

Overview to Egyptian Historical Palaces نظرة عامة على القصور التاريخية المصرية

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الملخص:

يناقش هذا البحث لمحة عامة عن القصور التاريخية وأصولها وتنوعها المعماري وجذورها وتطورها. علاوة على ذلك، يقدم نقاشاً موجزاً حول مصطلح التراث الثقافي وأهمية القصور التاريخية. يركز البحث على قصور القرن التاسع عشر وقيمتها التي يمكن أن تتنوع ما بين حفظ الذكريات والتأثير على تجارب الزوار وتعزيز نمط السرد. القصور التاريخية كجزء من حياتنا يمكن أن تخزن في أذهاننا وتعود عند الشعور بفقدانها، أو يمكنهم المشاركة في إيصال "الشعور بأنك في المنزل" لزوارها، وكلها لها تأثير مباشر على حفظ ذاكرة القصور كما تمت مناقشته في مشروع بوتو وبرونو تحت عنوان "أغنية الأماكن المنسية".

يربط هذا المشروع الذاكرة بالقصور التي تحتاج للحماية كما هو معروض داخل قصر Musei Reali في إيطاليا. علاوة على ذلك، فإن القصور التاريخية لها دور أساسي في التأثير على تجربة زوارها بغض النظر عن تنوع جنسياتهم أو مهاراتهم أو خلفياتهم. ناهيك عن أن مثل هذه القصور التاريخية يمكن أن تشارك في تعزيز الوضع السردى حيث أن لمحتوياتها

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أنماط وقيم سردية خاصة بها. لسوء الحظ، وعلى الرغم من قيمة تلك القصور التاريخية ، إلا أنها تواجه بعض الإهمال والعقبات التي تحول دون إعادة استخدامها أو إعادة تأهيلها. يجادل البحث في كل هذه النقاط و يسلط الضوء على عهد أسرة محمد علي لغناها بالقصور التي تأثر الكثير منها بالتأثيرات الإسلامية والأوروبية خاصة فيما يخص هندستها المعمارية.

الكلمات المفتاحية: القصور التاريخية ، التراث ، متاحف القصر ، عهد محمد علي

Abstract

This research discusses the overview of historical palaces origins, architectural diversity, roots, and development. Moreover, it gives a brief discussion about the term of cultural heritage and historical palaces significance. The research is focusing on the 19th century's palaces and their value which can be varied between saving memories, affecting visitors' experiences, and enhancing narrative mode. Historical palaces as part of our life can be stocked in our minds and return when missed, or they can participate in delivering the "feeling at home" to its visitors which are all has direct impact on saving palaces' memory as discussed in the project of Botto & Bruno under the title of "The Ballad of Forgotten Places".

This project connects the memory with the palaces that need protection as presented inside Musei Reali palace in Italy. Moreover, historical palaces have their fundamental role in affecting the experience of their visitors regarding their diverse nationalities, skills, or backgrounds. Not to mention that, such historical palaces can participate in enhancing the narrative mode as their objects have their own narrative modes and values. Unfortunately, despite the given values of historical palaces, they are facing some neglect and obstacles that prevent their adaptive reuse or rehabilitation. The research argues with all of these points shedding the light on the reign of Mohamed Ali's Family due to its richness with palaces that many of them were influenced by both Islamic and European influences on their architecture.

Key Words: Historical Palaces; Heritage; Palace Museums; Reign of Mohamed Ali

Introduction

Cultural heritage concept has been changed widely especially during the last century and become more worth to be studied, documented, preserved and restored for the next generations. Historical palaces are a significant part of our Egyptian cultural heritage and very vital recorder and witness of the tangible and intangible heritage of their time. The wealthy architectural designs of the Egyptian palaces are not only reflecting the great building techniques, but also reflecting the accomplishments of people who lived inside them, besides giving an idea about the way of life at that time².

The Environment Protection and Biodiversity Conservation Act 1999 define historic heritage value as the cultural and natural environment of a place that carries aesthetic, historic, scientific or social significance for the present and future generations³. Heritage is almost everywhere and communities get used to it in their daily life especially in the late-modern world. The urban landscape of many counties all over the world is full of monuments, memorials, historical buildings, historical sites, and sites of memory that are sometimes locating within a heterogeneous urban landscape⁴. Al-Moez Street in the Fatimid Cairo as an example is presenting the main axis of historic Cairo, and about 1500 m long. It is housing various monuments and palaces from

² Abdelmegeed, Mohamed Mostafa Mohamed. "**Documentation of construction systems, type of damages and modification processes in facades of unregistered heritage-buildings in Khedival Cairo, Egypt.**" *HBRC Journal* 16, no. 1 (2020): 77-112.

³ Godden, Lee, and Jacqueline Peel. "**The Environment Protection and Biodiversity Conservation Act 1999 (Cth): dark sides of virtue.**" *Melbourne University Law Review* 31, no. 1 (2007): 106-145.

⁴ Harrison, Rodney. **Heritage: critical approaches.** Routledge, 2012.

different eras that have precious historical values. Al-Moez Street as an urban pen-air museum needs some improvements towards a unified visual image as there is a harmony between the historical buildings, while the interference of modern buildings and shop facades created a kind of disharmony, figure 1⁵. As many of the historical facades of Al-Moez Street were occupied by small shops and kiosks for selling perfumes, and other merchandise like the case of the mosque and school of the Mamluky Ashraf Bersebay (1423- 1424)⁶. Nowadays, globalization is affecting many fields in our life; cultural heritage is among these affected areas where communities become more connected to the civilization of each other.

This connection happened through either virtual or physical methods and might lead to interfere with countries' identities. This might be a reason behind documenting, cataloging, organizing, and preserving heritage by their communities. The word heritage can be used on a wide scale to describe anything from solid items to ethereal topics. It is always a positive term when it used, which includes a range of things that vary from small to large in the landscape. Giant historical palaces, ordinary dwelling places to the tiny fragments of monuments or even bones are included among the heritage term⁷. In this regard, cultural heritage needed to be defined, but it was a complex process due to the complexity of cultural heritage and its components.

⁵ Elminiawy, Mary AA, and Ayman M. Zakaria Eraqi. "Developing a Model for Evaluation of Heritage Urban Open-Air Museums: Applied to Al-Moez Street Open-Air Museum—Cairo." In Cities' Vocabularies: The Influences and Formations, pp. 125-142. Springer, Cham, 2021.

⁶ عباس الطرابيلي، شوارع لها تاريخ: سياحة في عقل الأمة. القاهرة: الهيئة المصرية العامة للكتاب، 2000.

⁷ Harrison, Rodney. **Heritage: critical approaches**. Routledge, 2012.



Figure 1, part of Al-Moez Street in Cairo. After: "El Moez Street in Old Cairo: A Detailed Local's Guide," Locals Guides to Egypt, Oct. 1, 2019.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) set a definition of cultural heritage as both tangible and intangible heritage. Hence, they identified the tangible heritage as movable and immovable items. The movable items can include paintings, manuscripts and coins, while the immovable items can be monuments, historical buildings and archaeological sites. Moreover it includes the underwater heritage such as underwater ships, ruins and cities. This tangible cultural heritage is visible and easy to be detected. It is also among the communicational ways of transforming information beyond the interpersonal contacts⁸.

⁸ Salvatore, Cecilia Lizama, ed. **Cultural heritage care and management: Theory and practice**. Rowman & Littlefield, 2018.

In contrary, intangible cultural heritage is more complex. It was defined by the UNESCO in its 2003 general conference by identifying five main domains for it. These domains are the oral traditions and expressions; performing arts ;social practices, rituals, and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. It can be widely defined as all cultural practices, beliefs, perspectives, events, and all other intangible practices that people perform as part of their daily lives⁹. Furthermore, a historical or heritage building can be defined as one building or more with various artefacts or premises which require continues preservation, or conservation to all of its historical, architectural, aesthetic, and cultural values.

