



Mansoura University  
Faculty of Tourism and Hotels

## The Palace of Al-Khawaja Gabra in the City of Naqada in Qena (Tourist Archaeological Study)

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**RESEARCH JOURNAL OF THE FACULTY OF TOURISM AND HOTELS**

**MANSOURA UNIVERSITY**

**ISSUE NO. 11 (PART 6), JUNE. 2022**

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**(Tourist Archaeological Study)**

## قصر الخواجا جبرة بمدينة نقاده بقنا (دراسة أثرية سياحية)

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### ملخص البحث:

أنتشر بناء العديد من القصور ذات الطرز المعمارية والفنية المختلفة في عصر أسرة محمد علي بمصر، وكانت غالبية هذه الطرز المعمارية والفنية مقتبسة من أوروبا منذ القرن السادس عشر وحتى القرن الثامن عشر الميلادي، وفي عصر أسرة محمد علي ظهرت معظم الطرز المعمارية والفنية الأوروبية في قصور مصر لاسيما مدينتي القاهرة والإسكندرية، وانتقلت هذه الطرز المعمارية الأوروبية إلى أقاليم مصر ومدنها.

ويتناول هذا البحث دراسة السمات المعمارية والفنية لقصر الخواجة جبرة بمحافظة قنا، ويعد هذا القصر دراسة جديدة

لم يتتناولها الباحثين من قبل، كما أنه غير مسجل كآخر بين الآثار الإسلامية بمحافظة قنا. ويعتبر القصر محل الدراسة تحفة معمارية بكل تفاصيله ومميزاته المعمارية والزخرفية والفنية، كما أنه يحمل قيمة أثرية؛ حيث يرجع لفترة مهمة من تاريخ مصر وهي عصر أسرة محمد علي. ويتناول هذا البحث أهمية هذا القصر أثرياً وعمارياً، كما يستعرض البحث آليات توظيفه سياحياً ووضعه ضمن المعالم التي تساهم في استكمال المنظومة السياحية التراثية في المنطقة الموجود بها. ويتبع البحث المنهج الوصفي التحليلي المقارن وصولاً إلى نتائج جديدة.

**الكلمات الدالة:** قصر جبرة، نقادة، باروك، طراز عصر النهضة.

This research deals with the architectural and artistic features of Al-Khawaja Gabra Palace in Qena Governorate. Shedding light on this palace is a new study as researchers have not dealt with it before and it is not registered as an Islamic antiquity in Qena. This palace is really an

architectural masterpiece with all its details and architectural, decorative and artistic elements. It is also of an archaeological value as it dates back to an important period in Egypt's history, i.e., the era of Muhammad Ali's dynasty. This research deals with the archaeological and architectural importance of this palace. It also reviews the mechanisms of taking advantage of it in tourism by adding it to the landmarks of the heritage tourism system in this area. The research follows the comparative analytical descriptive approach to reach new results.

**Keywords:** Gabra Palace, Naqada, Baroque, Renaissance style.

### **Research Problem:**

The problem of the research stemmed from the researcher's desire to study an archaeological

palace from those neglected in Upper Egypt as they are not included in tourism programs, despite their importance from the architectural, artistic and historical point of view. In addition, this palace is not registered as an antiquity until now.

### **Research Objectives:**

- The research aims to publish a descriptive and analytical study of Al-Khawaja Gabra palace (Pl.1) in the city of Naqada in Qena for the first time. It presents with plan of the palace to provide tour guides with the necessary scientific material to accomplish their work by providing tourists the correct information. Hence, this will enable the tour guide to fulfills its role as a source of information (Information Giver) satisfactorily.

- Maximizing an important element of tourist offer by showing the importance of new tourist places to be added to the tourism programs, by providing historical and archaeological information about them.
- Revealing the importance of Al-Khawaja Gabra Palace as an archaeological and aesthetic value in Upper Egypt and providing ways of benefitting from it in tourism.

### **Research Importance:**

This study aims to identify the elements of the architecture and decorations of Al-Khawaja Gabra Palace in the nineteenth century. Hence, it adopts a historical, descriptive and analytical approach to identify the architectural and decorative style of the

palace. The interest in such heritage buildings can be attributed to many reasons, including:-

- These buildings are a cultural heritage from previous generations, who made them with their hands and minds and worked hard in building and constructing such heritage.
- The cultural heritage is a value passed down through generations. It consists of the permanent intellectual and tangible values that lasts for all as it is the outcome of human labor produced by man for the sake of man. The cultural heritage reflects the civilized, cultural and social splendor related to the prominent civilizational values.

### **Research Questions:**

- 1- Is Al-Khawaja Gabra Palace considered a distinctive archaeological value?

2- How can this palace be employed as a tourist attraction?

### **Introduction:**

Egypt witnessed an architectural renaissance during the era of Muhammad Ali. This renaissance accompanied the manifestations of the urban, scientific and economic renaissance that were not limited to Cairo only, but extended to include all Egyptian cities in the Upper and Lower Egypt, including the city of Naqada in Qena.

The nineteenth century and the beginning of the twentieth century AD witnessed an architectural boom in the methods of civil architecture and its artistic styles in Egypt in particular. This stemmed from the tendency of Muhammad Ali Pasha and his successors, especially Khedive Ismail, to

Westernize and imitate the European architectural styles to modernize and urbanize Egypt<sup>(1)</sup>.

The foreign European influences were not limited to the major Egyptian cities such as Cairo and Alexandria as they also extended to most Egyptian cities. The then progress in trade, transportation and communications, especially in railways, had the greatest impact on spreading these styles in most cities.

Naqada, like all other Egyptian cities had a palace dating back to the nineteenth century AD architecture. It falls under the style that came to Egypt with the beginning of the era of Muhammad

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<sup>(1)</sup> مجدي علوان، مقاييس المنشآت المعمارية في عصر أسرة محمد علي دراسة آثرية وثقافية، بحث منشور بكتاب المؤتمر الخامس عشر للإتحاد العام للأثريين العرب، ج 2، وجدة، المملكة المغربية، أكتوبر 2012م، ص 1692.

