



Artistic and Archaeological Study of Mohsen Galal Palace in Minia Governorate

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Abstract

Islamic architecture is perhaps one of the most significant and oldest art forms known to the world. Islamic art emerged in the 7th century AH (9th century AD) and grew until it reached a youthful stage in the 3rd and 4th centuries, then began to weaken from the 18th century after Western art influenced Muslims. Naturally, the architectural styles in the vast Islamic Empire were not of a single architectural style over the long centuries during which Islamic art flourished. They differ and are distinguished from one another in each region during different eras. Architectural structures vary in the materials of construction itself, in the types of geometric, floral, and calligraphic decorations, in the types of columns and their capitals, arches, and muqarnas, as well as in the materials used to cover the walls, such as plaster and tiles. The types of Islamic architecture are numerous, and this research will focus on the study of palaces as a type of Islamic architecture. The city of Minia has several palaces with distinctive styles dating back to the 19th and 20th centuries. The researcher will shed light on one of these palaces located in the center of Beni Mazar, which has suffered from much neglect and damage. This paper aims to highlight the importance of these palaces and attempt to preserve them in their best form, study and publish archaeological palace for the first time, clarify the artistic styles and architectural elements that appeared in the palaces of northern Minia during that period. This research is based on both descriptive and analytical to accomplish the paper's objectives.

1. Introduction

Minia Governorate is considered a museum and a lasting record of all historical eras that have passed through Egypt, as it possesses a rich history that testifies to the authenticity and nobility of art, encompassing Pharaonic, Roman, Greek, Coptic, and Islamic monuments.¹ The researcher will shed light on Mohsen Galal located in the center of Beni Mazar.

It is one of the centers of Minia Governorate, and its original name was: Bab al-Mazar, considering it the entrance to visit the famous Bahnasah area known for its many shrines. It is located 197 km south of Cairo, and it contains 42 villages, including: Abu Harb, Izbat Sab'ah, Ibsheq, Abitujah, Abu al-Abbas, and Abu al-Aydin.²

Definition of the word "Palace"³

The term "palace" can be defined as an Arabic word meaning a spacious and large building, currently interpreted as a luxurious large house or residence of a wealthy family with significant social status.

It typically includes several wings, reception halls for guests, rooms for servants, garages for cars, and an expansive garden. The word "palace" appeared in documents from the era of Muhammad Ali and his successors with several meanings; it can refer to a large, high, and luxurious house, or it may be a building or wing within the larger structure of the "saraya," as the term "saraya" is broader and more comprehensive.⁴

¹ أحمد عبد القوي، أثار وفنون مدينة البهنسا في العصر الإسلامي، 2005، ص ص 28-30.

² Ahmed Abd el Gawad:Veiling Architecture: Decoration of Domestic Buildings in Upper Egypt 1672-1950, American University in Cairo , 2012,pp 10,11.

³ عبد المنصف سالم نجم: قصور الأمراء، قصور الأمراء والباشاوات في مدينة القاهرة في القرن التاسع عشر، دراسة للطرز المعمارية والفنية، ج2، مكتبة زهراء الشرق، الطبعة الأولى، 2002، ص 150.

⁴ عبد المنصف سالم، قصور الأمراء، ص 161.

Reasons and motivations for choosing the topic:-

- Highlighting the importance of Mohsen Galal palace and attempting to preserve them in their best form to maintain this record that embodies historical political events.
- Documenting these rare artifacts in a scientific research that matches their unique archaeological and historical value.
- Studying and publishing archaeological palace of Mohsen Galal for the first time.
- Studying the artistic styles and architectural elements that appeared in the palaces of northern Minya during that period.

Reasons for choosing Minia Governorate:-

- The presence of buildings and palaces with a distinctive character and clear architectural styles in their details, whether in façades or in the windows, openings, doors, walls, wrought iron works, and plasterwork, which are considered an architectural treasure and a memory of heritage architecture from that period.
- The increasing rate of demolition of these palaces.
- The absence of previous studies covering this type of architecture and documenting it through academic research that benefits students and researchers in the field of architecture and arts.
- The state's interest in preserving old buildings and working on their restoration and documentation.

