4 Khedivial Cairo (after *Baedeker*)



Fig. 2.5 Abdeen Palace Location (after Negm)

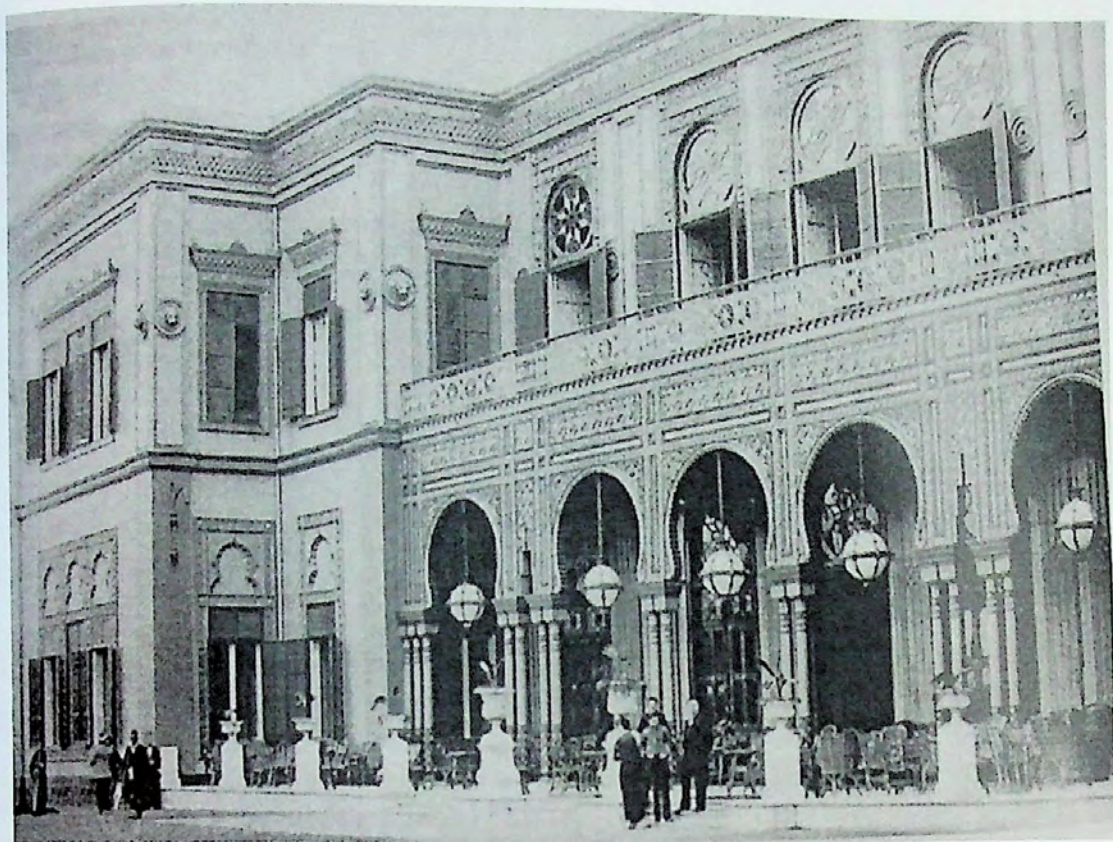


Fig. 2.6 View of the facade and the arches, al-Gezira Palace (after *Negm*)

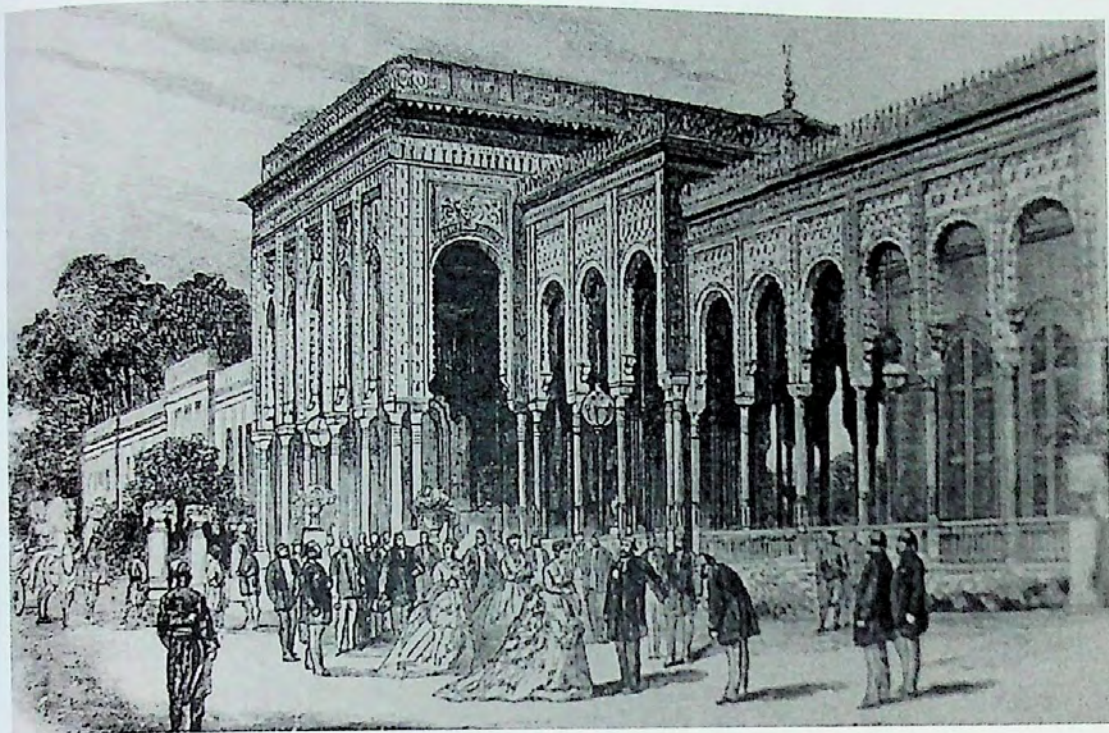


Fig. 2.7 Isma'il Receiving European Royalty, al-Gezira Palace (after *Negm*)



GHEZIREH PALACE HOTEL

Dittrich

Fig. 2.8 al-Gezira Palace General View in 1906 (after *Dittrich*)

Plan of Saray al-Gazira, 1878
(after Baedeker)

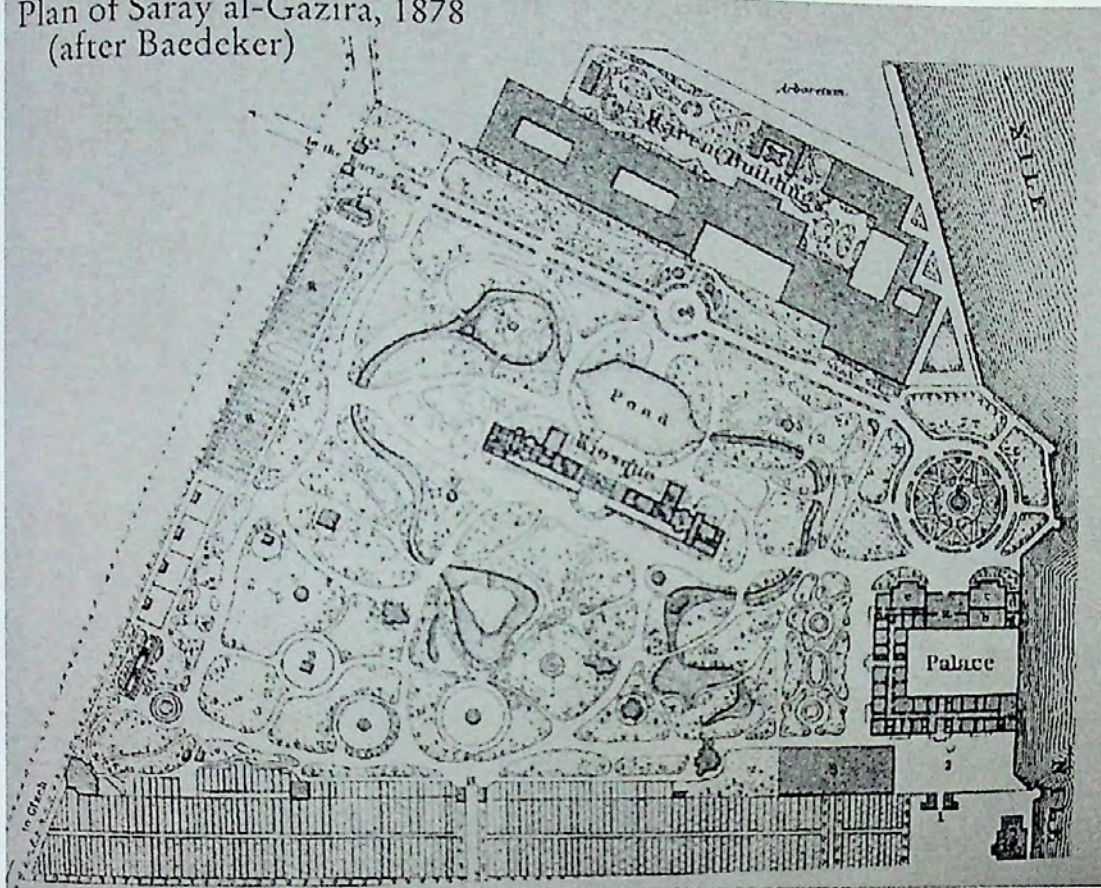


Fig. 2.9 Plan of Saray al-Gezira (after *Baedeker*)

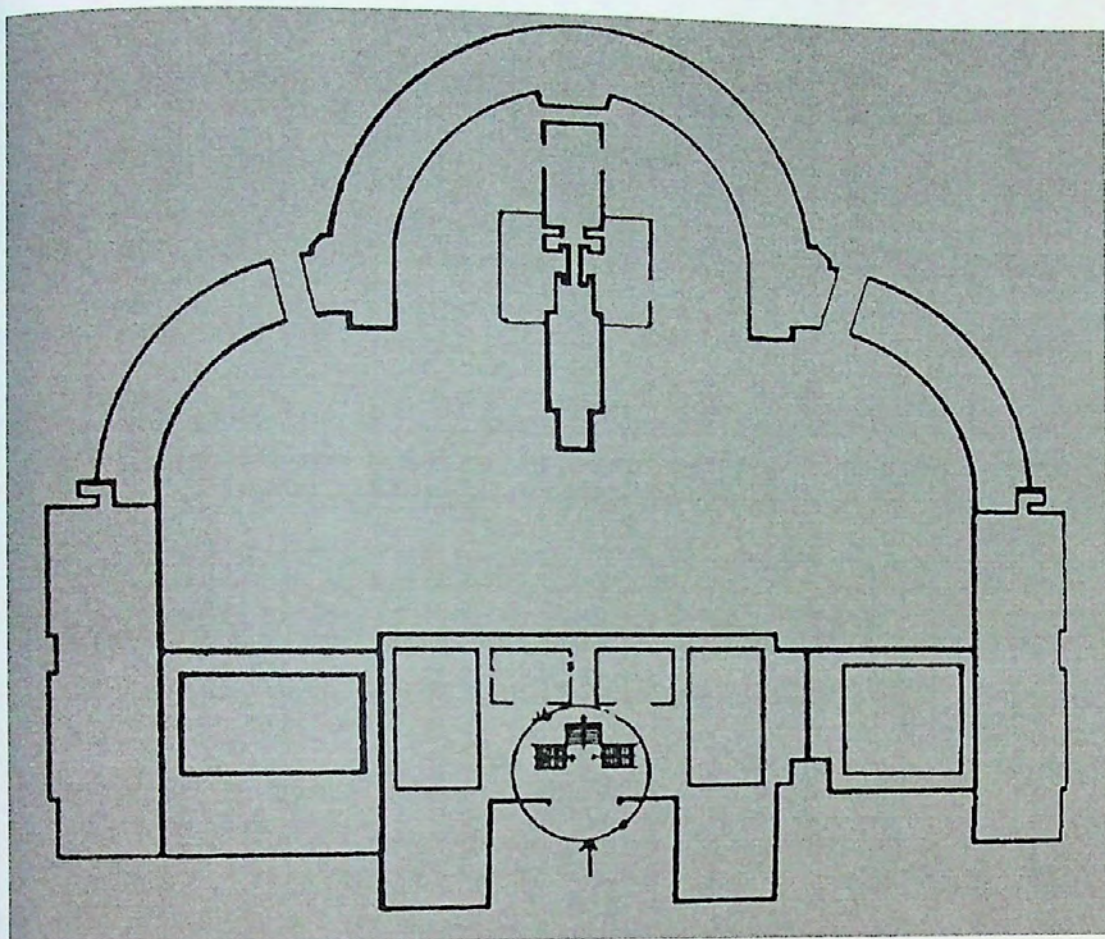


Fig. 2.10 Layout of al-Gezira Palace (after *Negm*)

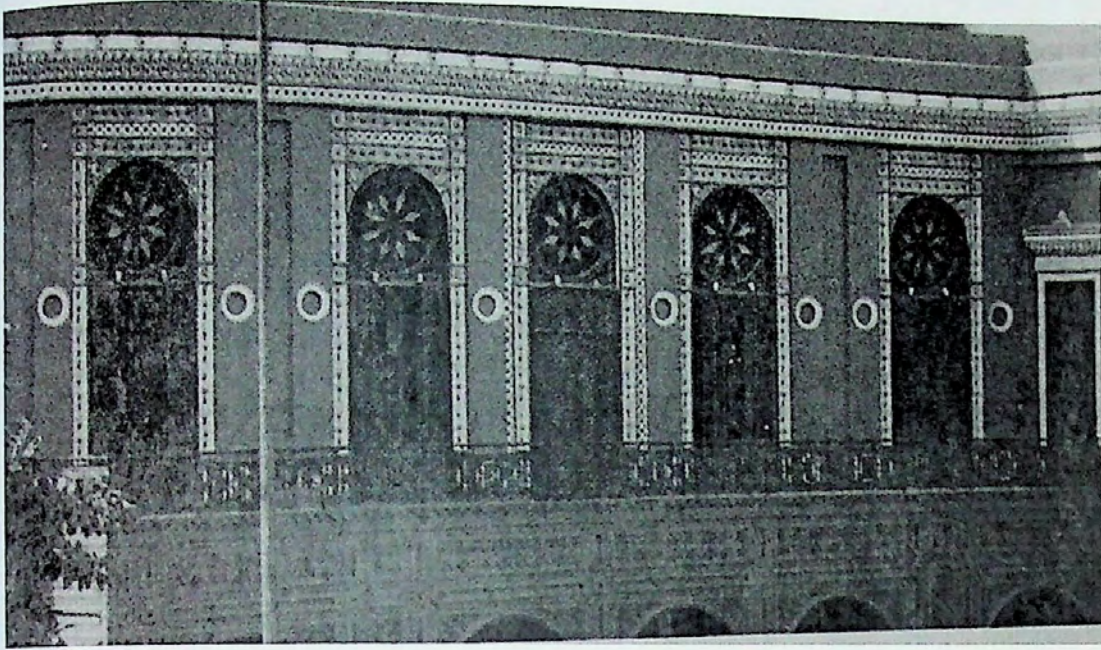


Fig. 2.11 Rectangular Windows in the Northern Facade, al-Gezira Palace (after *Negm*)

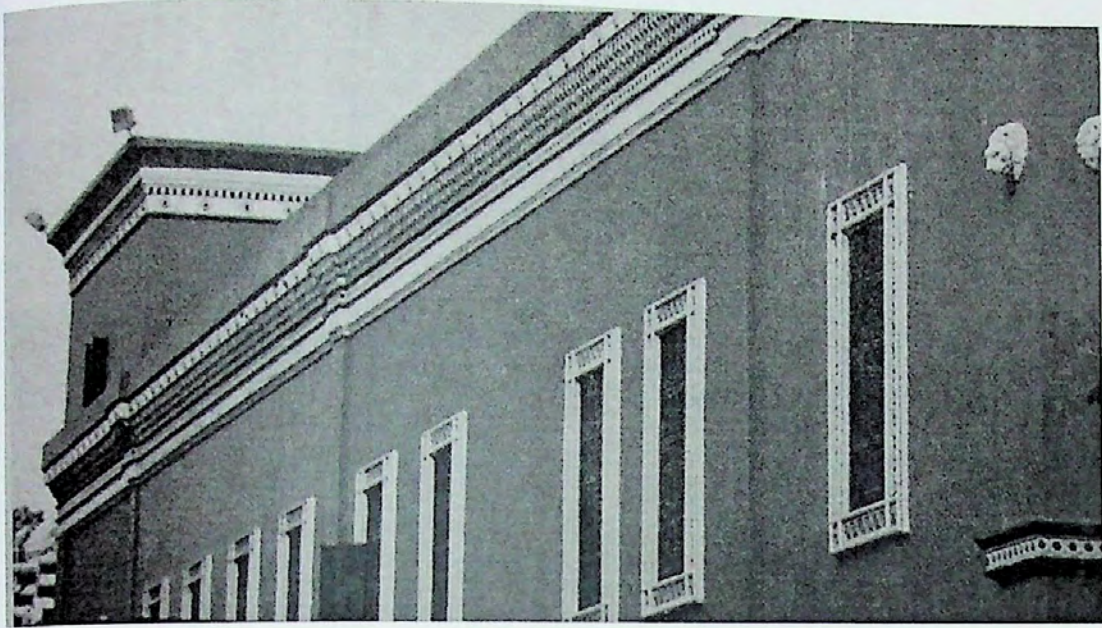


Fig. 2.12 Rectangular Windows, Southern Facade, al-Gezira Palace (after *Negm*)

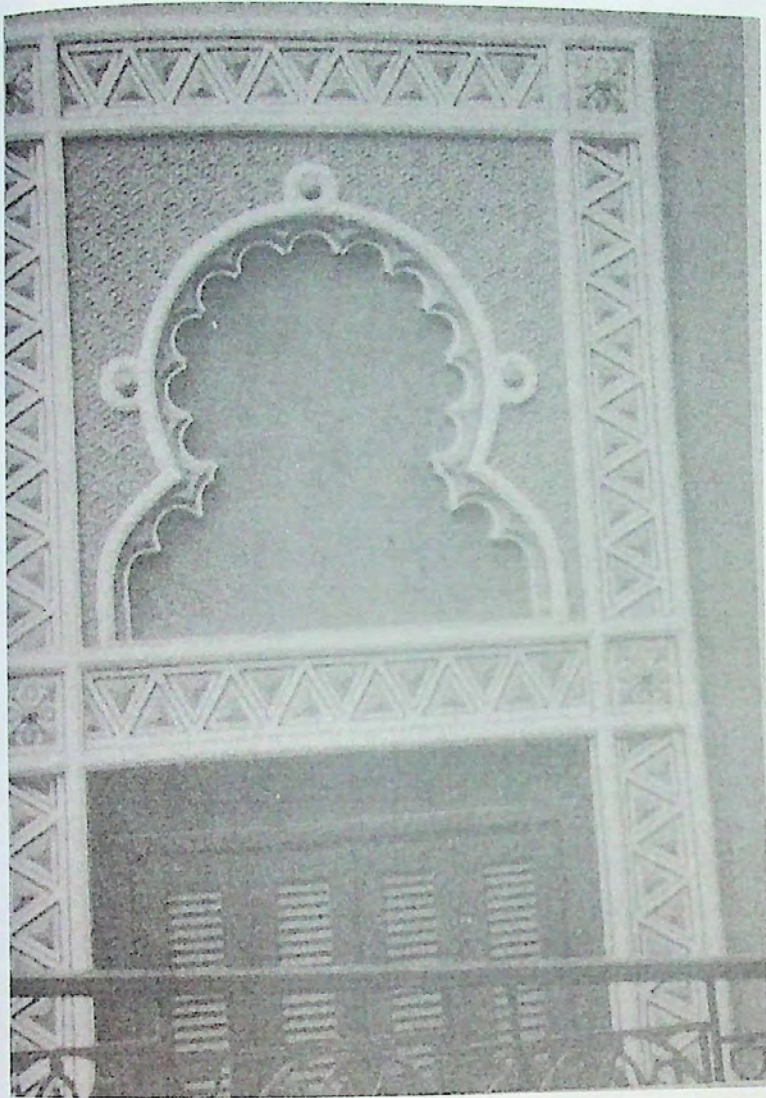


Fig. 2.13 Polylobed arches in the Eastern Facade, al-Gezira Palace (after *Negm*)

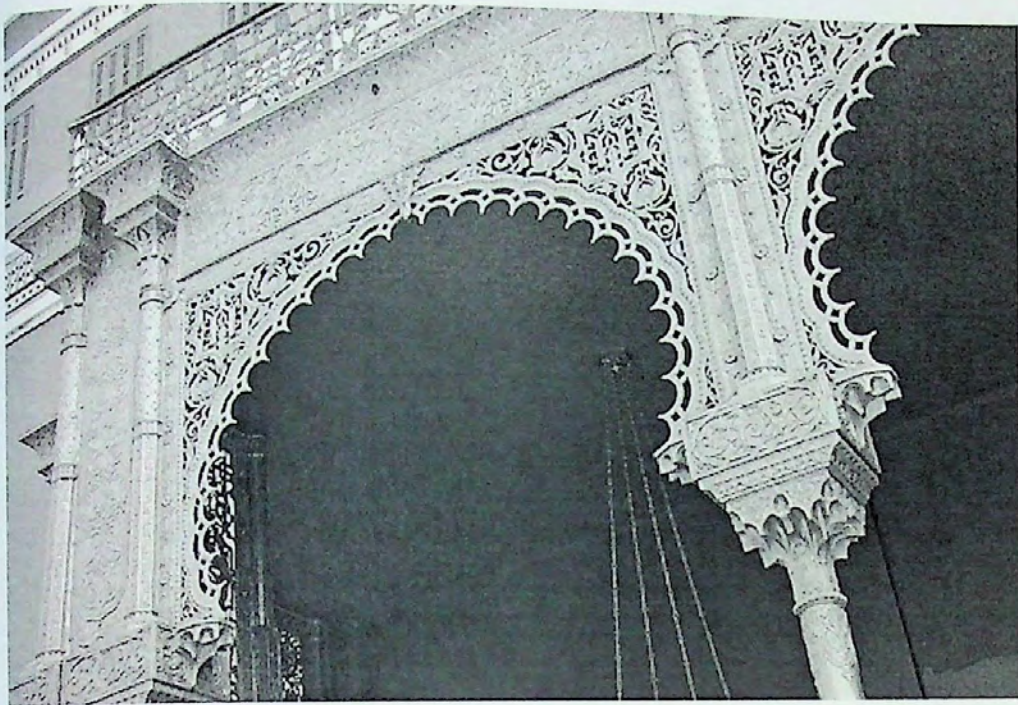


Fig. 2.14 Iron Arches, Eastern Facade, al-Gezira Palace (after *Negm*)



Fig. 2.15 Tuileries Palace in 1871 (after http://en.wikipedia.org/wiki/Tuileries_Palace)



Fig. 2.16 Interior Tuileries Palace (after www.koreanish.com)

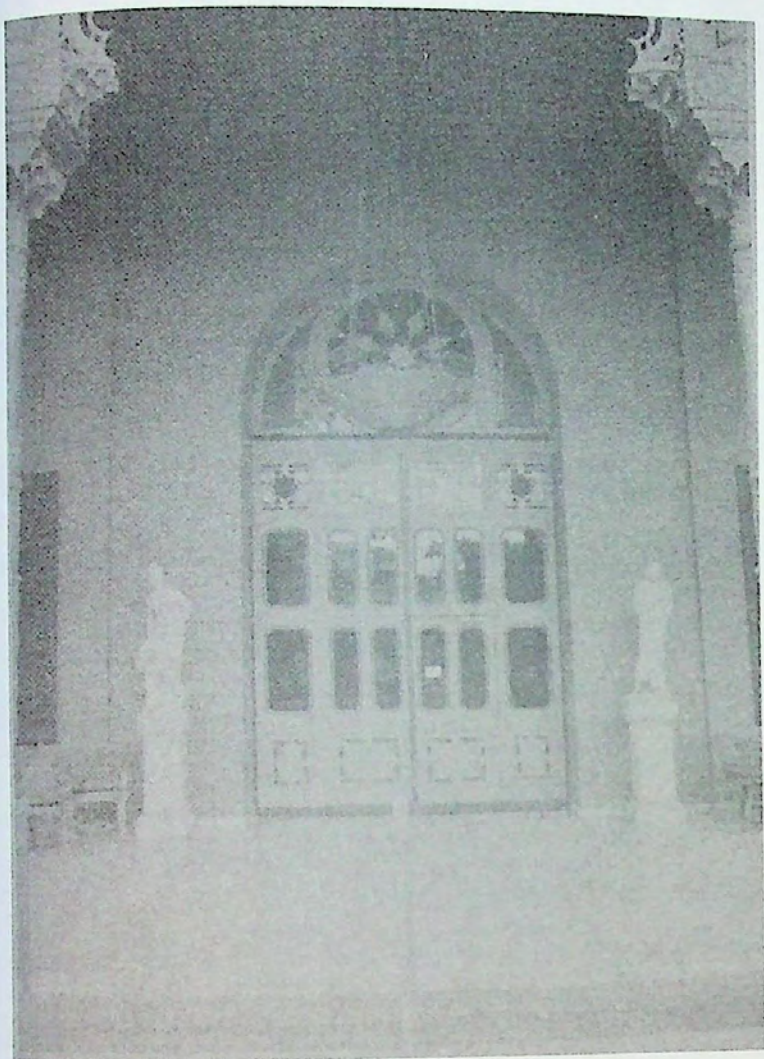


Fig. 2.17 Figural Statues, Western Entrance, al-Gezira Palace (after *Negm*)



