

Reviving Qena's Forgotten Heritage: A Glimpse into Prince Youssef Kamal's Palace at Naj' Hammadi

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Abstract

The magnificent palace of Prince Youssef Kamal in Naj' Hammadi represents a unique architectural masterpiece, with its wonderful location on the Nile and its unique architectural style. The palace lived through many years of neglect, destruction and loss of contents, as well as its re-use by many government institutions resulting in the loss of many of its archaeological features. After several attempts to preserve its identity, a large budget was allocated for its restoration, and on September 29, 2019, the palace regained its original form and reopened to visitors. In this paper, the author aims to discover the history of the palace and highlight its archaeological and historical value since its construction. Furthermore, it sheds light on the restoration works through an analytical description of the palace constructions. The author made a field visit to the palace to inspect its architectural components after the restoration, proposing some ideas to revitalize the palace in terms of tourism and culture.

Key Words

Naj' Hammadi, Youssef Kamal, Antonio Lascia, The Salamlek, The Harmlek, The Mausoleum, The Sabil.

Introduction

Prince Youssef Kamal's Palace is one of the most unique palaces in Egypt in general, and in southern Egypt in particular, due to its magnificent location on the Nile and its unique architectural style. The palace was built by Prince Youssef Kamal, one of the princes of Muhammad Ali Pasha family, in the city of Naj' Hammadi (north of Qena Governorate), in 1925. The palace is of great historical and archaeological importance, embracing many distinct events and personalities, as well as the unique architectural style that was a combination of the Islamic and European style which prevailed at that time. The palace went through desperate years of neglect and destruction after being abandoned by the prince and his family, until the hand of restoration, which its original forms. The palace is also called the architectural complex due to the multiplicity of the palace constructions that varied between accommodation units, service units and others for different purposes. The palace is located on the west bank of the Nile River in Naj' Hammadi¹, which is one of the most famous and largest cities in Qena Governorate and southern Egypt. The complex extended over an area of about 10 acres², bordered on the north side by Port Sa'id Street, to the west by Sheikh Omeran Street, to the east on the edge of the Nile (Corniche Street) and to the south by Al-Islah Al-Zarqi Street. Prince Youssef Kamal completed the construction of the architectural complex in 1925, where the palace appeared on

1 The city of Naj Hamadi was administratively affiliated to the city of Farshout. In 1886, the Diwan (center's office) was transferred to Naj' Hammadi, while it remained with the name of Farshout. In 1896, Naj' Hammadi became the base of a separate administrative center / Markez. The city is among the most famous and largest cities due to the existence of a large complex for the manufacture of Aluminum and a sugar factory. See, Mohamed Hassan Ramzy, Al-Qamos al-Gography lil Belad al-Masryia Monz ahd Al-Qodmaa Al-Massreien lta 1945, Al Belad Al Haliya(Cairo: Al-Hayāah Al- Misriyya Al-'amma lil-Kitab, 1994) 4: 26.

2 State Information Services, the palace of Prince Youssef Kamal, <https://www.sis.gov.eg/Story/195227/lang=ar>, accessed on, December 20, 2020

the survey map of Naj' Hammadi for the first time.³ The prince chose Naj' Hammadi because of the large number of his sprawling properties, mostly were fertile agricultural lands of 18,000 acres.⁴ It was also a residence for him and his mother in Upper Egypt ranging from one to three months a year, especially in winter.⁵ The palace area was mainly agricultural, and there were no residential neighborhoods at the time, but during the construction of the palace, the area was converted into workshops for related construction such as marble, iron and steel workshops, etc., thus turning the area into an industrial zone⁶. Youssef Kamal founded his palace under the supervision of the European architect Antonio Lascia, one of the most prominent architects who came to Egypt at the end of the 19th century.⁷ The work resulted in an architectural masterpiece and splendor works of arts and decoration between a combination of European and Islamic style.

The methods used in this paper are mainly reviewing literature, field visit to the palace, interviews made with those in charge of the palace and interviews with the local community. This paper aims to find the forgotten historical and archaeological value of the palace, as well as the most prominent restorations in different parts of it. It also emphasizes the need to save other monuments in Qena Governorate, which is currently living in the same situation of neglect and destruction.



Map (1) the survey Map of Naj' Hammadi in 1925. Plate Nu.1 /99-25-16, Painted by the Egyptian Survey Authority. Map (2) the current Location of the palace, Google maps <https://maps.google.com/web/@26.05004193,32.24408637,76.90236006a,571.01543653d,35y,-131.68556378h,44.93729533t,-0r>, accessed on, September 5, 2021

3 Mini Map of Egypt, City Series, Naj' Hammadi City, plate Nu. 1 /99-25-16. Painted by the Egyptian Survey Authority in, 1925. Cited from, Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal Al-Baqiya bi Misr: Drasa Athriya Fniya, M.Sc. Thesis, Faculty of Archeology, Cairo University, 2010, p, 211

4 https://www.faroukmisr.net/p_yoseif_kamal_alwafd.htm, accessed on, September 10, 2021.

5 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal Al-Baqiya bi Misr: Drasa Athriya Fniya, M.Sc. Thesis, Faculty of Archeology, Cairo University, 2010, p, 193

6 Nagiya Abdel Mogney, ksr Alamir youssef Kamal byn E'adad AlTzwiff'wal Hefaz ila AlTorath, Drassat fi Athar Al wattan Al Arabey, issue Nu.8, 2005, p,3.

7 Antonio Lasciac was European architect and engineer; he was one of the most famous architects who came to Egypt at the end of the 19th century and the beginning of the 20th century. He started building the place upon the desire of the prince Youssef Kamal in Naj' Hammadi. Lasciac designed buildings in Gorizia, many Eastern capitals and cities, especially Egypt. The Khedive Palace in Istanbul, the Tahra Palace in Cairo and the Raml Railway Station in Alexandria was among his most notable works in Egypt. See, Kuzmin Di Diego, From Middle Europe to Egypt – Antonio Lasciac Architect (1856-1946) New Ideas of New Century journal. Vol, 1. 2015.