Research Problem:-

The historical palaces left to us by our ancestors, with their internal architecture and architectural details of heritage value, suffer from several problems:

- Neglect, isolation, and a weak sense of their value and importance
- the lack of compatibility and harmony between them and contemporary architecture.

- Encroachment through damage, removal, or addition, etc. Some entities intervene without sufficient knowledge in the field of preserving this heritage.

1. Literature Review

This paper relied on certain previous studies such as

- سيد محمد عبد العظيم عبد الله، العمارة الداخلية في القصور التاريخية بمحافظة المنيا في أوائل القرن العشرين، رسالة ماجستير غير منشورة، كلية الفنون الجميلة، جامعة المنيا، 2007.
- غادة محمد مصطفى، ترميم القصور و تأهيلها للاستخدام، رسالة ماجستير، كلية الفنون الجميلة، جامعة المنيا، 2008.
- مروه عادل ابراهيم ، العمارة المدنية الباقية بجنوب محافظة المنيا من القرن 18م حتى الربع الاول من القرن 20(دراسة أثرية فنية)، كلية الآثار جامعة الفيوم، 2011.

2. The methodology of the research

This research is based on both descriptive and analytical to accomplish the paper's objectives

Descriptive Study of the Palace

Location:-

The palace is located in the village of Sheikh Atta, which is part of the Bani Mazar Center, next to the agricultural road from Cairo to Aswan on the eastern side in the Minia Governorate. Bani Mazar Center is 197 km south of Cairo and is one of the centers of Minia Governorate. Its original name was "Bab al-Mazar," considering it the entrance to visit the famous Bahnasa area known for its numerous shrines⁵

Date of establishment:-

This palace was established in 1866AD, as noted on the founding plaque located in the middle part of the northern facade, which is the main facade of the palace and contains the main entrance.

⁵ أحمد عبد القوي، آثار وفنون مدينة البهنسا في العصر الإسلامي، 2005، ص 27-28

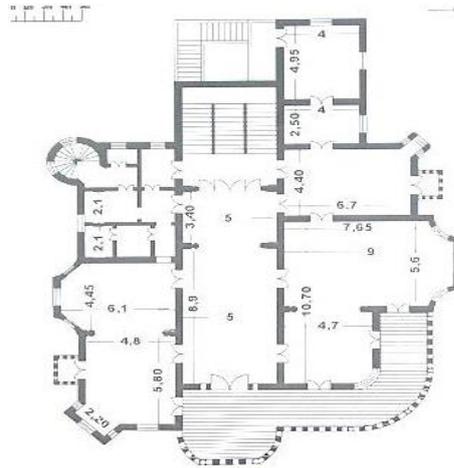
The Owner:-

This palace was built by Joseph Leman Silsbee for Mohsen Galal, who was the head of Egypt Air and the first parliamentarian representing Bani Mazar Center during the reign of Khedive Ismail in 1866. He was the first to contribute to the establishment of the Iron and Steel Company and was a religious figure with several religious writings, the most important of which is the book "Al-Naghmat," as mentioned by the villagers.

Architectural Description of the Palace

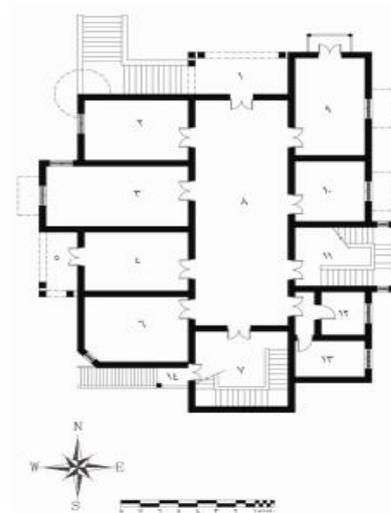
The first Floor

It consists of a rectangular with a group of rooms on each side, bathrooms, a kitchen and corridors.



The second Floor of the palace

It consists of a group of rooms, bathrooms, a kitchen, a corridor and staircase leading to the second floor.