Fig. 2.18 Animal Statues at the Western Entrance, al-Gezira Palace (after *Negm*)



Fig. 2.19 View from the Garden, al-Gezira Palace (after *Hawas*)



Fig. 2.20 al-Koubba Palace (after http://en.wikipedia.org/wiki/Koubbeh_Palace)

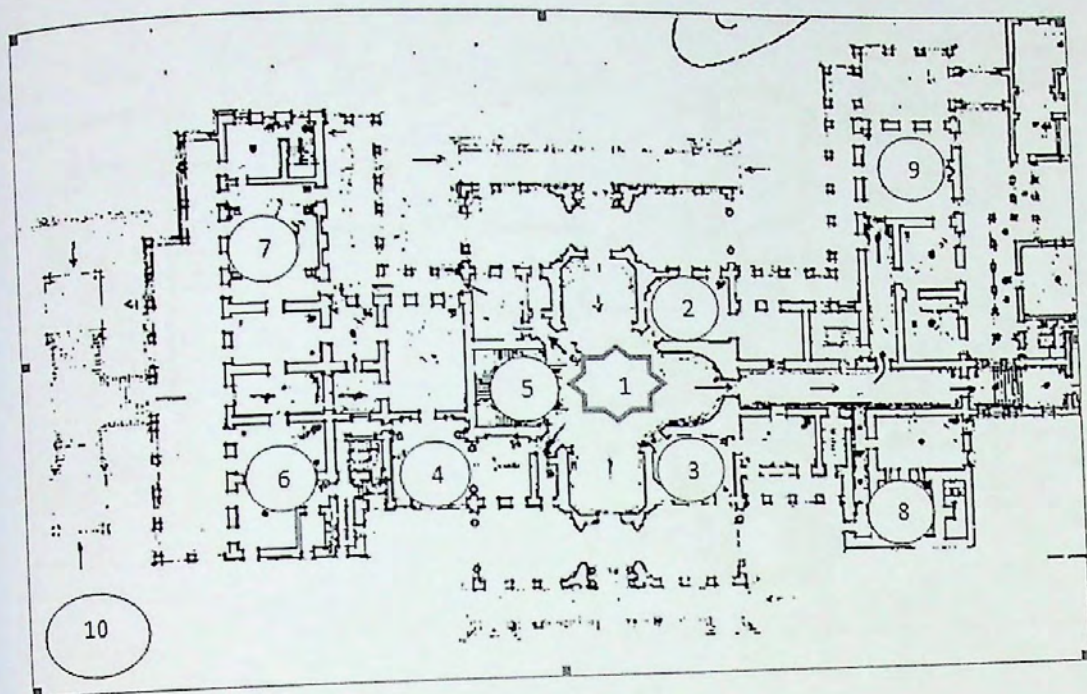


Fig. 2.21 Al-Koubba Palace First Floor (after *Culnat*)

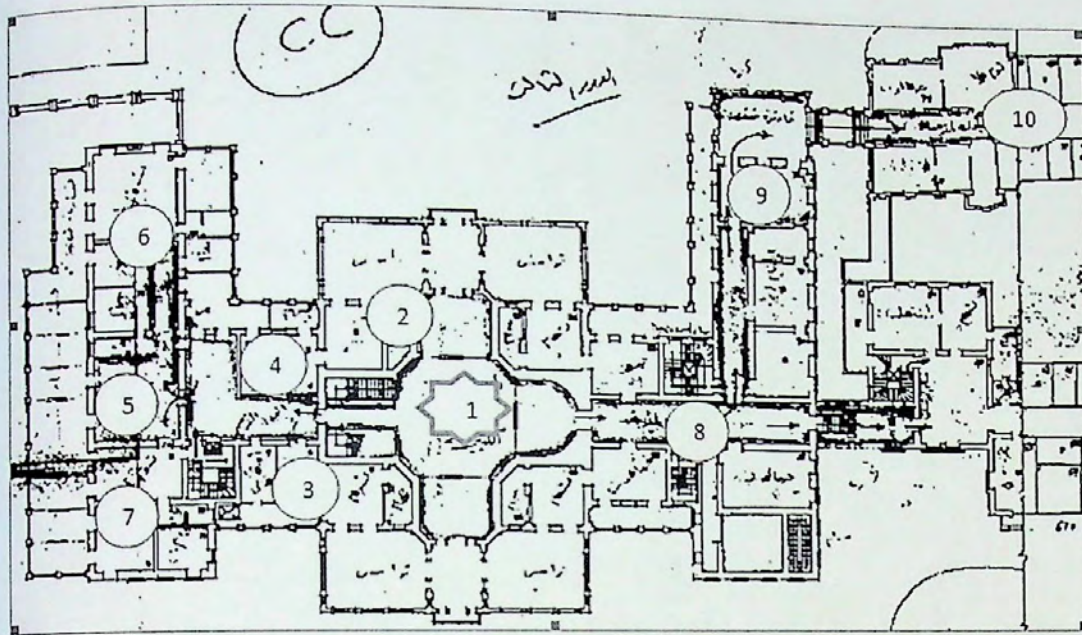


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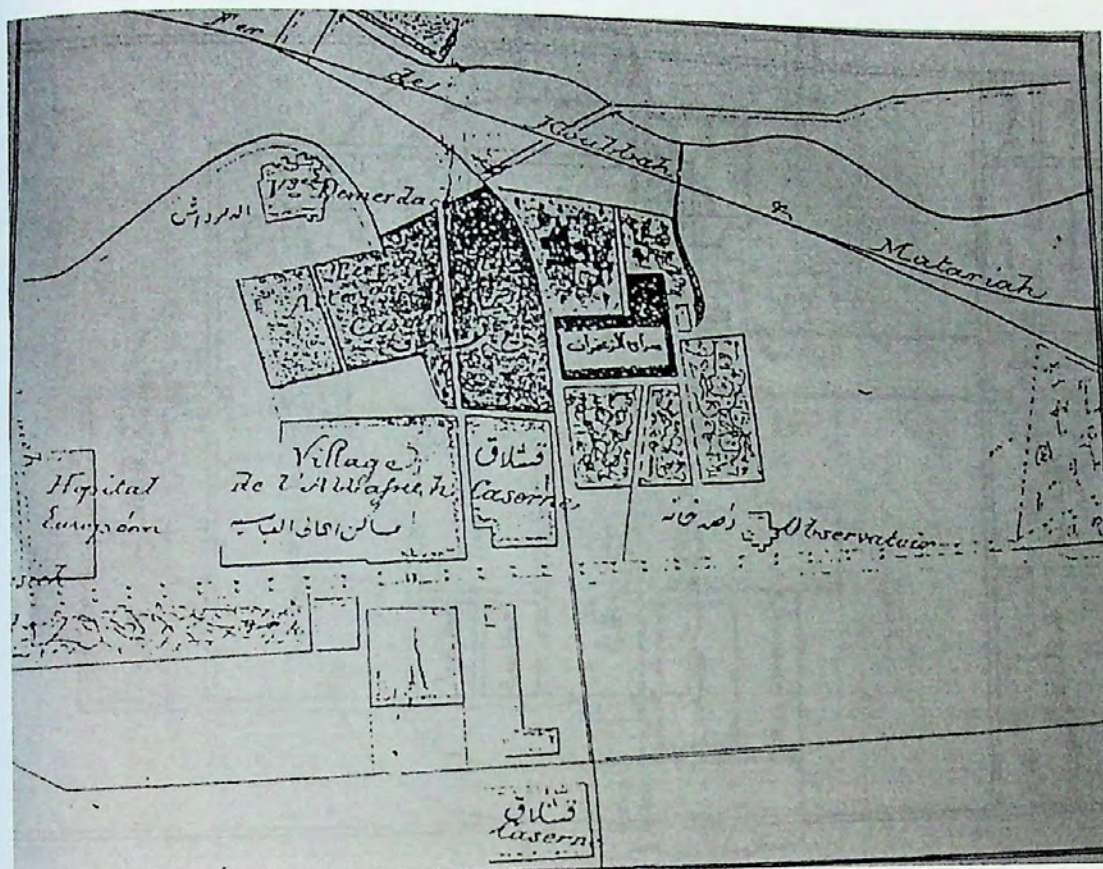


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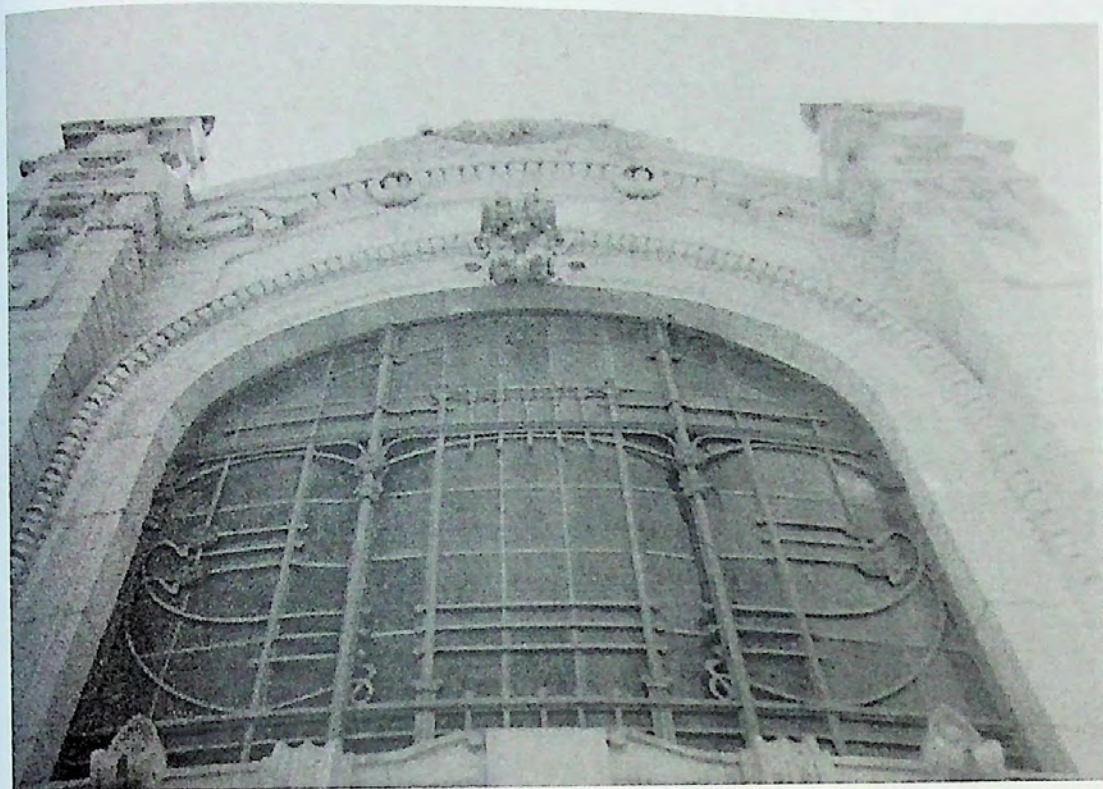


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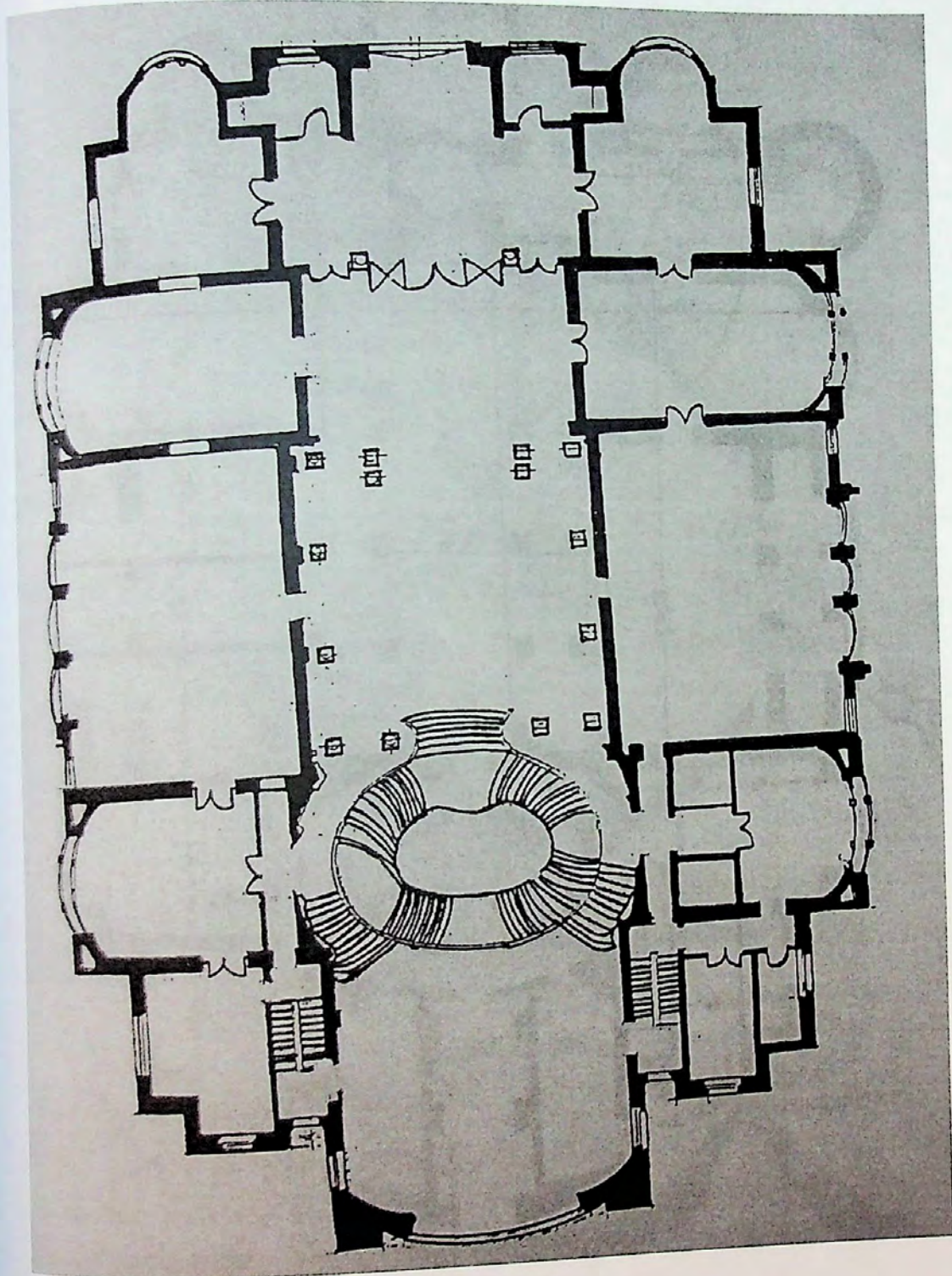


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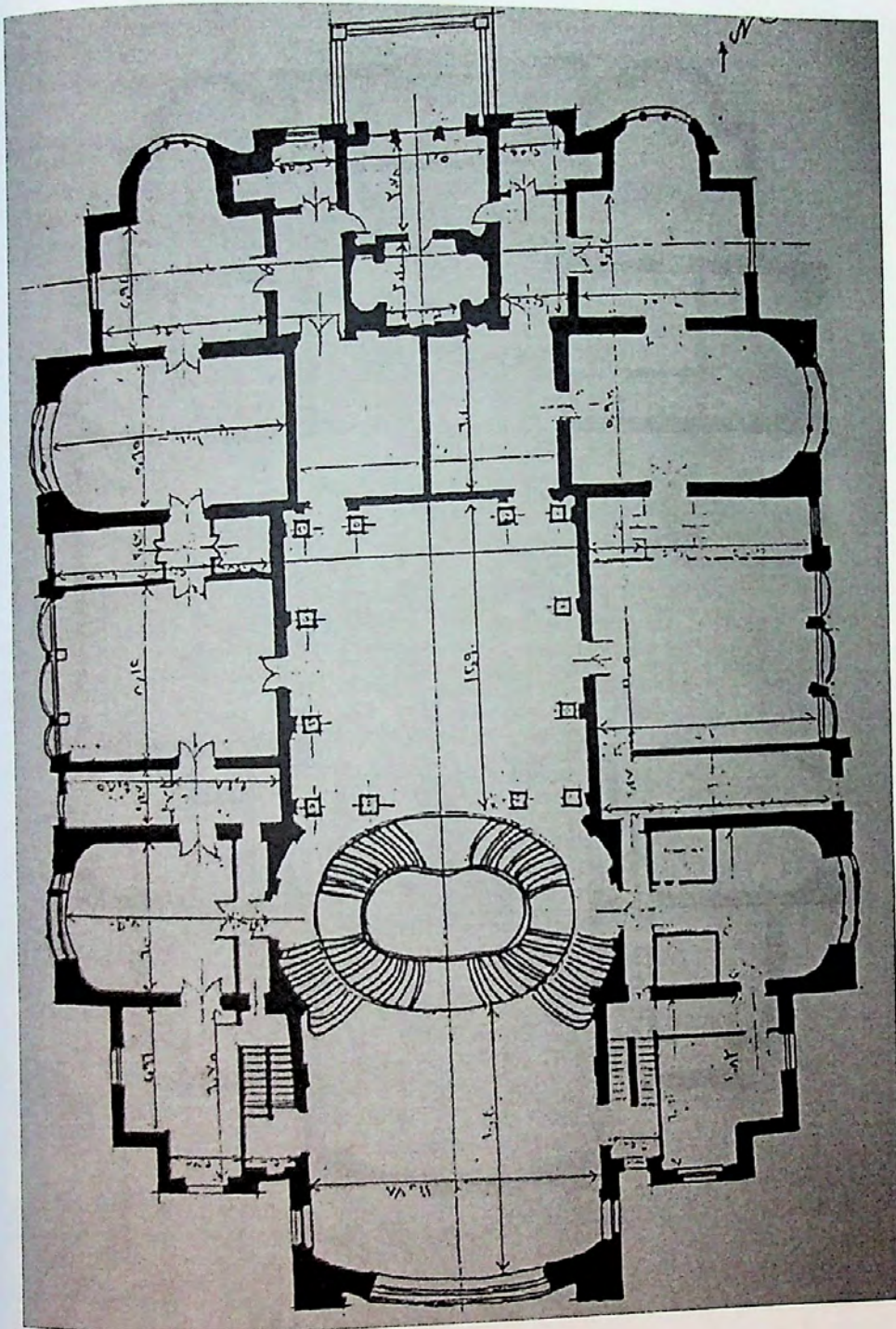


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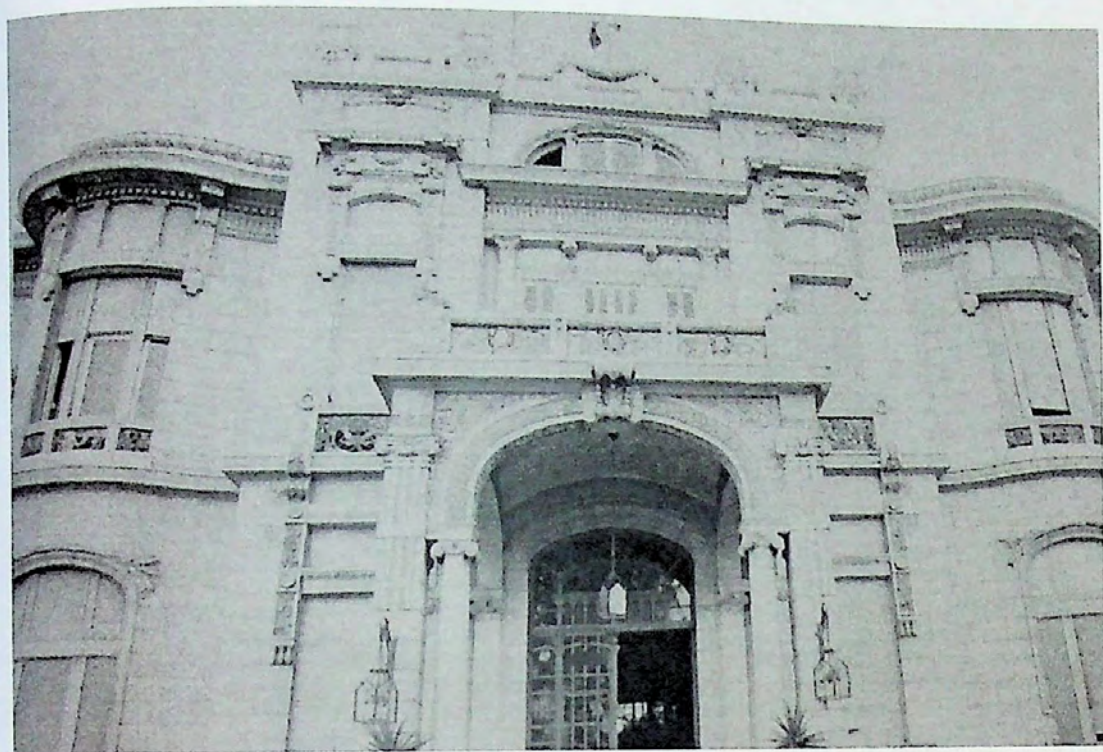


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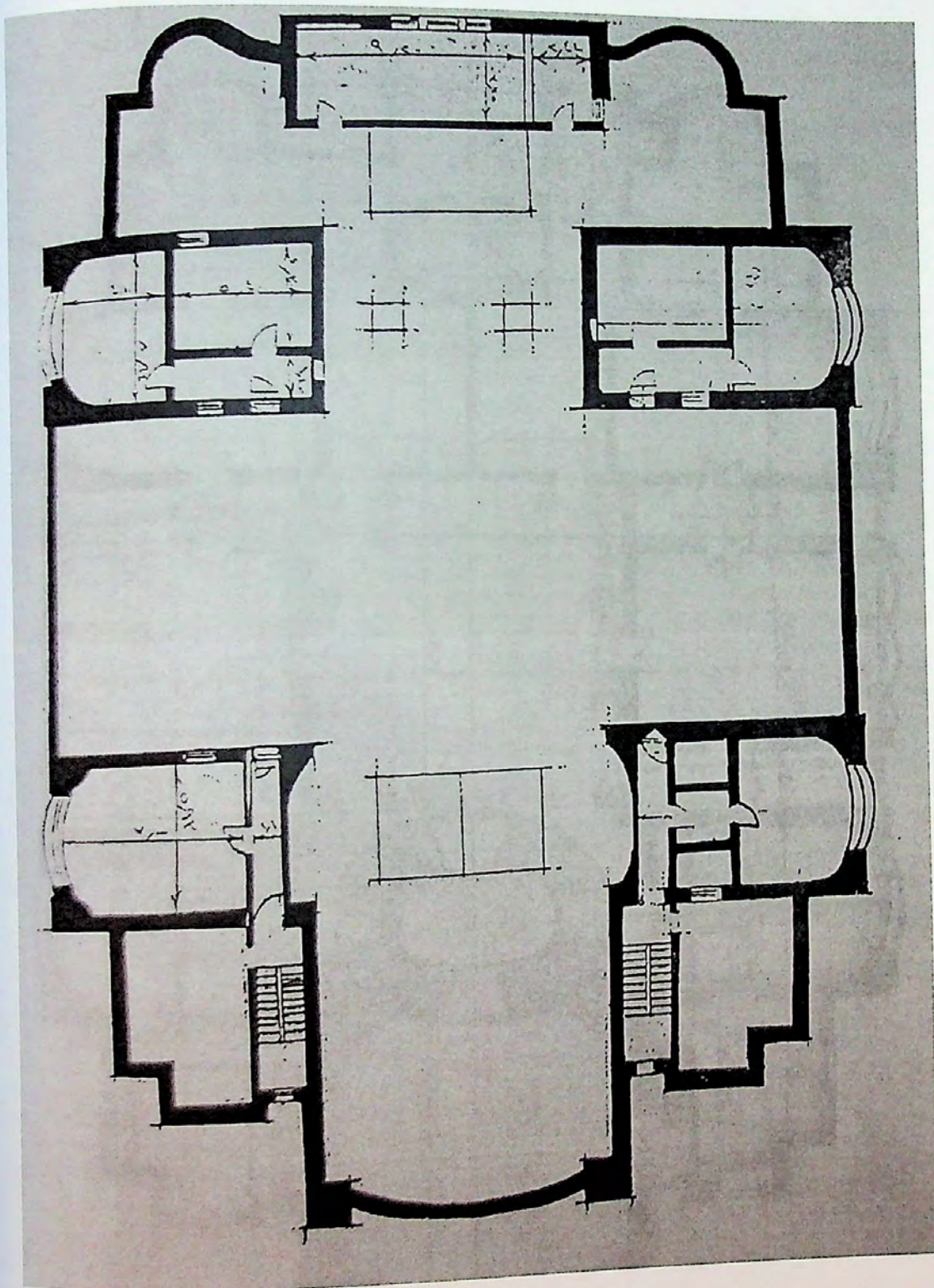