Ali's dynasty, a style that Ali Pasha Mubarak called (the Rumi style)<sup>(2)</sup>.

This period witnessed the establishment of many civil facilities by foreign architects, from which the Italians and the French had the greatest share. They played a vital role in architecture during Ismail's era as Italian and French architects and technicians worked in the Egyptian Ministry of Public Works. They assumed works in Khedivial palaces, public facilities and residential buildings for the bourgeois class that appeared in Egypt at the time<sup>(3)</sup>.

### **The city of Naqada:**

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<sup>(2)</sup> علي مبارك، الخطة التوفيقية الجديدة لمصر والقاهرة ومدنها وبладها

القديمة والشهيرة، ج 1، مطبعة بولاق، 1887/1305هـ، ص 86.

<sup>(3)</sup> مجدي علوان وآخرون، عمارة وفنون أسرة محمد علي، دراسات

وبحوث، دار الحكمة، القاهرة، 2014م، ص 56.

The city of Naqada<sup>(4)</sup> is located in Qena governorate, on the western bank of the Nile, to the west of Qus<sup>(5)</sup> and south of Qena<sup>(6)</sup>. It is bordered

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<sup>(4)</sup> The city of Naqada had an ancient Egyptian civilization from 4000 - 3000 BC. These were followed by the Badari civilization that scholars divided it into three civilizations along about 1400 years, namely the civilizations of Naqada I, Naqada II and Naqada III. For more see:

- نيكولا جريمال، تاريخ مصر القديمة، ترجمة: ماهر جويجاتي، مراجعة:  
زكية طبوزاده، القاهرة، دار الفكر للدراسات والنشر والتوزيع، ط2،  
1993م.

- عبد العزيز صالح، حضارة مصر القديمة وآثارها، القاهرة، الجهاز  
المركزي للكتب الجامعية، ج1، 1980م.

<sup>(5)</sup> Qus: It was mentioned by Yaqut al-Hamawi as it is located to the east of the Nile between Luxor and Qena. It is a large and great ancient city in Upper Egypt. For more see:

- ياقوت الحموي، شهاب الدين أبي عبد الله ياقوت بن عبد الله الحموي الرومي البغدادي، (ت 326هـ / 1229م)، معجم البلدان، ط2، مج 4، بيروت، لبنان، 1995م، ص 413.

<sup>(6)</sup> Qena Center: The city of Qena is located on the eastern bank of the Nile River. It is a famous ancient city in Upper Egypt. Muhammad Ramzy stated that it was mentioned by “Gautier in his dictionary as the ancient Egyptian called it Chabt, and its name changed in the Middle Ages to Middle Thebes. It is located between the cities of Dendera and Thebes. Emilino mentioned it in his geographical works as Qula, and Abu Saleh Al-Armani mentioned it as Qanat. For more see:

- محمد رمزي، القاموس الجغرافي للبلاد المصرية من عهد قدماء المصريين إلى سنة 1954م، القسم الثاني، ج4، الهيئة المصرية العامة للكتاب، القاهرة، 1954م، ص 178.

to the south by al-Qurna District<sup>(7)</sup> in Luxor governorate<sup>(8)</sup>. Naqada is about 31 km south of Qena, ca. 25 km to the north of Luxor, and ca. 640 km to the south of Cairo.

The city of Naqada was mentioned Kitab Qawanin al-Dawawin for Ibn Mammari, , and Tuhfat al-

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<sup>(7)</sup> Al-Qurna Center: It is one of the ancient villages. Muhammad Ramzy said that "It was called the city of Habu, which is Al-Qurna. It occupied the western part of the city of Thebes. It affiliated Luxor district in the section locating to the west of the Nile, but later it was separated during the Ottoman era".

- محمد رمزي، القاموس الجغرافي، القسم الثاني، ج2، ص162، 163.

<sup>(8)</sup> Luxor: It is one of the ancient Egyptian cities, which is Thebes. Mohamed Ramzy said that "Its current name is Louxor, which means Palaces, and it is the name of a city on the eastern bank of the Nile in Upper Egypt to the south of Qus.

- محمد رمزي، القاموس الجغرافي، القسم الثاني، ج4، ص161.

Irshad, al-Tuhfa, and other works issued in Qus. Later, it became the base for an independent province (Naqada Center), and this administrative center was established in 1979 AD.

Historical sources in the Islamic era mentioned the city of Naqada as it was originally a small village. It was an Islamic waqf (endowment) dedicated to serving the interests of the Two Holy Mosques in Hijaz. In 569 AH / 1174 AD, Sultan Salah al-Din al-Ayyubi assigned in Naqada - in the vicinity of Qus in Upper Egypt along with a third of the “Sindebis” sub-district of Qalyubia - twenty-four servants to serve the Prophet’s shrine in Medina in the Hijaz, as stated by Al-Maqrizi in his book “al-

Sulūk li-Ma‘rifat Duwal al-Mulūk"<sup>(9)</sup>, and Al-Sakhawi's book entitled “Al-Tuhfa Al-Latifa”<sup>(10)</sup>.

Salah al-Din al-Safadi also mentioned that one of his contemporaries, al-Qadi Sharaf al-Din Yunus bin Isa bin Ja'far bin Muhammad al-Hashimi al-Armanti, had assumed power in Naqada and several other regions, including Edfu, Aswan, Asna, and Qomula. He was one of the noble jurists,

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<sup>(9)</sup> أبو العباس نقى الدين أَحْمَد بْن عَلَى بْن عبد القادر الحسيني العبيدي المقرizi (ت 845هـ / 1441م)، السلوک لمعرفة دول الملوك، تحقيق: محمد عبد القادر عطا، ط1، ج1، دار الكتب العلمية، بيروت، 1997م، ص165.

<sup>(10)</sup> أبو الخير شمس الدين محمد بن عبد الرحمن بن محمد بن أبي بكر بن عثمان بن محمد بن السخاوي، التحفة اللطيفة في تاريخ المدينة الشريفة، ط1، ج1، دار الكتب العلمية، بيروت، 1993م / 1414هـ، ص35.

and he was the deputy of Qus for about thirty years. He died in Qena in 724 AH / 1324 AD<sup>(11)</sup>.

