

Alharamlek and Almsari in the Egyptian and Andalusian Residential Architecture in the Islamic Era (A comparative archaeological study)

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Abstract: Egypt was the first station for the voyages of the Andalusians who considered it their residence, or those who settled it for a period of time and then departed to their countries. Hence, the mutual influences between the Egyptians and the Andalusians appeared. One of the most important influences is the residential architecture "the scope of the present study" which includes a comparative archaeological study between the main upper halls which were called "Alharamlek" in the Egyptian residential architecture, and the main upper lofts which were called "Almsari" or "Alaliat" in the Andalusian residential architecture during the Islamic era, in terms of location, general layout, description and decorations. In addition, this study deals with the functional role of Alharamlek Halls and their Mashrabiya, "wooden lattice covered windows", Almsari lofts and their Ajimez and Alcharajip in order to reach a scientific assessment to show the mutual influences between the Egyptian and Andalusian architecture in the Islamic era. Next, there are the main research results and a list of the Arabic and foreign sources and references. Then, the research Catalog includes figures and illustrative pictures.

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1. Introduction:

The relationship between Egypt and the Mediterranean people, especially in Andalusia, goes back to the pre-Islamic period. Then, this relationship was solidified and strengthened between Egypt and Andalusia during the Islamic era due to the fact that both countries were under the sovereignty of the same state; that is the state of the Umayyad Caliphate in Damascus ⁽¹⁾.

In fact, the origins of the Andalusian architecture ⁽²⁾ in general, and the Andalusian residential architecture in particular were related to the Umayyad period ⁽³⁾, when Abdul Rahman Ibn Mu'awiyah Aldakhl (113-172 AH / 731-788 AD) began to build houses and palaces after his victory over Andalusia. He built the Emirate of Córdoba palace ⁽⁴⁾, and built the Rusafa palace ⁽⁵⁾ surrounded by gardens and orchards. Besides, he established Aldamishq Palace in Cordoba ⁽⁶⁾ and excelled in its building to imitate the palaces of his ancestors in the Orient ⁽⁷⁾, whereupon the Eastern Islamic influences, including the Egyptian architecture began to appear in the Andalusian residential architecture.

At the Tulunid age (254-292 AH / 868-905 AD) Egypt was closely associated to Andalusia as Ahmad Ibn Tulun (254-270 AH / 868-884 AD) was impressed by the Andalusians. In the era of The Ikhshidis (323-358 AH / 935-969 AD), the friendly relations between Egypt and Andalusia continued, but in the Fatimid era (358-567 AH / 969-1171 AD) the relations between Egypt and Andalusia became irritated as a result

of sectarian division between the Fatimids Shiites in Egypt and the Umayyads Sunna in Andalusia. After the rule of Saladin (567-589 AH / 1171 to 1193 AD) he attempted to unite the Muslims so that a large number of people from Andalusia participated with the Egyptians in the Crusades ⁽⁸⁾, and in the Mamluks era (648-923 AH / 1250 to 1517 AD) Spain realized the importance of the Mamluks triumph over the Mongols in Ayn Jalut battle (648 AH / 1250 AD) so that they started establishing friendly relations with Egypt more than any past time. In the seventh century AH / the thirteenth century AD, Spain was divided into several small states and independent kingdoms like the Kingdom of Tyrian in the east ⁽⁹⁾, and Castile and Portugal in the west, and the Islamic Kingdom of Granada ⁽¹⁰⁾ in the south ⁽¹¹⁾.

As for Egypt's relations with the Islamic Kingdom of Granada, they were close ones as the kings of Granada, the Nasrid ⁽¹²⁾ or Bano Al-Ahmar, wanted Egypt to support their small kingdom against the ambitions of the surrounding Spanish kingdoms. Sultan Qaitbay (872-901 AH / 1468 to 1496 AD) tried to save the Kingdom of Granada from the defeat through sending (895 AH / 1489 AD) his messengers to the two Catholic kings, to threaten them that he would persecute the Christians in the Middle East, if they did not stop attacking Granada, but this attempt failed and Granada was seized in (897 AH / 1492 AD) ⁽¹³⁾.