This process of preservation requires accurate recording of all the fine characteristics of these historical buildings which in turn facilitate conserving them in the most possible way and hence will be ready for the appropriate rehabilitation¹⁰. The immovable tangible cultural heritage is part of a greater landscape known as the urban heritage. This urban heritage include not only the, palaces, castles, historic city walls, and all the religious buildings like churches and temples, but also the historic cities and residential areas as part of the urban heritage that need to be preserved. Rehabilitating the historical palaces can in turn participate in saving this urban heritage of the city and hence the country. Moreover, the

⁹ Kurin, Richard. "Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal." Museum international 56, no. 1-2 (2004): 66-77.

¹⁰ Saleeb, Noha, Mohammed Marzouk, and Usama Atteya. "A comparative suitability study between classification systems for BIM in heritage." Building Information Systems in the Construction Industry 137 (2018).

intangible heritage can formulate part of the urban heritage building the environment and articulate the space through the customs and beliefs.¹¹

Historical places include sites, lands, landscapes, buildings or any other place which is connected to the past. They are reflecting the diversity of nations' cultures and standing as a living part of their identities. This historic heritage is inherited from generation to another with various perspectives and decisions about dealing with it and what they love to keep from its past. This in turn creates continuous reinterpretations for the historic heritage and its environment. Unfortunately, this historic heritage once destroyed, cannot be returned or replaced and the replicas are not considered as authentic places.

Taking decisions regarding the historic heritage is distributed between local government, organizations, and private individuals who own or manage this heritage. Among the ways of deciding for a historic place in order to rehabilitate, conserve, or register it as a monument is evaluating its status by a committee of experts according to specified criteria and legislations. Hence, the protection of such historical palaces and funding their conservation become a necessary Procedure¹².

Emergence of Palace Museums

Alexandria had the first known museum, figure 2, to the whole universe from the ancient world. Unfortunately, the

¹¹ Steinberg, Florian. "Conservation and rehabilitation of urban heritage in developing countries." Habitat International 20, no. 3 (1996): 463-475.

¹² Department of the Environment and Heritage. **Adaptive Reuse: Preserving Our Past Building Our Future.** Canberra: Commonwealth of Australia, 2004.

detailed information and functions about the museum of Alexandria is not very well identified. Despite this fact, Alexandria museum played an effective role as a source of inspiration in the development of modern museums during the renaissance. The Greek historian and geographer Strabo Amaseia gave us a brief description about the museum in his book Geography.

It was not clear in his description whether Alexandria library was a part of the museum or was a separate building, as it was not mentioned. Strabo described the museum saying that it was located in the city that was full of most gorgeous royal palaces and public precincts. These royal palaces were occupying almost one-fourth or one-third from the whole city, as the kings were used to add some adornment to the public monuments from their private expenses due to their sincere love to beauty, in addition to building themselves palaces along with the existing ones.



Figure 2, Imaginary sketch of the library of Alexandria and the housed museum. After: Mohamed Khalil, "the Italian Architecture in Alexandria, Egypt: the Conservation of the Italian Residential buildings," (Libera Università Degli Studi Della Sicilia Centrale Kore Enna, 2009)

These beautiful buildings and royal palaces were extended in the city to the extent that the world of the poet quoted it as “there is building upon building.” All these buildings were connected to each other and to the harbour even those which were located outside the harbour. Strabo revealed that the museum was a part of those royal palaces. It contains a group of seats, a public walk, and a huge house that contained a common dining hall. This hall was specialized for the men of learning who were sharing the museum. This group of men were not only having common proprieties, but they had also a priest who was in charge of the museum.

This priest was previously appointed by the kings, and then was appointed by Caesar himself. In addition, Strabo described the known as “Sema” as an enclosure that was a part of the royal palaces in which the royal burials and then Alexander burial were located¹³. This brief history about the emergence of palace museums, give us an idea about the ancient relation between palaces and museums and how they were connected to each other. In my opinion, this relation has to be continued in order to provide equal opportunities for all people to visit vital part of their tangible heritage which are historical palaces.

Egyptian Palaces: History and Progress

As defined in the Cambridge English dictionary, a palace is “a large house that is the official home of a king, queen, or other person of high social rank”¹⁴, but in ancient Egypt, palaces were limited to the dwelling of the king due to the

¹³ Genoways, Hugh H., and Mary Anne Andrei, eds. **Museum origins: Readings in early museum history and philosophy**. Left Coast Press, 2008.

¹⁴ **The Cambridge International Dictionary of English**, Cambridge, 1995, Cambridge University Press.

strict hierarchy in the society. Tell El-Amarna in Ancient Egypt left us clear proofs of that concept was strict to the extent that even the houses of the viziers and high ranking people were different from the palace of the king. These vast houses of the highly ranking people were following the domestic style of architecture and not the royal one in an obvious way. Kings' palaces in ancient Egypt were not only functioned as dwelling palaces, but they also had other different functions.

They were representing the divinity of the king in their architecture besides working for ritual, administrative and dwelling functions¹⁵. The word royal palace in Ancient Egyptian language was referred as "ha, pr-3, pr-nswt, hnw, and stp-s3" which were using for various functions as mentioned above¹⁶. While the recently known word palace was originally derived from the Latin name Palatium, and was appeared for the first time in some of Parma's survived resources and hence in northern Italy¹⁷. Palatium refers to the Palatine Hill, which houses the Imperial residences of the emperor in Rome. Emperor's residence was hence called palatium after the name of the first imperial residence of

¹⁵ Volume I, Ancient Near Eastern Palaces. "**Ancient Egyptian and Ancient Near Eastern Palaces.**" Volume I: Proceedings of the conference on palaces in Ancient Egypt, held at the 12th -14th ICAANE in London, June 2013."

¹⁶ Pagliari, Giulia. "**Function and Significance of Ancient Egyptian Royal Palaces from the Middle Kingdom to the Saite Period.**" A Lexicographical Study And Its Possible Connection With The Archaeological Evidence, Institute Of Archaeology And Antiquity The Universty Of Birmingham, Dipartimento Di Studi Orientali Sapienza, Universita Di Roma (1988): 205-240.

¹⁷ Miller, Maureen C. **The bishop's palace.** Cornell University Press, 2018.

Romulus¹⁸. The word palace is also sometimes used to describe a lavishly ornate building used for public entertainment or exhibitions. Palaces could be defined as a grand residence which most probably could be a royal residence. These residences are dedicated to a head of state or some other high-ranking dignitary, such as a bishop or archbishop or some aristocratic ambitious private mansions in some parts of Europe. A lot of historical palaces around the world have been reused to receive other new functions like parliaments, museums, hotels or even office buildings¹⁹. Moreover, the definition of the word palace differs from country or civilization to another. In the old kingdom of the Mesopotamia, the word palace is defined as the residence of the ruler.

At the same time it is a place for conducting many administrative, bureaucratic, industrial, and commercial activities besides being a residence in the Sumerian, Akkadian, Babylonian, and Assyrian civilizations, which recognized it as an entire institution. In the language of ancient Mesopotamia, the word palace means the great house which consists of the Sumerian sign of the house with the adjective "great" attached to it. In the Mesopotamian glory from the eighteenth century B.C., palace is defined as 'a seat of king's own kingship' where he runs his vital administrative affairs²⁰.

¹⁸ Carile, Maria Cristina. "The vision of the palace of the Byzantine emperors as a heavenly Jerusalem." (2007).

¹⁹ Laila 'Ali Ibrahim. "Residential Architecture in Mamluk Cairo." Muqarnas, vol. 2, 1984, pp. 47–59. JSTOR, www.jstor.org/stable/1523055. Accessed 23 June 2020.

²⁰ Winter, Irene J. "'Seat of Kingship'/'A Wonder to Behold': The Palace as Construct in the Ancient Near East." *Ars Orientalis* 23 (1993): 27-55. Accessed October 21, 2020. http://www.jstor.org/stable/4629440.

Some of these historical palaces were converted to museums after their owners' deaths to come into view the concept of "palace museums" or as internationally also known as "house museums".