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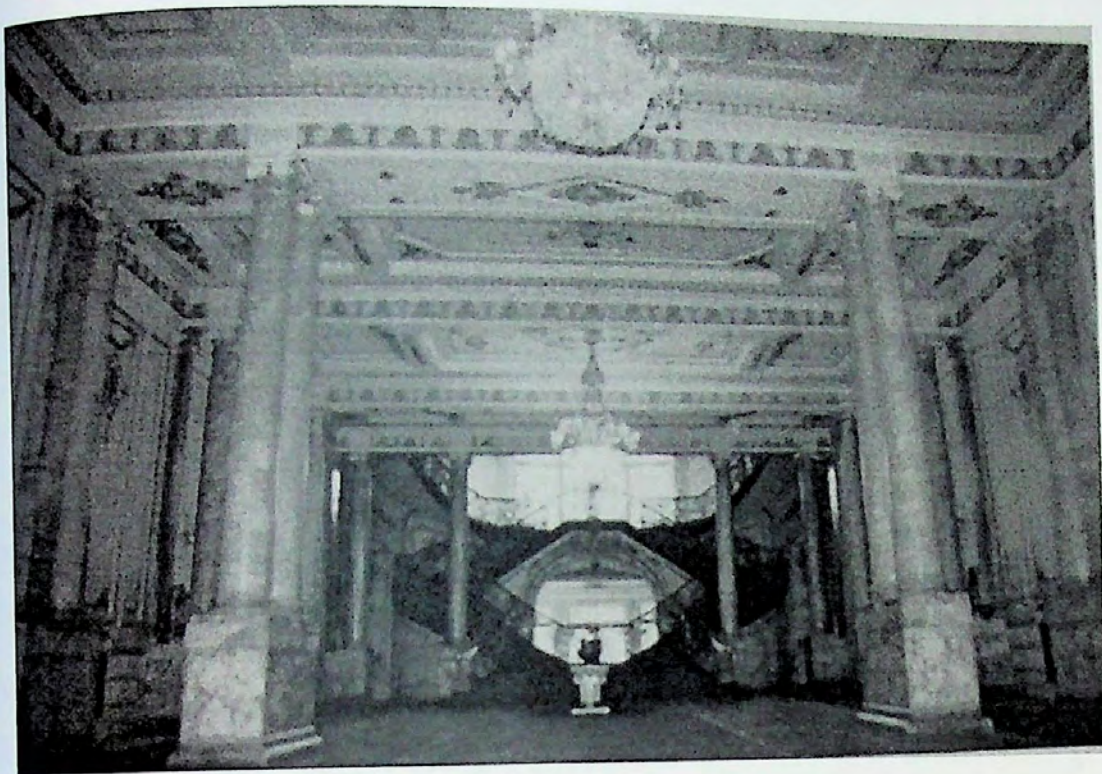


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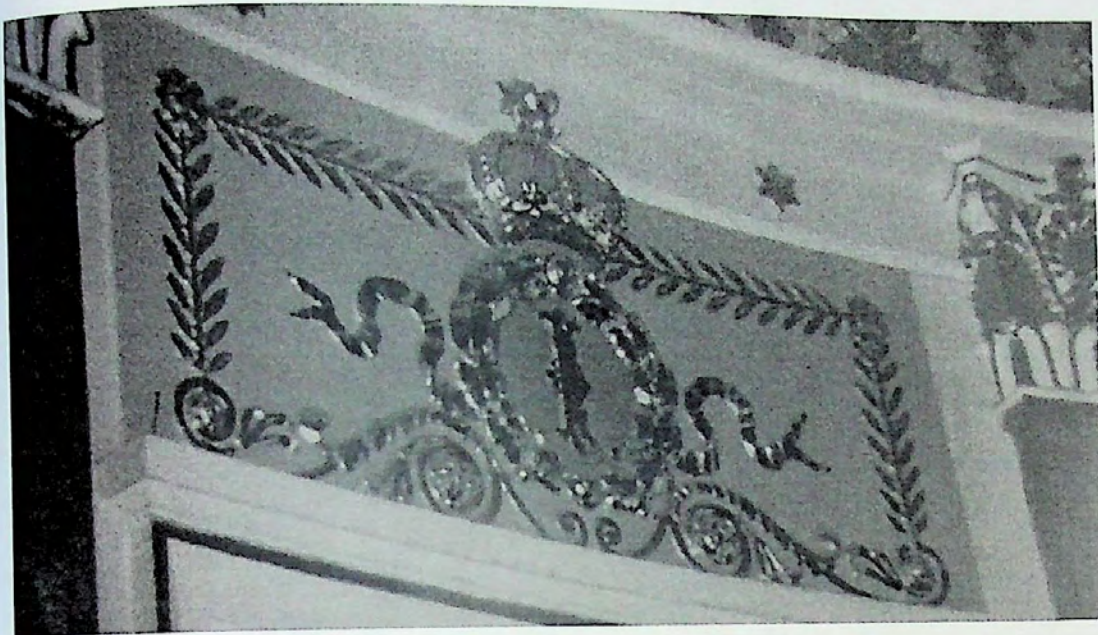


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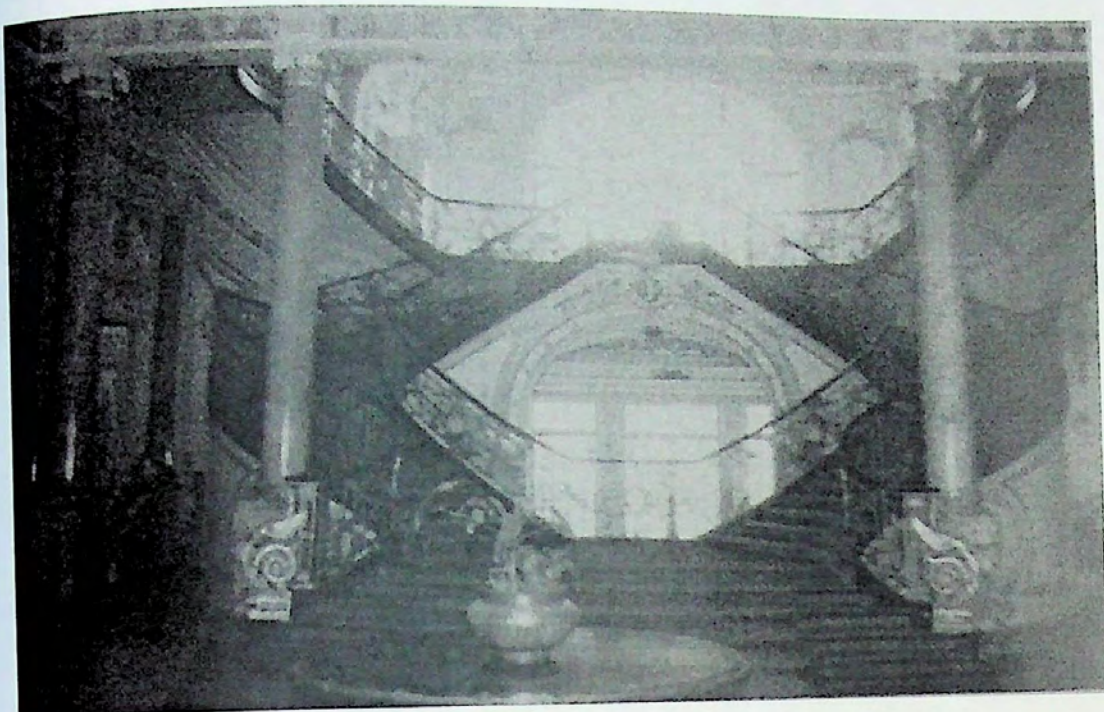


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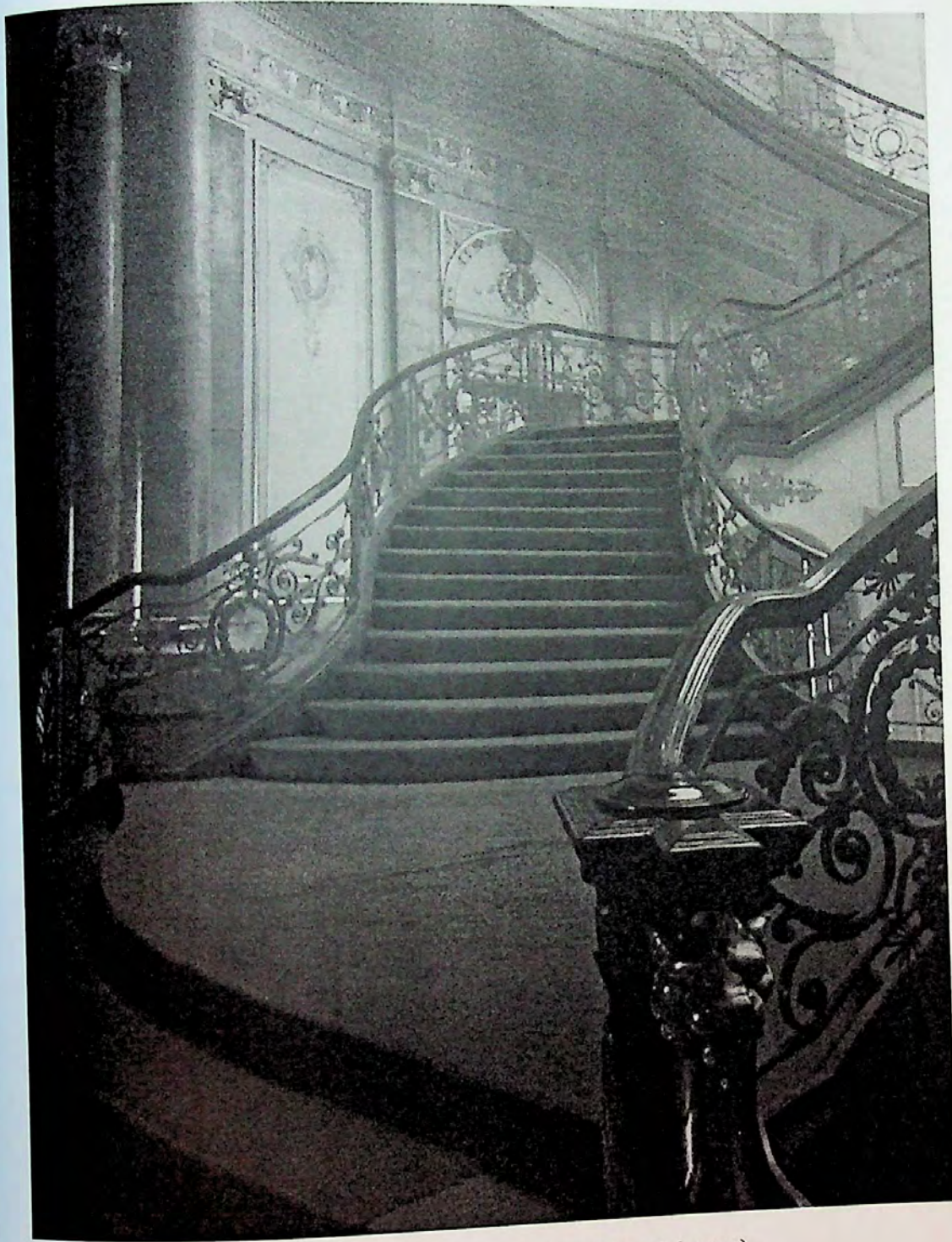


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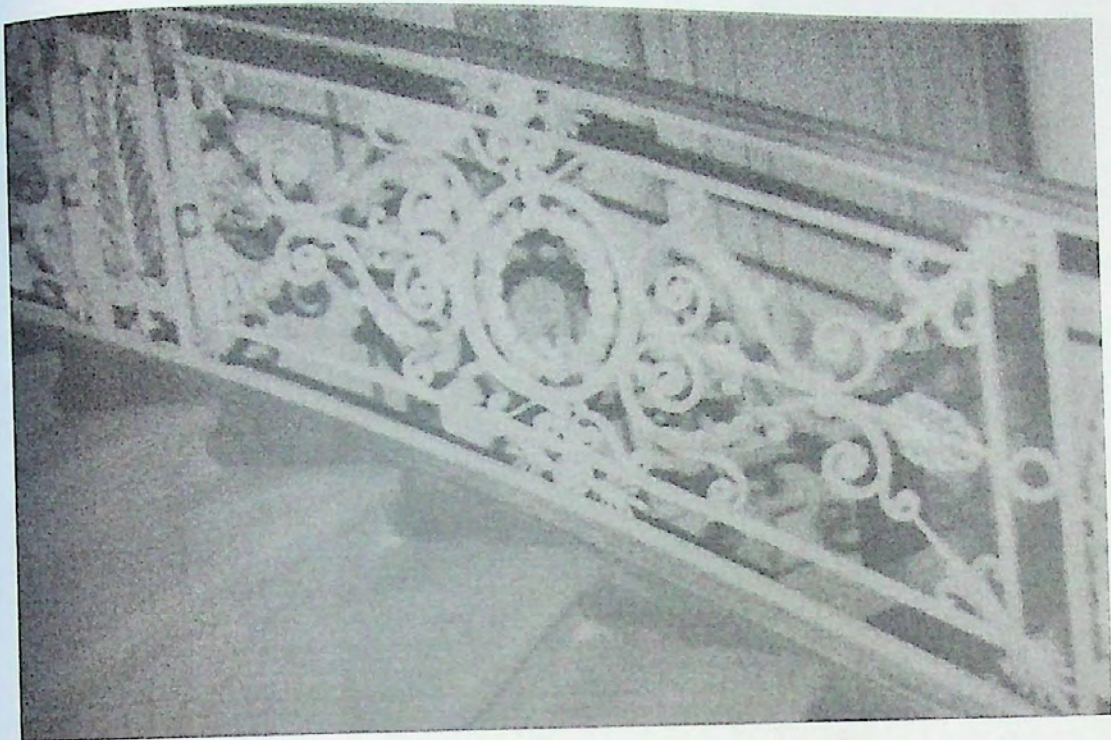


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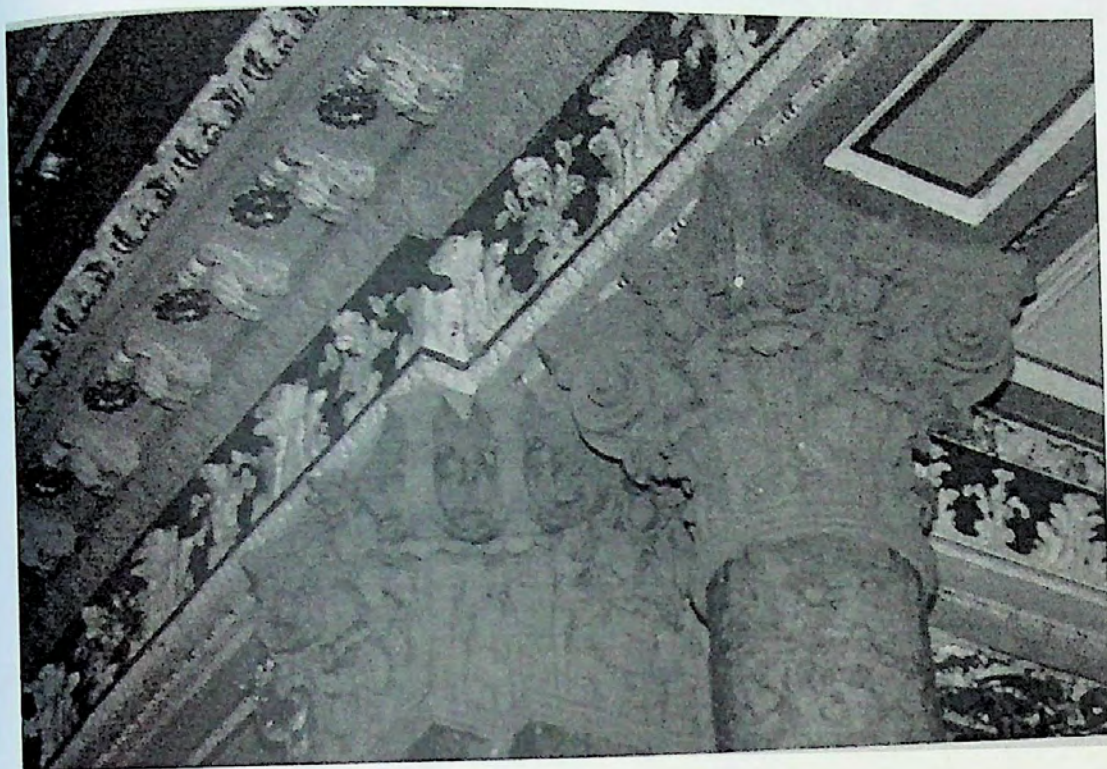


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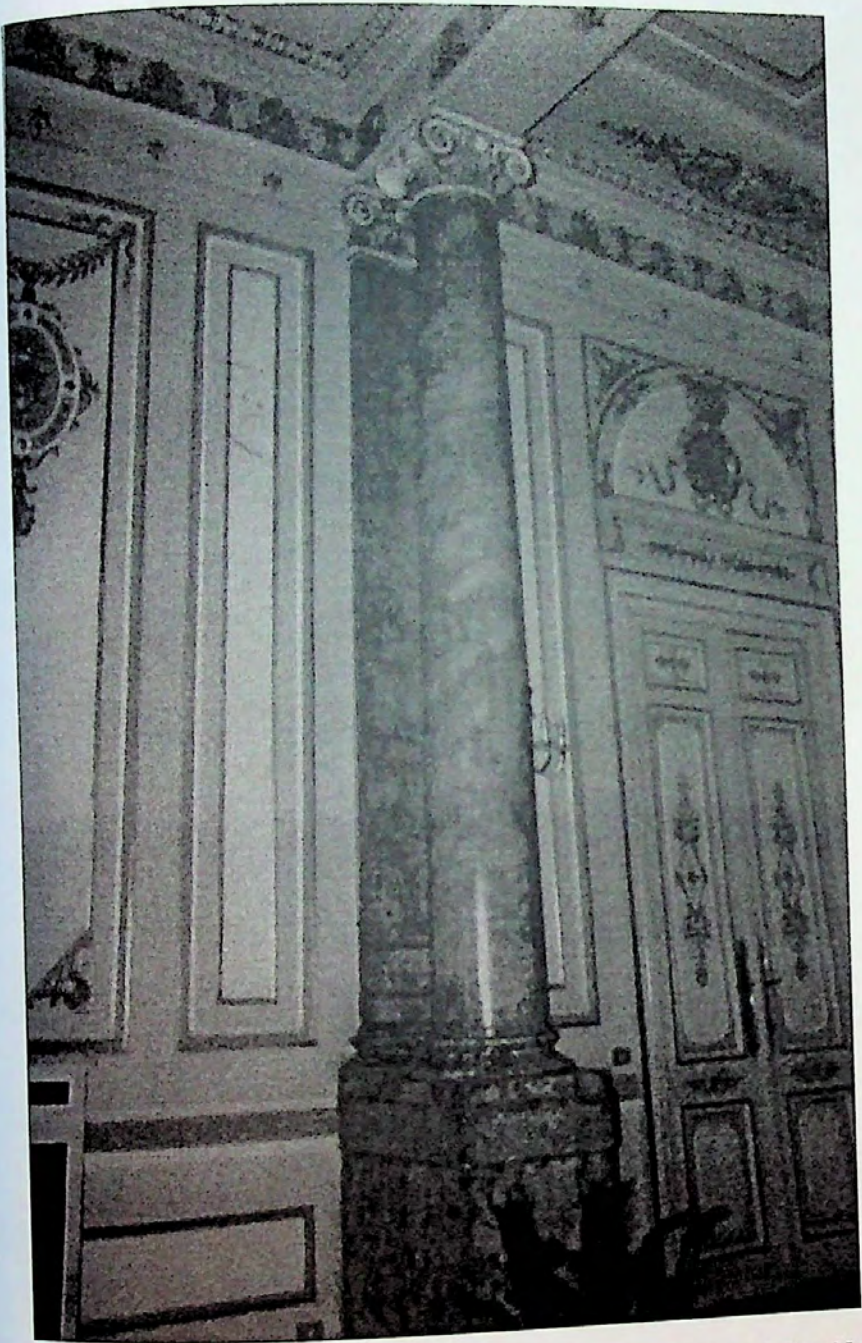


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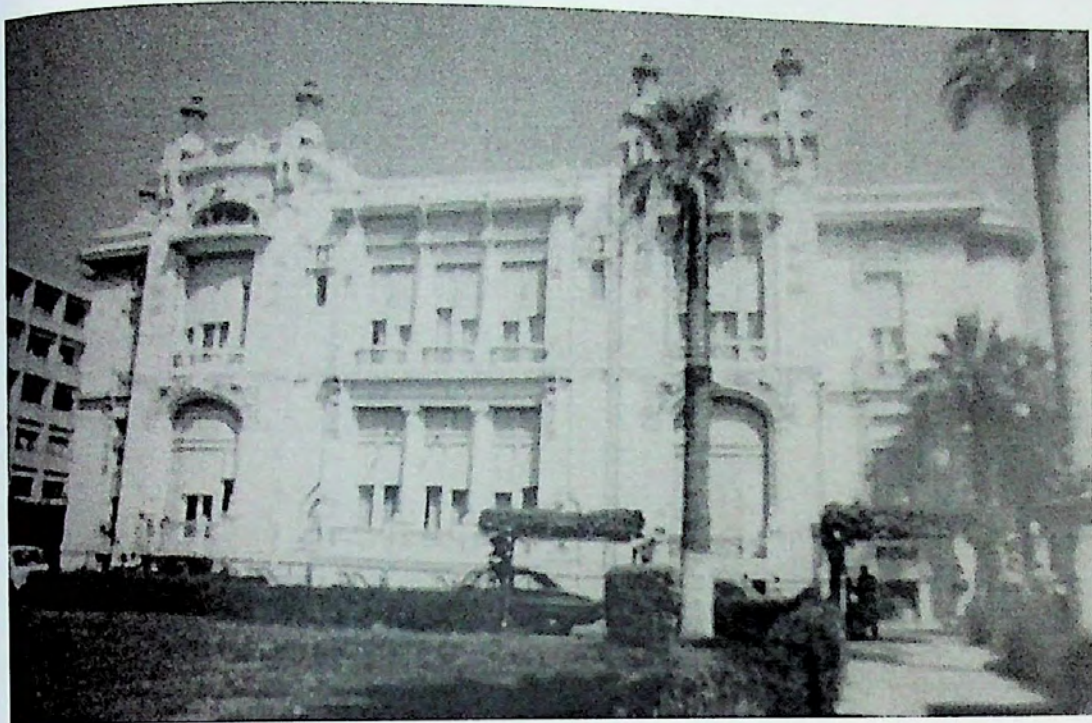


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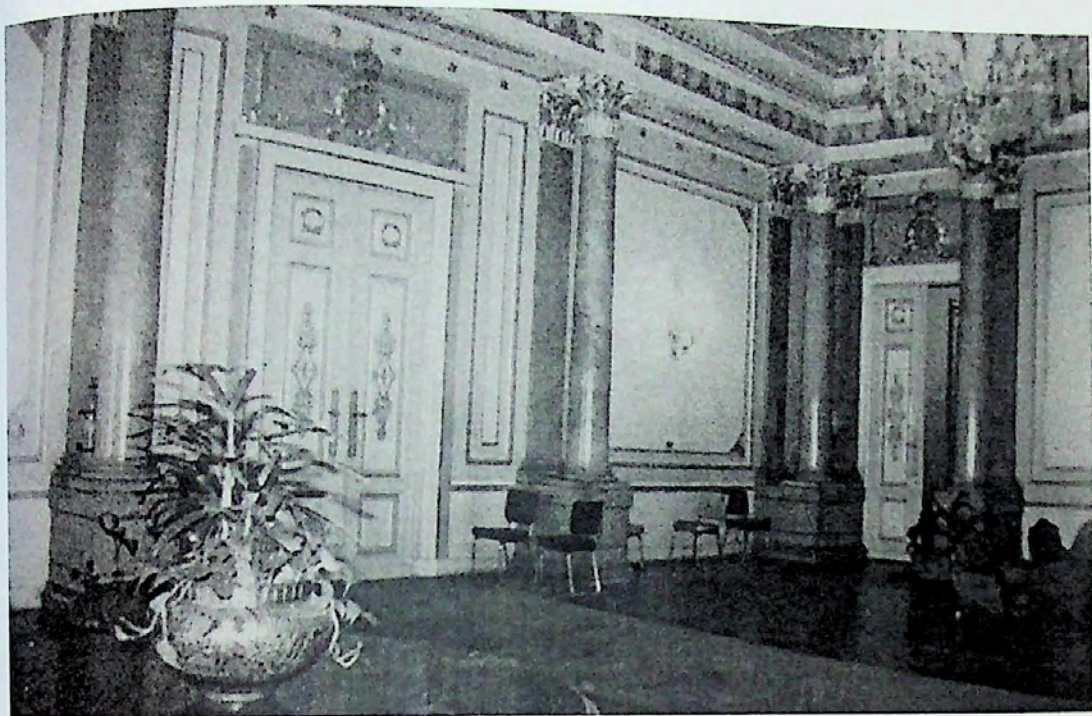