In the Ottoman period (923 - 1213 AH / 1517 - 1798 AD), the Ottoman influences moved to the

Islamic West since the reign of Sultan Ahmad al-Mansur Saadi, the Sultan of Morocco (968 - 1012 AH / 1578 - 1603 AD) as he was fond of the arts of the Turks and their civilization⁽¹⁴⁾.

The previously mentioned facts show the depth of the cultural and historical relations between Egypt and Andalusia across different ages, which had a deep impact on the technical and the cultural sides. Thus the Egyptian influence was reflected upon the Andalusian residential architecture in general, and the halls and rooms of harem in particular.

In fact the relations between Egypt and Andalusia had broad and entangled sides which interested a group of Egyptian and Spanish researchers⁽¹⁵⁾. Thus, it is thought that it would be useful in this area to refer to some aspects of these relations; the first thing to note is the mutual influences between the Egyptian and Andalusian residential architecture in the Islamic era. Egypt was the first station for the voyages of the Andalusians who considered it their residence, or those who settled there for a period of time and then departed to their countries. Hence, the mutual influences between the Egyptians and the Andalusians appeared⁽¹⁶⁾. One of the most important influences is the residential architecture "the subject of the present study" which includes a comparative archaeological study of the halls and chambers of harem in the Egyptian and Andalusian residential architecture in the Islamic era in terms of location, general layout, description and decorations. In addition, this study deals with the functional role of Alharamlek Halls and their Mashrabiyas, "wooden lattice covered windows", Almsari lofts and their Ajimez and Alcharajip in order to reach a scientific assessment to show the mutual influences between the Egyptian and Andalusian architecture in the Islamic era.

First: The Religious Impact on the Designing of Alharamlek and Almsari in the Egyptian and Andalusian Residential Architecture:

According to the Islamic creed, researchers have found that women must be veiled according to the order of Allah Almighty in the Holy Quran

﴿ And tell the believing women to lower their gaze and be modest, and to display of their adornment only that which is apparent, and to draw their veils over their bosoms, and not to reveal their adornment save to their own husbands or fathers or husbands' fathers, or their sons or their husbands' sons, or their brothers or their brothers' sons or sisters' sons, or their women, or their slaves, or male attendants who lack vigour, or children who know naught of women's nakedness. And let them not stamp their feet so as to reveal what they hide of their adornment. And turn unto Allah together, O believers, in order that ye may succeed ﴾⁽¹⁷⁾

This had an impact on the overall designing of the Islamic residential architecture, and it appears

particularly in the allocation of places for women to make it possible for them to practice their daily routines freely and easily. Besides, it was taken into account in the designing of these places to allow them to do their allocated housework without affecting the functions of other parts of the dwelling and particularly the reception and services places⁽¹⁸⁾.

Islamic architecture was keen on specifying the First Upper floor for the family and the harem, and made it possible to reach these places through "Al harem Stairs". In addition, there were special passages which were as far as possible from the rest of the house sides.⁽¹⁹⁾

It is important to point out that the architect has made a kinetic communication system between the halls and rooms of Al harem and the rest of the house by constructing alternative parallel routes to facilitate the movement of Al harem and allow them to move among the parts of the house and its various floors without having to pass through the yard or the other reception places so that they can accomplish their responsibilities easily, and look after their families and children⁽²⁰⁾.

The Islamic architect has allocated an outer entrance for women to enter and go out of it⁽²¹⁾. This had an impact upon the privacy of Al harem in general and Alharamlek and Almsari halls and rooms in particular.

Second: The Egyptian Residential Architecture:

The origins of the Egyptian residential architecture return to Fustat houses⁽²²⁾ which were composed of several units dedicated to living and daily routines. The most important rooms were the reception rooms, which consisted of roofed square courtyards and in one of their corners there were Iwans dedicated to sit on and were overlooking the courtyard. The entrances of these houses were shaped as a right angle so as to maintain the privacy of households and to hide those who were inside the house from the marchers on the way. Besides, there were internal routes to enable them to move among the various parts of the house without having to pass the unroofed middle yard to maintain the privacy of the house inhabitants when there were guests⁽²³⁾.