Architectural description from the outside:-

Main entrance:-

The main entrance of the palace is divided into three vertical sections, with the largest and deepest being the middle section, which features a wooden door topped by a segmented arch. It is flanked by two rows of muqarnas; the first row consists of twelve muqarnas stalactites, while the second row above it consists of seven muqarnas. Above the arch is a Quranic inscription stating, "Enter it in peace, safe,"⁶ and above this verse is the Basmala "In the name of Allah, the Most Gracious, the Most Merciful,"⁷ written in Naskh script. The facade is crowned at the top with decorative balconies, and below are muqarnas with descending tails⁸. The top of the door is adorned with tiles and corbels, and there are two windows on either side of the facade.



Figure 1: Main entrance of Mohsen Galal Palace in Minia Governorate, taken by the researcher

Northern Façade:-

In the center of the northern façade stands a massive structure that the architect emphasized as the main entrance to the palace. This structure is divided into three vertical areas, and we ascend to the entrance via a staircase with two wings and a landing in between. This staircase is made of stone and has a railing adorned with geometric decorations. The central area features the entrance gate, which is made of iron, flanked by two windows topped with a straight arch. Above the door, there is a

⁶ قرآن كريم , سورة الحجر آية 15
⁷ قرآن كريم, سورة المؤمنون, آية 23

⁸ Muqarnas, or stalactite or honeycomb decoration, is one of the most original and features of Islamic architecture. It appears in a variety of materials, including stucco, brick, stone and wood.

Quranic verse: "And say, My Lord, grant me a blessed entrance,"⁹ written in Naskh script in a greenish color.

On either side of the door, there is an inscription that reads "The Courtyard of Khalid."¹⁰ The walls are decorated with muqarnas and pendants, while the ceiling above is adorned with an octagonal shape containing Arabic ornamental designs. The right side features a square window, which is closed with two wooden shutters, arched with a motor arch, topped with intricate panels. Above the window, there is a carved "Mim," and this side is surrounded by a stone fence adorned with geometric shapes, including circles, stars, and others. This fence rests on six octagonal brick¹¹ columns with muqarnas capitals. In the northwestern corner, there is a column embedded in the wall, as well as on the left side and the right side of the façade, which features decorative inscriptions from the Book of Allah: "In houses which Allah has permitted to be raised and in which His name is mentioned."¹² There is also another inscription in the corner that has been removed over time. The northwestern side has the Basmala written on it: "In the name of Allah, the Most Gracious, the Most Merciful," and there are also decorative inscriptions on the right side from the Book of Allah: "If Allah helps you, none can overcome you."¹³ The central part of the northern façade protrudes from the other sections, and on the wall, there is a foundational plaque that states the date of construction: "1246 AH - 1866 AD."



Figure 2: The Northern façade of Mohsen Galal Palace in Minia Governorate, taken by the researcher

⁹ قرآن كريم, سورة النور, آية 36.

¹⁰ قرآن كريم, سورة ال عمران, آية 160.

¹¹ Brick is a Persian word meaning crimson or red brick, as this brick exposed to the difference in the fire in peers, it is clay until it hardens and becomes a brick and the longer it is exposed to the fire the harder it becomes. The large brick is called Ardebeh and the Egyptian brick is characterized by its small size.

انظر سامي نوار، الكامل في المصطلحات الإسلامية، ص 10.

¹² قرآن كريم, سورة النور, آية 36.

¹³ قرآن كريم, سورة ال عمران, آية 160.

The entrance is preceded by a landing supported by four columns, and the ceiling is decorated with muqarnas and pendants.

However, the upper second floor is surrounded by a stone railing, which is the central part consisting of four columns.

The right side consists of three columns, one of which is embedded in the wall, while the left side is covered with glass in rectangular shapes and consists of three columns, one of which is embedded in the wall. The façade is topped with balconies resembling plant leaves and is adorned with corbels below.

Thus, the northern façade is divided into three vertical sections: the central section is protruding, while the two side sections are recessed. The palace consists of two floors; the first floor has the palace entrance and is interspersed with a series of columns attached to the ceiling.