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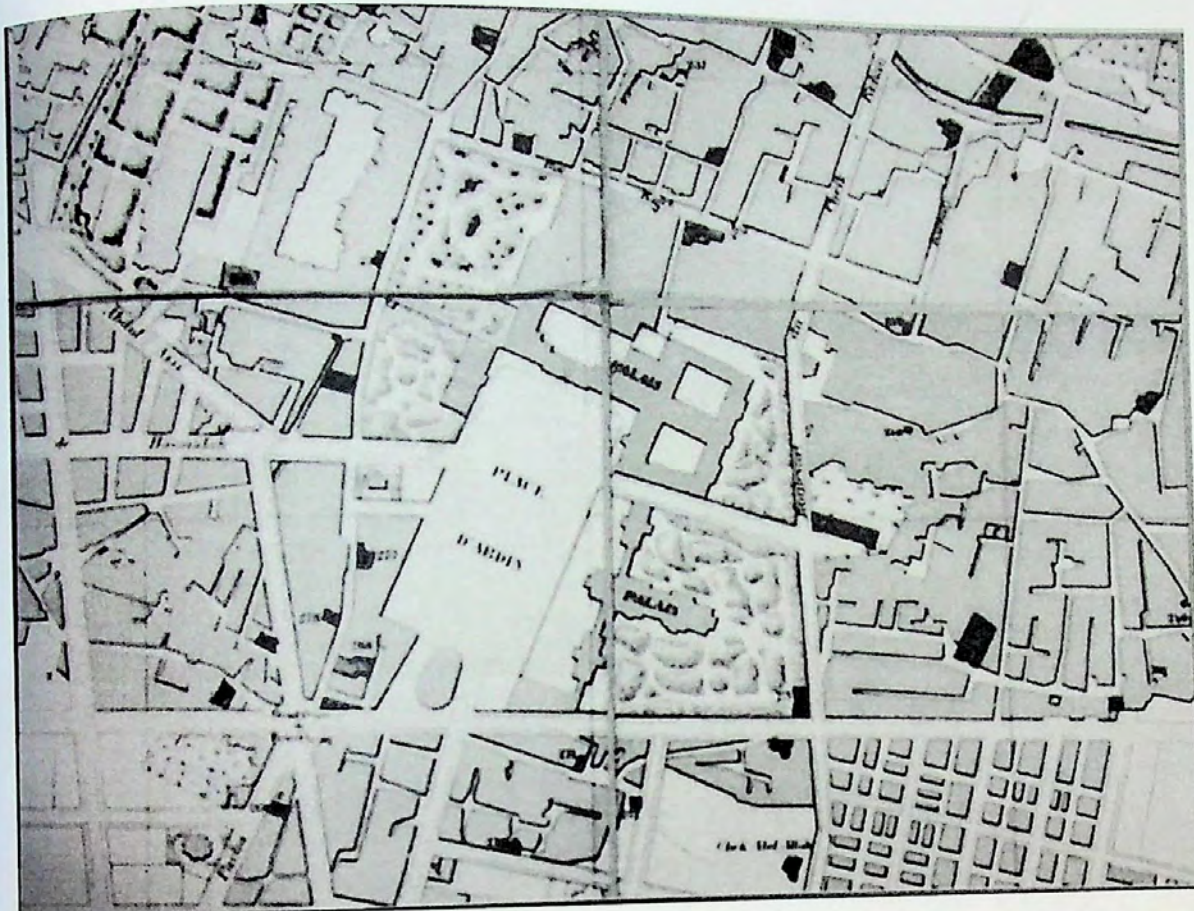


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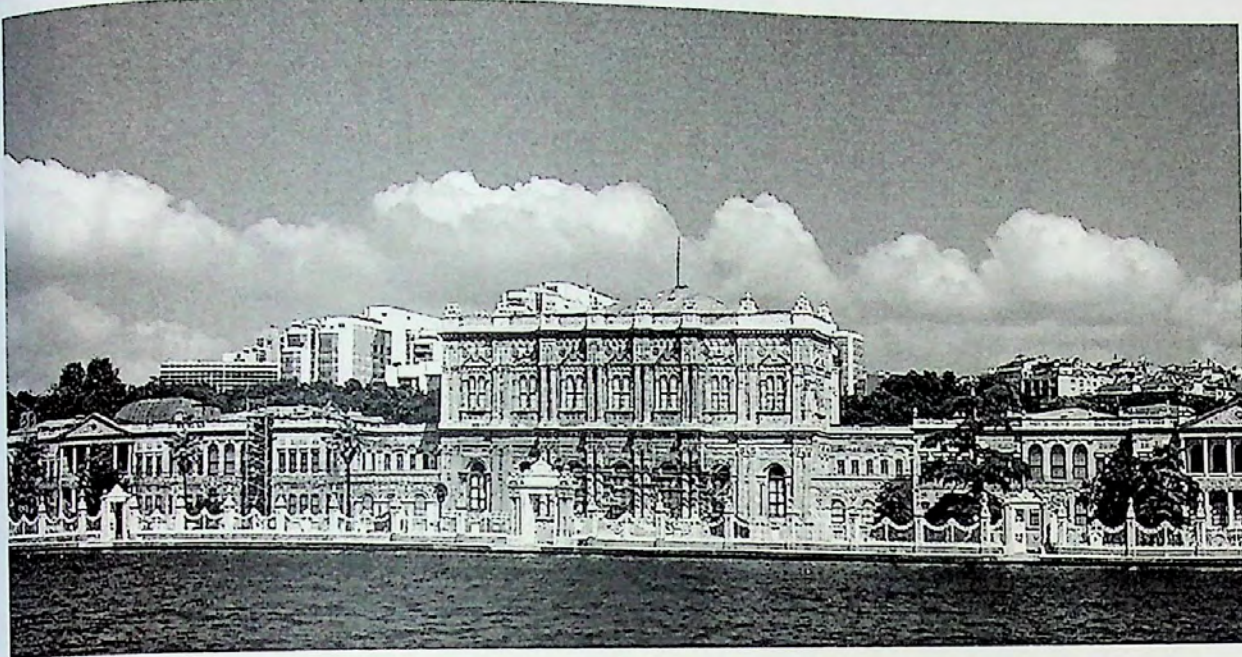


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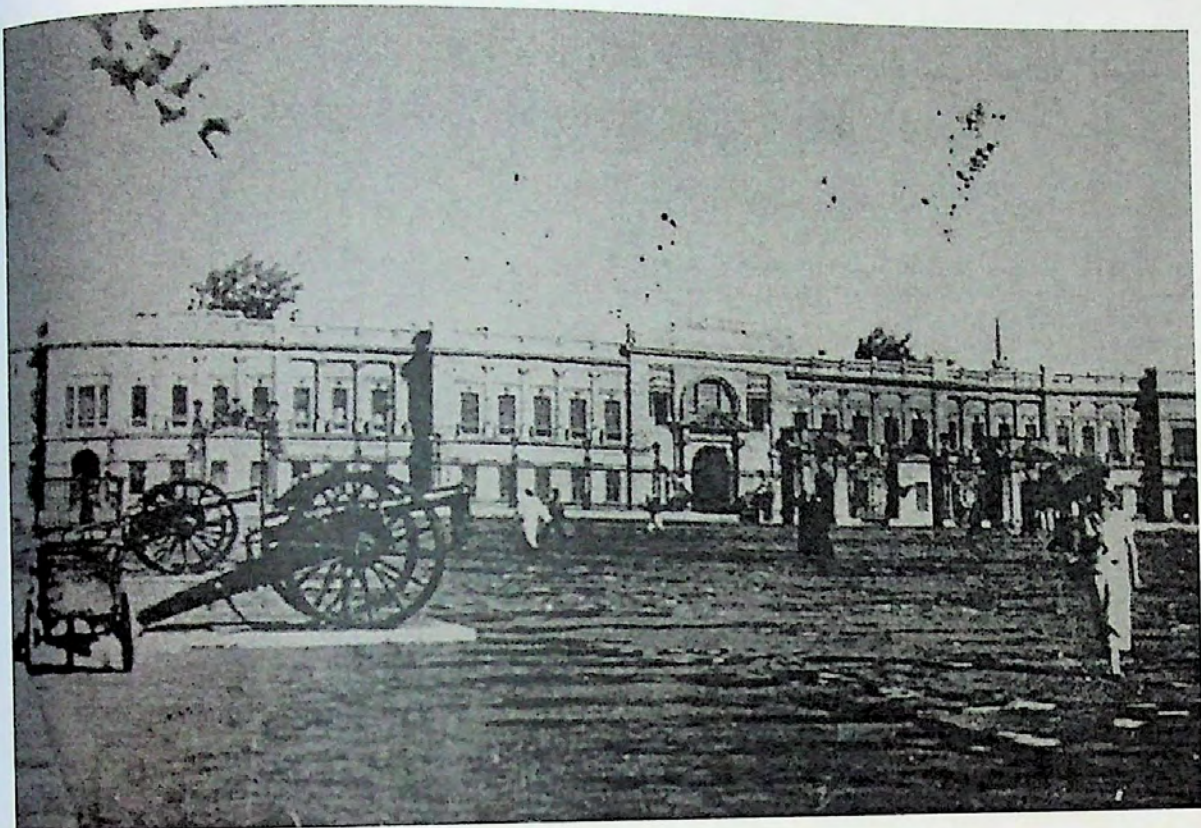


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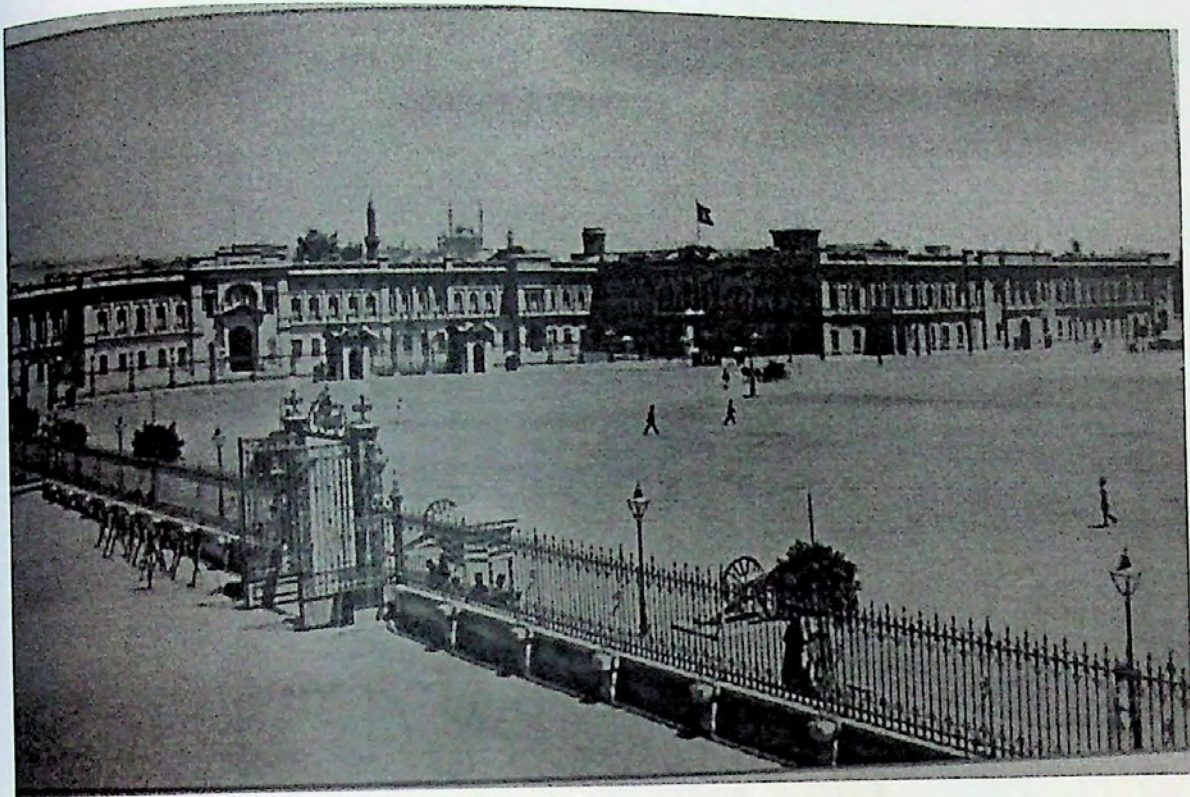


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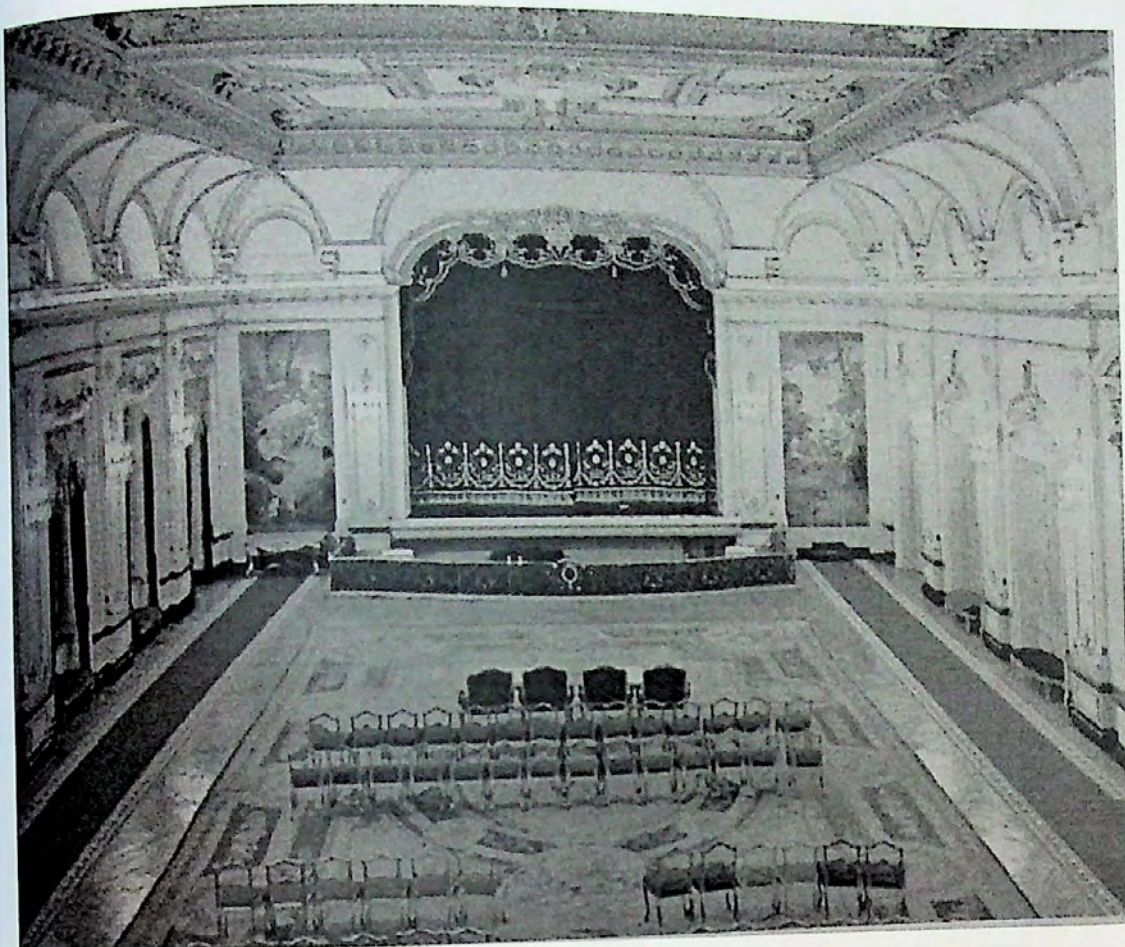


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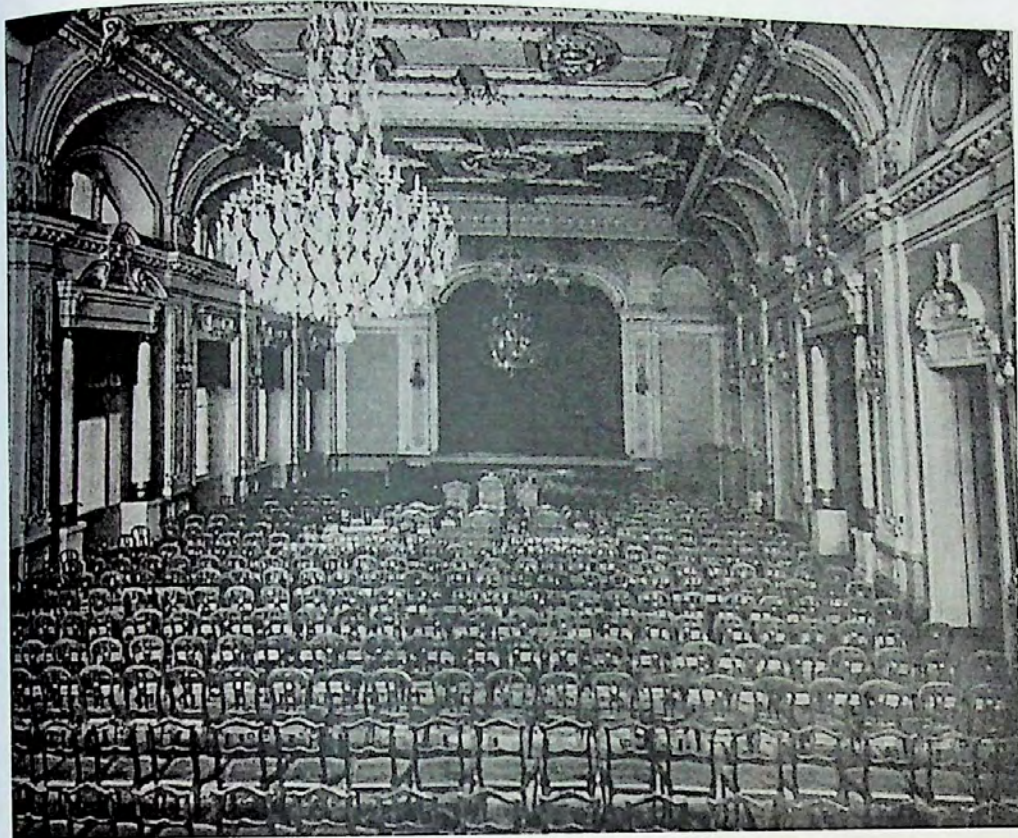


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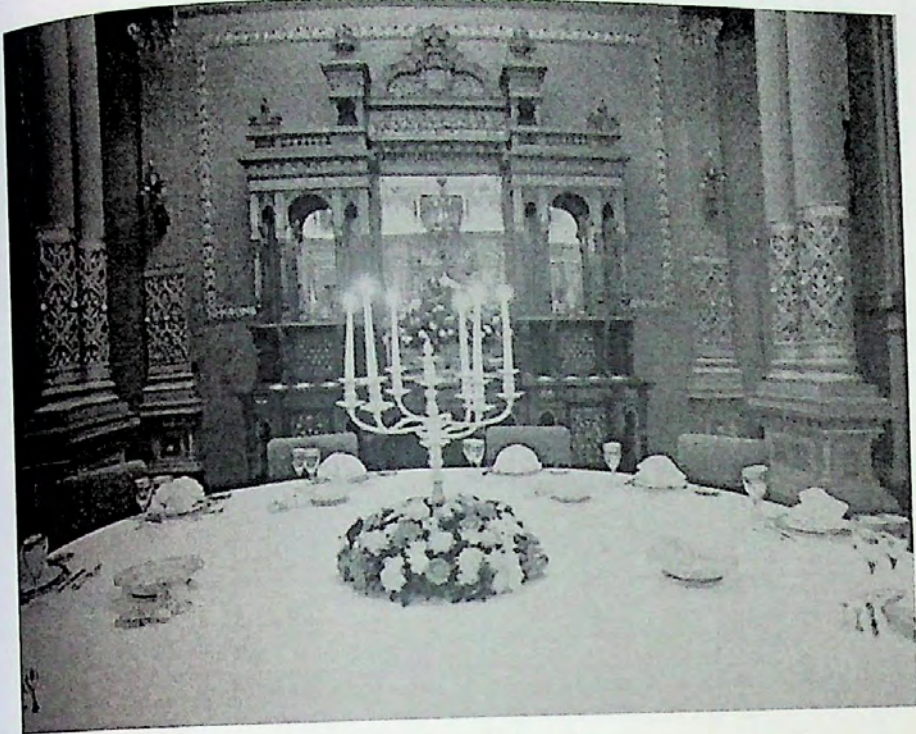


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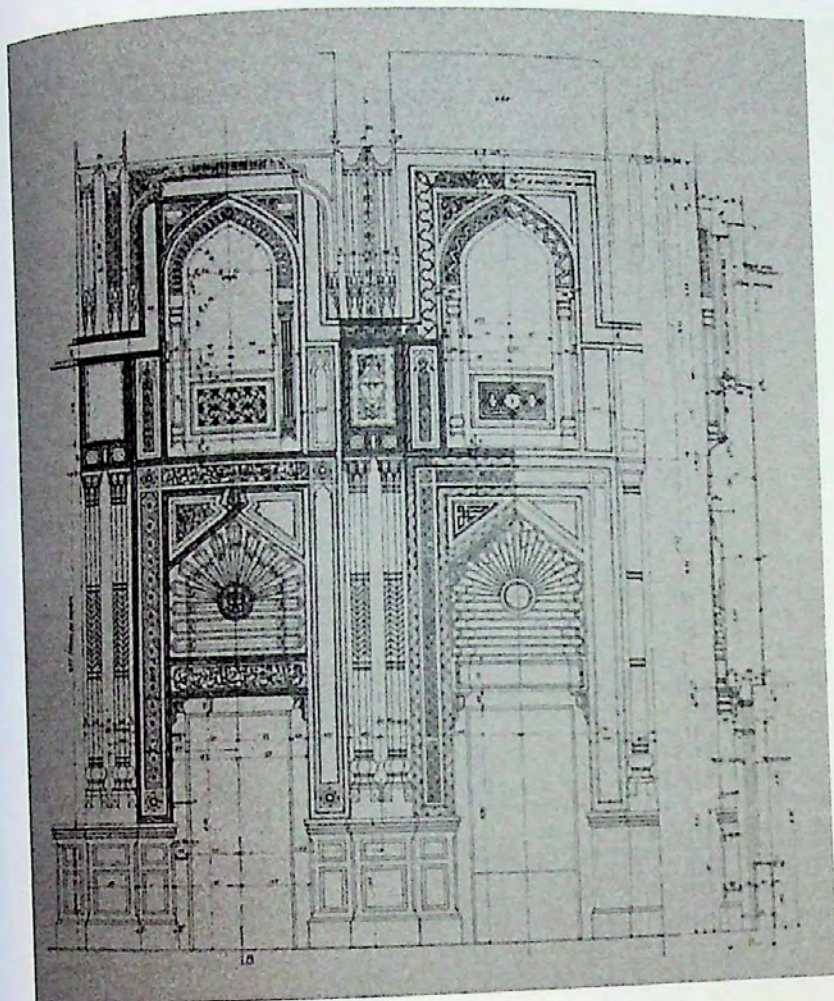