Who is Prince Youssef Kamal?

He was a traveler, geographer, archaeologist, artist, author, as well as a member of the royal family, His Royal Highness, Prince Youssef Kamal. The prince was the son of Amir Ahmed Kamal, the grandson of Muhammad 'Ali, the founder of the Alawite family that ruled Egypt from 1805- 1952, and was of the least public of the royal family.⁸ The prince was born in December 17, 1882; his mother was called Nazbror Hanem, who was his father's second wife.⁹ Youssef Kamal was known for his gentleness of morals, generosity and good qualities, he was passionate about expeditions, among his most famous trips were in the desert of Libya in January 1924, his trip to Kashmir –India 1915, as well as his trip to Sudan where he hunted many predators, some of which were gifted to the Zoo in Egypt.¹⁰



Fig (1) Prince Youssef Kamal, https://www.faroukmisr.net/p_yoseif_kamal.htm, accessed on, March 30, 2021

Youssef Kamal was fond of long hunting expeditions, not only in Egypt but also in many countries around the world. Among these countries was Hungary, where Prince Ferdinand of Liechtenstein and his brother Janos organized hunting retreats at Berstein, the family estate in Hungary, for several Egyptian princes including Prince Youssef Kamal.¹¹ The prince gave the Agricultural Museum in Cairo a large collection of mummified birds and the heads of several species of animals. The Manial Palace Museum in Cairo also has a large collection of mummified animals and birds that originates with Youssef Kamal.¹² The prince was also passionate of science and arts. Among his many famous contributions, he was the founder of the Egyptian School of Fine Arts in 1905, the Society of Fine Arts Lovers in 1924, and among the co-founders of the Egyptian Academy of Arts in Rome.¹³ The Prince's collection contributed to the establishment of the Museum of Islamic Art, it consisted of chandeliers, mosque pulpits, swords and gold artifacts, Qur'ans and shields that he donated to the state¹⁴. In the cultural and educational life, he contributed to the founding of King

8 Hassan khedr, Dalil Al-Tabqa Al-Raqiya, (Cairo: Matba'at Al-Ekhaa, 1941)pp, 4-5. See also, Zaki Fahmy, Safwat Al-'Asr fi Tarekh wa Rosom Mashaher Misr, (Cairo: Maktbet Madboli, 1955)pp, 100-101. See also, khrir Aldin Al-Zarkally, Al-Allam, Qamous Tragem le Ashar Alrehal wa Alnesaa mn Alarab wa Almostahreqen(Beirut: Dar al-M'aref, 1989) 8:246.

9 Zaki Fahmy, Safwat Al-'Asr, p, 101.

10 Zaki Fahmy, Safwat Al-'Asr, p, 101.

11 Hend Mohamed Abdel Rahman, Elite's Hunting in Egypt under the Reign of Mohamed Ali's Family (1805-1952), Minia Journal of Tourism and Hospitality Research Vol. 3, No. (1/2), June, 2018, p, 236.

12 Hassan khedr, Dalil Al-Tabqa Al-Raqiya, p, 6.

13 Aisha Al Tohamy, Adwa' 'la b' d Al-Tuhaf Al-khazfiya lil Amir Youssef Kamal bi Matahif Qasr Abdeen , Derasa Athriya Seihiya, Holiyat Al-Eitihad Al-'Aalami lil Athariyyin Al-'Rab: Dirasat Fi Athar Al-Watan Al-'Rrabi. Vol, 11, Autumn, 2008, p, 598.

14 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, pp, 15-20. See also, State information Services, the palace of Prince Youssef Kamal, <https://www.sis.gov.eg/Story/195227/lang=ar>, accessed on, 20 December, 2020.

Fouad University, now Cairo University, to which he was appointed president in 1916 for a year.¹⁵ Prince Youssef Kamal was a distinguished author with diverse interests in different fields such as scientific, geographical, recreational and artistic. He has written and translated many books that reflect those concerns. Among this works is one entitled "Al Magmou Da Al Kamaliya le Gographiyt Misr wal Qaraa Al Efrekeiya le Game Da Youssef Kamal ". It contains 13 huge volumes printed in Arabic and French.¹⁶ Youssef Kamal is considered one of the richest Egyptians in the first half of the twentieth century in 1934, and his wealth was estimated at 10 million pounds.¹⁷ The prince owned many farmlands; most of it was in Qena Governorate and mostly in Naj' Hammadi where he owed 18,000 acres, including many of the city's sugar mills to his sugar cane plantation.¹⁸ It should be noted that the Prince had a major role in developing a large number of Upper Egypt villages, and also helped introduce some modern agricultural methods that develop agriculture and increase land productivity.¹⁹ Besides this complex, Youssef Kamal has many other palaces such as a marvelous one at Al-Matari in Cairo and another in Istanali in Alexandria and many others.²⁰ He died after the July revolution in Austria; his body was buried in Egypt according to his will.²¹