Figure 3: the columns preceded the entrance in the northern façade in Mohsed Galal Palace in Minia Governorate, taken by the researcher

This view present the palace staircase¹⁴, which consists of a series of steps with a railing adorned with geometric¹⁵ decorations resembling a star-shaped plate.



Figure 4: the staircase of Mohsen Galal Palace in Minia Governorate, taken by the researcher

The Western façade

The western façade is divided into three vertical sections, topped with balconies resembling plant leaves. The first section on the northern western side consists of three square-shaped windows divided into two parts: the first and second windows are rectangular and arched with a motor arch topped with mosaic tiles, crowned at the top with a "jift al-Laab"¹⁶ decoration, while the lower part has a square window.

The middle section consists of three vertical windows; the first and second windows are rectangular and arched with a motor arch topped with mosaic tiles, crowned at the top with a "jift al-Laab decoration, while the lower part has a rectangular window. The third section on the southern western side is divided into three vertical sections; the upper part consists of arched lantern windows with a semi-circular arch, part of the northern window is made of iron with hollow decorations, while the western window is blind. Adjacent to the lantern windows is a balcony facing southwest, topped on both sides with corbels.¹⁷

¹⁴ Staircase The term stairs, pronounced with an open "s" and a broken "l", and the plural is stairs or staircases, refers to the steps connecting the floors of the building

¹⁵ Geometrical decoration Geometric decorations are considered a fundamental element of Islamic ornamentation. Since the Umayyad era, Arab artists have turned to geometric decorations and used them innovatively in a way that had not appeared in any previous civilization.

¹⁷ Corbels a block of stone, elaborately carved, projecting from a wall and sometimes supporting a load like the beams of a roof

Surrounded by a wrought iron railing, the balcony rests on two pillars below. The central part features a rectangular window topped with a semi-circular arch¹⁸, above which are interlaced decorative elements. The arch is centered by a decorative motif resembling the letter "M," adjacent to which is a balcony facing southwest.



Figure 5: The western Façade of Mohsen Galal Palace in Minia Governorate, taken by the researcher

The balcony¹⁹ is a rectangular space, with its ceiling divided into two parts: one rectangular and the other square. The balcony's railing is made of stone, adorned with scriptural decorations from the Book of Allah, "And you were not on the western side when we decreed to Moses the matter." Here, we find that the façade is expressed through a Quranic verse, and the balcony rests on two pillars below.

Beneath the window, there is a circle within a square; the circle is a decorative motif surrounded by a "M" shape, connecting it to the outer square with four "M" motifs. Between these "M" motifs are four panels devoid of decoration. Adjacent to this decoration is a rectangular balcony supported by two pillars, leading to a door that closes with wooden leaves, and a small window opens in the corner, adorned with "M" decorations and below it interlaced elements, both arched with a motor arch.

The balcony is surrounded by a stone railing featuring decorative elements resembling a pistol.

¹⁸ Semi-circular arch is a type of arches and the word arch is derived from the Latin word arcus, which means a bow. Arch is a curved member that is used to span an opening and to support loads from above

¹⁹ Balcony A platform that projects from the wall of a building, and is enclosed on its outer three sides by a balustrade, railing, or parapet.

عاصم محمد رزق ، معجم مصطلحات العمارة والفنون الإسلامية ، ط ١ ، مكتبة مدبولي القاهرة ، ٢٠٠٠م ص 10.

The final part has a small wooden door with two small wooden windows on either side, and there is also a window opening beneath the balcony



Figure 6: The balcony in the western Façade in Mohsen Galal Palace in Minia Governorate, taken by the researcher

Southern Façade:-

The Southern façade is crowned with balconies, below which is a row of corbel brackets. The façade is divided into two vertical sections. The first section consists of three vertical balconies, designed in the same style as the balconies of the western façade, with the difference being the Quranic verse on the middle balcony written in Naskh script: "Indeed, Allah is with those who are conscious of Him and those who do well."²⁰

The third balcony has a door in the center, flanked by a window at the corner, and also a window. The second section consists of vertical windows beside three vertical openings. The three upper windows are elongated in shape, while the fourth window is square and is enclosed with an iron railing.