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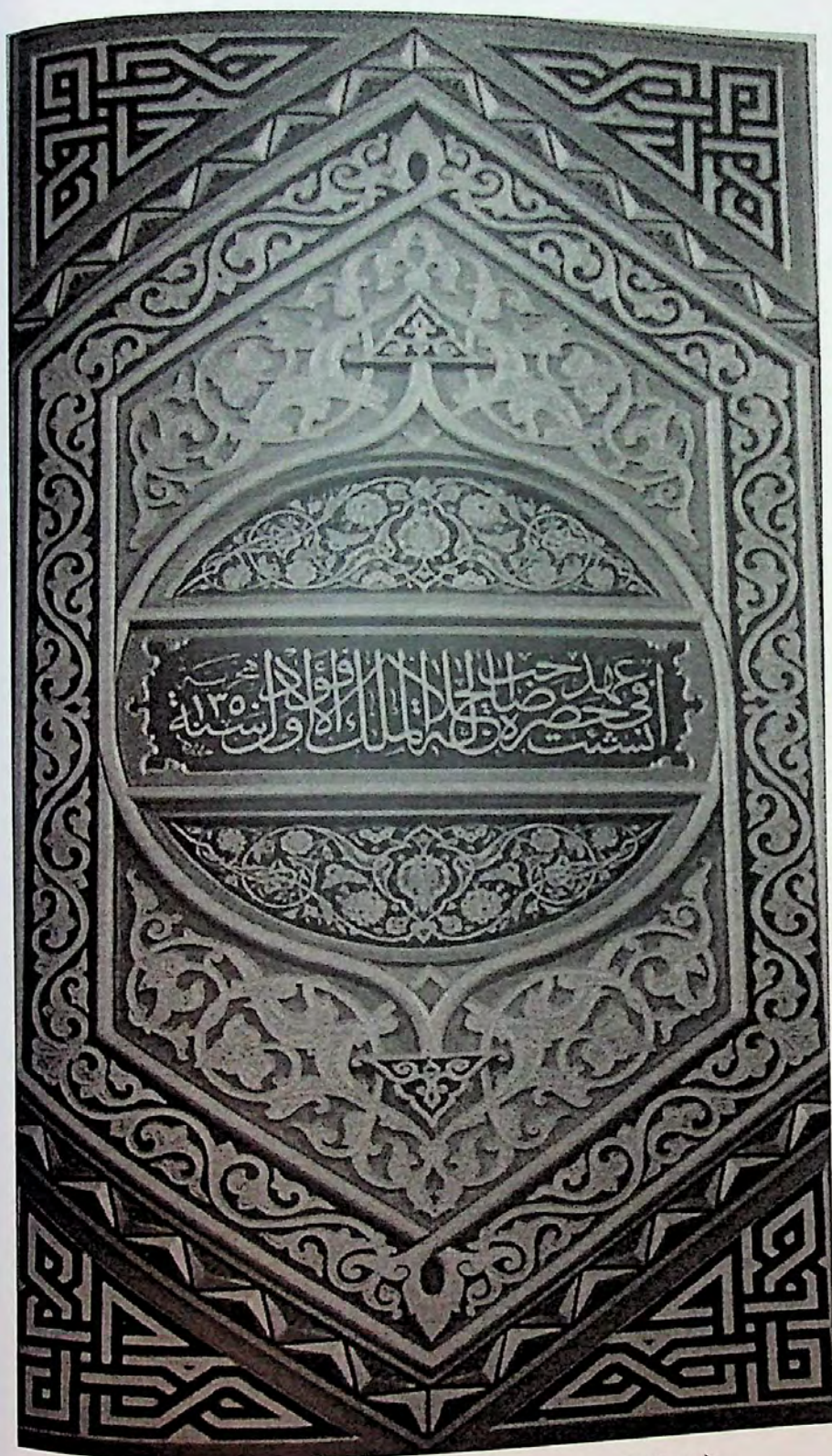


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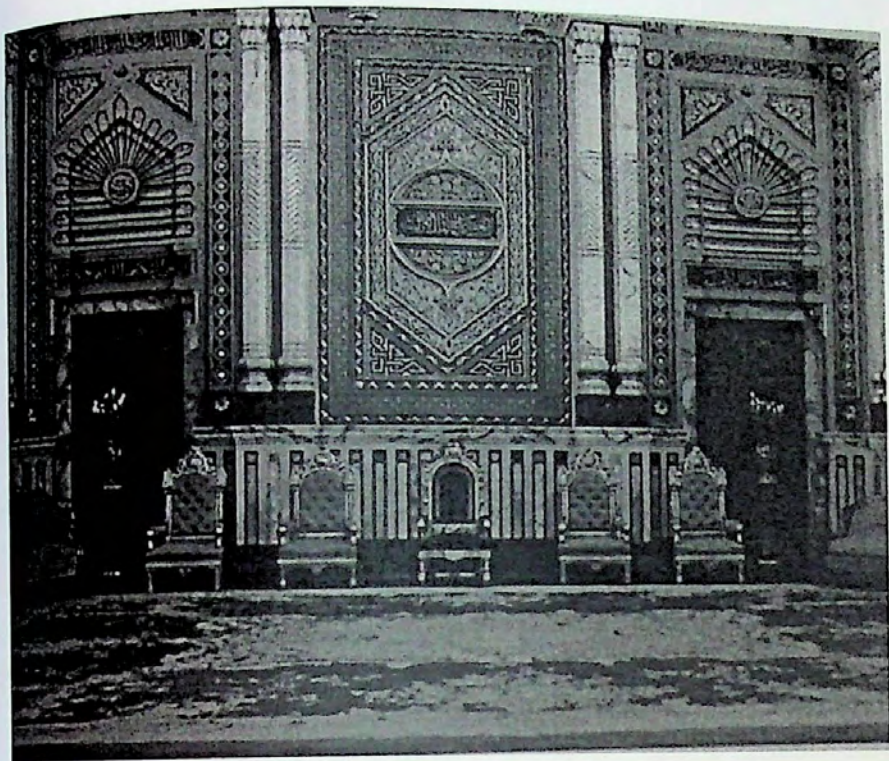


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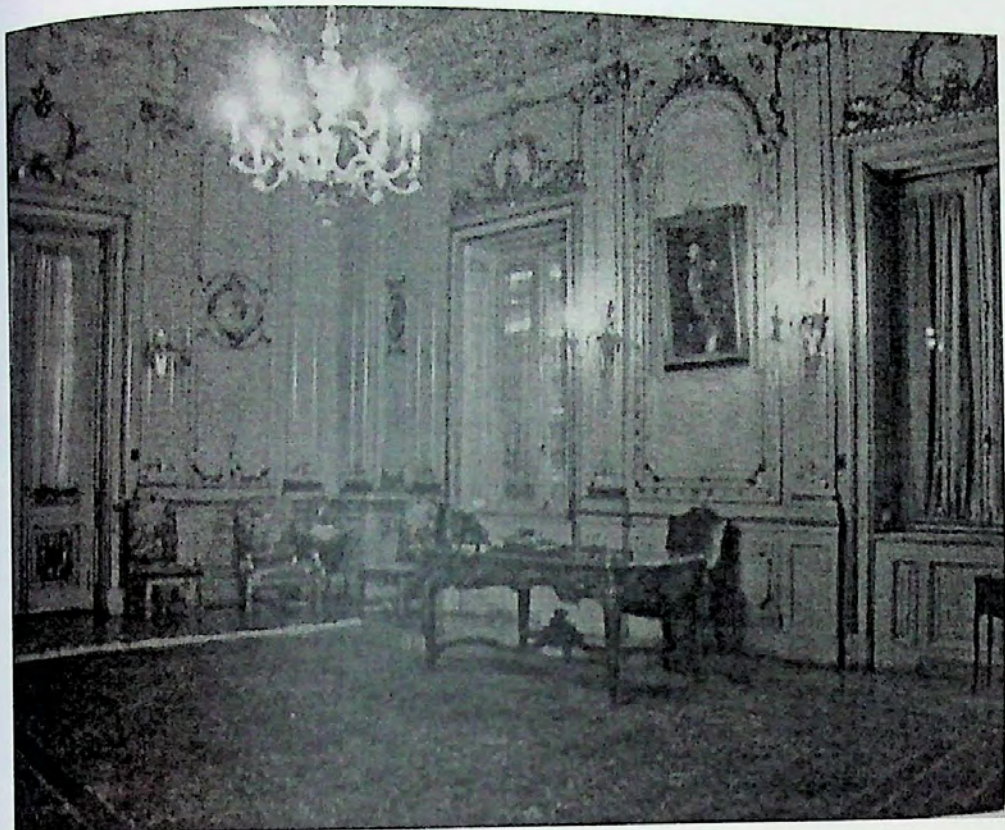


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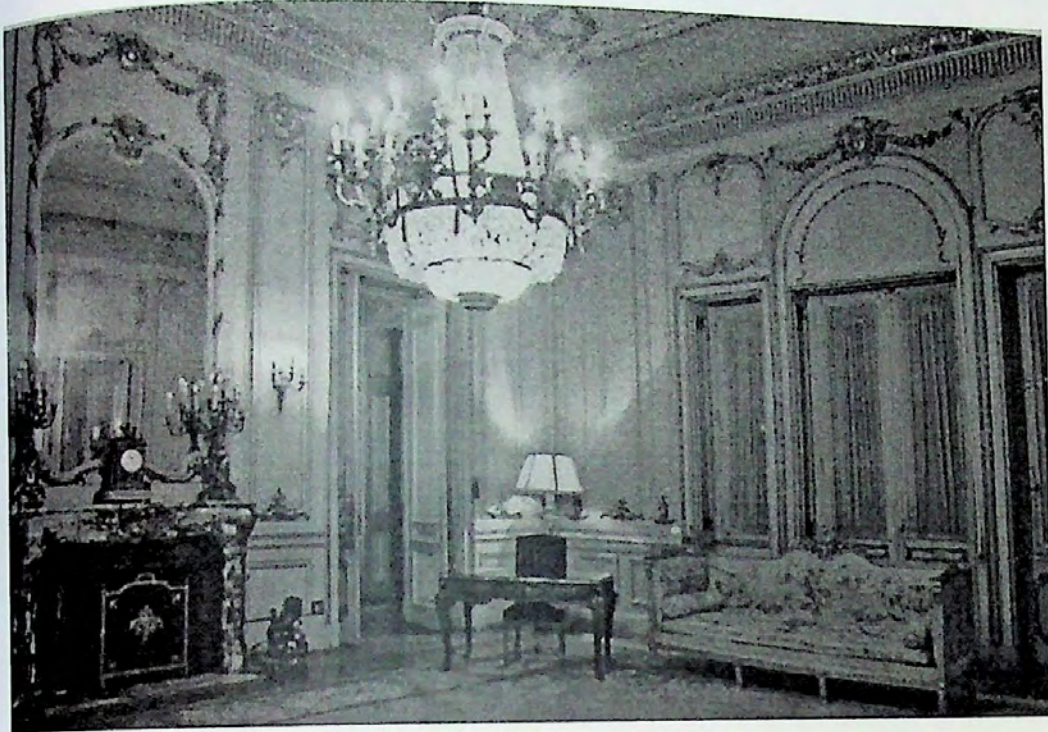


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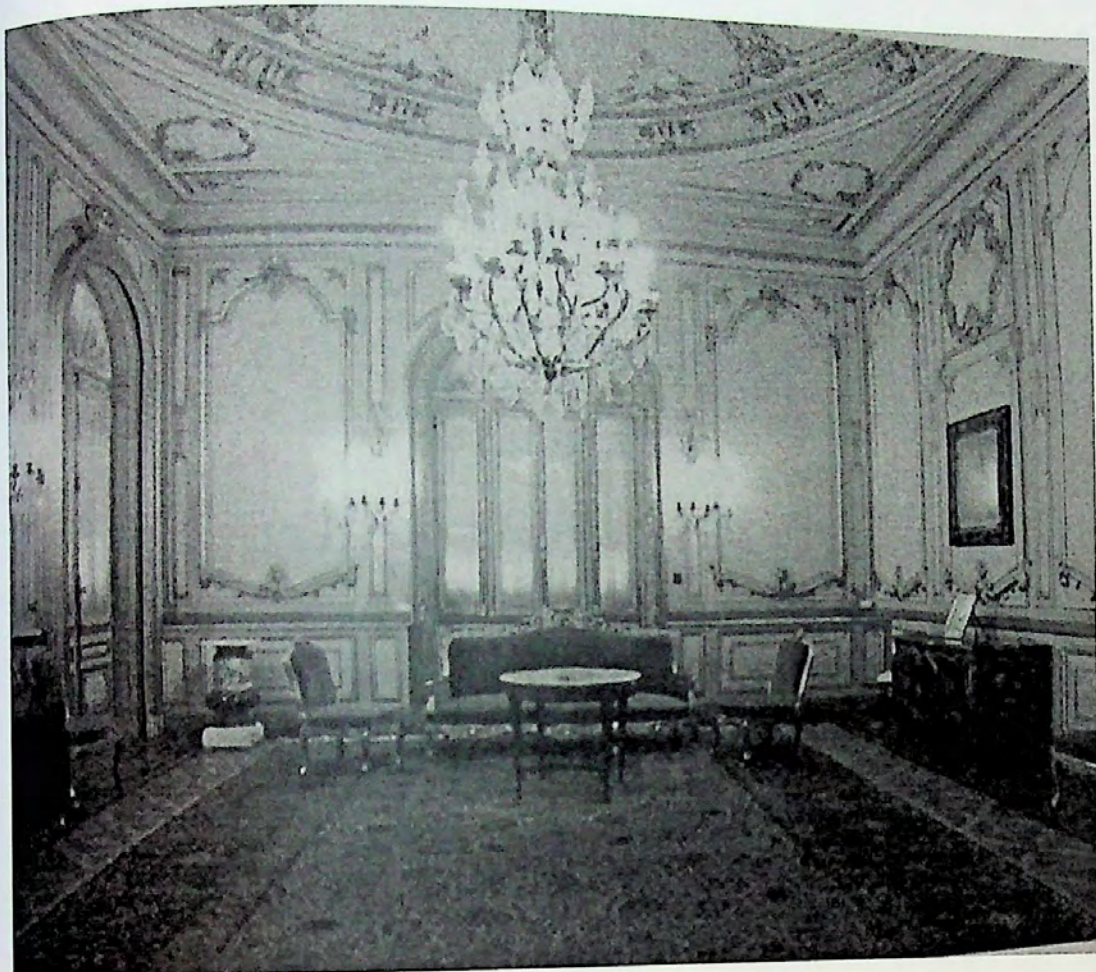


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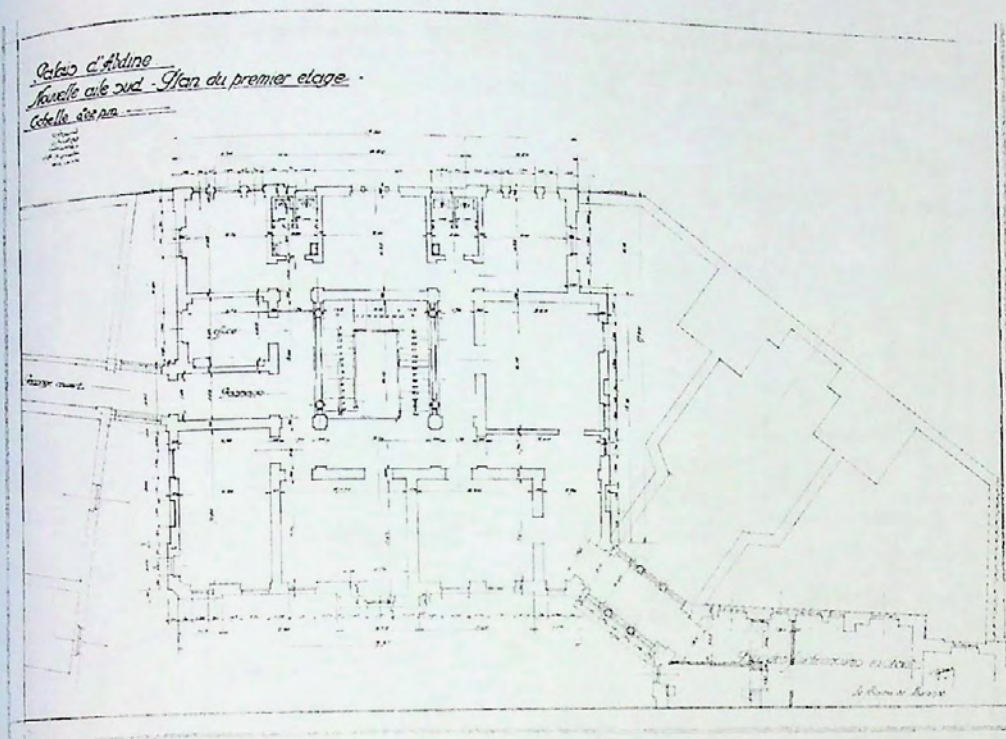


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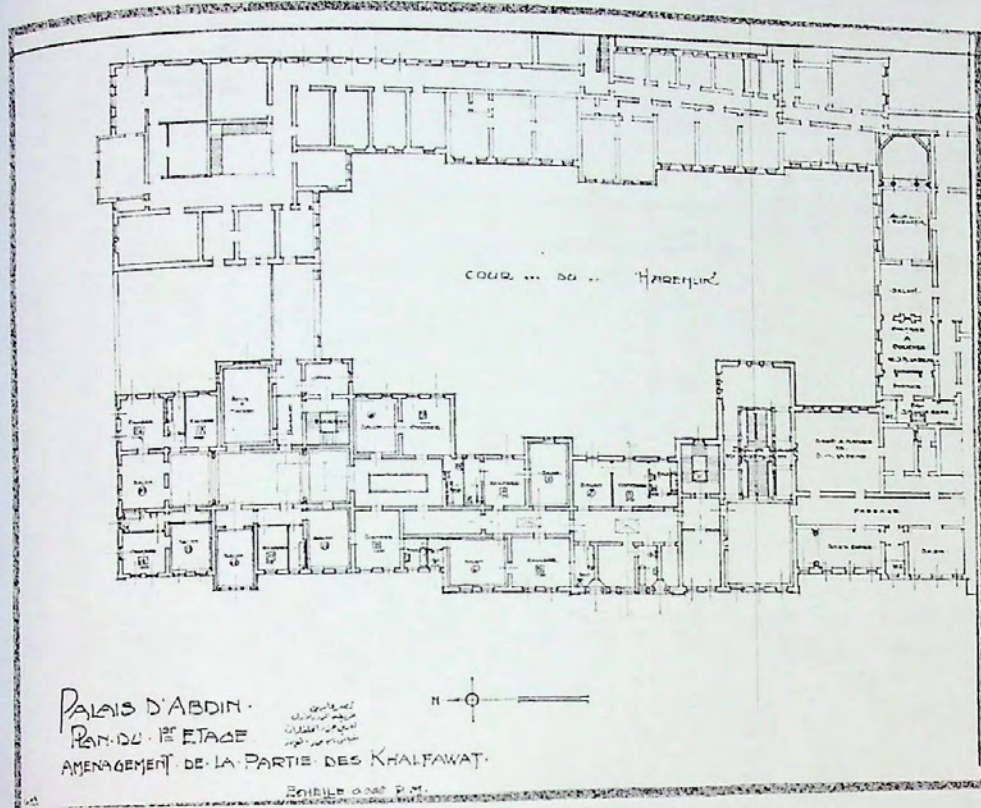


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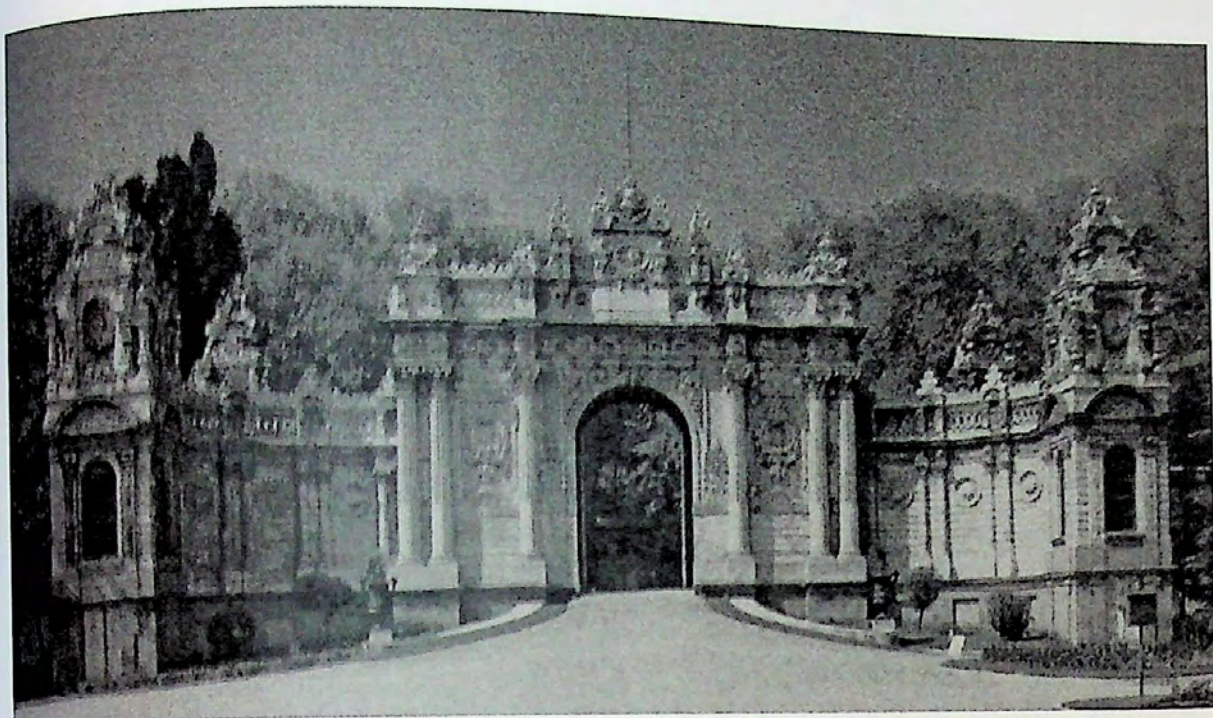


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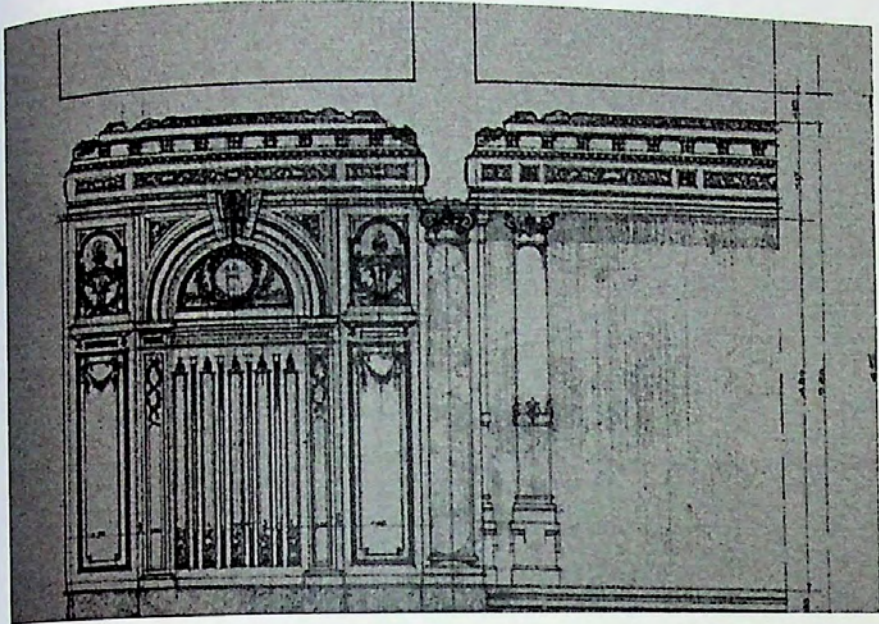


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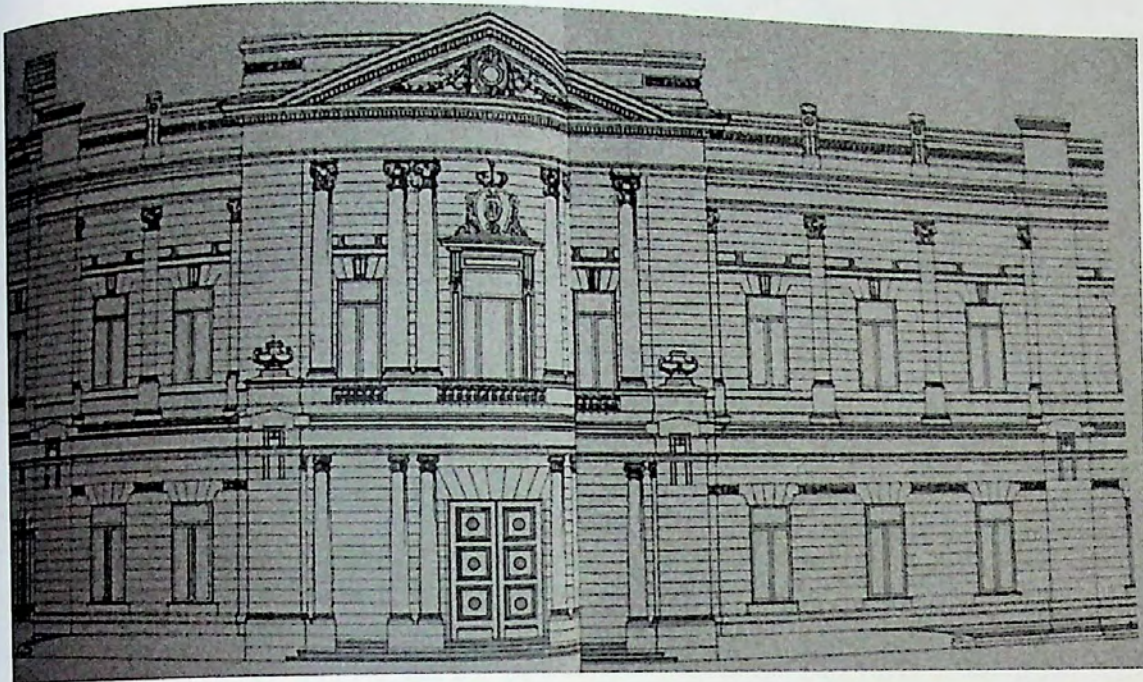