Years of Neglect and Destruction

The palace has gone through many years of destruction and neglect, selling its contents and stealing others at the same time, after the Prince and his family left the palace due to the 1952 revolution. The series of destruction began on November 8, 1953, when a decision was issued to nationalize the property of the Muhammad Ali family in favor of the state.²² An inventory committee from Cairo issued a list of antiquities, furniture and collectibles in the palace and its accessories, and estimated their prices at insignificant prices. There was not a single expert in this committee, and these artifacts were handed over with an inventory list to the one of the department's officials.²³ After a while some of the palace's holdings were sold, and then some antiques and carpets were kept in the basement of the palace and sealed with red wax. The Inventory Committee underestimated the price of all the antiques and collectibles of the mansion, which was ridiculous.²⁴ The value of the antiques in the palace was set at 682 pounds and 52 piasters, and the value of all furniture was about 2,100 pounds.²⁵ All the contents and possessions of the palace, including antiques and furniture have been recorded in about 15 revelations. After a while, the red wax disappeared from the doors of the rooms that were built for the palace furniture and the antiques stored there.²⁶ Later, officials placed rare carpets in the basement of the palace, although it was known that the water level rose during the days of the Nile flood and covered the lower floors of the palace.²⁷ On the other hand, the palace was reused by the state and reused as the headquarters

15 Youssef Kamal endowment 125 Faddan for the establishing the university and then was elected a member of the university's board in 1912, later he was chosen as president of the university in 1916. He only stayed in the presidency for a year. It should mention that after he left the university presidency and due to the circumstances of the First World War, the economic distress that afflicted the country most of the individuals turned away from supporting the university. Prince Yusuf Kamal donated to the university an amount of two thousand pounds to help it overcome the financial difficulties it is facing. See Presidents of Cairo University in its centenary celebrations, the official website of Cairo university, <http://100.cu.edu.eg/presidents.aspx> accessed on, 20 December, 2020

16 Par M. Guillaïn, Copitaine de Vaisseau. Documents sur l'histoire, la Geographie et le Commerce de l'Afrique Orientale, le Caire, 1927.

17 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p,18.

18 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p,19.

19 State information Services, the palace of Prince Youssef Kamal, <https://www.sis.gov.eg/Story/195227/lang=ar>, accessed on, 20 December, 2020

20 Aisha Al Tohamy, Adwa' 'la b' d Al-Tuhaf Al-khazfiya lil Amir Youssef Kamal, p, 597.

21 Aisha Al Tohamy, Adwa' 'la b' d Al-Tuhaf Al-khazfiya lil Amir Youssef Kamal, p, 597.

22 Revolutionary Command Council Resolution No.598 in November 8, 1953, Concerning the confiscation and nationalization of the property of the family of Muhammad Ali Pasha for the benefit of the state. The palace of Prince Youssef Kamal in Naj' Hammadi was one of those palaces to which the decision was applied

23 https://www.faroukmisr.net/p_yoseif_kamal_alwafd.htm, accessed on September 10, 2021.

24 For example, the committee estimated the price of an antique wooden bed consisting of 13 pieces at 2.5 pounds, and two pottery vase, each in the form of a jar, a meter high, at 40 pounds. Two faience cost 12 pounds, two long round vases, each 60 centimeters high, cost 10 pounds, two original copper vases, cost 2 pounds, 38 porcelain plates, 33 pounds, two outside crystal flasks, 600 millimeters, a champagne glass, 200 millimes, and two small vases. Their price is 8 pounds, and 13 cups of gelato cost 2 pounds and 60 piasters. Three small ceramic dishes cost 3 pounds, two copper trays engraved with Qur'anic verses cost one pound and 30 piasters, two bottles of oil with a lid cost 200 millimes, four small glasses are 400 millimes, and 12 glasses cost 200 millimes. https://www.faroukmisr.net/p_yoseif_kamal_alwafd.htm, accessed on September 10, 2021

25 https://www.faroukmisr.net/p_yoseif_kamal_alwafd.htm, accessed on September 10, 2021

26 https://www.faroukmisr.net/p_yoseif_kamal_alwafd.htm, accessed on September 10, 2021

27 https://www.faroukmisr.net/p_yoseif_kamal_alwafd.htm, accessed on September 10, 2021

of the Agrarian Reform Authority. In the 1960s, the latter rented one of the palace buildings to a citizen of the city named Na'lem Labib as a rest house.²⁸

The first attempt to revive the palace began in 1988, when it was registered as an Islamic monument and included in the Islamic monuments of the antiquities of Upper Egypt by a decision of Prime Minister Dr. Atef Sedky No. 65. In 2002 the palace was re-registered after adding two buildings that had been allocated to the government department, and in 2006 the last re-registration was done when the building clauses were added in full.²⁹ During his visit to Luxor in October 17, 2008, president Hosni Mubarak asked Chairman of the Supreme Council of Luxor on the palace of Prince Youssef Kamal, he demanded that it should not be sold and preserved as a historical monument. The head of the Luxor City Supreme Council responded that the palace and the surrounding area would turn into a historic and world-class restaurant area, but nothing has happened.³⁰ In 2018, an amount of 31 million pounds was allocated for the restoration of the palace between the Ministry of Antiquities 24 million pounds and the Ministry of Planning 7 million pounds. On the morning of Sunday, September 29, the complex reached the end of the restoration work, some government encroachments were transferred, the complex restored its original shape, and it was officially opened to its visitors.³¹

The Architectural Complex

The architectural complex was built from red and burned bricks, surrounding by enclosure wall on all sides. The complex consists of nine unique architectural units distributed from south to north, "the Salamlek Palace, the Haramlek Palace, the Dining Hall, the Kitchen, the Fountain, the Sheikh Omran Mausoleum, the laundry, the district inspector house and the Sabil."³² The nine units of the palace are a mixture of European and Islamic models, this type of architecture prevailed in the nineteenth century and the first half of the twentieth century. During that period, a huge architectural leap prevailed which led to the joint embrace of the Islamic and Ottoman style to incorporate new foreign styles especially from Europe.³³ On the other hand, the Slovenian architect Antonio Laciak was greatly admired by Islamic art and turned to applying the architectural and decorative elements of Islamic architecture in his structural designs.³⁴ This fondness was due to the fact that Antonio Laciak was appointed as a member of the Committee for the Preservation of Arab Art, an important institution founded in 1881 and composed of two committees, one for inventory and the other for the study and preservation of antiquities. It was an important experience that prompted Laciak to change his architectural language, which until then was only selective, to incorporate the greatness and beauty of Islamic architecture in a modern way and culminated in his designs.³⁵ This method was completely compatible with the desire of Prince Youssef Kamal, who was passionate about collecting Islamic collectibles and preserving Islamic heritage. The prince was an admirer of Islamic culture and architecture. He travelled around the world to collect rare artistic pieces. The pieces exhibited in Naj' Hammadi were bought from France, England and Belgium, but before his death, Prince Youssef Kamal requested that the pieces be donated to the Museum of Islamic Art in Cairo. Several artifacts he once owned are now in the Al-Abdeen Palace in Cairo and the Royal Jewellery Museum in Alexandria.³⁶