At the Tulunid age (254-292 AH / 868-905 AD) the Egyptian architecture was affected by Iraqi architecture. The horizontal layouts of the residential architecture were divided into two major patterns, both had a main rectangular or square yard, and there was a pergola, which was composed of three contracts based on two pillars, and spearheaded a series of three rooms. There was a fountain in the middle of the open yard, and the main common factor of both types was the use of traditional suite, which consisted of a middle Iwan beset with two rooms and spearheaded by a pergola, and a curved corridor "majaz" to maintain privacy, and it was believed

that the ground floor in these Tulunid houses was allocated to the daily routines while the upper floors allocated for housing, sleeping and living of the households. The basic material used in construction is tile ⁽²⁴⁾, while wood was used in ceilings and gypsum in the decorations ⁽²⁵⁾.

The Egyptian residential architecture has evolved during the Fatimid era as they used stones in construction instead of tile. The planning of these houses consisted of a middle yard perpendicular to it four Iwans, and the yard consisted of a wide corridor and there were an Iwan and two rooms behind it. This style of architecture was adopted in the palaces of the Caliphs and princes which had wide open spaces, and this was obviously reflected in the Great Eastern Palace ⁽²⁶⁾ and the small Western Palace ⁽²⁷⁾.

At the end of the Fatimid era and the beginning of the Ayyubid period, the designing of covered halls had spread and begun to be used in different houses, as the lower central part "Durka" is perpendicular on it two big Iwans which were covered with ceilings or simple flat roofs and the central Durka roof was higher than them. The Durka was covered with an atrium to increase the lighting and ventilation inside the hall ⁽²⁸⁾.

This era records the onset of, "the hall" in the Egyptian architecture as the main place to receive guests in the houses of the wealthy, for example, the Dardiri hall was the only one that belongs to that age, in the sixth century AH / twelfth century AD ⁽²⁹⁾.

From all that has been said, it is obvious that the use of orthogonal architecture in the Islamic Egypt appeared for the first time in the Tulunid architecture, and continued to be used later in the Fatimid architecture then it was developed into a covered hall with sided-Iwans ⁽³⁰⁾.

In the Mamluk period (923 - 1213 AH / 1517 - 1798 AD), it was taken into account the privacy in the residential buildings by the openness of the inside and the use of the curved corridor. The ground floor contained the main reception, stockrooms, and the servants' rooms. The hall was made up of Durka and two Iwans, while the upper floors contained rooms, residence rooms, living rooms and bedrooms. This design took into account the separation between men and women and the use of Mashrabiya, "wooden lattice covered windows" (31). As for the building materials, limestone was used in building the ground floors, tile was used for the upper ones, wood was used in ceilings, and marble was used in flooring (32).

In the Ottoman period (923 - 1213 AH / 1517-1798 AD) houses were like fortresses as the Islamic architect did not care about the external shape of these aristocratic palaces, instead, he poured the bulk of his attention on the internal of the houses such as the ornamentation, cladding

with marble and the construction of Mashrabiya, "wooden lattice covered windows" of lathy wood. The constructor of these houses was interested in writing in Arabic calligraphy, especially the Tulut, which was used in writing the Quran verses on the walls of the house or in writing a prayer for the owner of the building. Verses of Imam Busayri's poem (*OaSidat al-Burda- "Poem of the Mantle"*) decorated the halls and so on the wooden wrapper which framed the main reception halls. Texts usually ended up with the date of establishment, and the walls were decorated with paintings that graphically represented the religious and natural landscapes ⁽³³⁾.

The Muslim architect was interested in the entrances of these buildings, especially the aristocratic houses of the Ottoman Cairo; as the design of the entrance was a curved corridor. The inner part consisted of a Durka with a terrace on which the door guard used to sit. This entrance led to a corridor leading to the yard ⁽³⁴⁾.