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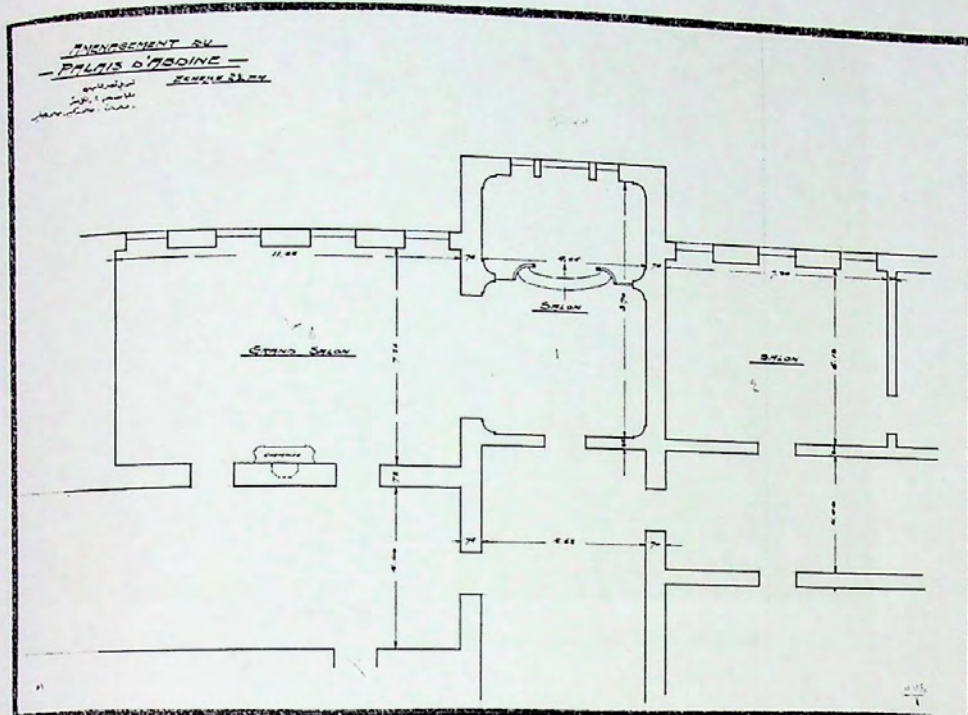


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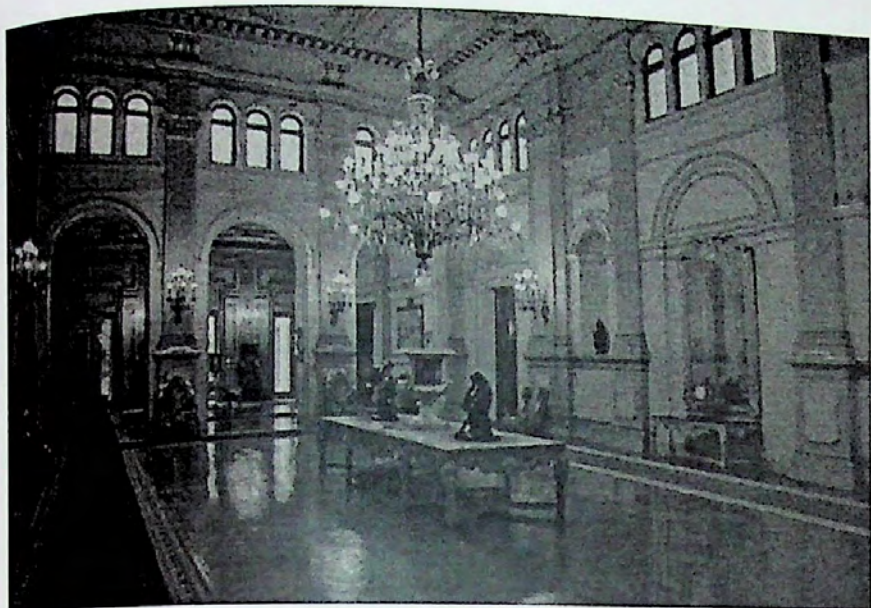


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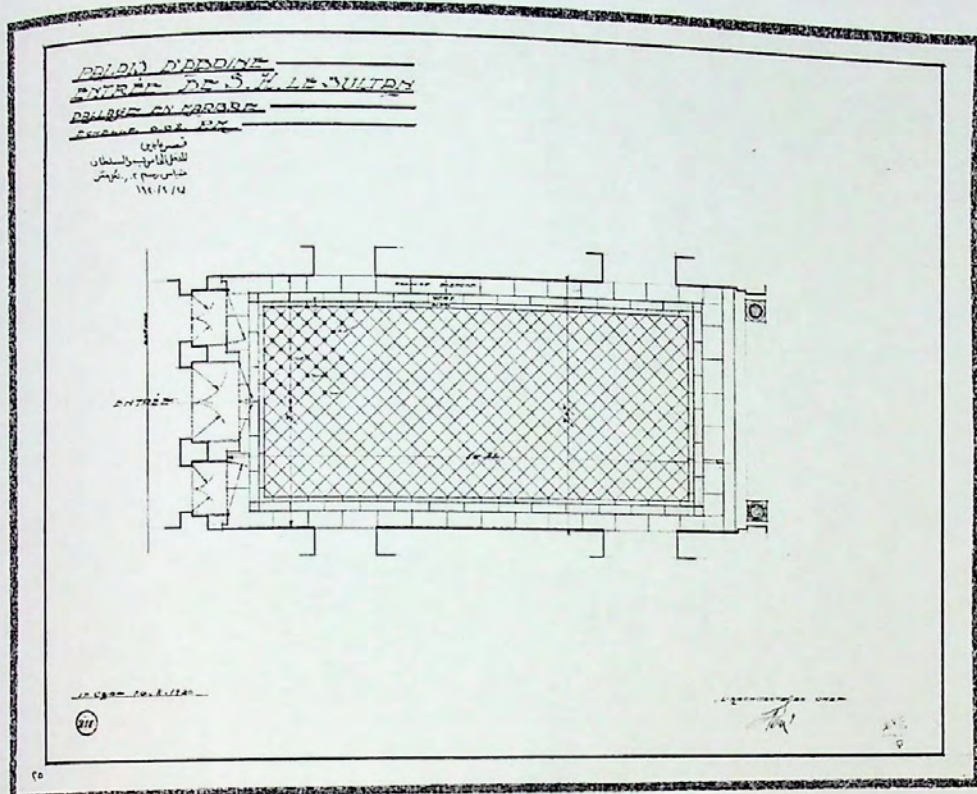


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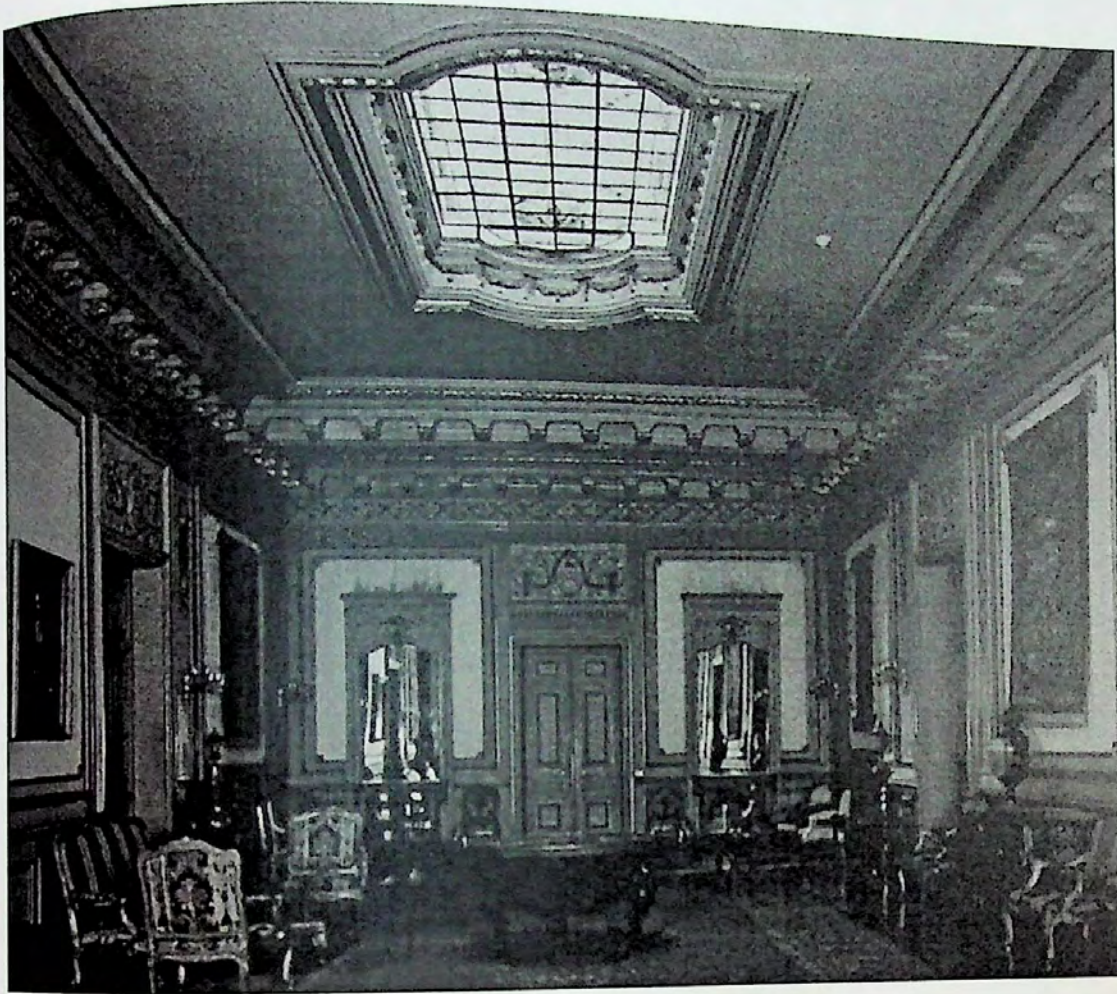


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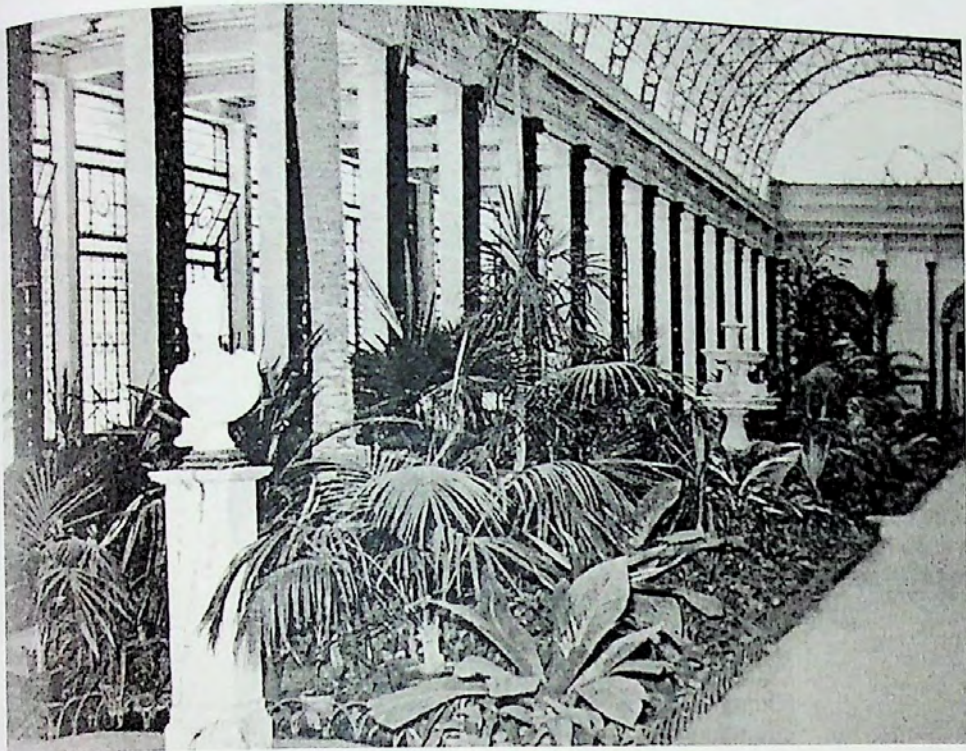


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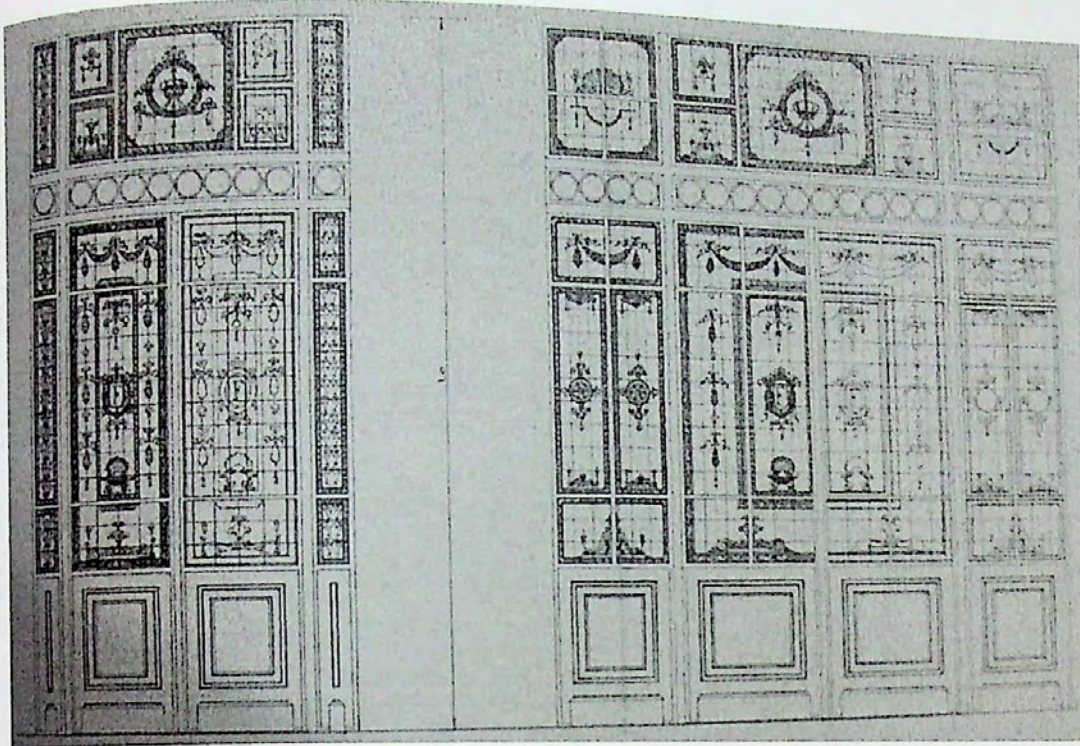


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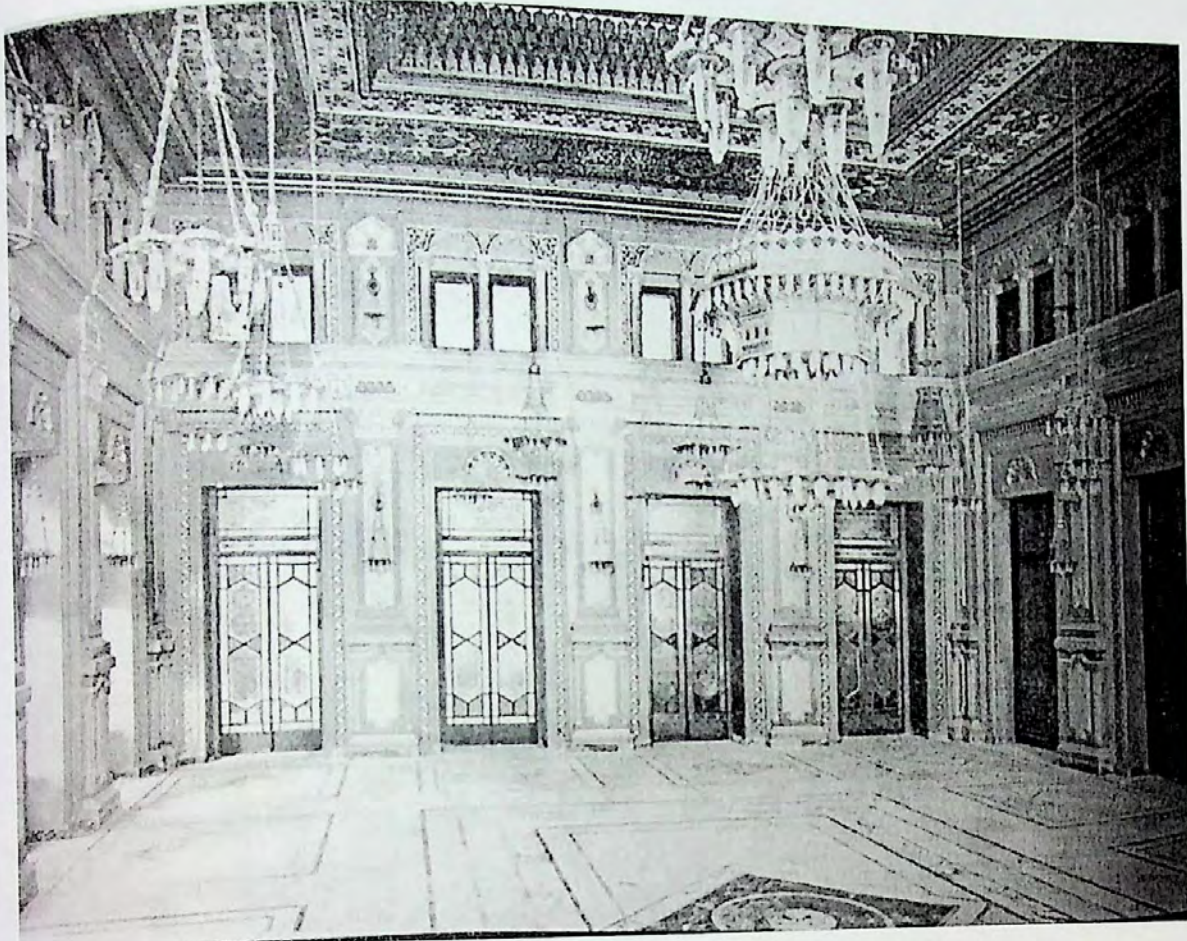


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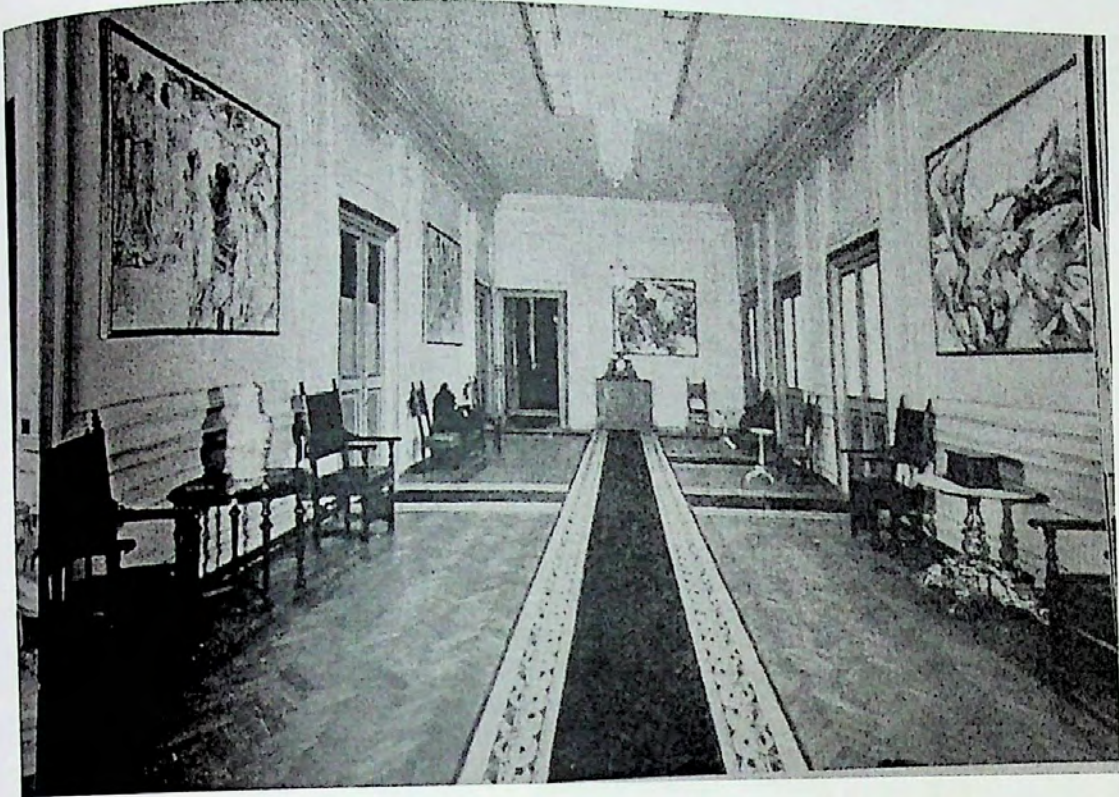


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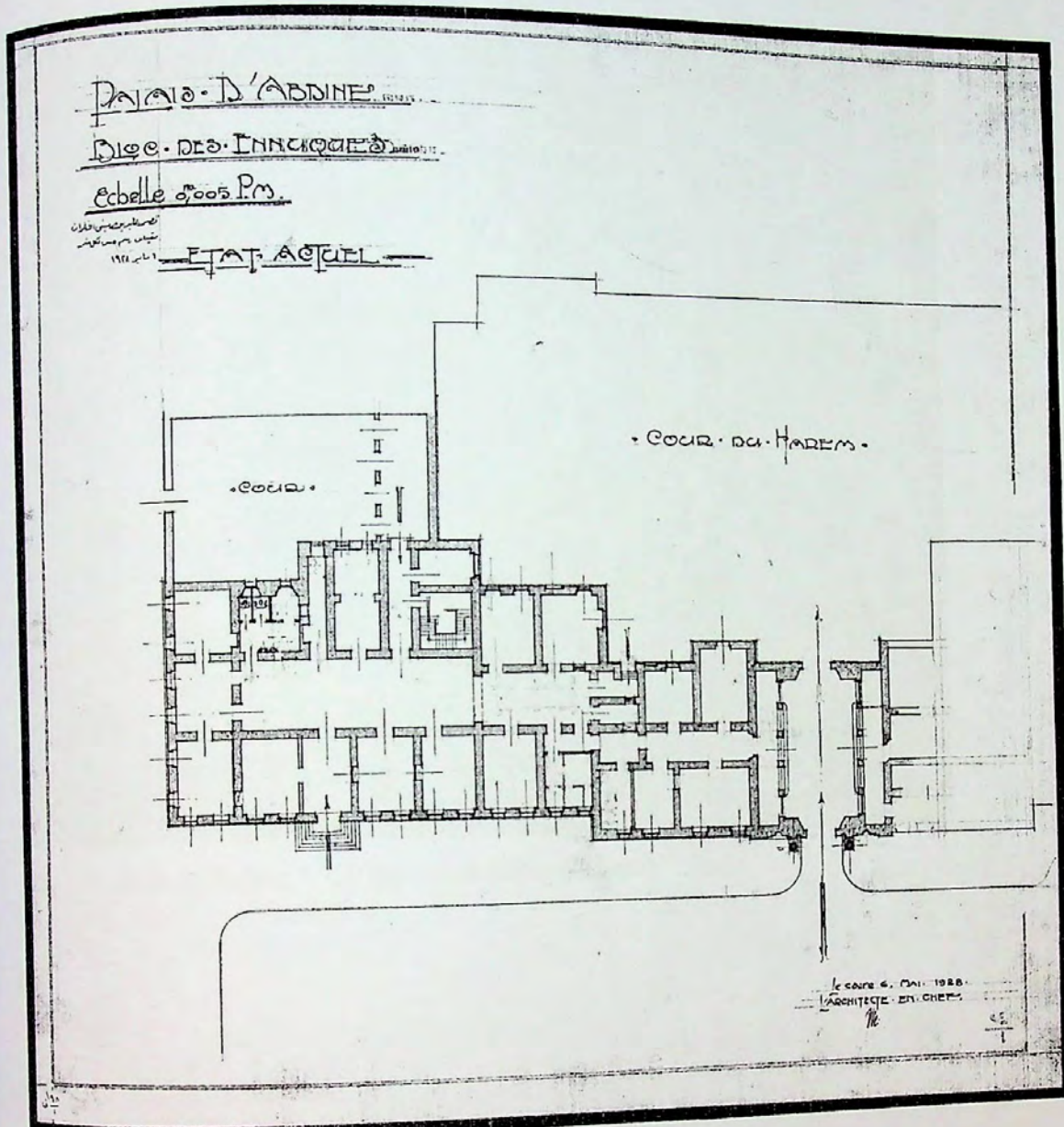