Under the Ottoman sovereignty, especially in 1193 AH/ 1779 AD, ruling the lands of Naqada were entrusted to al-Hammamiyah Al-Huwara tribes, and Naqada at that time was affiliated to the wilaya (principality) of Girga<sup>(12)</sup>.

It is worth noting that al-Sam'any stated that there is no other city called Naqada except this city, and another in the country of “Ferghana” - Central Asia. He added that one of its most famous figures

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<sup>(11)</sup> صلاح الدين خليل بن أبيك بن عبد الله الصفدي (ت 764هـ/1363م)،

الوافي بالوفيات، ج 29، تحقيق: أحمد الأرناؤوط وتركي مصطفى، دار إحياء التراث، بيروت، لبنان، 1420هـ/2000م، ص 189.

<sup>(12)</sup> ليلى عبد اللطيف، الصعيد في عهد شيخ العرب، الهيئة المصرية العامة للكتاب، القاهرة، 1987م، ص 171.

is Imam Omar bin Al-Hussein bin Al-Hassan Al-Nuqadi Al-Farghani<sup>(13)</sup>.

This section deals with the descriptive, analytical and tourist study of Al-Khawaja Gabra Palace in Naqada:

### **First: Descriptive Study:**

#### **Location:**

The palace is located on al-Souq Street, Naqada, Qena Governorate (Fig.1).

#### **Founder and Date of Construction:**

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<sup>(13)</sup> عبد الكريم بن محمد بن منصور التميمي السمعاني المروزي (ت 562هـ / 1167م)، الأنساب، ج 13، تحقيق: عبد الرحمن بن يحيى المعلمي اليماني وغيره، مجلس دائرة المعارف العثمانية، حيدر آباد، ط 1، 1382هـ / 1962م، ص 162.

This is the only palace remaining in the city of Naqada. It is attributed to Al-Khawaja Gabra, who descended from a Christian family in Naqada, namely the family of Takla Al-Hakim. He was one of the notables and wealthy people of the city in the late nineteenth and early twentieth centuries AD. He owned hundreds of acres of agricultural lands leased to farmers in the south and north of Naqada Center. He managed to live on the returns of its crops and bounties of its annual and semi-annual returns from growing beans, lentils, wheat and other crops. This palace was established in the late nineteenth century AD<sup>(14)</sup>.

**General Description:** The palace has four beveled facades designed geometrically to keep the sun shining on its facades until sunset. These facades

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<sup>(14)</sup> An interview with Zaher Nagib, a resident of the Qasr area, on November 10, 2021 AD.

were architecturally and decoratively rich as they are divided into vertical and horizontal levels, including various friezes, bands and vertical recesses with rectangular windows that are closed by wooden shutters. The facades are adorned with several cantilevers carrying balconies decorated with human figures and plant leaves. There are also some interlacing bands of friezes to decorate with the ornamentations of egg-and-dart, cores-and-teeth, acanthus leaves, antimony, rosette and snail. Those decorations characterized the residential buildings in the nineteenth and first half of the twentieth century.

**Building Materials:** The palace was built of stucco, mud bricks and red bricks covered with a thick layer of plaster adorned with all decorative elements and geometric formations. Marble was used in the works of stairs and the floor. Iron and

copper were also used in making the balustrades of internal staircases between the floors of the palace, while wood was used to make the windowsills and the sliding internal and external doors according to the Italian style. As for most of the decorative and architectural formations, they were made of thick plaster arranged in vertical and horizontal bands and friezes.

**The Garden and Fence:** A 4825 m<sup>2</sup> fruit-trees garden leads to the palace. It includes ornamental plants that surround the palace from all sides. The palace is also surrounded by a wall that opens to two gates.

**The General Layout of the Palace:** The horizontal plan of the palace is a 24.80 x 23.70 m rectangle, with a total area of 1116.36 m<sup>2</sup>. It is a rectangle that is deviated from the original directions for a specific environmental and

functional purpose to keep sunlight penetration into the palace throughout the day and provide an accurate visual view to the palace. The interior design of the palace relies on the pattern of opening to the interior to achieve privacy, as the halls open to rectangular and square rooms.

The palace consists of three floors, the first for reception (Al- Selamlik), topped by two other living floors of seraglio (Al-Haramlek).

**Architectural description of the Exterior:** The large total area of the palace and the vast space extending in front of it raised the interest in the external architectural and decorative formation of the four facades of the palace. The facades were designed vertically by placing columns and longitudinal arches, which were divided into vertical sections, and multiple horizontal levels represented by balconies.

### **North Façade:**

It is the main facade of the palace (Pl. 2) (Fig. 2), which is highly adorned with multiple architectural and decorative elements and units. It is a straight facade with a length of 29.70 meters. In addition, it is the longest façade in the palace, so it was divided into three sections: the middle is 6.40 m wide. It has the main entrance block and the main gable on top of the façade. There are two identical sides, right and left, each of 5.40 m wide, the middle section has three lower levels with a 3 m wide entrance, preceded by two square landings and a marble staircase of six steps. This staircase is adjacent to four Corinthian columns (Fig. 3) supporting the main balcony of the facade and connected to a room on the second floor. It is decorated with wooden battens. The second floor is adorned with two wooden windows, and the third

floor has a rectangular wooden window protruding from the facade. As for the two side sections of the facade, the first floor of each is decorated with an iron window surrounded by a decorative frieze of acanthus leaves. It ends with stucco masks of human heads. Rectangular window connected to a room. As for the second floor, it consists of a balcony connected to a room with a door decorated with a frieze of acanthus leaves. These decorative elements end in the form of a vase. As for the third floor, the facade has a rectangular window connected to a room.