28 The local resident called named Na'lem Labib, see, Mohamed abdellah Mohamed, Bade' Al-Emara wal Fnouh Fi Rawae' Qosur Osret Mohamed Ali, Qsr Al Amir Youssef Kamal Wma Yehtaweh Min Tohaf Bi Naj Hamadi 1300-1371 / 1882-1945 (Cairo, 2000)p, 174. Also, An interview with a local community.

29 list of Islamic antiquities in Upper Egypt, supreme council of antiquities, <http://www.antiquities.gov.eg/DefaultAr/pages/NewsDetails.aspx?newsid=1151>, accessed on, December 20, 2020

30 Al-Ahram Daily Magazine, issue Nu.44510, dated to October 18, 2008. See also, https://www.faroukmisr.net/p_yosef_kamal_alwafd.htm, accessed on, December 20, 2020. See also, Aisha Al Tohamy, Adwa' 'la b' d Al-Tuhaf Al-khazfiya lil Amir Youssef Kamal p, 595.

31 ministry of antiquities, <http://www.antiquities.gov.eg/DefaultAr/pages/NewsDetails.aspx?newsid=1151>, accessed on, December 20, 2020

32 The researcher made a field visit to the complex, where he inspected its entire components after the completion of the restoration work. It was in March, 2021.

33 For more about the mixture of the Islamic and European style of architecture, see, Mohamed Ahmed Abdelrhman, Revival of Islamic Style in Architecture of Egypt in the Period Between 1863-1920, Artificial and Archeological Study, Journal of Architecture, Arts and Humanistic science, vol. 2, 2016

34 Mohamed Ahmed Abdelrhman, Revival of Islamic Style in Architecture of Egypt, p.2.

35 Kuzmin Di Diego, From Middle Europe to Egypt – Antonio Lasciac Architect (1856-1946) "New Ideas of New Century journal. Vol. 1, 2015, p. 199. See also, Mercedes Volait, Un architecte face à l'Orient: Antoine Lasciac (1856-1949), Actes des journées d'étude du CEDEJ: "La Fuite en Egypte – Supplément aux voyages européens en Orient", Institut français d'archéologie orientale, Le Caire 17 et 18 avril 1986, Le Caire, 1989, pp. 265-274.

36 Aisha Al Tohamy, Adwa' 'la b' d Al-Tuhaf Al-khazfiya lil Amir Youssef Kamal, p, 598.

The Salamlek Palace

The Salamlek³⁷ Palace is the first delightful building in the complex. It is located in the middle of the northeastern side of the architectural ensemble. The building takes a rectangular shape and consists of a basement and a ground floor. This floor is consisting of two opposite halls, a bedroom and a bathroom in the middle. Via the external wooden staircase leads to the roof of the building which has two domes.³⁸ The four external facades are constructed of red bricks with a beautiful decorative pattern consisting of successive black and red stripes in Ablaq style. The Window openings come in two forms, the first is a direct opening, while the second is protruding forms that end at the top with balconies in the form of a modified leaf.³⁹ On the southeast side, five marble staircases lead to a long lobby corridor, leading to the main entrance of the building. The entrance is closed by a carved wooden door, decorated with numerous shapes formed by star patterns, and the spaces between the corridors were welded with a lime mortar.⁴⁰ The ground floor is divided into two large opposite halls connected by a long corridor in the middle, where the main bedroom and bathroom is located. The eastern hall which is the main is decorated with exquisite artifacts carried over from the earlier Mamluk and Ottoman eras. It included wooden, stucco and decorative tiles that decorate the walls and the ceiling. Prince Youssef Kamal was very fond of Islamic antiquities and the acquisition of Islamic artifacts and nominal artifacts.



Fig (2) the Salamlek © Mohamed Faisal

The prince believed that his mission was to obtain what was offered for sale from the relics of Islamic civilization in various regions in Egypt or other countries. The prince did not leave any antique building to be demolished unless he hurried to buy these antiquities and reuse them in his palaces.⁴¹ The most distinctive feature is a large wooden frame, decorated on top with green and yellow stalactites / Muqarnas in a great aesthetic. On its both sides are two wooden frames decorated with vegetal and geometric shapes, and on top of them are inscriptions in Kufic script. These two wooden frames date back to the Mamluk era, and it was clearly shown through the writings shown above, and they can be read as follows: Al Syifey Maglabay Al Malky Al Zaheriy A'z Nasroh, and on the other, Al Mo'ez Al Ashrf Al Kareim Al 'ali Al Mao-loley⁴². The Stained-glass stucco windows decorate the south and east side, adding a kind of calm and comfort through its colorful sunlight. The ceiling is rectangular in shape and consists of two types of Muqarnas, and

37 The word "Salamlek" is originally derived from the Turkish language, it literally means "the place of greeting," the term was applied to halls and buildings that prepared for official reception. Mahmoud Amer, Al Mustalahat Al Mutadawala fi Al Dwla Al Othmaniya, journal of Historic Studies, issue Nu, 117, June, 2012, p. 375.