The house museum was defined in a conference under the title of "Inhabiting History: Historical House Museums" which was held in Genoa in November 1997. This conference presented in the following preliminary definition: *"Museum-homes which are open to the public as such, that is, with their furnishings and collections, even if on successive occasions, which have characteristic color schemes, and which have never been used to display collections of a different provenance, constitute a museographical category in every particular, and one that varies widely in typological respects. Briefly, the specific character of this type of building is the indissoluble link between container and contained, between palace/house/apartment and permanent collections/furnishings/ ornamental fixtures²¹."*

The term palace museum is very broad and it refers to a set of museological units, which sometimes are not fit into the standardized international assumptions used to define them. This happened due to the desire of some groups of people around the world to create this type of museums based on their individual tastes, and not the international assumptions of museology²². Furthermore, Palace/house museums may

²¹ Pavoni, Rosanna. "Towards a definition and typology of historic house museums." Museum International 53, no. 2 (2001): 16-21.

²² ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Ponte António. 2019. **10 anos de reflexão sobre Casas-museu em Portugal: "House Museum: Between concept and action model: From constitution to research model"**. Coleção | Collection PATRIMÓNIO A NORTE.

put their private collection into the service of the community that's why; they are defined and known as "a rich sample of cultural generosity".

All of these palaces were owned by people who took them as residence places at some time in the past and later those people dedicated their residences with its scientific, literary, medical, or political knowledge to the community to keep their message alive after their death. Palace/house museums are a personal form of heritage according to the museological point of view and that were born due to the individual contribution to the common history all around the world²³. It was proved that the **Ancient Egyptians** were familiar with building palaces, as it was proved by the excavations in Tell El-Amarna and Luxor. These palaces and houses were in different designs and were built out of mud brick, that's why they were vanished and only very few parts of their basements still exist. The familiar design of these palaces, were only dedicated for the kings, started with an entrance that was attached to a guardian room.

Following this entrance is a corridor that leads at its end to a worshipping hall. It also showed the way to the internal entrance of the palace. The palace was consisting of a main reception, upper floor for women and family and a private room with its bathroom to the owner of the palace. As for the storages, kitchens and horse stables they were located in a separate area to prevent the not good smell form the main living parts of the palace. The northern side of the palace was

²³ ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Stoffel Ana Mercedes. 2019. **10 anos de reflexão sobre Casas-museu em Portugal: "Emotion and reason in House Museums"**. Coleção | Collection PATRIMÓNIO A NORTE.

housing a private garden for the owners of the palace²⁴. Moreover, palaces of Ancient Egyptians specialized some of their space to be used sometimes as educational centres along with the other departments of the state.

They were contributing in educating the royal children and some of the highly ranking children to prepare them to enter the pharaonic bureaucracy²⁵. The development of historical palaces continued throughout the Ancient Egyptians, the Greek, and the **Byzantine period**. The last witnessed great imperial palaces with very unique designs and architecture. Unfortunately, they were vanished and their incomplete, most of the time, basis are the only evidence to their architecture. Moreover, most of these astonishing structures were buried under the new cities and houses, which make it a hard mission for the archaeologists to recognize their architecture and not even their real image²⁶.

Moving to **the Islamic area** in Egypt, it witnessed the building of Cairo by the leader Gohar in the reign of El-Moaz Li-Din Allah El-Fatmy. The city of Cairo was built in a square shape that housed in its middle very big two palaces. One of these palaces was described by the Persian explorer Naser Khesro, as it was containing twelve buildings and ten doors on the ground surface. He mentioned also that the palace cannot be seen from the internal walls of the city as it was very huge and tall. It can be only seen from outside the city as huge mountain due to its tall buildings. During this time cities and squares were known after the names of

²⁴ محمود عباس، القصور الملكية في مصر، تاريخ وحضارة (1805-1952). الطبعة الأولى. القاهرة: الدار العالمية للنشر والتوزيع، 2005. ص. 11-13.

²⁵ Silverman, David P. **Ancient Egypt**. Oxford University Press, USA, 2003.

²⁶ Carile, Maria Cristina. "The vision of the palace of the Byzantine emperors as a heavenly Jerusalem." (2007).

palaces owners especially during the Mukluks and Turkish times, as El-Zabakya which known after the name of prince Azbak who built himself a palace there in 822 AH.²⁷

“La Belle Époque” is the known name for the time from the late 19th to early 20th centuries in the literature talking about modern Egypt²⁸. The architecture of that time in Cairo is concentrated in Downtown (Wasat al-Balad) and its residential extensions. Very unique palaces of the late 19th century exist there. These palaces varied in their styles from the Neo-Moorish, Neo-Classical, to Neo-Baroque. Generally, the architecture of that time lacked attention and care until not so far, where it was rarely discussed in literature before the economic opening by President Anwar Al-Sadat in the 1970s. A large growth of Cairo came after the privatization of Egyptian lands, and privileging non-Egyptians to settle and invest in the city of Cairo²⁹.

Tannis Davidson described Cairo as the city of contracts as it is defined by its ancient past and modern reality at the same time. She described Cairo as a crowd of 5000 years history with a contemporary rapid urban expansion. A very unique part of the overwhelming crowd of Cairo is its downtown Belle Époque architecture³⁰. This crowd of non-Egyptian along with Egyptian aristocracy and ruling families, left

²⁷ محمود عباس، القصور الملكية في مصر، تاريخ وحضارة (1805-1952). الطبعة الأولى. القاهرة: الدار العالمية للنشر والتوزيع، 2005. ص. 11-13.

²⁸ Volait, Mercedes. "The reclaiming of “Belle Époque” Architecture in Egypt (1989-2010): On the Power of Rhetorics in Heritage-Making." ABE Journal. Architecture beyond Europe 3 (2013).

²⁹ Rabbat, Nasser. "The Palaces of Cairo's Belle Époque." *Papers Presented to István Ormos On His Seventieth Birthday*: 141.

³⁰ Davidson, Tannis. *Cairo's belle époque heritage: Identity, management and sustainability*. University of London, University College London (United Kingdom), 2008.

behind very impressive examples of residential architecture that are rarely be found all together in any other city all over the world, even those famous for their Belle Époque architecture like Vienna, Prague, or Paris. Among the differences between the architecture of Cairo and those famous for their Belle Époque architecture is that the second is well-studied, documented, restored, and adaptively reused. While sorry to say that the Belle Époque architecture of Cairo faced a lot of neglect and destruction during the last three decades by developers, until they become barely known despite the few recent governmental and non-governmental efforts to save that heritage.

Unfortunately, most of the buildings in the new city that Khedive Ismail established in Belle Époque Cairo were not allowed to be accessed by the common people expect those who were responsible for cleaning them. The city of Ismail developed rapidly and its palaces become reflection for the great wealth and power of few people of the society. Not only palaces were indication of great wealth, but also the foreign schools and universities, sports clubs, cinemas, fancy cafes, gardens and stores that were limited to the elite of the new city. The division of the new city into elite zone and common zone bombed the anger of people in January, 1952 resulted in the Great Fire of Cairo which targeted the foreigner buildings. This fire followed by the 23, July 1952 Free Officers' revolution. Later on and after the Suez War of 1956, many aristocracies were obliged to go out of the country and their properties were confiscated. Hence, many of the Cairene historical palaces were converted to schools or governmental offices, while the others were left empty with many legal problems. Thus, the saving of all the palaces of Belle Époque Cairo for the current and next generation and keeping them in their original context has great power of

saving very important part of our Egyptian history³¹. Egyptian Historical palaces were divided into two main groups. The first of them are those palaces that were possessed by the Egyptian government after the 1952 revolution. Most of this group of palaces was re-functioned as schools were most of them lost great part of their identity and structure due to the non suitable use like Said Halim Palace, figure 3.



Figure 3, Said Halim Palace, by the researcher, 01.2022

The palace lost part of its authenticity due to adding some new parts to its original architecture to fit the new use as a school like the wall boards, figure 4, and the red bricks on the outer walls to prevent students from escaping, figure 5, and the some of students' graffiti. While the second group is

³¹ Rabbat, Nasser. "The Palaces of Cairo's Belle Époque." *Papers Presented to István Ormos On His Seventieth Birthday*: 141.

those palaces that belong to Mohamed Ali's family that most of become under the supervision of presidential authority. This Egyptian wealth of historical palaces, especially those of Khedivial are requiring to be very well studied and invested³².