The main entrance on the north facade leads to a small hall with four doors that lead into the palace, a door on the right side, leading to a side reception room on the right, and a door on the left side, leading to a side reception room on the left. There

are also two doors in the front that lead to the main hall inside the palace (Pl. 3)

The north façade is crowned with prominent fret (Fig. 4)

### **The West Façade:**

This facade (Pl. 4) preserves the privacy of the owner of palace. It is 22.60 meters long. It consists of three vertical sections: middle, right and left, of which the right and left are identical. Each of these consists of a rectangular iron window on the first floor and two rectangular wooden windows connected to the second and third floors. Each window is adorned with acanthus leaves, antimony and rosette ornaments (Fig. 5). The middle section is a rectangular shed with dimensions of 5.60 × 3.20 m. It overlooked an empty area in the garden of the palace. It was preceded by a marble staircase of 6 steps, with a wooden balustrade of wooden

battens. The she is surmounted by a wooden balcony connected to the second floor and based on four wooden columns and wooden corbels. The shed leads to a wooden door that opens to one of the palace rooms. The two sides of the middle section are decorated with an iron window on the first floor and a wooden window connected to a room on the second floor. Each window adorned with acanthus leaves, antimony and rosettes ornaments.

### **The East Façade:**

It is 24.20 meters long, and is divided into three vertical sections (Pl. 5). The middle consists of an iron window connected to a room on the first floor. It is topped by a balcony connected to the second floor and is based on stone corbels. It also has iron balustrades. The balcony includes a wooden door

surrounded by a decorative frieze of acanthus leaves, antimony and rosettes ornaments. Each side of the middle section has a window connected to the first and second floors. Each window is surrounded by a decorative frieze of acanthus leaves, antimony and rosettes ornaments as well as decorative medallions.

As for the right and left sections of the facade, they are identical, similar to the west façade. Each consists of a rectangular iron window on the first floor and two rectangular wooden windows connected to the second and third floors. The ornaments of the windows of these two sections are similar to those of the previous facades.

### **The South Façade:**

It is a straight facade that is 26.70 meters long and is divided into three vertical sections (Pl. 6); the middle section is intermediated with a wooden

door on the first floor. It leads into the palace. The second floor has an iron two-shutter window cladded with glass. It is surrounded by a decorative frieze of acanthus leaves and antimony and surmounted by a vase. As for the third floor, it has a window opening. The facade of this level is crowned transversely with a decorative frieze consisting of a row of human heads. As for the other two side sections, they are identical, as each consists of a rectangular iron window on the first floor and a rectangular wooden window connected to the second floor. The windows of these two sections are adorned with the same decorative patterns as those of the previous facades. This facade is surmounted by a wooden tower, which is considered an architectural masterpiece and still retains its artistic and decorative elements. This tower consists of three octagonal floors and rests

on eight wooden columns bearing the dome helmet directly without a transition area (Pl. 7).

### **Interior Design:**

The palace from inside takes the shape of a 24 x 23 m rectangle, with a total area of 950 m<sup>2</sup>. It consists of three floors: the first floor is allocated to the reception and living rooms (Al- Selamlik). The second and third floors are dedicated to bed rooms and living (Al-Haramlek). The general horizontal layout of the palace from inside is similar to all other buildings as they all lead to the interior. It has three entrances in the middle of the north, south and west facades. There are also a large number of pivotal and side windows, numbering 33 windows, to provide natural lighting and ventilation to the various parts of the palace. The floors of the palace are interconnected with marble stairs.

### **The First Floor:**

It consists of a rectangular hall that is 11 m long and 7 m wide. It is surrounded by 5 rooms on four sides to be used as reception and living rooms as well. The hall ends with a 1.50 m wide and 3.50 m long vestibule that leads to the main staircase of the palace, which consists of 69 marble staircases. These stairs lead to the second and third floors of the palace (Pl. 8). To the right of the staircase there is a 5.50-meters-long corridor that leads to the kitchen and bathroom (Fig. 6).

### **The Second Floor:**

This floor is accessed through a staircase that leads to a landing preceding the main door to the first floor and another door leading to a crossing extending to the kitchen and bathroom. The main door opens to the main hall that is similar in design to the first floor. It is surrounded by 7 rooms that their uses vary between dining rooms, sleeping

rooms, and a salon (Pl. 9). This floor is characterized by the large number of openings used as windows for ventilation and lighting. There is also large number of door openings that open to the rectangular rooms and corridors. The original floor of this section was made of wood but it – in addition to the ceiling- has been replaced by another modern wooden floor. This floor can be accessed through the main staircase (Fig. 7).

### **The Third Floor:**

It is the last floor of the palace and is similar to the second floor in terms of design, where the main hall is in the center and is surrounded by 7 rooms of different areas. These rooms were also designated for living and sleeping (Pl. 10).

### **Second: The Analytical Study:**

## **Analysis of the Architectural Style of the Palace:**

The palace - the subject of the study – falls under the civil buildings in the city of Naqada in Qena Governorate, Egypt. It is influenced by the European style of buildings during the thirteenth century AH / nineteenth century AD. It is known that the buildings that were built in Egypt in the first half of the nineteenth century adopted that architectural style since the beginning of Muhammad Ali's era<sup>(15)</sup>. The same style can be

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<sup>(15)</sup> كمال الدين سامح، العمارة الإسلامية في مصر وتطورها حتى العصر الحديث، مجلة كلية الآثار جامعة القاهرة، الجزء الأول، بحث ضمن كتاب دراسات وبحوث في الآثار والحضارة الإسلامية- طبع المجلس الأعلى للآثار، القاهرة، 2000م، ص420.

seen in the government and civilian facilities in Cairo and the cities of Lower and Upper Egypt<sup>(16)</sup>.

Generally, this style is distinguished by its architectural and decorative aspects represented by reviving the ancient Greek and Roman decorations, such as the Corinthian style<sup>(17)</sup> for columns. The

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<sup>(16)</sup> For more details on this style and the most important establishments, see:

- عبد المنصف سالم نجم، الطرز المعمارية والفنية لبعض مساكن الأمراء والباشوات في مدينة القاهرة في القرن التاسع عشر، مخطوط رسالة دكتوراه غير منشورة، كلية الآثار، جامعة القاهرة، 2000م.
- محمود عباس، القصور الملكية في مصر تاريخ وحضارة 1805-1952م، دار العالمية للنشر والتوزيع، 2005.

- Tarek M.R.S, Early twentieth century Islamic architecture in Cairo, A.U.C, 1992.