As for the decoration on the windows, the upper window is devoid of decoration, while the next larger window is adorned at the top with a motif of intertwined Mim and below it are interlaced panels, as well as the window that follows it. The openings next to the windows vary in size, all of which are rectangular in shape.

Arched with a pointed arch from which corbel brackets hang, the arch is decorated at the top on both sides with a cornice free of decoration, surrounded by an iron railing.

²⁰ قرآن كريم, سورة النحل, آية 128.

The last opening has a wooden panel that closes it off



Figure 7: The southern Façade in Mohsen Galal Palace in Minia Governorate, taken by the researcher

The Eastern facade:-

It is divided into three vertical sections. The first section is protruding and consists of three square-shaped windows, adorned with a pointed arch and decorated with a "jift al-Laab. The lower window, however, is devoid of decoration. The second section consists of three rectangular windows that are plain and feature balconies beside them.

The upper balcony is square and rests on stone corbels from which muqarnas hang. The second balcony is also square and has a decorated door with a "jift al-Laab, but it has fallen over time. The balcony rests on stone corbels from which muqarnas hang. The railing of the balcony features decorative inscriptions from the Book of God with the phrase "For God is the East and the West."²¹ Below the balcony, there are rectangular windows adorned with "jift al-Laab, and below them are interlaced panels; the last window, which is square, has an iron railing surrounding it on all sides.

The third section consists of two windows. The upper window is square and has interlaced panels above it, and it is decorated with "jift al-Laab. The same applies to the other window, which is rectangular and has a small wooden door below it.

Next to the windows are three vertical balconies.

²¹ قرآن كريم, سورة البقرة, 85.

The upper balcony is rectangular and rests on stone corbels from which muqarnas with descending tails hang. On the wall of the balcony, there is a wooden door topped with interlaced panels, and it is decorated with "jift al-Laab. The balcony's railing is adorned with decorative inscriptions from the Book of God, some of which have been erased by time.

The lower section is also a balcony like the upper one, featuring a wooden door topped with interlaced panels and decorated with "jift al-Laab, resting on stone corbels. The ground level has a lantern overlooking the garden, surrounded by a wooden panel, and the lantern opens with a door.



Figure 8: The eastern façade in Mohsen Galal Palace in Minia Governorate, taken by the researcher

This is the entrance of the Mohsen Galal Palace that leading to the second floor while the main entrance is located on the northern facade, leading to this hall, which contains doors that lead to the internal rooms. There is also another door leading to the staircase of the second floor, made of wood. The door consists of two fixed panels and two movable ones, topped with a semi-circular arch, supported by two marble columns.

The ceiling of this entrance is also supported by two marble columns, and it contains a lighting fixture. The floor is covered with red carpets.



Figure 9: The entrance of Mohsen Galal Palace from inside in Minia Governorate, taken by the researcher

This view showing another part of the palace entrance, featuring the main entrance located on the northern facade, which is the main facade of the palace. The main entrance consists of two wooden doors leading to the palace entrance.

To the right of the entrance, there is a rectangular window made of wood. The ceiling also has a lighting fixture, and there is another wooden door made of two panels leading to the palace hall, with the ceiling resting on two octagonal columns with Corinthian capitals. The door is topped with a semi-circular arch adorned with decoration.



Figure 10: Two Corinthian capitals in Mohsen Galal Palace in Minia Governorate, taken by the researcher

The Reception room

The ceiling of the reception room of the palace, decorated with a collection of motifs, and it also contains a set of lighting fixtures.

This room has several wooden windows that are rectangular in shape, and the ceiling is supported by two octagonal columns.



Figure 11: The Reception Room of Mohsen Galal in Minia Governorate, taken by the researcher

One of the ceiling decorations in one of the interior rooms, where the artist used a collection of human motifs, specifically angelic designs. This decoration took a square shape and contained a circle inside that featured the human motifs.

The ceiling also included one of the lighting fixtures, and this decoration was represented in oil colors.