Figure 4, wall boards, by the researcher, 01.2022



Figure 5, red bricks, by the researcher, 01.2022

³² Farrag, Nermin M., and M. Abouhadid. "The Viability of Adaptive Reuse of Historic Buildings as Schools in Egypt." *Current Science International* 7, no. 3 (2018).

Fortunately the Egyptian government started to care with erecting new culture projects since the early 1990s, which present thousands of cultural and public programs every year. An obvious example for that is the Manesterly palace, which converted to an international centre for arts, figure 6. As a result of that a number of historical buildings have been renovated throughout the country including some museums, creativity centers, libraries, historical palaces and houses. The government had great interest with such cultural projects which begins by nominating Farouk Hosny as Minister of Culture in 1987.

This interest proved later by issuing the Presidential Decree of 1989 for the Cultural Development Fund to support these cultural projects. The responsibility of running such projects went for the Ministry of Culture to be moderated by the Supreme Council of Culture with the involvement of the Ministries of Information, Education, and Youth and Sport³³. Unfortunately, studies on historical palaces of Egypt are inadequate, so more research is considered necessary. Some of these studies suggested proposals for the reusing of the historical palaces in Minya city³⁴ while some other studies came to cover the reuse of a number of palaces that dates back to the reign of Mohamed Ali's family³⁵.

³³ Winegar, Jessica. "Culture is the solution: the civilizing mission of Egypt's culture palaces." *Review of Middle East Studies* 43, no. 2 (2009): 189-197.

³⁴ Ibrahim, E. M. I. **The historical palaces at Palace square in Minya city: tourstic and archaeological study.** MSc Thesis, Minya University, Egypt (2016).

³⁵ Ibrahim, Shaima Hassan Zaki. "Re-employment of historical palaces in Egypt as an application to the palaces of the Muhammad Ali family." A master thesis that is not published. Department of Architecture. College of Engineering. Cairo University. Egypt (2009).



Figure 6, Manesterly palace as an international centre for arts. After: المركز الدولي للفنون، "قصر المانسترلي"، 2019.

Significance and Historical Value of Palaces

Despite the diversity and importance of palace museums to the countries' memories and identity, some of palaces were neglected without any resources, while others are suffering from the regulations of donators that do not allow their growth most of the times. On the other bright side, some of the palaces were in a good condition as they were at the time of their owners which make the mission easier to bring them back alive and show the best of their past to the future generations³⁶.

Egyptian Palaces are very important asset which can enrich visitors with information about the various periods of Egyptian history. They formulate a picture about the roles that their owners have played, and the contributions that have been achieved by them shading the light on some social and political aspects of the earlier periods. The good

³⁶ ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Stoffel Ana Mercedes. 2019. **10 anos de reflexão sobre Casas-museu em Portugal: "Emotion and reason in House Museums"**. Coleção | Collection PATRIMÓNIO A NORTE.

rehabilitation of historical palaces can be great supporter of the Egyptian economy as it can participate in raising the foreign investment especially on tourism Industry as a significant asset where tourism is considered one of the main sources of the national income³⁷.

Palace museums can also play great role in the life of Egyptian community as they can open their doors for schools with many activities side by side with teachers aiming to return their previous life. In addition, palace museums are of great significance to the country as they formulate part of its history, memory, identity, besides being a witness on its development. The rehabilitation of palaces with more or less modernity from museological aspect deserves the attention of all parties and stakeholders to save the memory of country's best citizens³⁸.

Palace museums are not only reflecting the history of cities, but also they are a lively memory of the means of life in certain area and time. The interpretation of means of life could occur through some programs depending on palace's collections, social and cultural differences according to each country. Place museums are moreover sharing some significances and values as following:³⁹

³⁷ Farrag, Nermin M. "Open Museum of Modern Historical Palaces of Cairo, Garden City as A case study." *Sciences* 9, no. 03 (2019): 669-678.

³⁸ ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Stoffel Ana Mercedes. 2019. **10 anos de reflexão sobre Casas-museu em Portugal: "Emotion and reason in House Museums"**. Coleção | Collection PATRIMÓNIO A NORTE.

³⁹ ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Faggin Ana Cristina Carvalho Mattei. 2019. **10 anos de reflexão sobre Casas-**

• Saving Memories

There is always a link between palace and memory that cannot be undeniable. As palaces are part of our life that can be remembered, cared about, and stocked in our minds to return to it when missing. Greeks recognized the importance of memory for learning and life, so they invented some principals for it based on the visualization of architecture that most of the time was a vast building with decorative rooms full of statues, objects and images. This building/ palace with its decorative rooms working as a sign to spark the memory, as each single piece has its own mentally orientation. Hence the "memory palace" succeed in building an architectonic repository of chronological ideas, in minds that a completely interwoven combination of context and content or the external vision and internal imagination⁴⁰.

Palace museums are meeting places that enhance visitors feeling "feel at home". At the same time they also are maintaining museums original definition that will ensure the conservation and development of these meanings. Therefore, palace museums can be a dialogue place for visitors to exchange their daily experience where their memories weave together. According to Pierre Nora, the "collective memory" in a socio-cultural context like what is exist in palace museums is very important for everybody's identity and cannot be obtained from a single source. He stated also that the combination of the different "collective memories" is formulating the basics of what is known as "social memory". In order to keep the relation between individuals and collective memory, a balanced and a continuous interaction

museu em Portugal: "The house and the street". Coleção | Collection PATRIMÓNIO A NORTE.

⁴⁰ Samuels, Linda C. "Urban Artifacts and the Collective Memory: The Postcard as a Memory Palace." La Città Nuova (1999): 368-373.

between them should be offered⁴¹. The royal museum “Musei Reali palace” in Italy presented in one of its spectacular exhibits the relation and interaction mode between individuals and memory of places. Under the title of “The Ballad of Forgotten Places”, the generous artistic work of Botto & Bruno was born. It won the third edition of the Italian Council competition in 2018, as a project that connects the memory with the palaces that need protection. Botto & Bruno represented in this project their thoughts towards the marginal places. They tell that these palaces need to be well protected and cared in order to save their memory. This project, figure 7, is presented inside Musei Reali palace to deliver this message by setting up a large realistic structure. Inside which there are huge interwoven photos of a suburban landscape, figure 8.

They were represented full of oxidations and stains by the action of the weather. While I am inside installation, it reminded me with the destruction of heritage and historical buildings all over the world as a result of wars or neglect. This creative way of presenting a lot of photos of historical palaces mingled together give the visitor the impression of sorrow and sadness for the forgotten or vanished historical palaces. These photos came from the Creativity of artists through twenty years in a three hundred book located on a table in the middle of the structured room, figure 9. All these

⁴¹ ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Pavoni Rosanna. 2019. **10 anos de reflexão sobre Casas-museu em Portugal: “Not all the connections are digital: intergenerational approach and house museums”**. Coleção | Collection PATRIMÓNIO A NORTE

photos were pictorially modified with the same technique to be presented on the wall⁴².



Figure 7, large realistic structure, by the researcher, 11, 2021



Figure 8, interwoven photos, by the researcher, 11, 2021

⁴² Torinosette,” A Work by Botto & Bruno at the Sabauda Gallery from 20 it will be Permanent from 20 it will be Permanent,” Lastampa, Feb. 14, 2020.



Figure 9, table that holding the book, by the researcher, 11, 2021

• Affecting Visitors' Experiences

Museums' visitors are people from different backgrounds, nationalities, expectations, skills, and abilities for whom the quality of real experience is vital according to theories of modern museology. Personal experiences of visitors help them to draw out their judgment depending on what they see inside a palace. For example, the height or the scale of a certain room, its level of brightness, its degree of temperature, and its furniture whether it is well furnished or empty help visitors to link to their personal experiences and formulate new knowledge⁴³.

⁴³ ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Pavoni Rosanna. 2019. **10 anos de reflexão sobre Casas-museu em Portugal: “Not all the connections are digital: intergenerational approach and house museums”**. Coleção | Collection PATRIMÓNIO A NORTE

In reality, the researcher experienced such knowledge when visiting the Hohenschwangau Castle in Füssen, Germany. It was erected by the nobles of Schwangau, and hence restored by prince Maximilian of Bavaria in 1836⁴⁴. In particular inside one of the castle's rooms, the researcher learned about a hidden corridor in a wall that leads to the heating system. This corridor was kept hidden in a hollow wall to give an access for the servants to provide the heating system with coal without disturbing the royal family and without causing any dirt from the coal. According to my previous knowledge, coal causes very obvious dirt due to its black colour; however the idea of inventing a particular technique to get rid of this problem inside a royal palace was new to my personal knowledge and experience, figure 10, 11.