<sup>(17)</sup> Corinthian style: This style appeared in Greek architecture in the fifth century BC. The Romans used this style in their buildings and it became their favorite. Later, the Byzantine art adopted this style. The acanthus leaf that

Baroque style<sup>(18)</sup> was used in the palace and it can be seen in the decorations of the acanthus leaves,

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decorated the Greek Corinthian crown played an important role in this art. The Corinthian style was reintroduced again in the Renaissance as the ancient styles were revived after being neglected for more than a thousand years.

- أمل محمد حلمي، الجمع بين الطرز الفنية كمدخل لدراسة عمارة وزخارف قصر حبيب السكاكيني، المجلة العلمية لجمعية إمسيَا التربية عن طريق الفن، مجلد 5، عدد 6، ابريل 2016م، ص 172.

<sup>(18)</sup> Baroque: Art historians stated that baroque is an artistic style that flourished in Europe by the end of the sixteenth century (1580-1720 AD). It followed Renaissance art and Mannerism in Italy and preceded the Rococo at the beginning of the eighteenth century. The word "baroque" comes directly from the Portuguese term *barroco* ("a flawed pearl"), which refers to some extent to the complexity of the Baroque style, albeit intended for itself, in order to add a majestic theatrical character on the piece of art. Some historians considered this style the end of the last phase of the Renaissance. It expresses the spirit that

emerged in response to the Protestant Reform movement, as the church authorities encouraged this style that was more concerned with worldly than religious matters. Therefore, it can be found that this art set aside the church sovereignty since it was spread in palaces and churches. It seems that the Baroque art was not only the result of some religious, political and intellectual developments due to its prosperity as a result of the new Catholic power, and the increasing sovereignty of the ruling dynasties in Europe. In addition, the science which characterized the country from 1600 AD to 1750 AD played an important role in the prevalence of this art.

- ثروت عاكشة، موسوعة تاريخ الفن: العين تسمع والأذن ترى- فنون عصر النهضة- الباروك، الهيئة المصرية العامة للكتاب، القاهرة، 2011م، ص 19

- شروق عاشور، دراسة تحليلية فنية لزخارف الباروك - الرокоكي بقصر المانسترلي باشا بالروضة، مجلة الإتحاد العام للأثريين العرب، "دراسات في آثار الوطن العربي"، مجلد 10، عدد 10، 2007م، ص 612

rosettes, snail, antimony and masks that were implemented with thick stucco on the facades.

### **Analysis of the Elements of the Palace:**

1- The palace is distinguished by the splendor of its design in terms of the multiplicity of floors that reached three floors, in addition to the multiplicity of halls and rooms on each floor, as well as the large number of windows and openings for lighting and ventilation. In addition, certain raw materials such as specific types of marble were used in the staircases.

2- The location of the palace had a great impact on its facades. The construction of the palace in the middle of a vast area necessitated implementing four facades overlooking the four directions, so the architect and artist focused their architectural and decorative elements on the facades of the palace.

3- The entire facades were implemented of red bricks covered with a layer of stucco that is made after the European style rather than the local. They were adorned with floral ornaments such as these of acanthus leaves, rosettes, snails and antimony, as well as human masks. These ornaments can be seen in the friezes and bands surrounding the doors and windows. They are also evident in the horizontal bands extending along the facades.

4- The architect of the building was highly concerned with the four facades in terms of dividing them into vertically and horizontally on each floor, considering the straight recesses by making prominent or recessed windows and balconies. Moreover, the floral, geometric and human ornaments were employed in abundance.

5- Most of the decorative elements that adorn the palace of Al-Khawaja Gabra were influenced by

the Baroque style, represented in floral ornaments, bouquets of flowers, floral branches, wreaths, human figures, and medallions.

### **Third: The Tourist Study of the Palace under Study**

Bringing antiquities into focus has become an urgent need, not only in order to preserve them as a civilizational or cultural heritage, but also as they are considered the main element of tourism. They are also considered an important source of national income. Hence, the artistic and economic feasibility of developing the palace can be studied while calculating the expected return and its development through tourism income<sup>(19)</sup>.

The success of using the archaeological building as

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<sup>(19)</sup> صلاح الدين عبد الوهاب، تخطيط الموارد السياحية، دار الشعب للصحافة والطباعة والنشر، القاهرة، 1988م ، ص 30، 31.

a tourist attraction depends on several factors, including:

- 1- The importance of the historical and artistic buildings as attractions.
- 2- Availability of tourist services near to the archaeological building.
- 3- Availability of means of transportation to get to the archaeological building.
- 4- Elements of tourist attractions surrounding the archaeological building, whether they are other archaeological buildings, a commercial or any other facilities<sup>(20)</sup>.

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<sup>(20)</sup> أحمد عبد الوهاب السيد، صيانة وإعادة استخدام المباني الأثرية وذات القيمة، مخطوط رسالة ماجستير غير منشورة، كلية الهندسة، جامعة القاهرة، 1990 م، ص 15.

In case of providing the previous factors, the archaeological building can achieve a financial return through:

- 1- Revenues of visit and entrance tickets.
- 2- Revenues of some nearby activities, whether recreational or cultural activities or restaurants and cafeterias.
- 3- Revenues at the level of the neighborhood, city or state as a result of the presence of the archaeological building as an element of attraction and contribute to the tourism movement. Such revenue help reviving some activities that may be far from the archaeological building, such as hotel and commercial activities in the city.

The use of the antiquity as a tourist attraction must be governed by economic controls and basics. It must subject to the high museum use, taking into

account that the tourist activity in the palace will not result in its deterioration<sup>(21)</sup>.

### **Conserving the Palace after Its Tourist Development:-**

There is no doubt that civil architecture in Egypt deserves all the attention and encouragement as long as it is carried out within the framework of conserving and maintaining the monument. This can be achieved in the light of the balanced investment of the touristic monument and achieving the largest financial return that supports Egypt's economy and provides it with hard currency on the one hand. In the meantime, it entails preserving and protecting the monument from the dangers, which represents an essential element of tourism and its growth. Hence, tourism

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.<sup>(21)</sup> أحمد عبد الوهاب، صيانة وإعادة استخدام المبانى الأثرية، ص 15.

should not cause any deterioration to the antiquities  
(22).