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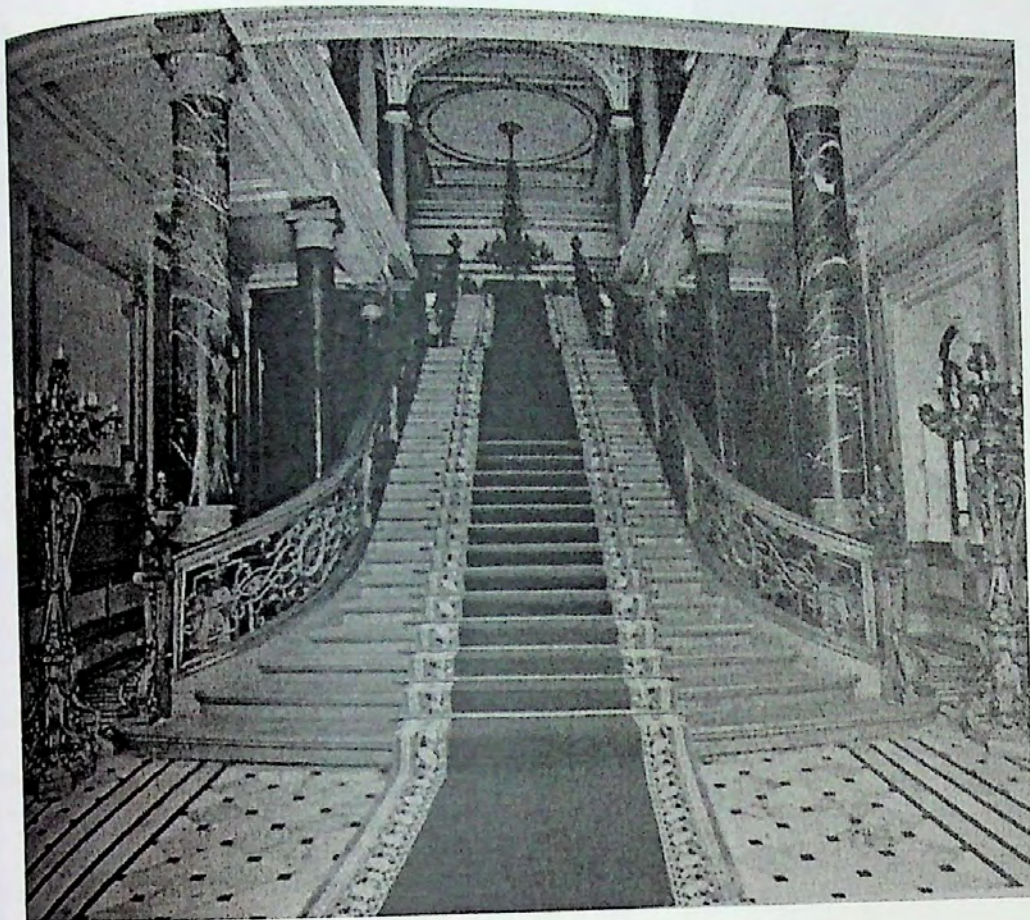


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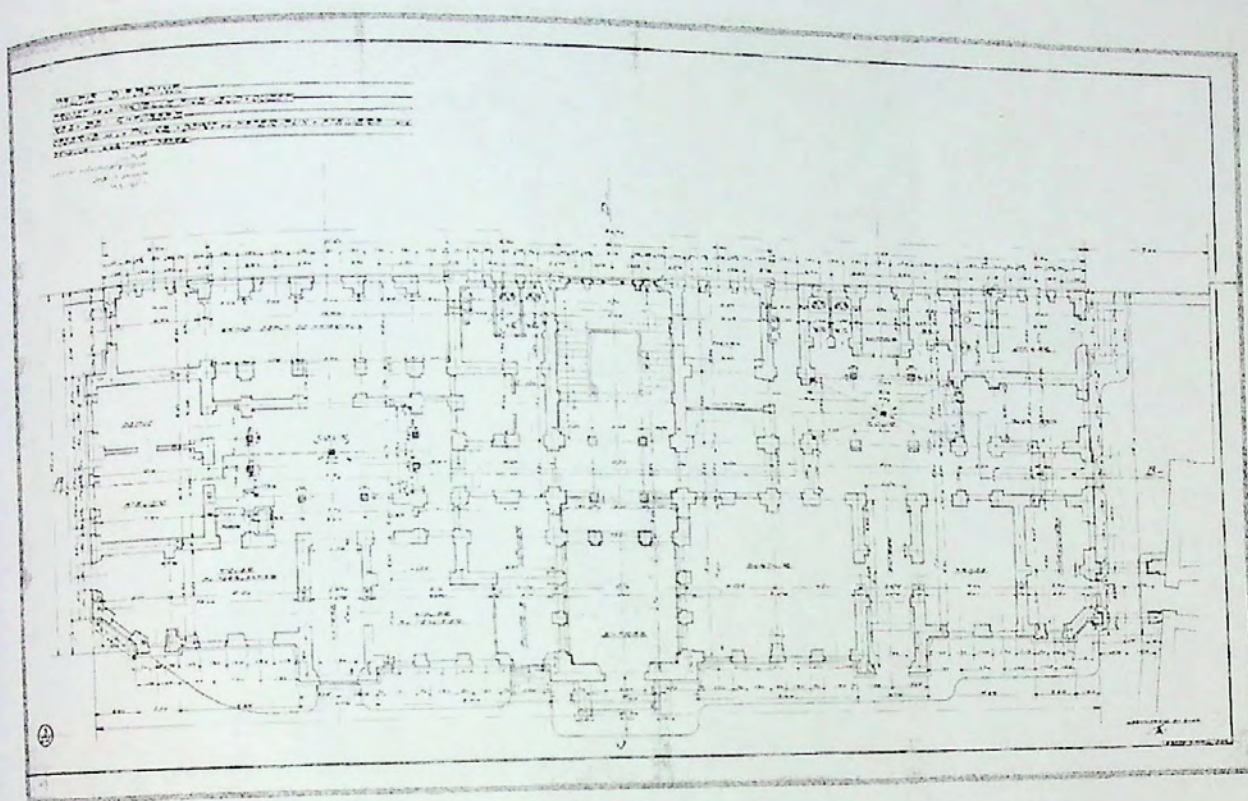


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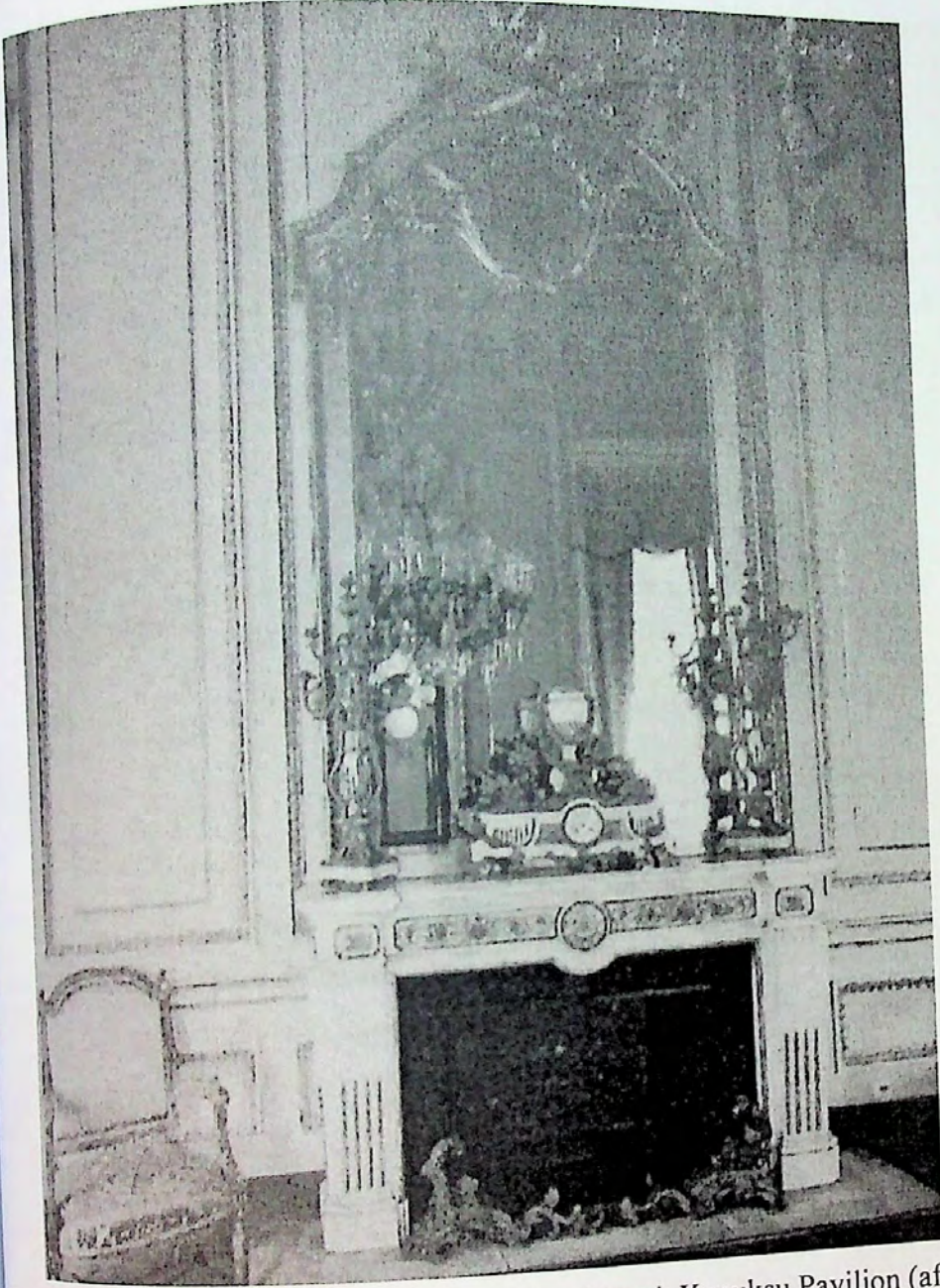


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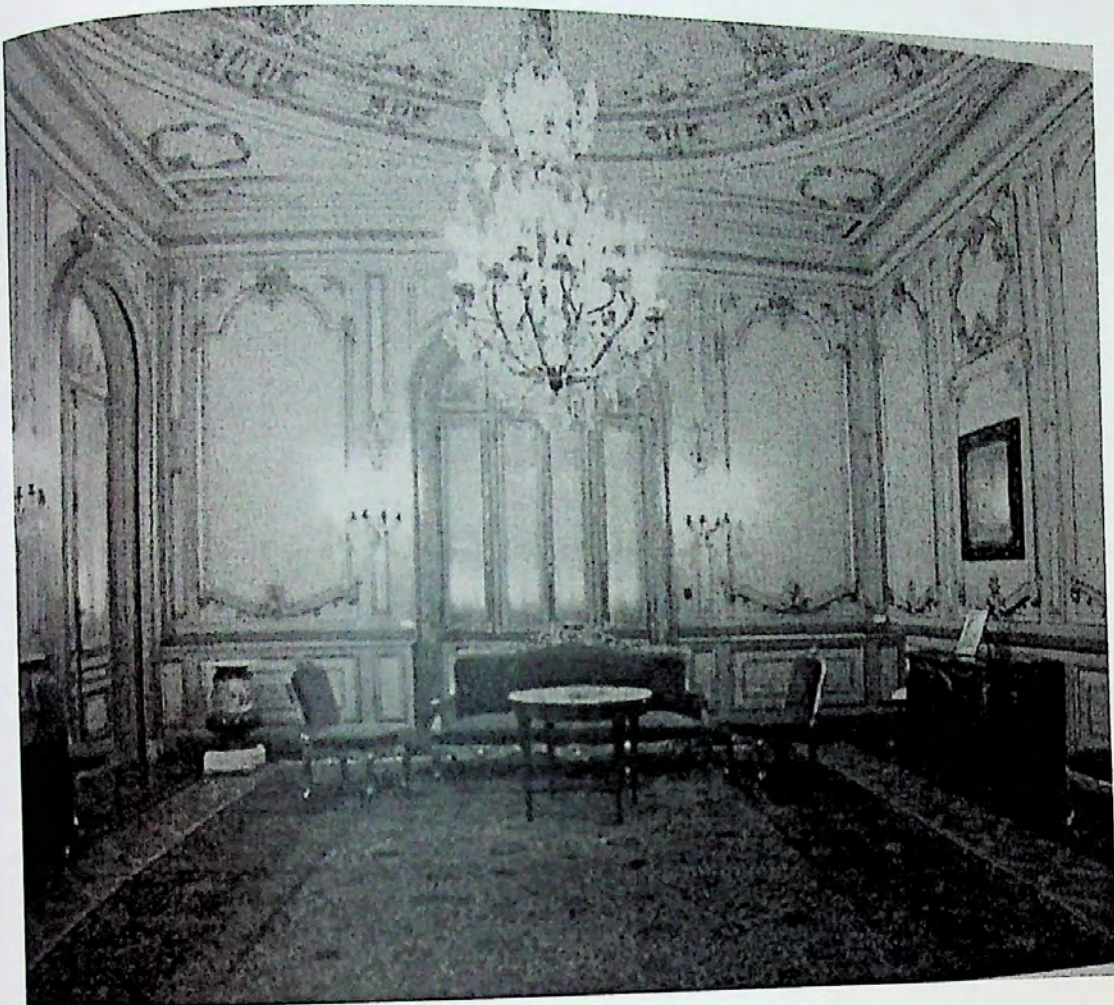


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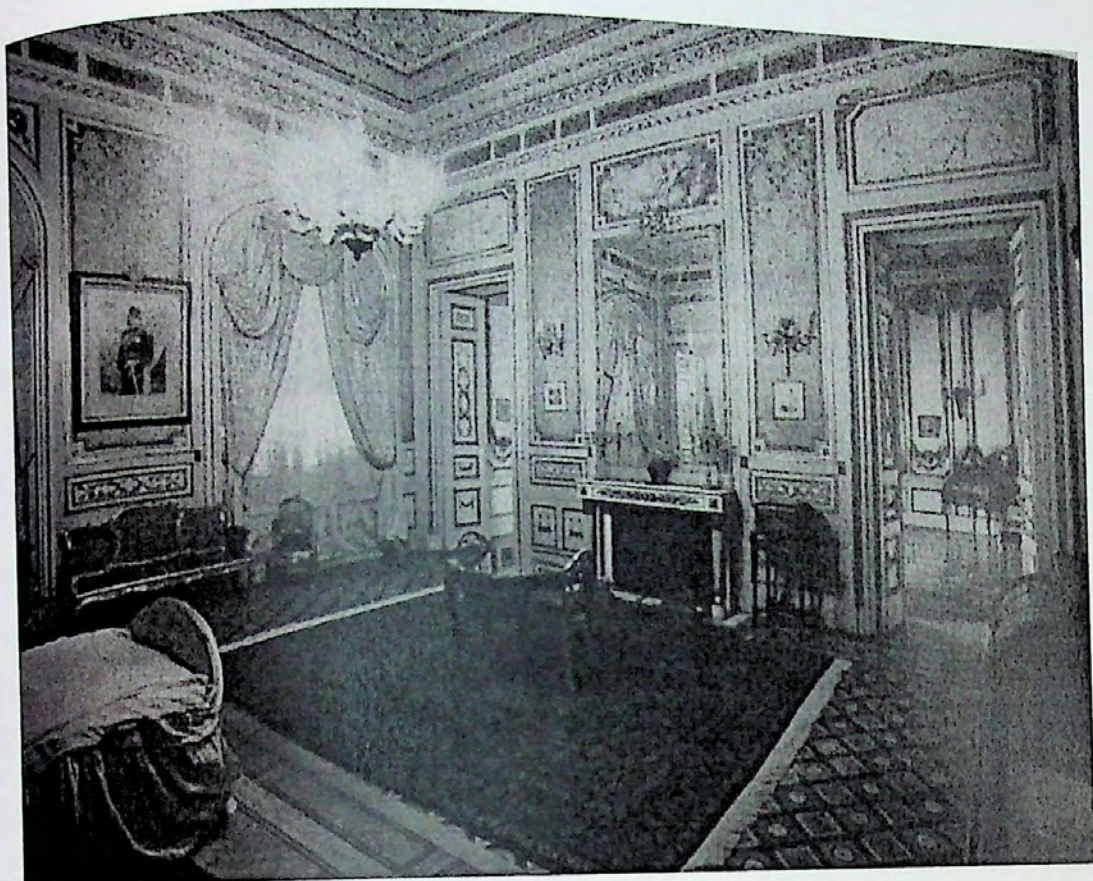


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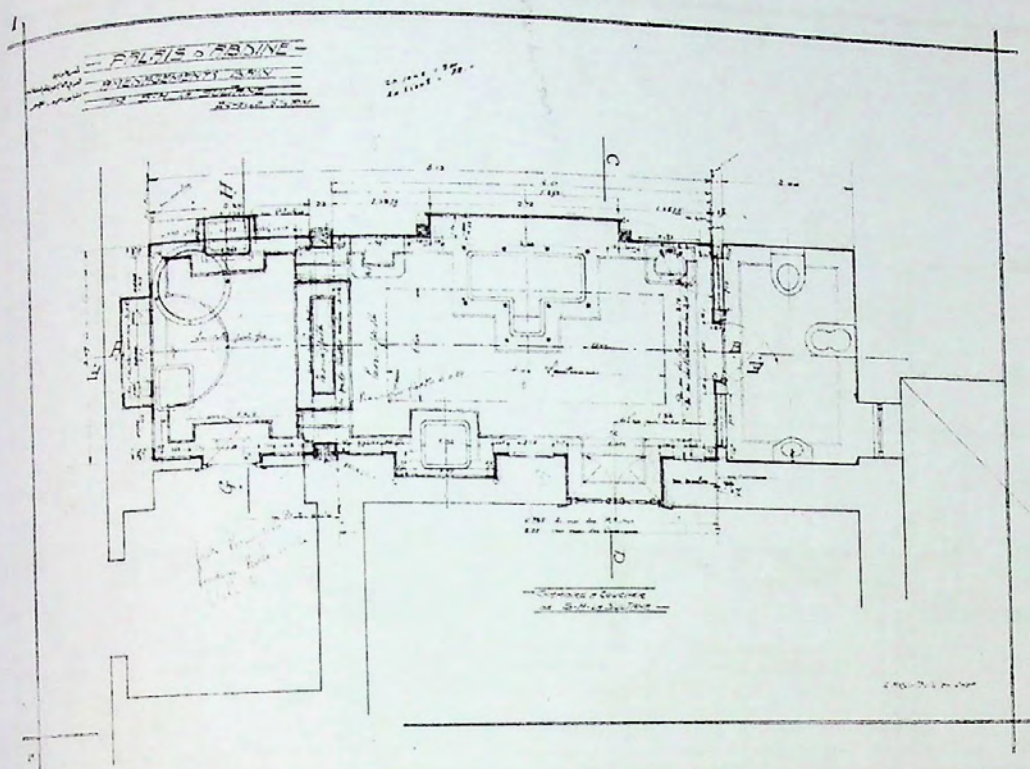


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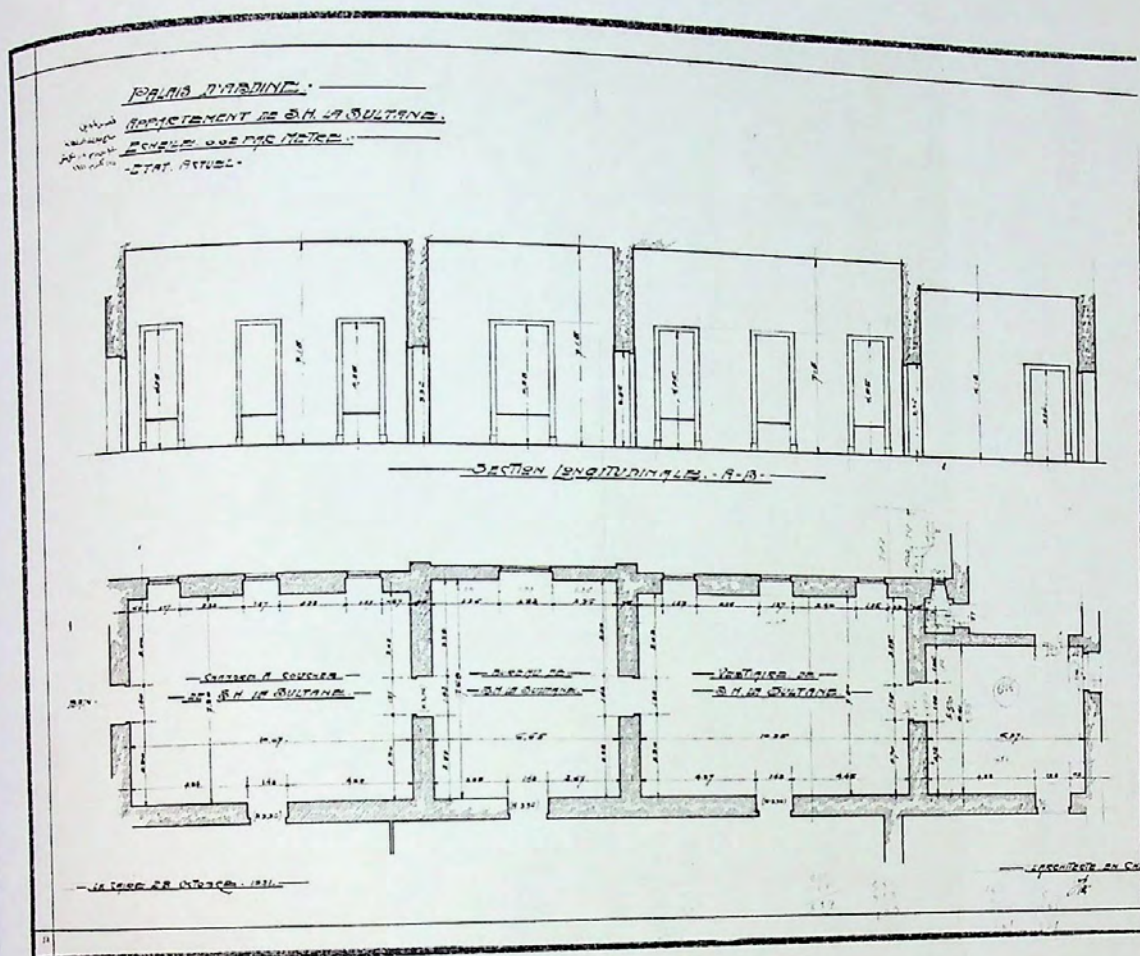