Figure 12: one of the ceiling in Mohsen Galal Palace in Minia Governorate, taken by the researcher

Analytical Study of Architectural and Decorative Elements

Egypt witnessed a remarkable architectural and artistic renaissance during the 19th and 20th centuries, influenced by its cultural and political ties with Europe. This period saw Egyptian pashas and elites adopting European architectural styles, particularly in the construction of palaces and grand residences. Notably, this architectural transformation was not confined to major urban centers but also extended to provincial cities and regions, reflecting broader modernization trends.²²

Among these regions, Minia emerged as a significant hub of architectural prosperity, where numerous European-style palaces and mansions were built, often designed by foreign engineers and craftsmen.²³ One of the surviving examples of this era is the Palace of Mohsen Galal, located in Beni Mazar Center, Minia Governorate. This study examines a set of distinctive architectural and decorative elements present in the palace.

First, the facades:²⁴

The facade is the wide area that represents the phenomenon of construction from the outside, and it is one of the most important architectural elements where the engineer, painter, and decorator find space to express their personality in architectural and decorative formation. Facades also play a significant role in distributing internal and external architectural elements according to the positions of the facades in relation to the streets, and thus may require the engineer to follow a specific internal design for the building. Facades are considered one of the most important architectural elements as they usually express the function of the building from the inside and this palace consists of four facades (north – south- east – west)

Secondly, the entrances:-

Entrances are among the most prominent architectural elements in the building. The entrances in the architecture of the 19th century and mid-20th century differed from the previous ones, as we saw in Mamluk and Ottoman architecture that the layout of the Egyptian house was centered around the entrance, which was a simple entrance usually arched with a semi-circular or pointed arch, closed with two wooden doors decorated with

²² سيد محمد عبد العظيم عبدالله , العماره الداخليه فى القصور التاريخيه بمحافظة المنيا فى اوائل القرن العشرين دراسة ميدانية تحليلية – رسالة ماجستير – كلية الفنون الجميلة جامعة المنيا 2007م, ص122.

²³ عبد الأول عبد العزيز عبد اللاه, رصد وتحليل المباني ذات القيمة المعمارية والتاريخية بمدينة ملوى وما حولها, رسالة ماجستير, كلية الهندسة, قسم العمارة, جامعة الأزهر, 2009م, ص 50

²⁴ محمد عبد الحفيظ , دور الجاليات الأجنبية والعربية فى الحياة الفنية فى مصر فى القرنين الثامن عشر والتاسع عشر , المجلس القومى للثقافة والادب , 2000, ص ١٤١.

Islamic arabesque motifs. This door led to a keel entrance, which achieved the principle of privacy for the residents, preventing those outside from seeing those inside²⁵.

This entrance led to the open courtyard that opens... It is on all the architectural units of the building, and usually, the house has one entrance to achieve a security element²⁶

Thirdly, the stairs:-

The term stairs, pronounced with an open "s" and a broken "l", and the plural is stairs or staircases, refers to the steps connecting the floors of the building²⁷. It is said that it was named this way because it is a means of moving from one place to another. It is an important element of both internal and external construction, surrounded by edges called railings, which can be either wooden, stone, or made of horizontal and vertical metal beams. Stairs are one of the ancient architectural tricks that allow access to all the upper and lower floors of a building²⁸.

Fourth: Columns:-

These supported the ceilings, and the plural is columns. In language, a column is a stick or a piece of wood. A column consists of three main parts: the base, the shaft, and the capital. These columns have been known since ancient times and were used in ancient temples and churches. In some structures, the column is associated with what is known as a pier, which resembles the column and also supports the walls to bear the ceiling. It is not necessary for it to be round in shape.²⁹

The pier is what props up a wall if it tilts, which is currently known as wall bracing. The term pier has been used architecturally to denote the stone and brick supports built within thick walls to support them when constructing this wall are known as columns and are referred to as capitals.³⁰ The ancient Greeks relied on the styles, details, and decorations of Greek columns, giving them a Roman character, especially the Doric, Ionic, composite and Corinthian columns.