38 Mahmoud Abbas Ahmed, Ma'alem Misr Al Hadethia wal Mu'asasrah, (Cairo: Al Dar Al-Ilamiya lil Na'ar wal Tawzei, 2006) p, 246.

39 Observation by the researcher during the field visit in March, 2021

40 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p, 211

41 Mohamed Ali abdelHafiz, E'badet Estikhdam Al-Nanasir Al Athariya Al Eslamiya Fi B'ed Mayir Al Qahira Al Eslamiya Fi Asr Osret Muhamad Ali 1805-1952, Drassat fi Athar Al Wattan Al-Araby, issue. 1, p, 945.

42 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p, 220.

four corners below them in the form of paper arcades. The floor is covered with a mixture of parquet and marble floors.⁴³ The second hall is on the far right side and is the smaller one. This hall is topped with decorative granite in a style similar to the first hall, and is covered in its lower part with wooden assembly of fillings gathered on all sides, which constitutes a kind of sophistication and luxury. The Mashrabiya windows are decorated with stucco and stained glass on the upper part surrounding the upper part with a Qur'anic verse.⁴⁴ This hall was once containing a large wooden office for the prince, unfortunately the researcher didn't see it due to the ongoing restoration works.



Fig (3) The Two Main Halls, Basement Floor, the Salamlek © Mohamed Faisal

The bedroom is located in the corridor between the two halls. This room is covered for the most part with woodwork. The ceiling of this room is decorated with floral motifs painted in different shades of red, blue and green. At the end of the room is a wooden closet, which the prince used to keep his clothes and personal belongings. The room includes a king bed made of copper-coated iron, a wooden table and a mirror with a small chair in front of it⁴⁵. On the other side of the bedroom is the marble-clad bathroom. It was evident that the renovations had preserved the original bathroom components and had returned to their appearance in good condition.⁴⁶ Directly opposite from the main entrance is a wooden staircase that leads to a magic bedroom and the roof of the building. The wooden staircase is visible from the outside of the building, and leads to the roof where the two impressive domes and the water tank can be clearly seen.



Fig (4) The Bed Room, the Bathroom, ground Floor, the Salamlek © Mohamed Faisal

43 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, pp, 223-226.
 44 Observation by the researcher during the field visit in March, 2021
 45 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, pp, 223-226.
 46 Observation by the researcher during the field visit in March, 2021

The Dining Hall

It is located to the south of the Salamlek Building; it is a brick and rod construction, using mortar made of lime. The main facade is overlooking the Salamlek where the main entrance is located.⁴⁷ The dining hall contained various meal utensils and prepared dining tables for the prince's guests. Its current reuse can be described as a miniature museum within the Antiques & Cutlery Collection. It displays many food cups and utensils containing a variety of metal, ceramic, and glass works, forks, spoons, plates, ladles, and drinking utensils.⁴⁸ The contents of the dining hall display are considered one of the rarest and most beautiful royal species. The Prince imported them from European countries and during his various travels around the world.⁴⁹

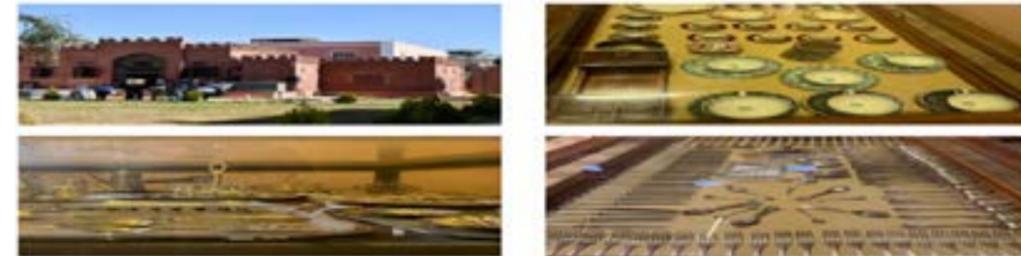


Fig (5) The Dining Hall © Mohamed Faisal

The Mausoleum of Sheikh Omran

The mausoleum is located to the west of the Salamlek building, it forms a square area surmounted by a huge semicircular sector dome. The construction of the mausoleum dates back to 1783 when the Mamluk prince called Amir Agha rebuilt the mausoleum and added the dome and minaret to it.⁵⁰ However, Prince Yusuf Kamal and specifically his mother ordered the renovation of the mausoleum and its inclusion in the architectural complex.⁵¹ The motive for this is a story told by the prince's mother that she dreamed of Sheikh Omran saving her son from a lion in the desert. Indeed, when the prince returned from a hunting trip in the wilderness, near Nag Hammadi, he told his mother that he had been attacked by a lion, but suddenly a man appeared and saved him. Hence the shrine of the Savior was added within the walls of the palace complex.⁵²



Fig (6) the Mausoleum © Mohamed Faisal

47 Mahmoud Abbas Ahmed, Ma Dalem Misr Al Hadethia wal Mu Daaserah, p, 247.
 48 Observation by the researcher during the field visit in March, 2021
 49 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, pp, 223-226.
 50 Mohamed Naser Mohamed Afifi, Al Qebab Al Ganaciziya bi Sa lid Misr fi Al Al Asr Al Isalamy, Unpublished Ph.D, Faculty of Archaeology, Cairo University, 2002, p, 206.
 51 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p, 242.
 52 Hend Mohamed Abdel Rahman, Elite's Hunting in Egypt under the Reign of Mohamed Ali's Family (1805-1952), Minia Journal of Tourism and Hospitality Research Vol. (3), No. (1/2), June, 2018, p, 236.