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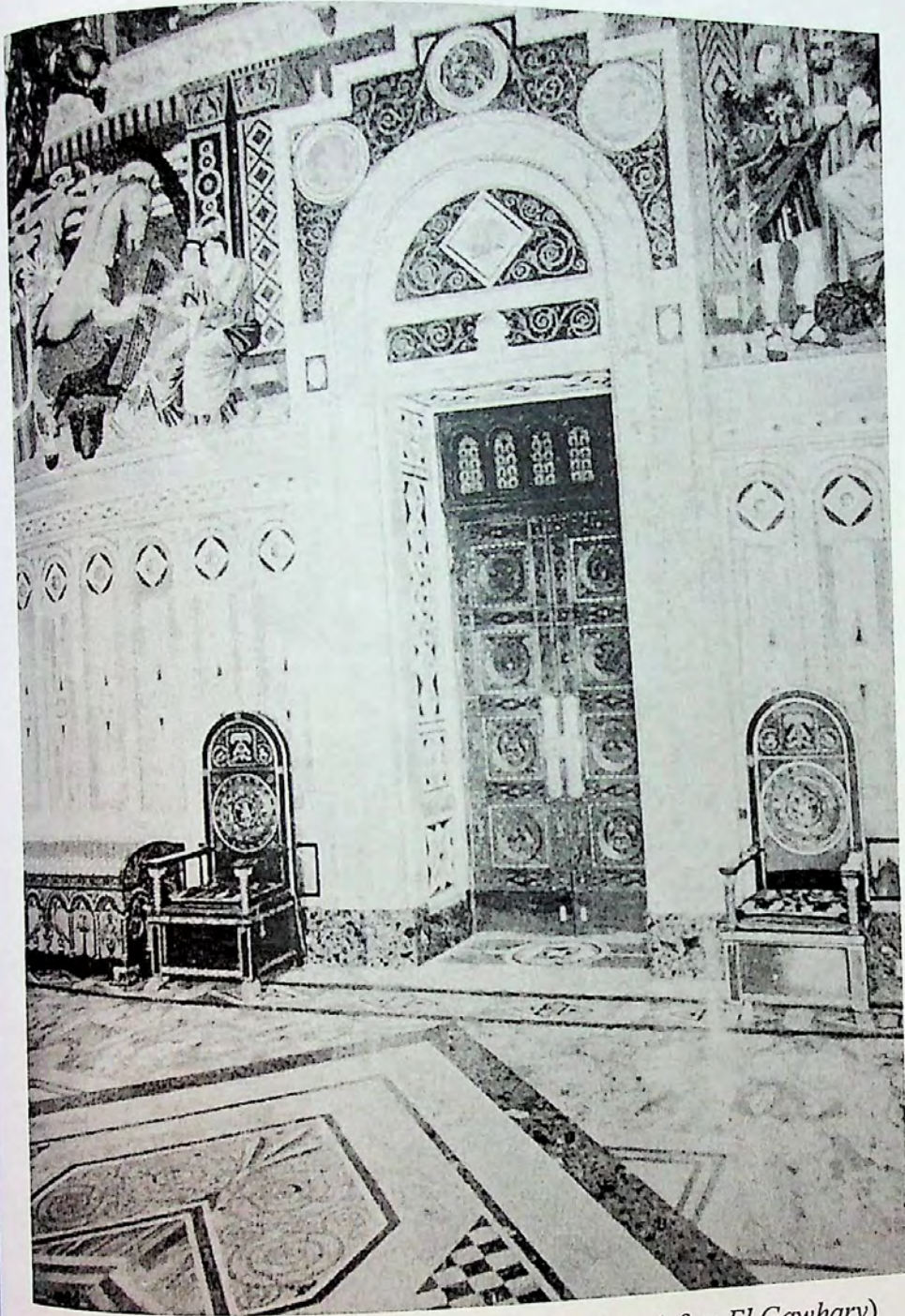


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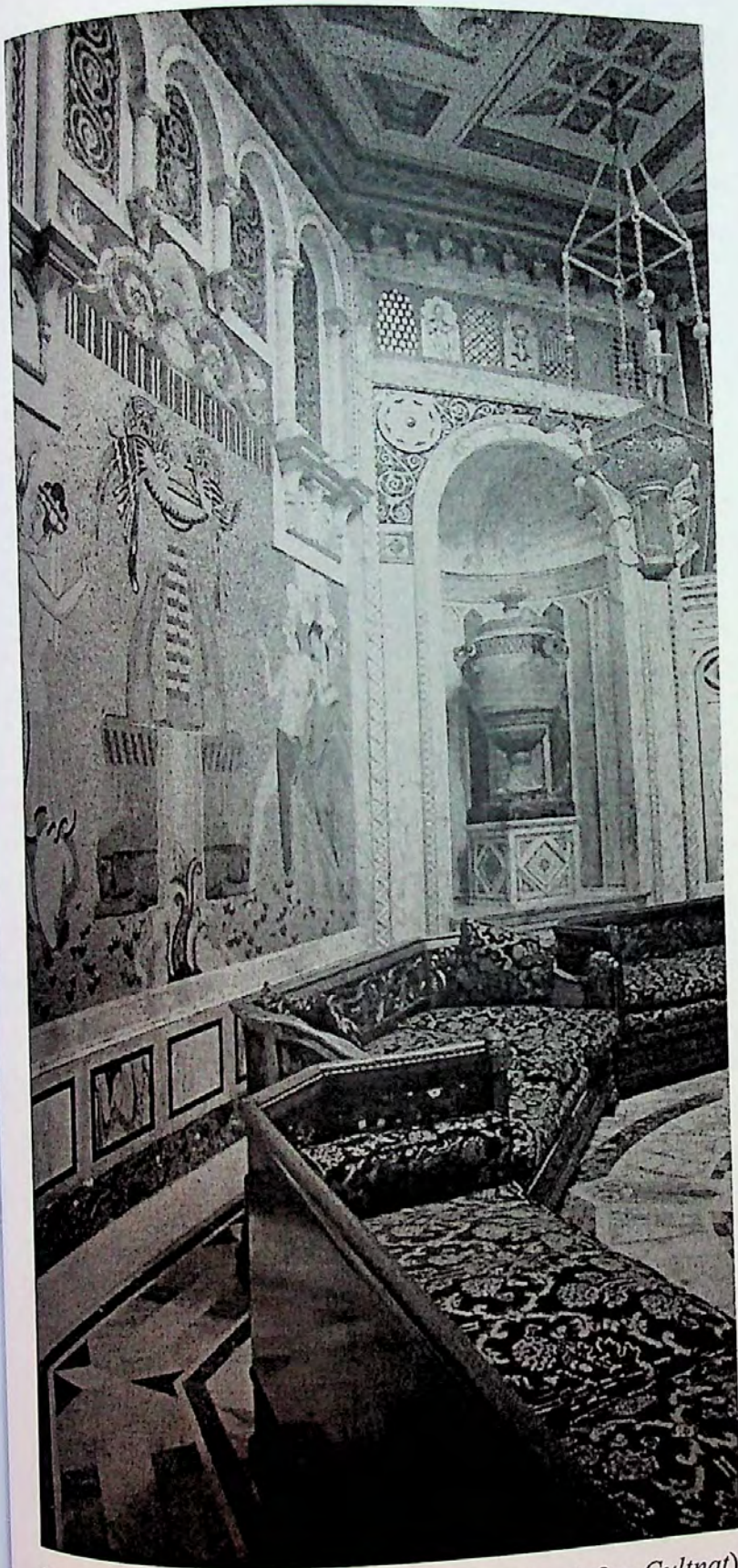


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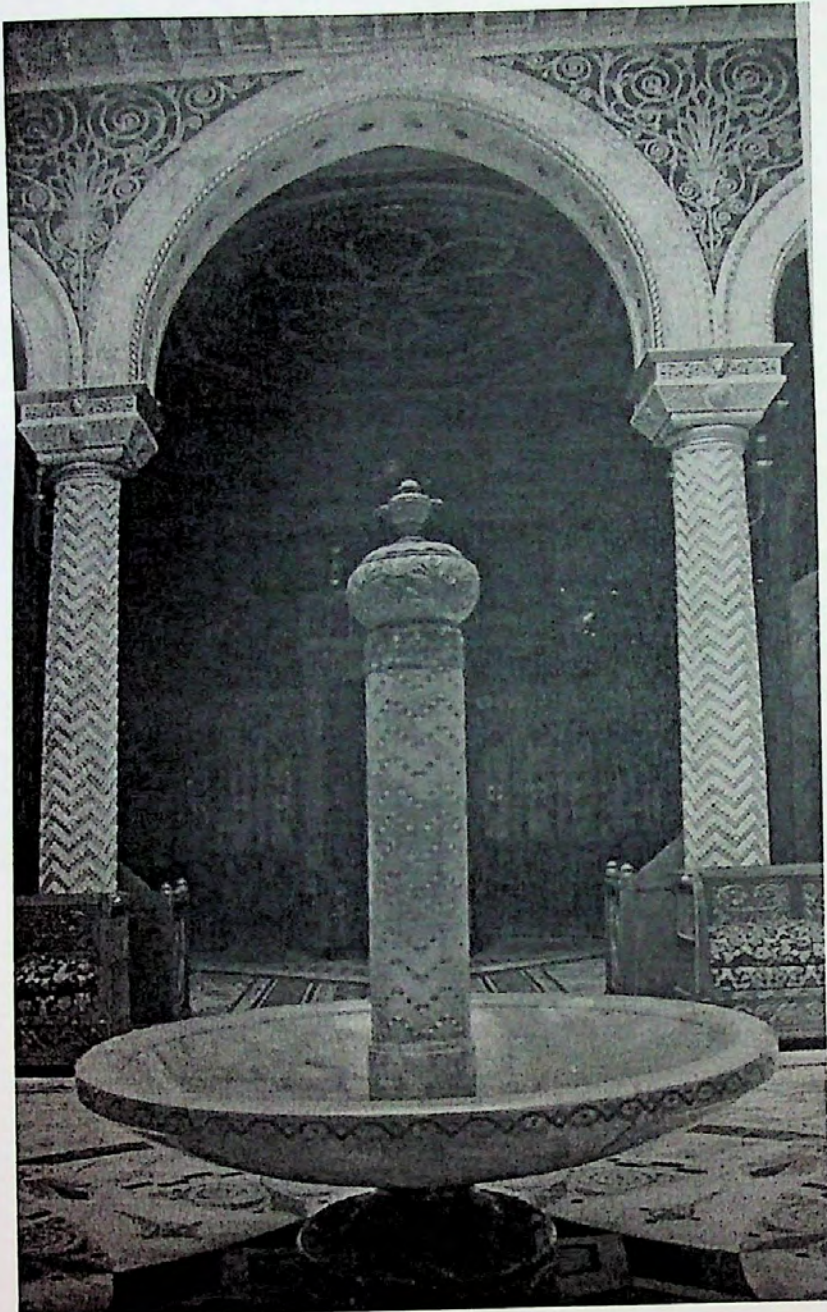


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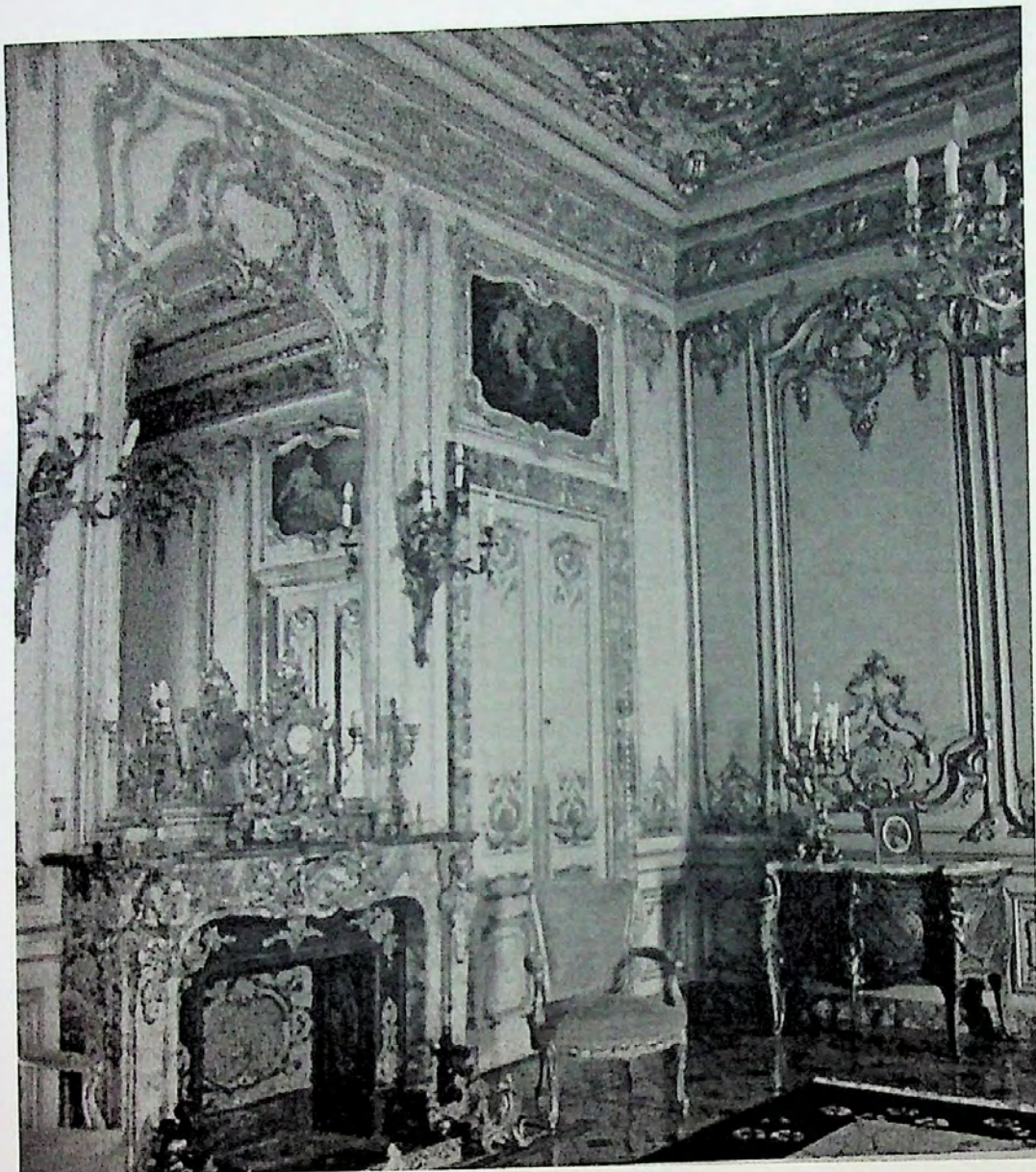


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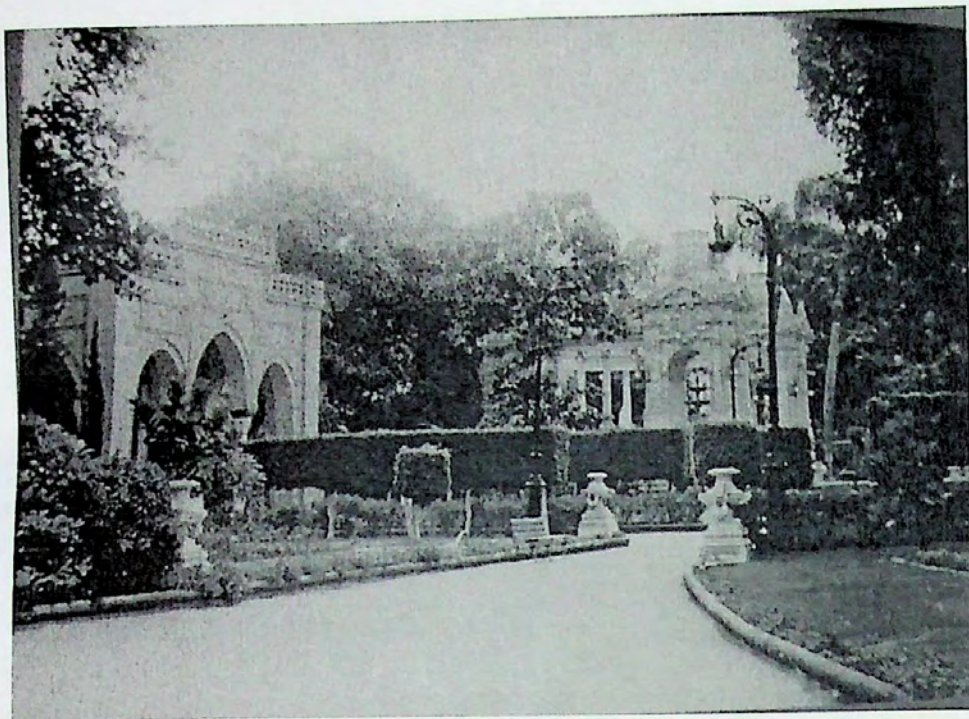


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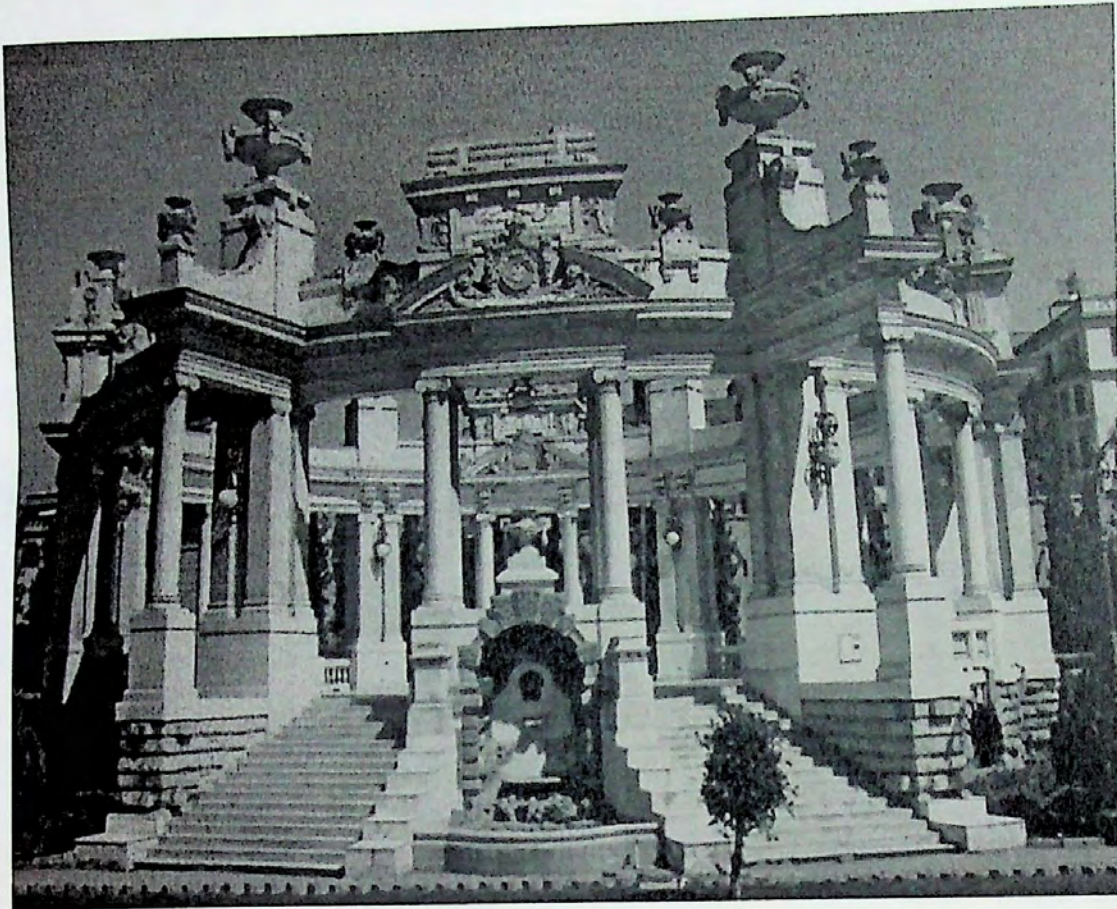


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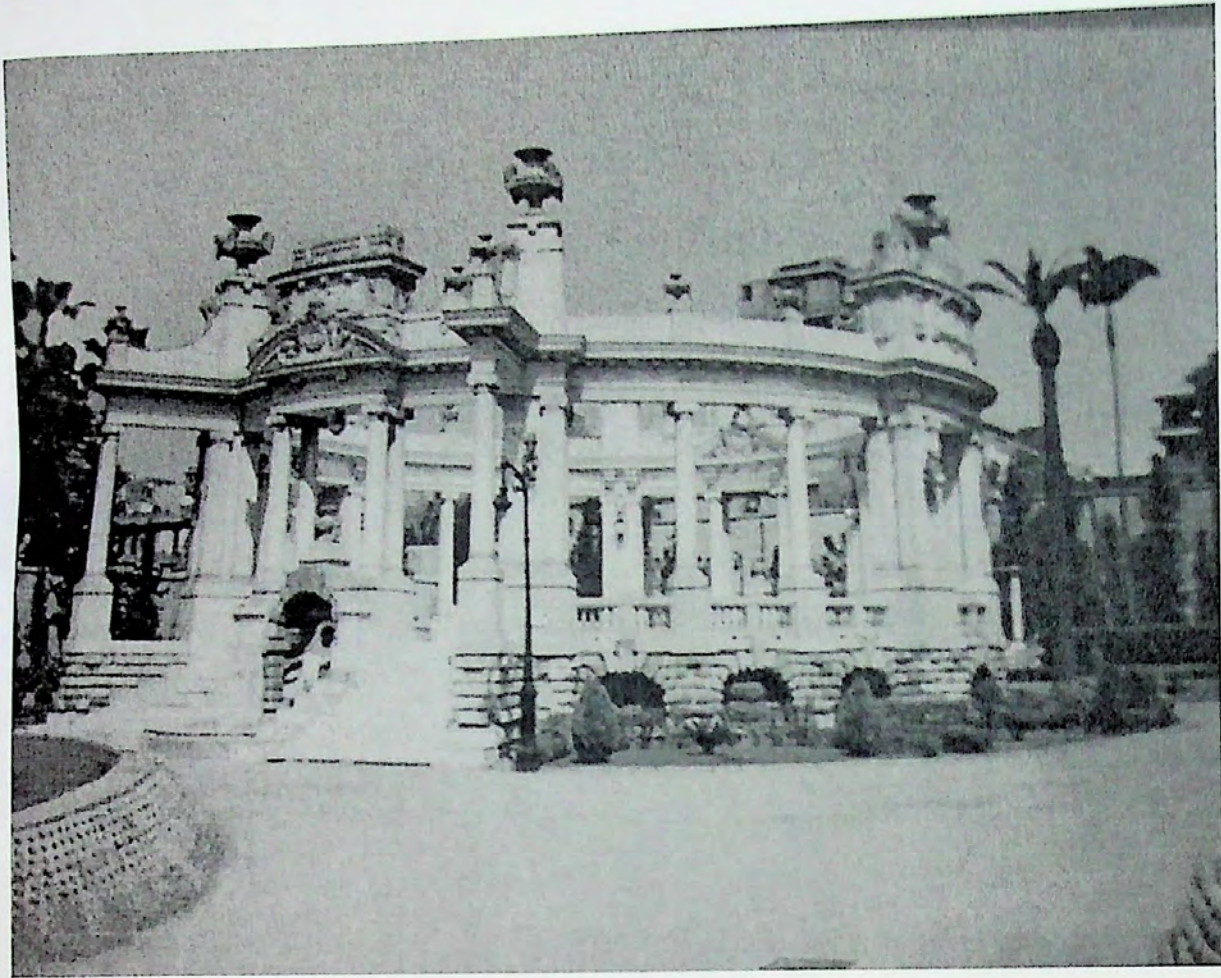


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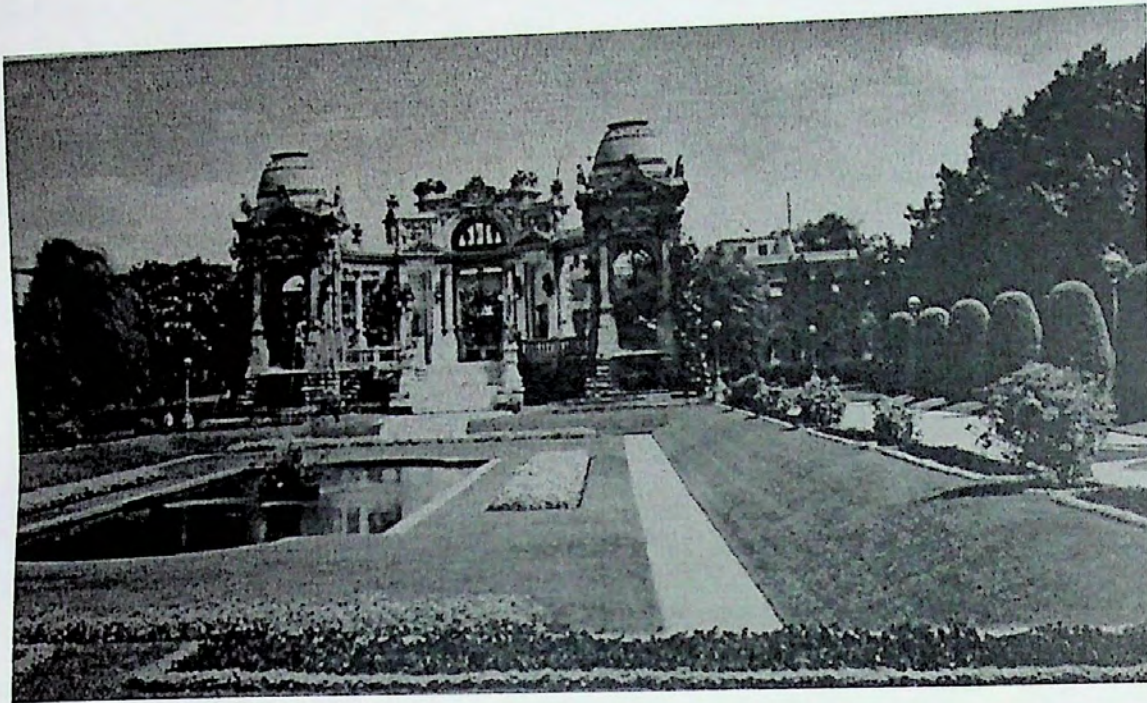


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