²⁵ عبد المنصف نجم، الطرز الفنية والمعمارية لبعض مساكن الامراء والباشوات في مدينة القاهرة في القرن التاسع عشر، ص ٣٩٥.
²⁶ محمد عبد الحفيظ، المصطلحات المعمارية في وثائق محمد علي وخلفاؤه (١٨٠٥ - ١٨٧٩)، الطبعة الأولى، القاهرة، ٢٠٠٥ م، ص : 29:30

²⁷ فريد شافعي، العمارة العربية في مصر الإسلامية عصر الولاة، الهيئة المصرية العامة للكتاب، 1994، ص ٣٩.

²⁸ محمد على عبد الحفيظ، دور الجاليات الأجنبية والعربية، ص ١٤٥.

²⁹ أمال العمري، علي الطائش، العمارة في مصر الإسلامية: العصرين الفاطمي والإيوبي، مكتبة الصفا والمروة، 1996، ص ٤٤.

³⁰ إبراهيم صبحي، أعمال المنافع العامة بالقاهرة، ص ٩٣٥.

The Corinthian column

This column was derived from Byzantine art and is attributed to the city of Corinth. It is characterized by a capital that is taller than the Ionic, which is of Roman origin to the extent that it is known as the Roman Corinthian. It features rows of acanthus leaves and prominently carved scrolls. This style of columns spread in Islamic art, and the Corinthian capital played an important role in Islamic art. The most exquisite examples of this column appeared in the palace of Mohsen Galal which reflects the revival of Islamic style in the 19th century.

Fifth: Gardens:-

A garden is a grove with trees, and everything surrounded by plants. It may also be referred to as a "Bustan³¹," a Persian term, and a Bustan is one that is enclosed by a wall. These gardens are used to moderate the climate, reduce noise from the street, and store warmth in winter. The garden is one of the most important elements of transformations in the Egyptian dwelling, as homes before the era of Muhammad Ali Pasha were characterized by an open courtyard in front of the building, overlooking the rooms of the dwelling. The purpose of this courtyard was to shield visitors from the residents of the home, and it typically featured some plants that would cool the atmosphere, as well as benches for visitors to sit on. However, after the era.³²

Sixth: Windows: -

A significant number of changes occurred in the shape of windows and openings in 19th-century architecture, as the wooden mashrabiya disappeared and were replaced by a variety of differently shaped windows. Previously, window openings were narrow and small in size, with few openings scattered irregularly across the facades, and they were limited to consideration³³.

Seventh: Arches³⁴:-

The arch is the curved and inclined structure that tops doors and windows, supporting the ceiling to relieve loads. There are many types of arched decorated the Palace

³¹ عبد العزيز أحمد جودة ، دراسات في تاريخ الفنون ، القاهرة: دار الكتب و الوثائق القومية، 2007 ، ص ١٤٩ .

³² كمال المصري ، تاريخ الفنون في العصور الحديثة ، القاهرة ، ١٩٧٦م ، ص ١٧٦ .

³³ عاصم محمد رزق ، معجم مصطلحات العمارة والفنون الإسلامية ، ط ١ ، مكتبة مدبولي القاهرة ، ٢٠٠٠م ص - ص ١٤٩-١٥٠ .

³⁴ محمد عبد الحفيظ ، المصطلحات المعمارية ، ص ١٠٨ .

such as motor and straight arches were also used in the northern façade of the palace and the segmented arch was used in the main entrance as well, style The semi-circular arch was also used in the western façade of the palace.

Eighth :Decoration of Angel Images:-

Images of angels are one of the most distinctive features of early Christian art. They appeared as beautiful young women without wings and were depicted wearing a short robe over a long cloak³⁵. Later, wing designs were added, and the depiction of winged angels generally began in the 4th century AD, becoming widespread and popular by the 6th century AD, with some of the finest examples found in the Monastery of Saint Catherine. Gabriel was one of the most frequently depicted angels during that period.³⁶

Angel images also appeared in Islamic arts, especially in applied arts such as pottery, glassware, and others. This influence in Islamic art was affected by Christian art, as Christians in Egypt preserved the expressive drawings of their religion and arts. The images and depictions of angels are considered one of the most important European features that came to Egypt in the 13th-14th century AH / 19-20 AD, particularly in the decoration of ceilings that were painted with oil, where we saw a collection of angel representations in one of the rooms³⁷.