The Harmlek Palace

The Harmlek⁵³ Palace is located at the northwest end of the architectural ensemble. The palace has four ceramic façades; the eastern facade directly overlooks the Nile and has a double marble staircase leading to a front shed, while the northern and southern facades overlook the palace garden. The building interspersed with a series of marble balconies advancing the window openings. It consists of a basement and two floors with a secondary entrance to the palace closed by a wooden shutter. The lower floor contains the main kitchen, while the first floor consists of four rooms, a large hall, a staircase, and a bathroom, as well as a small kitchen above the main one in the basement. The most beautiful part in the palace is the wooden elevators made by the Prince specifically for his sick mother.⁵⁴ The second floor consists of four rooms and a main hall, in addition to a master bathroom that was allocated to the mother of the Prince. The floor also features a front balcony that reaches the middle salon and directly overlooks the Nile.⁵⁵ Unfortunately, the researcher did not have the opportunity to inspect it because it was closed for the ongoing restoration work.⁵⁶



Fig (7) The Harmlek Palace © Mohamed Faisal

53 The Haramlek word was derived from the Arabic name "ḥarīm" which mean a sacred inviolable place for the female members of the family. It refers to domestic spaces that are reserved for the women of the house in a Muslim family. This private space has been traditionally understood as serving the purposes of maintaining the modesty, privilege, and seclusion of women from other men. A harem may house a man's wife or wives, their pre-pubescent male children, unmarried daughters, female domestic servants, and other unmarried female relatives. the institution has experienced a sharp decline in the modern era due to a rise in education and economic opportunities for women, as well as Western influences. See, Hans wehr, A Dictionary of Modern Written Arabic, (New York: Spoken Language Services, inc, 1976)3: 171-172.

54 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p, 266.

55 Mahmoud Abbas Ahmed, Ma Dalem Misr Al Hadethia wal Mu Daaserah, pp,246- 247.

56 Observation by the researcher during the field visit in March, 2021

The Sabil

The Sabil⁵⁷ is located in the center of the southern rib of the walls of the complex. It is a unique piece of art that consists of a square base covered with white marble slabs, and the middle section forms four cylindrical columns of green marble⁵⁸. In each column, there is a square base on each side with green marble inner edges. The top corners of this base are beveled, followed by a white marble goblet base. Four marble arches bear the transitional zone of the dome, which is made up of flat, beveled triangles, topped by the neck of the dome, which is decorated with prominent geometric motifs.⁵⁹



Fig (8) The Sabil © Mohamed Faisal

The Fountain

The marble fountain is located in the southern part of the Salamlek building. It consists of three levels of different heights, colored with scrap marble in blue, orange and white, to combine these colors in a beautiful aesthetic way.⁶⁰ It has a square base on the outside with an octagonal basin on the inside, reflecting the refined artistic flair, fed by a set of cylindrical clay tubes.⁶¹



Fig (9) The Fountain © Mohamed Faisal

57 The sabil is a small kiosk in the Islamic architectural tradition where water is freely dispensed to members of the public by an attendant behind a grilled window. The term is sometimes also used to refer to simple unmanned fountains with a tap for drinking water. Andrew Petersen, Dictionary of Islamic Architecture. (New York: Routledge, 1996) p, 254.

58 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p, 195..

59 Mahmoud Abbas Ahmed, Ma Dalem Misr Al Hadethia wal Mu Daaserah, p, 248.

60 Observation by the researcher during the field visit in March, 2021

61 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p, 261.

The kitchen

The kitchen is located south of the dining hall and adjacent to the exterior wall. The kitchen consists of three small buildings connected together and adjacent to the western wall. The eastern building consists of two floors connected by a wooden staircase from the outside. The ground room contains the main kitchen with its own cooking equipment.⁶² In the middle of this room is a gas stove topped by a large smoke tube. Two adjoining rooms connected to it from the northwest were used as stores for foodstuffs, vegetables and fruits.⁶³



Fig (10) The Kitchen © Mohamed Faisal

The Laundry

The laundry building is located to the northeast of the Salamlek Palace. A large hall consisting of one floor is bordered on the southwest by a narrow corridor. The laundry building was rented in the 1960s to a resident of the city as a rest house.⁶⁴ This situation continued for years until it was evacuated and annexed to the palace buildings. The laundry does not contain any equipment for washing or cleaning work and is devoid of any antique features and furniture during the research field visit as restoration work is still in progress.⁶⁵ Opinions differed about the function of that building, as some opinions indicated that its first function was the kitchen, while some opinions stated that it was used as Palace main lounge for meetings and guests, and most opinions indicated that its function was as the main laundry.⁶⁶



Fig (11) The Fountain © Mohamed Faisal

62 Observation by the researcher during the field visit in March, 2021

63 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p. 261.

64 Mohamed abdellah Mohamed, Bade Al Emara wal Fnoun Fi Rawac Qosur Osret Mohamed Ali, Qsr Al Amir Youssef Kamal Wma Yehataweih Min Tohaf Bi Naj Hamadi 1300-1371 / 1882-1945 (Cairo, 2000)p, 174. Also, an interview with local community.

65 Observation by the researcher during the field visit in March, 2021

66 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, pp, 234-236.