In fact, the Ottoman houses contained secondary entries that were open to lanes or side streets, whereas the yard was an outlet for the people of the house, which was surrounded by the different parts of the house. This yard was square or rectangle, and upon which the ground stockrooms were overlooking. While in the upper floors, Mashrabiyas, "wooden lattice covered windows" and the windows of Alharamlek halls overlooked that yard. Trees were usually planted in that yard to recall happiness and joy to the residents. The main elements of the Ottoman residential architecture were: al-Takhtbosh "a wooden seat decorated with lathe woodworks" ⁽³⁵⁾, Mandara "reception room", the seat place and the hall ⁽³⁶⁾.

It is noted that the ground floor contained the main reception hall, al-Takhtbosh "a wooden seat decorated with lathe woodworks", stockrooms and the service rooms, while the upper floor contained halls, living rooms, the family and Harem bedrooms as well as other facilities ⁽³⁷⁾.

In planning the Ottoman houses, the Islamic architect has taken into account to separate men and women suites, as well as to separate between the ground floor and the upper ones ⁽³⁸⁾.

Third: Alharamlek Hall in the Egyptian Residential Architecture:

Alharamlek is a Turkish word which means "women" and it denoted the place where Harem stayed in the Ottoman aristocracy houses. It was one of the most important parts of the house and one of the main reception places. In addition, it was named - the Upper Hall - in the Ottoman documents because it was located upstairs. It was not allowed for strange men to enter this room except the father of the family, some unmarried persons and children. Alharamlek hall overlooked the inner courtyard through

wooden Mashrabiya "wooden lattice covered windows" ⁽³⁹⁾.

Alharamlek Hall consisted of middle Durkaa, two Iwans, two eaves, and the hall was floored with marble, Alkdan flagstones and in the middle of the central Durka there was a fountain covered with a wooden roof and a central atrium for lighting and ventilation. However, Iwans and eaves were covered with wooden roofs which consisted of colored Bratim. There were usually Malkaf and some Iwans for ventilation, lighting and air purification to help the air spin and be tempered in the hall. Often there were "Almamraq and Amoany" inside one of these Iwans to help women see what was happening in the main reception hall on the ground floor "Alslamlak" without being seen. The walls of the Alharamlek hall contained many alcoves and wardrobes that were used to save the luggage, women accessories and requirements. There was a niche in one of the Iwans to inform those who were sitting with the direction of Qibla to perform their prayers ⁽⁴⁰⁾.

Alharamlek hall was furnished with beautiful velvet sofas that lend beautiful spiritual comfort to those who were sitting and it was probably attached to small toilets and bathrooms for private usage ⁽⁴¹⁾.

It is noteworthy to point out that the most important halls of Alharamlek in the Ottoman Empire houses, which fit to the aforementioned Planning were the Hall of Alharamlek in Zeinab Khatun's house ⁽⁴²⁾ (580-1125 AH / 1446 - 1713 AD) (Figure 1), the Hall of Alharamlek in Amena Bent Salem's house ⁽⁴³⁾ (947 AH. / 1540 AD) (Figure 2), the Hall of Alharamlek in Mohamed Ben Salem Al-Jazzar's house (1041 AH / 1631 AD), the Hall of Alharamlek in Jamal al-Din Alzahaby ⁽⁴⁴⁾ (1074 AH / 1637 AD) (Figure 3), the Hall of Alharamlek in El Sehem's house ⁽⁴⁵⁾ (1008 -1 211 AH / 1648 - 1796 AD) (Figure 4), the Hall of Alharamlek in Alset Wasela's house (46) (1074 AH / 1694 AD) the Hall of Alharamlek in Abdul Rahman Hrawi ⁽⁴⁷⁾ (1114 AH / 1731AD) (Figure 5), the Hall of Alharamlek in Ahmed Alrazaz ⁽⁴⁸⁾ (1192 AH / 1778 AD) (Figure 6).