Figure 10 door to the hollow room in the wall, by the researcher, 10.2021

⁴⁴ Steinberger, Hans. **The Bavarian royal castles in the Schwangau: Neuschwanstein and Hohenschwangau**. F. Speiser, 1904.

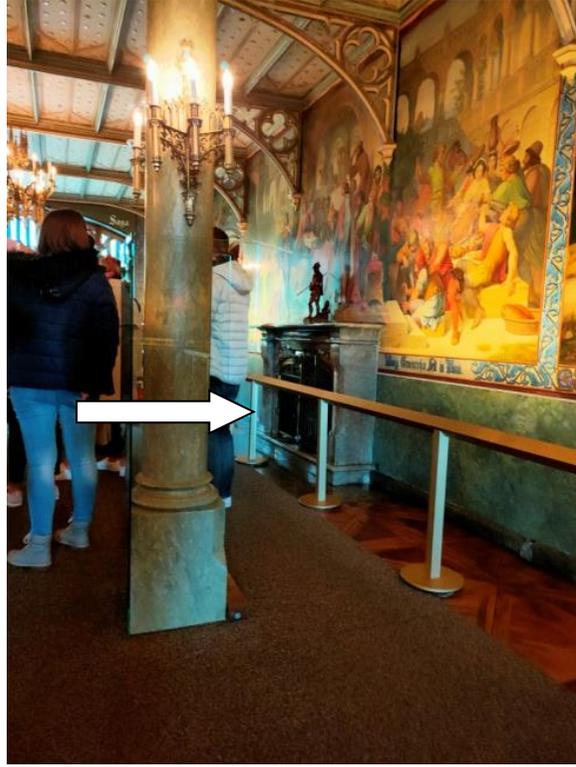


Figure 11 the heating system, by the researcher, 10.2021

• Enhancing Narrative Mode

Palaces/ house museums own very strong narrative potential as they have the appropriate interpretative potential to deliver heritage, art and architecture in a very simple way to all categories of visitors. Despite the fact of their luxurious features and objects, they still part of everyone's common experience. The natures of Palaces/ houses museums enhance and empower their narrative modes in comparison to the other types of museums as they are real and their objects have their own narrative values that are out of discussion as a room is just a room and an armchair just an armchair⁴⁵.

⁴⁵ Pavoni, Rosanna. "Towards a definition and typology of historic house museums." *Museum International* 53, no. 2 (2001): 16-21.

This feature encourages the act of dwelling inside such palaces that can involve and gather all people together and hence facilitates the work of storytelling. This can be offered through a voice narrating of a historical period, a society, and a taste of living. The dwelling language of palace museums is easily understood by any visitor as everyone knows what bedrooms, dining rooms or kitchens are through their personal daily life experiences.

In order to make use of the dwelling advantage and support cultural heritage at risk of depletion, palace museums should up the knowledge journey again by knowing how to reconstruct a good story and how to welcome other new ones. One of the most interesting stops of my visit to the Neuschwanstein castle in füssen is the royal kitchen of the castle, which is located in the basement. The atmosphere of the kitchen along with its objects created arguments among the visitors which resulted in some discussion and told stories. One of these discussions was between the researcher and two German visitors about the big size of the kitchen along with its cooking tools. Hence some questions were raised like, how many chefs and servants were working in such kitchen, how much time they need daily to clean the kitchen after cooking and eating, and what was the function of the very big cooking pots?, figure 12.

Not to mention that, visitors become more involved through the told stories in palace museums than any other type of museum as they interact more through their visit. What makes this experience more valued is that the visitors gather between the “general”, which exists in their minds dating to their previous experience and the “particular” that they get from the visit by their senses. Last but not least, palace museums present intergenerational exchange of knowledge, values, and visions. This exchange is full of expectations and

memories from different parties that bear diverse stories with different levels of richness. This cycle of interaction makes the shared heritage be expanded and continually renewed, to be saved from the risk of being forgotten⁴⁶. Moreover, the architecture of historical palaces has their own narration that introduced through their essential themes and keywords. House/ palace museums have their special architectural entity which working as an agent for constructing memory through its objects and narrations⁴⁷.

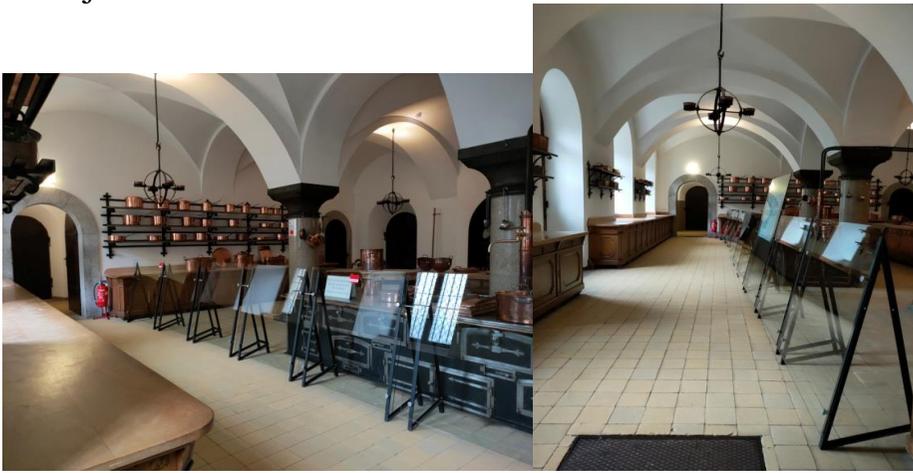


Figure 12, the kitchen of Neuschwanstein castle, by the researcher, 10.2021.

⁴⁶ ICOM - International Council of Museums - Portugal and DEMHIST – International committee for historic house museums. Pavoni Rosanna. 2019. **10 anos de reflexão sobre Casas-museu em Portugal: “Not all the connections are digital: intergenerational approach and house museums”**. Coleção | Collection PATRIMÓNIO A NORTE.

⁴⁷ Günhan, Aslihan. **"From houses to house museums: architectural representation of different narrations."** Master's thesis, Middle East Technical University, 2011.

Neglection Effect and Faced Obstacles on Egyptian Historical Palaces

Any rehabilitation process of historical palace might face some obstacles that can delay or obstruct the rehabilitation process. These obstacles might include **the modern techniques of constructions**. Egyptian palaces were built to serve a certain purposes at the time of building and hence their architectural design did not consider any future requirements. So, nowadays, these palaces might face some difficulties in dealing with the modern systems of constructions that did not exist at the time of their building. This might lead to **increasing the costs of their rehabilitation**. Moreover, **the lack of maintenance** before and after the restoration is an obstacle as it requires an amount of money determined on the degree of deterioration and its effect on the palace. **Exceeding the project planned costs and implementation time** can badly affect the process of rehabilitation. This can be happened due to many reason like lake of trained workers, increasing of material prices or discontinue of the financial resources.

Furthermore, **the raising of additional costs** to achieve the needs of the new use after accomplishing the conservation process is among the possible barriers especially if the project has limited budget. These needs might include some modifications in the internal space to meet the new use and some extra equipment for security purposes or technical reasons. Not to mention that, **the lack of supervision** while rehabilitating and continues observation can result in many serious problems whether in the decorations or others. This can be occurred for example while adding the technical equipments inside the historical building, etc. Also, **the not expected low income revenue** that does not cover the expenses of the reuse is very disappointed.