The District Inspector House

The district inspector's house is located to the south of Salmlek and the dining hall. It is a two-floor square building. Each floor has a central hall to which a group of rooms open⁶⁷. The house is built of stone bricks and limestone and has a balcony made of wood and fixed on wooden sticks, which gives a beautiful aesthetic view. The building was assigned to the prince's property inspector and some bookkeepers who run the prince's business.⁶⁸



Fig (12) The District Inspector House © Mohamed Faisal

The Archaeological and Historical Value

The palace has great archaeological and historical importance. The palace represents the mixed style between the Islamic and the modern European styles. This type of architecture spread in Egypt at the beginning of the twentieth century as a result of the awakening, and voices called for the so-called (revival of Islamic national patterns).⁶⁹ New terms appeared to describe attempts to revive this art, including (the Islamic Renaissance model or the new Islamic style).⁷⁰ The features of this style were the forms of the facades, or the addition of some architectural elements and units that are considered a European architectural style.⁷¹ In the palace of Prince Youssef Kamal, it could be found the shape of the external facades and the domes, as well as the addition of some units such as the dining hall, the kitchen and the laundry. The Islamic character inside the palace is designed on the European styles represented in units which were summarized in the Arab halls and were famous for the houses of the Mamluks and Ottomans. One could find the same unit names such as Salamlek and Haramlek with matching its functions. This trend was also represented in the re-use of the ancient Islamic archaeological elements brought from Islamic buildings, and their reuse employing and

67 Observation by the researcher during the field visit in March, 2021

68 Mohamed Hamza Al-Hadad, A'mal Al-Amir Youssef Kamal, p. 200

69 During the nineteenth century, a strong tendency to imitate Western architecture arose in the Islamic world, as a manifestation of civilization and in harmony with the civilization of Europe. Egypt has received a group of disparate and expatriate styles like Italian, French, English and Greek style which spread in architecture of Egypt and led to a decline of Islamic style. After sweeping European architecture the reins of architecture and the arts in Egypt, Architects turned towards what is called (the revival of the Islamic national styles). Awakening revived for the national awareness of the Egyptian people, and this was accompanied by the thought that the Egyptian would remember their past, their heritage, and their Arab and Islamic glories. See, Abdel Monsef Salem Najm, Qosur Al Oumra' wal Bashawat fi Madinat Alqahira fi Alqarn Altaasi De AlShar, (Cairo: Maktabet Zahr Al Sark, 2002)2: 259-261.

70 Tarek Mohamed Refaat, Early Twenty-Century Islamic Architecture In Cairo(Cairo: the American University in Cairo press, 1992)p, 18.

71 Nehad Mohamed Sadek, Al Nassir al Zoghrofiya la Wagehat Emaret Al Qahira fi Al Qarn Al Tase Al Sar wa awael Al Qarn al Shreen, Ms.c Thesis, Faculty of fine Arts, Art History Department, Helwan University, 1999, p 110-114.

using it in European style palaces.⁷² The palace had wooden panels which were decorated with inscriptions in Kufic script, as well as some contents of the furniture. In Prince Youssef Kamal Palace, there are the forms of facades and domes, as well as adding some units such as the dining hall, kitchen and laundry. This trend was also represented in the reuse of ancient Islamic archaeological items brought from Islamic buildings, and their reuse and use in European style mansions.



Fig (13) A side of the wooden board in the main hall of the Salamlek building, which contains kufic writings dating back to the Mamluk era. © Mohamed faisal

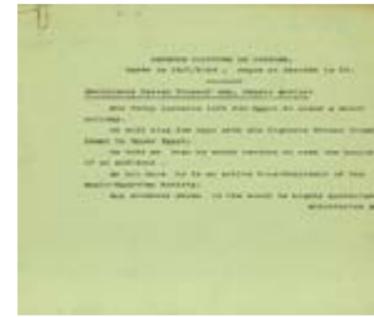
The palace also represents a great historical value, besides the use of the palace as a residence for the prince and his family in Upper Egypt, The palace received many local and foreign dignitaries. The palace hosted King Fouad I during his multiple visits to Qena and Naj' Hammadi in 1927 during the laying of the foundation stone for the Naj' Hammadi arches, and in 1930 during its inauguration.⁷³ The king was received by Prince Youssef Kamal on the river marina adjacent to the palace. The palace also hosted foreign dignitaries such as Sir Percy Loraine, the British High Commissioner in Egypt and Vice-President of the Anglo-Egyptian Society in 1946⁷⁴, in addition to, the wife of the British Ambassador to Egypt, Lord Killern, on her visit to Upper Egypt.⁷⁵

72 One of the motives around the reuse of the Islamic archaeological elements was the emergence of a class of princes of the ruling family who were fond of Islamic antiquities and the acquisition of Islamic artifacts and Nominal artifacts. Among the most important of these are Prince Muhammad Ali Tawfiq and Prince Yusuf Kamal. These princes had a representative inside Egypt and in European cities as well. Their mission is to obtain what is offered for sale from the relics of Islamic civilization, and they did not leave any archaeological building to be demolished, but they rushed to buy its ruins and re-used them in their palaces. These princes and other wealthy people were not only limited to obtaining these archaeological elements from Egyptian Islamic buildings, but also sought Also to buy the remains of palaces in the Levant. See, Mohamed Ali AbdelHafiz, E'ladet Estikhdam Al' Nanasir Al Athariya Al Eslamiya Fi B'ld Mayir Al Qahira Al Eslamiya Fi 'Asr Osret Muhammad Ali 1805-1952, Drassat fi Athar Al Wattan Al 'Arbey, issue. 1, p, 945.

73 Issue of wazzart Al-M 'aref Al 'Amomiya, Al-Ayam Al-Mikiya fi Sai' d Misr(Cairo: Al Matb 'a Al-Amiriya,1931) p, 33.

74 a letter from Mr. Abdel Fattah Amr, the Egyptian ambassador in Britain, to the King's Court, as Sir Percy Loraine, the British High Commissioner to Egypt and vice president of the Anglo-Egyptian society would like to visit prince Youssef kamal in his palace in Upper Egypt. Abddin archives, no number document, Dated to, January 18, 1946. NEA

75 Al Iathnayn wal Donya Magazine, dated to March 25, 1957, the archive of Dar Al Helal, file Nu, 2433.



Doc. (1) A document refer to the visit of the British High Commissioner Sir Percy Loraine to prince Youssef kamal in his palace. ' Abddin archives, no number document, Dated to, January 18, 1946. NEA. Fig (3) During the King's arrival in Naj' Hammadi in 1930. https://www.faroukmisr.net/fouad_upperegypt1.htm, accessed on, January 15, 2021

Restorations works of the Palace

The palace had earlier suffering from deterioration, with cracks having spread over its walls, masonry being damaged, parts of its Mashrabiya windows missing, and its garden filled with piles of sand and water fountain being critical. The palace's ceiling decorations were heavily stained with smoke, while most of the flooring was broken. On the other hand, the palace has suffered from encroachment from government agencies such as the ministry of finance, clubs for agricultural engineers and professors, and the Land Reclamation Authority. Over the past years, it negatively affected the decorative and aesthetic features of the building.