The steady increase in the number of tourists to the monument may have the following impacts:

- 1- Exposing the decorations and inscriptions to damage as a result of the visitors' constant touch of the walls.
- 2- Increasing the rates of relative humidity inside the archaeological site due to breathing and perspiration, this may affect it negatively.
- 3- Harming the monument colors as a result of photography, cinematography and television and the accompanying lights.

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(22) محمد أمين محمد، عمارة المجمعات المعمارية الإسلامية بالقاهرة حتى نهاية العصر المملوكي، مخطوط رسالة دكتوراه غير منشورة، كلية الهندسة، جامعة القاهرة، 1987م، ص 90، 91.

4- Investing the monument as a tourist attraction requires establishing many roads, some rest places and tourist cafeterias, which lead to air pollution from car exhaust and the increasing human activity in archaeological sites. Hence, the monument will be exposed to harmful conditions which may reduce its resistance to external factors<sup>(23)</sup>.

### **Dimensions of Tourist Guidance to Visit the Palace under Study:-**

After reviewing the importance of enlisting the palace on the tourist map and within the tourism programs, as well as highlighting the importance of tourism development for antiquities, it becomes clear that comprehensive tourism development is one of the most important elements of economic

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<sup>(23)</sup> المجالس القومية المتخصصة، حماية التراث الأثري، الدورة الرابعة عشرة، القاهرة، 1992-1993م، ص 85، 86.

and social development. Hence, the cultural tourism map needs to be changed by introducing new patterns to be included in the programs of domestic and international tourism operators.

Therefore, this section addresses the dimensions of tourist guidance to visit the palace under study, through the following points:

- Raising the citizens' archaeological awareness.
- Raising the tour guides' archaeological awareness.
- Restructuring the urban planning of the Palace area with regard to basic facilities and services.
- Tourism advertising for the palace under study.

### **The Proposed Plan to Enlist the Palace under Study upon the Map of Tourism and Tourist Guidance:**

The tourism development plan represents the future vision for developing the region through the accurate identification of programs and projects that will achieve the goals of tourism development.

### **Developing the Citizens' Archaeological Awareness:**

Inviting tourists to Egypt with its archaeological and religious landmarks requires paying great attention to raise the citizens' archaeological awareness.

During the numerous field visits to the palace, it is noticed that many citizens did not realize the importance of the antiquity, and some managed to

destroy and damage it for their personal interests. This can be attributed to the visitors' lack of tourist awareness of the importance of such antiquity.

The, how can there be calls for developing the archaeological sites as tourist destinations before raising the archaeological and touristic awareness of the residents in those areas?

Providing citizens with the historical, archaeological and touristic information is a national issue, so the various ministries, bodies and institutions should collaborate to achieve this aim. The tourist's visit to the monument is not a mere visit as he/she interacts with the surroundings; hence the behavior of the average person who deals with the tourist will affect the tourist's impression of Egypt positively or negatively. It is striking that a large number of young Egyptians do not realize the importance of our cultural heritage.

This is evident in some aspects of behavior within the archaeological areas. Therefore, the researcher sees it is necessary to increase the knowledge of history and archeology and urging the public to deal with the tourists elegantly to encourages them to repeat the visit, or at least to convey a good image of Egypt and the Egyptians upon returning to their countries.

Citizens at all levels and at all ages in general, and children and students in particular, must be provided by the adequate information on the importance of antiquities and the means of preserving and maintaining them. The sense of belonging should be deepened also, alongside the

importance of tourists' visits to Egypt and the role of tourism in supporting the national economy<sup>(24)</sup>.

**Raising the archaeological and tourism awareness of citizens include the following:**

- 1- Instilling sound tourism ideas among citizens and students at the various stages of education through the distribution of tourist brochures and tourist trips.
- 2- Holding seminars on the importance of tourism and its benefits in the faculties of tourism, hotels and antiquities, in the regional bodies of promoting tourism in the governorates and the Tourism Promotion Authority. In addition, the speakers in these seminars should be experts of great experience in the field of tourism.

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<sup>(24)</sup> المجالس القومية المتخصصة، حماية التراث الأثري، الدورة الرابعة عشرة، القاهرة، 1992-1993م، ص 47

3- Preparing monthly tourist competitions supported by the Ministry of Tourism, provided that the prizes for these competitions are trips to Islamic archaeological sites and other antiquities.

### **Raising The Tour Guides' Archaeological Awareness:**

In order to develop our archaeological sites on the tourist level, tour guides should be trained accurately to qualify their cadres to be proficient representatives of Egypt. The tour guide is the Egyptian ambassador inside Egypt, as he is the first to receive the tourist and the last to bid farewell to him. Therefore, acculturating the tour guide on the archaeological and tourist levels is a national goal that must be achieved by all means<sup>(25)</sup>.

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(25) أحمد مدحت حسن، التشريعات السياحية وعقد الإقامة بالفندق، الهيئة المصرية العامة للكتاب، القاهرة، 1993م، ص 76، 78.

## **A Comprehensive Vision of Tourist Development to the Palace:**

The tourism development of the palace in the city of Naqada requires considering the human and cultural potentials as an element of tourist attraction such as the archaeological heritage and its sites. In addition, the government policies should promote tourism by enacting tourism laws and legislation. Moreover, paying attention to tourism education, spreading security, establishing strong international relations, paying attention to projects and investments that benefit tourism development in general and tourism development, all should be considered well. These can be achieved by adopting various strategies including the following:

## **First: Basic Services and Facilities:**

Tourist services play an important role in activating the tourism movement and supporting the tourism activity. Attention and development of all services provided to tourists is necessary for the growth and prosperity of tourism. The most important of these services are:

### **(I): Roads**

The roads to the palace must be re-paved to provide easy access to it. It should be provided with basic services such as gas stations, repairs, signboards and warning and directional signs.

**(II): Complementary Services:** Considering the tourist offer as an essential principle of promoting

this activity<sup>(26)</sup>, it is necessary to provide the following services in the region, which are:

1. Improving the absorptive capacity and their development projects, including the establishment of a variety of different types of hotels, preferably on the Islamic style to match the general framework of the region.
2. Establishment of waiting places for tourist buses.
3. Establishing various tourist restaurants and cafeterias with various ratings.
4. Providing modern toilets.
5. Providing a first aid station qualified to do first aids.
6. Providing a police station for tourism and antiquities to control the entire region.