Fourth: The Functional Roles of Mashrabiya, "wooden lattice covered windows" in Alharamlek Hall:

The word Mashrabiya in Arabic refers to the word "drink" or "bar" ⁽⁴⁹⁾, which consisted of entrances in the upper rooms through which beverages were presented, and where potteries were placed behind a wooden veil to become cool by the stream of air. These Mashrabiya, "wooden lattice covered windows" were made of wood with geometric designs to allow lighting and air to come through them. In addition to that, they provided some privacy because they allowed women to see the outside freely without bashfulness ⁽⁵⁰⁾.

These Mashrabiya, "wooden lattice covered windows" which were attached to Alharamlek halls in the Ottoman houses were characterized with their complicated and various architectural designs such as "Astral", "Leggings", "triangular", "Crusader" and "Maimouni". The architect used a combination of multiple geometric patterns in the formation of the Mashrabiya's veil, which consisted of small pieces of wood and various forms of etched wood installed in a manner that interlock together without using nails or glue to make decorative and artistic elements ⁽⁵¹⁾.

Indeed, the functional role of the Mashrabiya, "wooden lattice covered windows" attached to Alharamlek a hall is represented in the following:

1. To allow women to monitor strangers and what was happening in the yard and the seat place without being seen.
2. To allow women to follow what was going on in the main reception hall on the ground floor "Alslamlak" without being noticed.
3. To allow women, especially, the odalisques and the right hand possession to participate in singing and playing music without being seen by anyone ⁽⁵²⁾.

Then Mashrabiya, "wooden lattice covered windows" became the only outlet for Alharamlek hall, as they provide light, ventilation, joy and happiness to those who were inside the house ⁽⁵³⁾.

Fifth - Andalusian Residential Architecture:

Andalusian architecture was characterized by its various types of housing, whether they were palaces and houses allocated to the aristocracy and the bourgeoisie or houses allocated to the public.

The Andalusian architecture is considered to be one of the most important residential buildings which kept the integration of its various elements and units, and these architectural forms of these elements and units were different from each other according to the available space, design and the desire of the establisher.

A key feature of the Andalusian residential architecture is the separation between the reception and the private places. In addition to that, they built different and contiguous buildings, but we sometimes found them separated in the construction such as the palace and villa as two different architectural elements, and this is what we find in the residential architecture of housing in Toledo ⁽⁵⁴⁾.

A key element in the Andalusian residential architecture which moved to the royal Christian palaces is the curved corridor and a rectangle foyer with sided passages, as well as the rectangular pond. In addition, The Andalusian architecture distinguished by its upper floors which were dedicated to harem. The royal Castile palaces in particular are considered to be important examples of the Andalusian residential architecture ⁽⁵⁵⁾.

Although there aren't any Andalusian palaces or houses left in the first three Hijri centuries, we can notice its general designs in the fourth AH century /AD tenth century, through what is revealed by the excavations of Azahara city⁽⁵⁶⁾, which defined two Andalusian residential architectural models, namely:

1. **The private residential architecture (Palace style):**

It is called "the palace model" and it consists of one or more suites overlooking a middle foyer. The suite consists of a square or rectangular middle hall that can be divided into three parallel slabs, bordered by two rooms, and in the front there is a portico overlooking a foyer with a baúkh (A palm tree shape based on a pillar). Examples of this model are in Azahara city as the Hall of Abdul Rahman Al-Nasser⁽⁵⁷⁾ (300-350 AH / 912-961 AD) known as the wealthy Council (Almajlis Athary), and the House of the Soldiers Hall (Dar Algond). This model has oriental origins and looks similar to the houses of Fustat⁽⁵⁸⁾.

It is noted that the ruling class of Almoravids and Almohads was interested in constructing noble palaces beside their interest in the inherited palaces as the Palace of Cordoba since the Umayyad Caliphate, and the palace of Mutasim Ibin Samadh⁽⁵⁹⁾ in which a great lake and open boards are furnished with white marble. These palaces were known as Samadhah palaces. In addition to the previous palaces there were Bany Abaad palaces⁽⁶⁰⁾ in Seville⁽⁶¹⁾, "Almoubarak palace"⁽⁶²⁾ and Almokaram palace where the Berber rulers dwelt, and used them to meet their guests, specially, Almoubarak palace⁽⁶³⁾.