Restoration works of the palace cost about LE 31 million and included structural consolidation of all walls, cracks repaired, walls and ceilings cleaned and consolidated, wooden surfaces sterilized, and missing tiles and Mashrabiya woodwork replaced with similar ones. A new lighting and security system had been installed as well as an electronic fire system. Speaking at the re-opening, Secretary General of the Supreme Council of Antiquities said, the restoration had been carried out according to the latest scientific methods. "Every effort was made to ensure that all the original architectural features were retained."⁷⁶ A collection of more than 500 objects from the prince's personal belongings is exhibited inside the palace. It includes the prince's bedroom, a collection of porcelain plates, and forks, knives and spoons as well as vases and decorative items. All the architectural elements had been upgraded, cracks repaired, walls and ceilings cleaned and consolidated, wooden surfaces sterilized, and missing tiles and Mashrabiya woodwork replaced with similar ones.⁷⁷



Fig (13) During the restorations works, © Mohamed Faisal

76 A journalist interview with, Dr. Mustafa Waziri, after the opening of the palace, Archived on, https://www.youtube.com/watch?v=_YnoG3qE2NA . accessed on, December 20, 2020.

77 An Interview with the head supervisor of the palace.

Revitalization of the palace

The rehabilitation and restoration of the palace represents a promising opportunity to achieve a balanced and sustainable financial and economic return. At present, most countries of the world are paying great and increasing attention to sustainable tourism development through the re-employment of historical buildings. Studies of international organizations indicate that tourism has become one of the largest revenue-generating industries in the world.⁷⁸ Through the following suggestions, it is possible to promote and revitalize the palace as an important cultural and tourist landmark in the city of Naj' Hammadi.

- Inclusion of the palace in the program of one-day visits set by tourism companies, where the palace is located between two archaeological monuments, the temple of Abydos in Sohag Governorate in the north and the Temple of Dendera in the city of Qena in the south.
- Increasing the advertising and promotional aspect, as the researcher did not notice any news about the palace after its restoration, except for the news of opening the palace in 2019.
- The establishment of festivals, forums and cultural events in the palace will contribute to highlighting it as an archaeological landmark.
- Making trips for the local university and school students in the governorate to raise their awareness of the archaeological and historical monuments.
- Facilitating the process of reaching the palace through providing easy, safe and cheap transportation to facilitate internal mobility as well as linking it to the archaeological sites near it.
- Diversifying the internal tourism offers by diversifying the levels of accommodation in hotels and diversifying the days and duration of trips to suit all segments of society.
- Creating destination videos that appeal to the Right Tourists.
- Producing some documentary film materials on the history of the palace and the personality of its owner to be shown on local TV channels as well as in different languages for international presentation.
- Increasing exposure by partnering with Influencers, those who have the ability to highlight the palace as one of the most important tourist attractions in the south of Upper Egypt.
- Adding some activities such as on-site restaurants and cafeterias to make it easier for local visitors to spend a whole day inside the palace corridors without having to get out of it to buy their needs.

Conclusion

Prince Youssef Kamal's Palace in Naj' Hammadi represents a unique architectural landmark, with its magnificent location and unique architectural style. It is located on the west bank of the Nile in the city of Naj' Hammadi, and was built by Prince Youssef Kamal, grandson of Muhammad 'Ali, in 1925. The Prince established his palace under the supervision of European architect Antonio Lascia, one of the most prominent architects who came to Egypt at the end of the 19th century. The work resulted in an architectural masterpiece and exquisite work of art between a combination of European and Islamic style. The palace went through many years of destruction, selling its contents, stealing others, and suffering from abuse of government agencies. After several attempts to preserve its identity, a large budget was allocated for the restoration, and on September 29, 2019, the palace regained its original form and reopened to visitors. The architectural complex is built of red and burnt bricks, surrounded by an enclosure wall on all sides. It consists of nine unique architectural units distributed from south to north, "the Salamlek Palace, the Haramlek Palace, the Dining Hall, the Kitchen, the Fountain, the Sheikh Omran Mausoleum, the laundry, the district inspector house and the Sabil. The palace is of great archaeological and historical importance, as it represents the mixed pattern between Islamic and modern European styles. This trend has been to reuse Islamic archaeological

⁷⁸ See a Report from the World Tourism Organization about the importance of Sustainable tourism Development, world tourism organization, <https://www.unwto.org/ar/node/79>, accessed on, February 29, 2021

elements such as Salamlek and Haramlek, inscribed wooden panels, and to reuse them in modern European style. The palace also represents great historical value, receiving many local and foreign personalities. The most famous was King Fouad I during his various visits to Qena and Upper Egypt. The rehabilitation and restoration of the palace represents a promising opportunity to achieve a balanced and sustainable financial and economic return. It is possible to promote and revitalize the palace as an important cultural and tourist landmark, by including the palace in the one-day visit program by tourism companies, increasing the advertising and promotional aspects, establishing festivals, forums and cultural events, making trips for students of local universities and schools, producing some documentaries on the history of the palace and the personality of its owner to be shown on local television channels as well as in different languages for international exhibition.

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