Artistic techniques used in the execution of wall paintings

Oil colors³⁸:

The artist excelled in painting with oil colors and lacquer. It is noteworthy that metallic gold and silver were used extensively in realistic painting, and the artist expressed them through shadow and light to suggest depth.

³⁵ إبراهيم صبحي ، أعمال المنافع العامة بالقاهرة ، ص ٩٥٠ .

³⁶ سامي نوار ، الكامل في مصطلحات العمارة الإسلامية. دار الوفاء – الاسكندرية، 2003، ص ٩٦ .

³⁷ محمد عبد الستار ، المدينة الإسلامية ، سلسلة عالم المعارف ، المجلس الوطني للثقافة والفنون والآداب ، العدد ١٢٨ ، الكويت ١٩٨٨م ، ص ٢٦٣ .

³⁸ محمد علي عبدالحفيظ ، المصطلحات المعمارية ، ص ١١٦ .

Analytical Study of Architectural and Artistic Styles

Mohsen Galal Palace influenced by classical and Renaissance styles

the New Classicism style:-

The first half of the 19th century is a meeting point for many architectural trends, including the Ottoman current, the incoming influences, and the inherited direction from the Mamluk and Ottoman civilization and architecture, along with the European influences widely used during this period in the palaces of Muhammad Ali and his successors³⁹ then in Mohsen Galal palace.

The New Classicism style is considered one of the most important architectural styles that spread from 1199 to 1246 AH / 1784 to 1830 AD, and it is a late Baroque style resulting from the evolution of art.

The Neo Renaissance style⁴⁰:-

The Neo Renaissance style, like the other previously mentioned artistic styles, did not appear suddenly; it evolved slowly like all previous arts. This style is considered English and first appeared in the towers of Montemor. This era is known as the new or modern Renaissance and is one of the most important artistic styles that spread and prevailed in the 19th century.⁴¹

This style was neither Gothic nor Greek but derived from the Italian classical era, although it drew some of its elements from the Baroque and Rococo styles.⁴²

Conclusion

- The Palace of Mohsen Galal stands as one of the most significant surviving palaces in the northern part of Minia Governorate, specifically in the Beni Mazar Center, dating back to the 19th century AD / 13th–14th centuries AH. This study represents the first academic documentation and analysis of the palace, shedding light on its architectural and artistic value.
- The research examined a range of architectural and decorative elements in the palace, such as gardens, facades, entrances, windows, staircases, arches, and columns, in addition to specific decorative features including angelic imagery. These elements were analyzed

³⁹Fletcher (B), A History of architecture of the comparative method, London, 1971, p.570.

⁴⁰ أحمد سعيد عثمان بدر ، التطور المعماري والعمراني من عهد محمد علي وحتى عند الخديوي اسماعيل ، مخطوط رسالة ماجستير غير منشورة ، مقدم إلى كلية الآثار ، جامعة القاهرة ، ص ص ١٦٥ – ١٦٦ .

⁴¹ عبد المنصف نجم ، الطرز المعمارية والفنية ، ص ٣٤٥ .

⁴² محمد علي عبد الحفيظ ، دور الجاليات الأجنبية والعربية ، ص ١٥٥ .

from both linguistic and historical perspectives, tracing the origins and development of each feature until their final appearance in the palace.

- The study highlights the influence of both European and local architectural styles on civil architecture in Egypt during this period. This stylistic fusion can be attributed to the increasing cultural openness between Egypt and Europe under the rule of Muhammad Ali Pasha and his successors. Notably, classical and Renaissance elements were adopted in the design of the palace, such as the use of composite capitals on the main facades, Corinthian columns in the interior, and cantilevered balconies supported by ornate plaster brackets on the upper floor.
- Additionally, the palace features the use of red brick as the primary building material, reflecting local construction traditions adapted to a European-influenced aesthetic.
- Based on this analysis, the research emphasizes the urgent need to preserve the architectural heritage of Minia's northern region. This preservation should be carried out through comprehensive projects based on scientific principles and professional methodologies. It is essential to mobilize all relevant expertise and technical capabilities to ensure the success of these efforts, thereby safeguarding these historical landmarks for future generations.

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