Another palace returns to the era of the Almoravids (484-539 AH / 1091 to 1144 AD) is "Mentqot Palace" in the plain of Murcia⁽⁶⁴⁾. This palace is the first example that Almohads adopted in their palaces in Seville, Cordoba and Malaga⁽⁶⁵⁾. It is characterized by its external complete harmony, especially, its entrances and the distribution of its rooms. In the center of this palace there is a rectangular foyer sided by two prominent square niches. There are two crossed corridors to be the pivotal of the building. In addition, in the outskirts of Cordoba City, there are many palaces adorned with beautiful gardens, such as "Villa Zubair," that belong to Al-Zubayr bin Omar Almolasm, the owner of Cordoba⁽⁶⁶⁾.

In the era of Almohads (539-620 AH / 1144 - 1223 AD) "Abdul Momin bin Ali" (555 AH / 1160 AD) built many great palaces and houses which were built with stones and bricks. The city of Seville was subject to a great interest under Almohads' rule. In addition to "Bany Abad Palace", they built other places where water and orchards found. Such palaces were "Albohira Palaces"⁽⁶⁷⁾ outside "Bab Jahor", and other palaces were for the caliph's brothers and sons outside Bab

Alkohol. The palaces of Almohads in Seville were distributed in two districts which Abu Yaqub Yusuf constructed. The internal district included Bany Obad and Almohads palaces. On the other hand, the external district was established outside Bab Alkohol which contained the palaces of the Caliph's brothers and sons⁽⁶⁸⁾.

The governors of the Almohads in Andalusia had established many palaces in the cities they governed. The palace Alsayed Abu Yahya Ibn Abi Yaqub Ibn Abd Al-Mu'min is the most magnificent one. It is located on the coast of the Great River "Guadalquivir River"⁽⁶⁹⁾ outside Cordoba.

The Palace of Malaga's governor is located nearby its congregational mosque. Palaces of Malaga are characterized with their being constructed on the slopes of mountains as they are "white palaces" with a wondrous sight⁽⁷⁰⁾.

The rest of the Almoravid and Almohad palaces include two models of courtyard. The first model consists of a courtyard with two wide passages and four square receptacles for the plants, whereas the second model includes a corridor on one or two sides of the foyer⁽⁷¹⁾.

Almakri⁽⁷²⁾ pointed out that there were six thousand and three hundred houses for the state leaders in the era of Almohad and there were six hundred and thirty houses of them in Cordoba.

2. **Public Residential Architecture "house style":**

This style includes a middle open foyer where rooms are distributed regularly around it⁽⁷³⁾. This model of housing is characterized by its narrow size because of the accumulated houses and the narrow streets, thus the houses of Granada were much accumulated because the Arabs used to live side by side. The houses of Granada in (900 AH / 1494 Ad) were very small with too narrow rooms. In addition, these houses lacked the outer decoration. There were no decorations on these flat walls except the small entrance doors and few small wooden windows. The upper floors of the important houses were decorated by eminent Ajimez. One can enter these houses through a small door with a wooden latch. It wasn't used to be two opposite doors on both sides of the road to get rid from the curiosity, then; there was a corridor in wealthy houses⁽⁷⁴⁾, while in the poor houses there was a simple zigzag passage that led to the outer door in order not to see who were inside the house. The foyer was a main part in each house. The upper floors were dedicated to the women and narrow small stairs were used to reach there. Air and light come through outlets overlooking at the foyer in which there was a pool of water to revitalize the air and beautify the view. Also trees might have been planted as in Malaga houses. The foyer has begun to emerge in Andalusia in the era of the Almoravids⁽⁷⁵⁾.