This can occur due to limited services that are presented to the visitor, the unsuitability of the place for receiving visitors' activities which means its inappropriateness for the new use. Additionally, **the unclear rules and the regulating laws** for rehabilitating historical palaces might lead to diverse unexpected harms to such buildings. Experts should have the duty of selecting the fitting new use when it is not applicable to return it back to its original one. The new use should agree with the historical, architectural and artistic values of the palace. Hence, this new function should not change the original features while conserving or rehabilitating palaces⁴⁸. The lack of specified rules causes some extra chaos to the extent that in a number of areas and in order to solve the housing problem, the governments come to the solution of destructing some of the historical buildings in order to build high-rises buildings. The same action can be happened in order to create more commercial places to achieve more commercial benefits.

All of these actions lead at the end to the destruction of the historical urban areas⁴⁹. So the existence of laws that prevent giving rehabilitation license without considering the sense of balance between different uses all over the city is essential. Among the very important factors of a successful rehabilitation plan is **the necessity of studying it on the city level**. When deciding converting a historical palace into any other function, a complete study of the whole city should be

⁴⁸ Mohammed, Shaban Samir Abdel Razik. "**Rehabilitation and Reuse of the Archaeological Palaces in Minia Governorate.**" *International Journal of Heritage, Tourism and Hospitality* 14, no. 1 (2020): 276-295.

⁴⁹ Wang, Jinghui. "**Problems and solutions in the protection of historical urban areas.**" *Frontiers of Architectural Research* 1, no. 1 (2012): 40-43.

created including the existing of public gardens and balanced distribution of buildings and services especially those touristic ones in the city. All these needed requirements resulted in achieving many rehabilitation plans in spatial areas rather than others⁵⁰.

Another factor that leads to deterioration of historical palaces is that **not all of them are under the supervision of the Ministry of Tourism and Antiquities** or not registered as an artifact. Some examples for that are a number of historical palaces in Mallawi that have not yet been announced as monuments. An obvious example is the palace of Abd El Megeed Pasha which is considered as a distinguished Islamic monument in the city. Most of the palaces there are still private prosperities that used as dwelling places which lead to a dramatically change in their distinguished architectural and a massive lost of their artistic features⁵¹.

History of the 19th Century's Historical Palaces in Egypt

Egypt was a country that full of palaces throughout its long history. Its capital Cairo was built by Gawhar El-Sekuely and was protected by a huge enclosure that was closed by doors on its northern (El-Naser and El-Fetouh doors) and southern sides (Zwela doors). He hence Gawhar erected a long street between El-Fetouh and Zwela doors.

⁵⁰ Mohammed, Shaban Samir Abdel Razik. **"Rehabilitation and Reuse of the Archaeological Palaces in Minia Governorate."** *International Journal of Heritage, Tourism and Hospitality* 14, no. 1 (2020): 276-295.

⁵¹ Mohammed, Reda Mamdouh, Samah Abd Elrahman Mahmoud, and Rafat Mohamed Elnabarawi. **"Abd El Megeed Pasha Seif El Nasr Palace (Archaeological Study)."** *Minia Journal of Tourism and Hospitality Research MJTHR* 12, no. 1 (2021): 100-120.

On the eastern side of this street the Caliph Al-Muizz li-Din Allah built himself a palace that was known as the great eastern palace; while in front of it another palace was erected for his son El-Aziz after reaching the throne. This palace was known as the small western palace, and the area between these two palaces was known as Been El-Qasreen (between the two palaces). The street of Al-Muizz is very Rich Street that contains diverse historical structures from the Fatimid, Ayyubid, Bahri Mamluks, Burji Mamluks, and the Ottoman reigns. The Egyptian Islamic architecture of this street left many kinds buildings like mosques, schools, dooms, houses, and palaces. Among the famous palaces of the street is palace of the Mamluk prince Beshtak (1334- 1339) that was decorated and inlaid with very fine Islamic ornaments from copper and ivory, figure 13⁵².

Another example from the Mamluk time was the palace of Shehab El-Dein Ahmed which is known as El-Qaser Alainy. It was overlooking the Nile and built in 1466 to be opened by Sultan Khoshkdem at that time. This palace witnessed a lot of unpleased situations throughout its history. It was looted by the public while its owner was in prisoner and hence was possessed by the country after his death in Saudi Arabia. By the end of the Mamluk area, the palace was converted sometimes to picnic place, host place, or other times was used as forced confinement. The arrival of Bonaparte expedition in 1798 was a new phase in the life of the palace as it was reused as a hospital for the officers after being burned and demolished by the Mamluks before the expedition's arrival. The palace was hence neglected again until the reign of Mohamed Ali when he established a military school in it in 1825.

⁵² عباس الطرابيلي، شوارع لها تاريخ: سياحة في عقل الأمة. القاهرة: الهيئة المصرية العامة للكتاب، 2000.

Later on in 1831 the long history of the palace for medical purposes has started as a school for medicine. This palace continued its tender for medicine until it was demolished in the seventieth and a new Qaser Alainy was built instead⁵³.

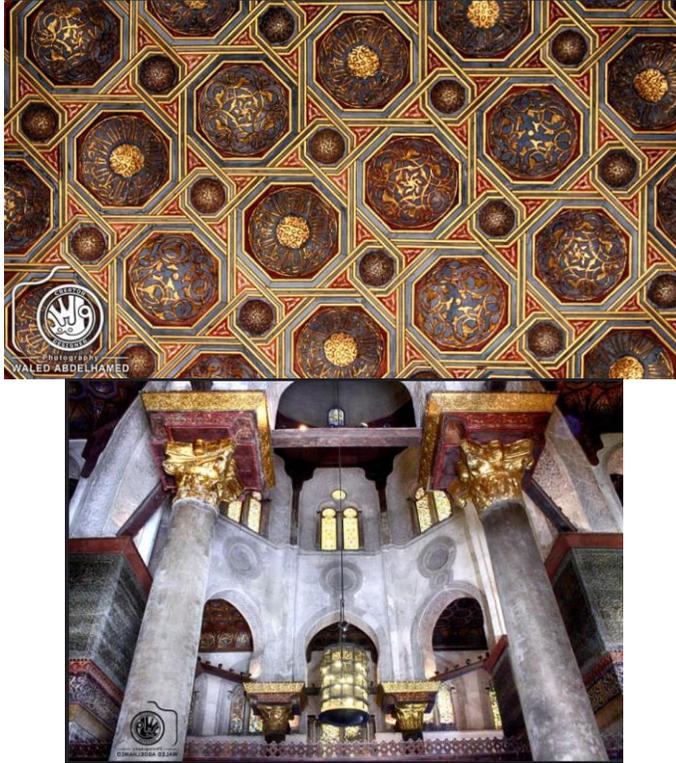


Figure 13, part of ornaments from inside the palace. After:
<https://www.flickr.com/photos/144353175@N03/28135486763/>

Cairo city housed many layers of the society and witnessed a lot of changes since its construction. It started as an isolated royal fortress for the caliph and his followers within its walls in 969. The city was occupied in its middle with royal palaces of the Fatimid caliphs separated from the rest of the

⁵³ حمدي أبو جليل، القاهرة شوارع وحكايات. القاهرة: الهيئة المصرية العامة للكتاب، الطبعة الثالثة، 2013.

society in Fustat. Hence the city and its palaces started to mingle with the rest of the society until the Ayyubids and the Mamluk reigns where the isolation started to appear once again when the royal and elite palaces were separated again from the rest of the community's classes and concentrated in the areas of the citadel, along the Gulf and the coast of Al-Azbakeya Lake.

This urban pattern continued throughout the history of Cairo till its recent days considering the differences. Cairo was distinguished with the royal and elite palaces during the 19th and the beginning of the 20th centuries especially those of Mohamed Ali and his family. Within this urban outline and growth, the city of Cairo extended north to Shubra, Abbasiya, Sakakini, Al-Zahir, and Heliopolis, to the south Maadi and Helwan, to the west Qasr Al-Dobara, Qasr Al-Nil, Garden City, Zamalek and Giza. This urban expansion to the north, south, and west continued and housed the elite of the society from the Egyptians and other nationalities in unique and distinguished palaces that each of them tells a story of its inhabitants, that started with Mohamed Ali Pasha and lasted till the beginning of the 20th century, and their time span⁵⁴.