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<sup>(26)</sup> محمد حسن النقاش، تحطيط الموقع السياحية ،الطبعة الأولى ، المكتب الجامعى الحديث، الإسكندرية ، 2013م، ص 162 .

## **The Objectives of the Palace Rehabilitation and Re-Use:**

- Preserving the historical palaces in Qena Governorate, which are considered an architectural national wealth and sources of national income.
- Raising the level of awareness of inhabitants in the area surrounding these historical buildings and considering them as a cultural heritage that must be preserved and adhered to.
  - Establishing commercial-tourist hubs linking these archaeological palaces with the important historical and archaeological buildings.
  - Increasing the national income from the returns of investing historical buildings, especially in tourism investment, which can be an alternative to industrial and craft

investment that is harmful to the environment. In addition, it does not require huge capital on the one hand, and saves construction costs on the other<sup>(27)</sup>.

### **The Aspired Benefit from Re-Using the Palace and its Tourist Development:**

The success of the project and the tourist re-use of the palace under study opened new vistas to the surrounding area in particular and provided a new effective and influential image on Qena in general. It reflected a new civilized image of the region as a new tourist attraction for international tourist arrivals<sup>(28)</sup>.

### **Conclusion:**

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(27) أحمد عبد الوهاب السيد، صيانة و إعادة استخدام المباني الأثرية، ص

.125

(28) محمد حسن النفاش، تخطيط الموقع السياحية، ص 177

Through the descriptive, analytical and tourist study of Al-Khawaja Gabra Palace, the following conclusions can be drawn:

- Shedding light on Al-Khawaja Gabra Palace in Naqada City, Qena Governorate, accompanied by the scientific publication of its relevant description and analysis for the first time.
- During the nineteenth and twentieth centuries, Egypt witnessed openness to European countries, and this openness was reflected in the architecture of palaces that were built in Egypt at that period. This influence appeared not only in the palaces built in major cities such as Cairo and Alexandria, but extended to Upper Egypt as well. Such influence is evident in Al-Khawaja Gabra Palace.
- Determining the architectural and decorative aspects of Al-Khawaja Gabra Palace.

- Al-Khawaja Gabra Palace was distinguished by the splendor of design in terms of the multiplicity of floors, halls, receptions, bedrooms and living rooms. There is also a large number of windows and openings for lighting and ventilation.
- Paying special attention to the design of the four facades in terms of their decorative richness and dividing them into vertical and horizontal levels.
- Most of the decorative elements that adorn Al-Khawaja Gabra Palace were influenced by the Baroque style, represented in floral ornaments, rosettes, vases, leaves, wreaths, human figures, and medallions.
- Reviving the ancient Greek and Roman decorations in the palace, such as the Corinthian style.

- Finally, the study proposed rehabilitating the palace and enlisting it upon the tourism map.

### **Recommendations:**

- The necessity to pay attention to Al-Khawaja Gabra Palace due to its archaeological and historical importance. It should be preserved, as it is exposed to severe neglect at all levels.
- The structural condition of the building should be investigated to determine the works to be carried out to its safety.
- Restoration of damaged parts and replacement of the lost elements, as well as cleaning and re-painting the facades according to the original materials and colors. Careful restoration of all drawings, formations and ornaments should be considered.
- Installing all connections and networks necessary for the proposed use, considering

not distorting the general character of the interior areas. In addition, all odd elements should be removed to return the building to its original image.

- Building some windows and installing some modern lighting units provided matching with the nature of the archaeological building.
- Raise the citizens' archaeological awareness to preserve the cultural heritage.
- Conducting a survey and inventory of the historical palaces in Qena Governorate to record and convert them into museums of modern art. This will allow benefiting from them as tourist attractions.

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### Field interviews

- Field interview with Zaher Nagib, a resident of the Qasr area, on November 10, 2021 AD.