It is noted that the excavations of the city of Malaga showed that the public housing have not

got many rooms, and they were gypsum from inside with pieces of stones⁽⁷⁶⁾.

In the city of Almeria, a house, with rooms, halls and a corridor with three opening to the north, was discovered. Inside this house there were decorations and geometric patterns which included leaves of plants⁽⁷⁷⁾.

It is worth mentioning that the houses of Seville consisted of a wall surrounding the house, a corridor and an inner courtyard in which there was a middle fountain dispersing water in a basin of marble. There were green trees which were surrounded by corridors with columns that led to different rooms. Tile, fire bricks and bricks were used in construction⁽⁷⁸⁾. These buildings were also decorated with a series of fountains and statues. The walls were decorated with stucco in the buildings of Almohads in Seville, Malaga and Cordoba⁽⁷⁹⁾.

Sixth - Almossary in the Andalusian Residential Architecture:

Scientists and researchers did their best to describe the masterpieces of the Andalusian residential architecture, and what its halls and rooms contained of the aspects of luxury and wealth, thus this had a deep impact on the Andalusian women because they found in all that a compensation for them instead of the isolation that they were suffering from. This is why the majority of the houses in the Andalusian cities included upper rooms which were known as "Almsari" the plural form of the word "Masria", which was about an eminent upper room in the house⁽⁸⁰⁾. One can ascend to these rooms through high narrow stairs with very high steps, and this style was adopted in many Andalusian houses⁽⁸¹⁾.

It is noteworthy to point out that the upper floor of the Andalusian residential architecture contained halls and rooms which were dedicated to women and their private life. Light and air were going up to the upper floor through either the multiple ports overlooking the foyer which helped in keeping the privacy of these rooms⁽⁸²⁾ away from the neighbors or through Ajimez with Alcharajip that have spread in the upper rooms and halls in general, and in Almsari rooms in particular.

Seventh: Ajimez in Harem Halls and Almsari Rooms in the Andalusian Residential Architecture:-

The Andalusian social life has been influenced fundamentally by the Islamic life as the Andalusian women were very careful about wearing their veils across several centuries, particularly those rural ones. Their only great entertainment was to come out through these windows and watch what was happening outside⁽⁸³⁾.

It was usual to separate women from the outside with a barrier whether they looked through a window or a balcony. Hence the

Islamic Ajimez appeared in the Andalusian residential architecture⁽⁸⁴⁾.

The word Shamasa, which means Ajimez, appeared in the Castile literature in the eighth century AH / fourteenth century AD, which was derived from the Arabic word Shamasa which means a window, and the word shamasa is derived from the word "sun"⁽⁸⁵⁾.

The Castilian texts which belong to the ninth and tenth centuries AH, / fifteenth and sixteenth centuries/AD, described Ajimez as wooden eminent windows where women can watch what was happening outside without being seen. These Ajimez decorated the upper floors of the Andalusian residential architecture⁽⁸⁶⁾.

It is worth pointing out that "the model of Ajimez" had arrived from Egypt to Andalusia in the eighth century AH / fourteenth century as a model for Cairene Ajimez⁽⁸⁷⁾.

At the end of the ninth century AH / fifteenth century AD and the beginning of the tenth century AH / sixteenth century AD, there were a large number of Ajimez in the city of Malaga which made its streets more narrow⁽⁸⁸⁾.

In (904 AH / 1498 AD) some Ajimez of the city of Granada have been removed to expand the streets to facilitate the passing of the two Catholic kings, Ferdinand and Isabella, like what happened in the city of Al-Bireh⁽⁸⁹⁾, then the demolition of many Ajimez started in Castile⁽⁹⁰⁾.

In (939 AH / 1532) it had been declared in Bab al-Ramla square the decision not to allow the industry and reparation of Ajimez, except with a special permission. Six years later, the two Catholic kings prevented setting doors or corridors outside the walls of the houses in the streets and squares of Granada, as well as in Cadiz and Murcia in the era of the Catholic Queen⁽⁹¹⁾.