The Reign of Mohamed Ali's Family

Mohamed Ali pasha started his reign as the ruler of Egypt in 1805. He was appointed by the Ottoman sultan and continued ruling as wali of Egypt till 1848 until his deposition due to a mental illness. Mohamed Ali succeeded to provide Egypt with its independent position regardless of its subordination to the Ottoman Empire. He also managed to put the rule and the power of the Mamluks to an end and transferred the rule instead in the hands of his own family, friends, and

⁵⁴ سالي سليمان، القاهرة القصور في القرن التاسع عشر ومطلع القرن العشرين. القاهرة: جريدة مركز طارق والي العمارة والتراث، 2013

acquaintances from his home town of Kavalla in Macedonian region which is now part of Greece. Egypt witnessed great expansion during his reign as he expanded his control over Sudan, Crete, the Morea, the Hijaz, Yemen, Syria, and even parts of Anatolia, the heartland of the Ottoman Empire. In order to secure his position in Egypt, he did a lot of reforms, strengthened the Egyptian economic ties with Europe, and created a massive naval and military force⁵⁵.

Despite the fact that he was not educated until his fortieth, his reign was a leap in building and architecture especially of luxurious palaces. In order to reach this progress, he brought artistes, builders, and workers from France, Italy, and Turkey to build palaces in Egypt. In addition, he was keen to teach Egyptians about the art of building, that's why he ordered to employ four Egyptian craftsmen or artistes with each foreigner expert in order to learn them all the crafts and skills. Also, he made this education certified by giving each trainer a certificate of completion after passing the training and exams. Palaces of the elite were very luxurious, rich, and highly decorated at that time. They were decorated with very lavish carpets, curtains and furniture⁵⁶. He was keen to transfer the European sciences to Egypt through sending some scientific missions to Europe. These missions were sent in various specializations, as Mohamed Ali aimed to teach the Egyptians about everything to stop using the European expertise whom cost the country a lot of money. He also aimed to raise the skills and knowledge of the Egyptians to cope with the international race. One of these nine missions was directed to France in 1828 and was specialized in

⁵⁵ Khaled, F. A. H. M. Y. "The Era of Muhammad Ali Pasha, 1805-1848." The Cambridge History of Egypt 2: 139-179.

⁵⁶ سهير عبد الحميد، قصور مصر. الطبعة الأولى. القاهرة: الهيئة المصرية العامة للكتاب، 2020.

engineering to build a qualified generation of engineers with high standard skills in building all types of architecture⁵⁷.

Mohamed Ali had great efforts and a lot of work on developing the royal architecture. The Islamic architecture was very important since the Umayyad times and maybe before that as seat and emblem for the Islamic rule. Hence the Islamic residences, mosques, fountains, schools, hospitals, and palaces were highly cared and developed as they were an indicator for the power of the ruler. Mohamed Ali's reign witnessed a leap in architecture. He built many royal residences and palaces in Egypt for himself and his family. Before building his first palace in the citadel, Mohamed Ali was living in the previous palace of Mohamed Bey El-Alfi until 1812 when he demolished an old palace in the citadel to build himself a palace there. Hence, a serious of palaces, kiosks, and residences were built on the Rumi-style in reference to some elements from his home country in Albania. While Mohamed Ali was trying to bring some new architectural designs to Egypt, he also prevented adopting some elements from the Mamluk style.

In addition to all the buildings that were built in the citadel by Mohamed Ali, he also built a palace in Shubra and another one in Alexandria, along with other palaces for his daughters, one for princess Zienab in El-Azzbakia and another one for princess Nazly in the Nile River⁵⁸. Many Egyptian palaces are dating back to his reign. The current

⁵⁷ Al-Sayyad, Sami Saleh. "Summary of the research of Muhammad Ali Pasha and the scientific renaissance in Egypt (1805-1848 AD)." JOURNAL OF HISTORICAL & CULTURAL STUDIES an academic magazin 11, no. 2/42 (2019).

⁵⁸ Russell, Mona L. "The House, City, and Nation that Ismail Built." In Creating the New Egyptian Woman, pp. 11-28. Palgrave Macmillan, New York, 2004.

functions of many palaces have been changed in diverse attempts for their rehabilitation. For example, Beshtak palace and Amir Taz palace in Cairo have been reused to host cultural events. Abdeen palace and Koubbeh palace in Cairo and Ras El-Tin palace in Alexandria were turned to presidential palaces. Some governmental administration offices were also moved to historical palaces like Princess Fokia palace in Cairo. Other types of palaces were rehabilitated as museums like the palace of the Prince Mohamed Ali in Cairo. Unfortunately, another number of palaces are waiting rescue like Al-Gawhara palace, Al-Sakakini palace and Said Halim palace in Cairo which are in an urgent need for rescuing⁵⁹. Mohamed Ali recognized the importance of Alexandria due to its proximity to Constantinople and its probable economic revenues. That's why he directed his attention to Alexandria where he did a restoration program for the city in addition to building new structures and infrastructure. Among his achievements in the city of Alexandria was the building of his palace in the Ras El-Teen peninsula, figure 14, which he considered it as his summer residence. All the developments that happened in Alexandria during the reign of Mohamed Ali's family make the city the fourth leading Mediterranean port after Istanbul, Marseilles and Genoa by 1870⁶⁰.

⁵⁹ Elyamani, Ahmed. "Re-use proposals and structural analysis of historical palaces in Egypt: The case of Baron Empain Palace in Cairo." *Scientific Culture* 4, no. 1 (2018): 53-73.

⁶⁰ Mohamed Khalil, "The Italian Architecture in Alexandria, Egypt: the Conservation of the Italian Residential Buildings," (Libera Università Degli Studi Della Sicilia Centrale Kore Enna, 2009)



Figure 14, Ras El-Teen palace. After: Mohamed Khalil, “the Italian Architecture in Alexandria, Egypt: the Conservation of the Italian Residential buildings,” (Libera Università Degli Studi Della Sicilia Centrale Kore Enna,2009).

In Cairo, when Mohamed Ali reached the throne of Egypt, most of historical palaces during the 16th and 17th centuries were concentrated around two main lakes at that time. Elephant Lake was the first of them where most of the elite palaces were located around. The place of this lake is more or less the recent Zamalek Island. In the past the lake was filled of flood water almost eight months of the year and was occupied by many sailboats that carried musicians and host fireworks to entertain the elite. While during the other four remained months, the lake was converted to flourished garden. The second lake is Azbakeya, where Mohamed Ali built a palace for his Cairene daughter Princess Fatma and princess Zinab which known as Azbakeya palace.

Azbakeya had around other twenty luxurious palaces that were built for princess and Mamluks as it was the favourite place for the elite for about 600 years and till the French expedition in 1798. The most famous and luxurious Mamluk palace was that of Mohamed Bey El-Alfy, figure 15, who built it on the western side of Azbakeya Lake in 1798. Unfortunately, this palace was occupied by the French troops to be a residence of Bonaparte and administrative seat for the French expedition.

This palace was converted later to a hosting seat hence the old Shepheard Hotel which was burned in 1952 leaving its place to a number of luxurious residential buildings and a small empty land. Among the other famous palaces around Azbakeya Lake was the palace of Radwan Katkhoda on the eastern side of the lake. The palace received three different names according to its history, the first name was “El-Thalath Welya”, and the second one was “El-Atabba El-Zarqa (blue)” where its ownership moved to Taher Pasha who was customs supervisor during the reign of Mohamed Ali.

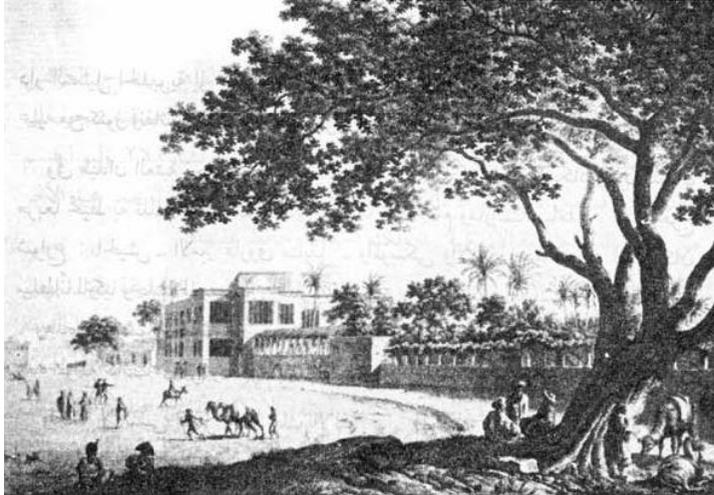


Figure 15, palace of Mohamed Bey El-Alfy. After: الطرابيلي، عباس. شوارع القاهرة: الهيئة المصرية العامة للكتاب، 2000. لها تاريخ: سياحة في عقل الأمة. القاهرة: الهيئة المصرية العامة للكتاب، 2000.