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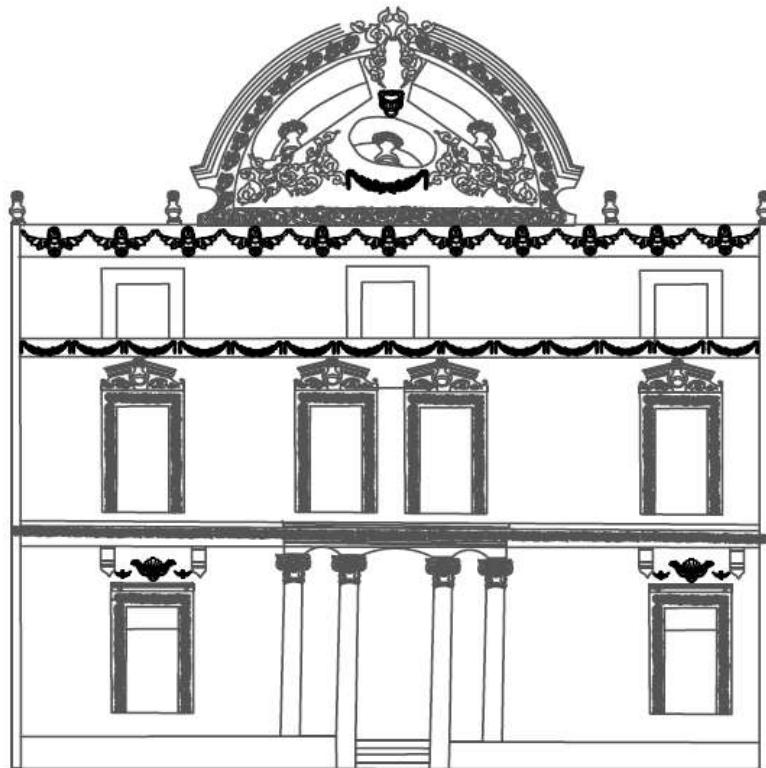
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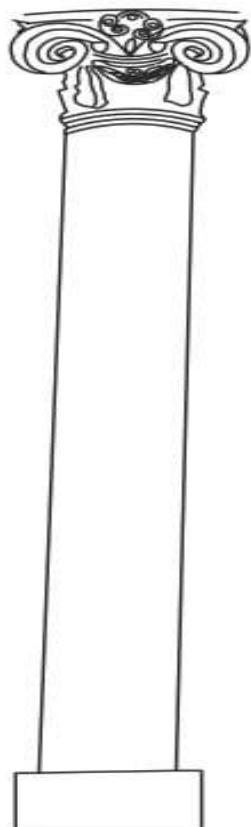
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**(Made by the  
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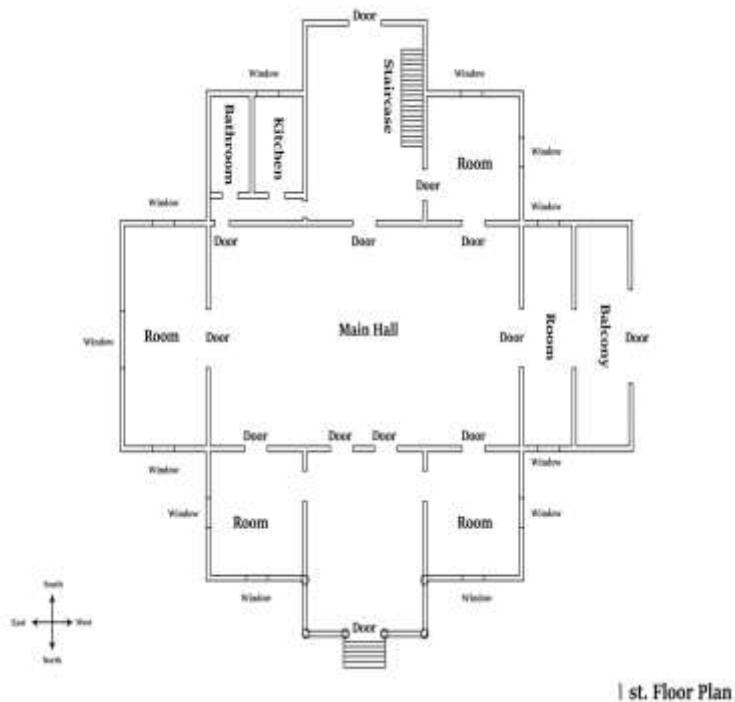
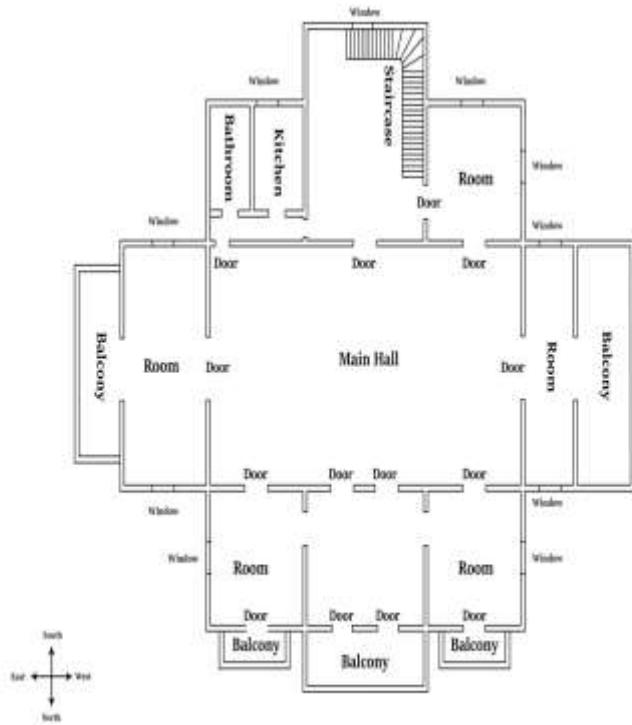


Fig. (6) The horizontal plan of 1<sup>st</sup> floor.

(Made by the Researchers)

The Palace of Al-Khawaja Gabra in the City of Naqada in Qena  
(Tourist Archaeological Study)



2 nd. Floor Plan

**Fig. (7) The horizontal Plan of 2<sup>nd</sup> floor.**

**(Made by the Researchers)**



**Pl. (1) The Palace of Al-Khawaja  
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(Photographed by the  
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**Pl. (2) The north facade of the  
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(Photographed by the  
Researchers)

The Palace of Al-Khawaja Gabra in the City of Naqada in Qena  
(Tourist Archaeological Study)



**Pl. (3) The main hall inside the  
palace.**

(Photographed by the  
Researchers)



**Pl. (4) The west façade of the  
palace.**

(Photographed by the  
Researchers)

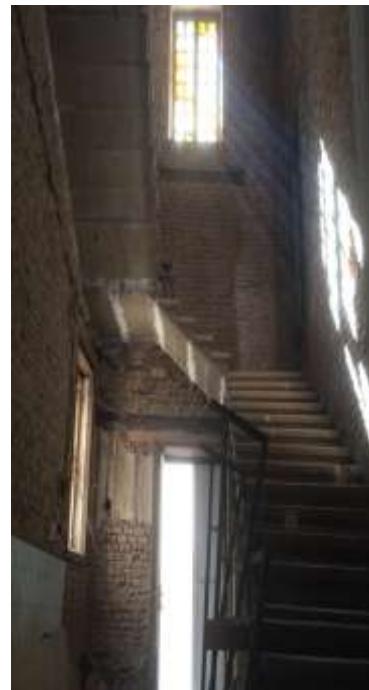


**Pl. (5) The east façade of the  
palace.**

(Photographed by the  
Researchers)

**Pl. (6) The south façade of the  
palace.**

(Photographed by the  
Researchers)



**Pl. (7) The tower above the south  
façade.**  
**(Photographed by the  
Researchers)**

**Pl. (8) The staircase of the palace.**  
**(Photographed by the  
Researchers)**



**Pl. (9) The main hall in the  
second floor.**

(Photographed by the  
Researchers)



**Pl. (10) The third floor of the  
palace.**

(Photographed by the  
Researchers)