The name of the palace took its third name as “El-Atabba El-Khadra (green)” when Abass Helmi I owned it he rebuilt it with a green doorstep hence changed its name as he hated the blue colure. Later on during the reign of Khedive Ismail, the total planning of Azbakeya was changed by the French architect Hausmann and this palace become a seat for the mixed courts until it was demolished to enlarge Azbak square and the court moved to its new building in Fouad street which is now used as High Court. With time, this situation changed a lot as the palaces of governors started to spread inside and outside the city of Cairo and its citadel⁶¹.

The citadel housed many royal palaces inside like Al-Gawhara and Harem palaces as long as the other royal palaces in Shubra district. Hence, palaces of Egypt know the European styles in architecture and decoration. After Mohamed Ali left the throne in 1847, his son Ibrahim Pasha ruled the country. He built some palaces in Egypt during his short rule like El-Roda palace in the Roda Island, where Prince Mohamed Ali built his famous palace on part of the palace’s orchards later.

Also, El-Qaser El-Alalei palace (1835) and another palace on Zamalek Island were built during his reign. Later on, Isamil Pasha erected Gezeira Palace on the same Island. After declaring Abass Helmi I ruler of Egypt, the country witnessed some changes in its system like the closing of many factories and schools like El-Alsun schools, which was part of El-Alfy palace. The school was presented to Samuel Sephared to build his own hotel. Abass Helmi erected some palaces for himself throughout his reign like his palace in El-Kharanfesh, in Helmia, on the Suez Road, and in Benha, which converted to an administrative building of Zagazeg

⁶¹ عباس الطرابيلي، شوارع لها تاريخ: سياحة في عقل الأمة. القاهرة: الهيئة المصرية العامة للكتاب، 2000.

University, Benha branch in the reign of President Anwar El-Sadat, figure, 16, and 17. Afterwards, Said Pasha erected barracks for the Egyptian Army on the ruins of Nazly Hanem palace that was built for her by her father Mohamed Ali and hence the area was known as Qaser El-Nil. These barracks were occupied by the British forces in 1882 until 1947. Then, the buildings of Arab League States, Hilton Hotel, and the National Union building, which is now a seat for the National Democratic Party, were built on its place⁶².

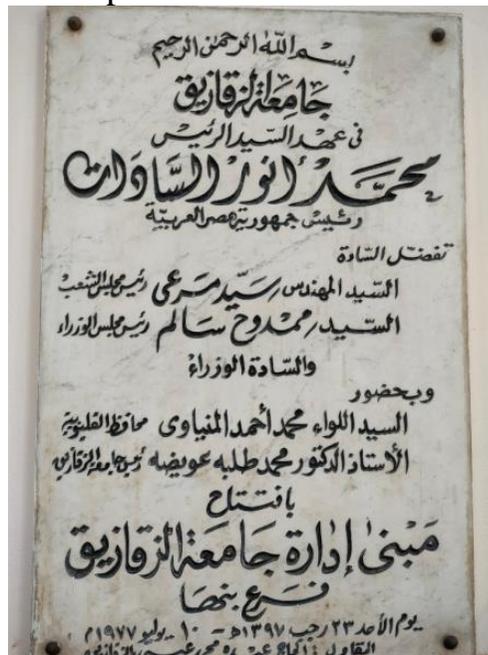


Figure 16, palace of Abass Helmi in Benha, by the researcher, 01.2022

Figure 17, foundation board, by the researcher, 01.2022

⁶² سهير عبد الحميد، قصور مصر. الطبعة الأولى. القاهرة: الهيئة المصرية العامة للكتاب، 2020.

The European and Islamic Influences on Palaces

Most of Egyptian palaces were influenced by European styles especially those of the 19th century. The western concepts and its school have spread in the architecture of palaces during that time and reflected their customs and traditions. This Western influence have increased to the extent that Westernization became a reflection of progress, which unfortunately lead to the disappearance of some features of the Egyptian Islamic architecture at that time⁶³.

Historical palaces of that time need a good quality care due to the fragileness of a number of them in order to save their architecture elements, construction styles, and decorative units. Unfortunately, many Egyptian historical palaces are suffering from many deterioration factors due to inhabitants misuse, cultural values ignorance, irregular maintenance and lack of public investment as long as, the inappropriate and multiple changes of their usage⁶⁴.

The beginning of the 19th century witnessed an Egyptian desire to mingle with the European styles of architecture in order to keep the European progress and be side by side with it. The visiting of some Europeans' delegations helped the Egyptians in achieving this target to fill the cultural gap at that time. Hence, some Europeans styles started to appear in Egyptian architecture like the Rococo and the Baroque styles which appeared in many of the historical palaces at that time.

⁶³ Enab, Mohamed. "Eclecticism Style in the Architecture of Khedivian Cairo." *Journal of Islamic Architecture* 5, no. 2 (2018): 77-82.

⁶⁴ Abdelmegeed, Mohamed Mostafa Mohamed. "Documentation of construction systems, type of damages and modification processes in facades of unregistered heritage-buildings in Khedival Cairo, Egypt." *HBRC Journal* 16, no. 1 (2020): 77-112.

El-Sakakini palace is standing as a witness and piece of art to Rococo style which is considered a style of baroque architecture that originally appeared in France in the 18th century. Despite the fact of the spreading of the European styles in Egyptian palaces, many kings, princess and pashas of that time and especially during the reign of Mohamed Ali's family were very keen to present the Islamic style and develop new architectural forms of it in their buildings.

This desire of keeping the Islamic architecture with the other desire of coping with the modernization in Europe resulted in a very unique architectural mix of the palaces at that time⁶⁵. The 19th century witnessed also the appearance of some other European styles of architecture in Egypt like the Gothic, the Neo-classical, and the Renaissance styles.

Many factors lead to this great openness of architecture during that time. Among the most effective factors was the French campaign on Egypt at the end of the 18th century, the vast European community who lived everywhere in Egypt, and the large number of the scientific missions that were sent from Egypt to different parts of Europe. Moreover the preference of the Egyptian rulers to the Western culture left a great impact on the style of architecture in the country⁶⁶.

⁶⁵ Mohammed, Shaban Samir Abdel Razik. "**Rehabilitation and Reuse of the Archaeological Palaces in Minia Governorate.**" *International Journal of Heritage, Tourism and Hospitality* 14, no. 1 (2020): 276-295.

⁶⁶ Mohammed, Reda Mamdouh, Samah Abd Elrahman Mahmoud, and Rafat Mohamed Elnabarawi. "**Abd El Megeed Pasha Seif El Nasr Palace (Archaeological Study).**" *Minia Journal of Tourism and Hospitality Research MJTHR* 12, no. 1 (2021): 100-120.

Conclusions

This research was very important guide in discussing the emergence and various definitions of palace museums and gave a glance about the first palace that housed a museum in Alexandria city in Egypt. Furthermore, this chapter tracked the history of historical Egyptian palaces to conclude that the Egyptian history has palaces from the Ancient Egyptians times till its Bella Époque history in modern times. These palaces attract a wide range of scholars despite the fact that some of them are facing a lesser degree of attention.

Moving to the importance of historical palaces this research identified this importance from different perspectives, like their role in saving the memories covered with many national and international examples that consolidated the discussed ideas. The indented or not intended neglect of some of the historical palaces has various harmful effects on palace and national identity. The reign of Mohamed Ali was full of marvelous palaces that reflected many styles of art and architecture like Abdeen palace. Finally, the European and Islamic Influences on Egyptian Palaces have been discussed to show how nations can mingle and learn from each others in especially in the field of heritage.