In (955 AH / 1548 AD) Ajimez were removed in Seville because of the moisture and darkness in the streets, while in the city of Toledo there were many Ajimez despite its disposal of the Islamic rule since a long time, (pictures 1,2).

It should be noted that the Queen "Doneachwana" has prevented the industry of Ajimez, citing that it caused depression and darkness and prevented the sun rays to reach the streets causing the moisture and dirt of the streets⁽⁹²⁾. In (957 AH / 1550 AD) Pedro, the governor of Cordoba, ordered to remove many Ajimez from the city⁽⁹³⁾.

There is no doubt that thanks were dedicated to "Don Gomez Moreno," to inform "Liopoldotorres" about the drawings of Ajimez in his town of Alhama in Granada which was painted by his father "Gomez Moreno", a great scientist, in (1294 AH / 1877AD) (picture 3), (Figure 7), also he quoted us a picture of Ajimez taken from the district of Albeazin in Granada⁽⁹⁴⁾.

We have received another Ajimez which was over the entrance of an Andalusian house in the

city of Olisana in Cordoba. It was a model of Islamic Andalusia Ajimez, where the southern and eastern countries and cities of Spain were full of many Islamic balconies according to the style of the twelfth century AH / eighth century AD⁽⁹⁵⁾.

It is worth mentioning that the thirteenth century AH / ninth century AD attended the extinction of the appearance of the Islamic Ajimez in the Andalusian residential architecture. However, the strong influence of these Ajimez retained in the monasteries of the Spanish nuns to entertain their lives and continued to watch invisibly the civilian life through these Ajimez. Examples of the monasteries where many Ajimez of the Islamic Andalusia were established, were monasteries of Toledo such as the Convent of Santa Isabella (picture 4), (Figure 8), and San Antonio⁽⁹⁶⁾.

Eighth - Alcharajip and their functional role in the Andalusian residential architecture:

Alcharajip is an inflective term on the metering of "mafaiel". It was a common Andalusian word, which was used by the Andalusians in the Islamic era and it didn't derive from the Arabs.⁽⁹⁷⁾

Alcharajip means the windows or alcoves, which are wooden windows shaped like squares covering the entire window, as it seemed like small square openings to see different views through them. The window is called Alcharajip if it is formed of wooden squares⁽⁹⁸⁾ (picture 5) (Figure 9).

In fact, the word "Cherajip" does not have a single form, but if a window was shaped like the previous shape, then it is called as Alcharajip which is made of Alchirjipanh tree, as it was a known tree for the Arabs from which the Andalusians derived that name⁽⁹⁹⁾.

It is worth mentioning that the functional role of Acherajip in the Andalusian residential architecture is clear to us through the description of the Andalusian scientist "Ibn Hazm," of his father's palace where he was raised, as he mentioned a situation that happened to him in that palace during his childhood in the presence of the odalisques who were moving with him between the halls and rooms of the palace as he said, "The odalisques moved to a gallery in our home that overlooked the garden of house and from which one can watch all Cordoba and its recess were opened, thus they kept looking through Alcharajip and I was among them ..." ⁽¹⁰⁰⁾.

The Moroccan scientist, "Ibn Saeed", described Alcharajip at the mentioning of the Triana city as he said: "This is an extended city on the shore of the Great River "Guadalquivir River" opposite of Seville and it was built on a hill that overlooked a river ... as a result it was very exquisite and adorable, and most of its Charajips were carved and gilded to grab the attention..."⁽¹⁰¹⁾.

It is clear from what "Ibn Saeed," referred to that the city of Triana had many palaces

decorated with Alcharajip which had numerous shapes. The most important of these shapes were those with gilded inscriptions.

"Ibn Saeed" described Almenasa city as follows: "It is a nice city which is famous for its authors where Almoatamed Ibn Abbad was grown up (461-484 AH / 1969 - 1091 AD), and where the Palace of Alcharajip is found ⁽¹⁰²⁾"

It is clear from what "Ibn Saeed," mentioned that Almoatamed Ibn Abbad had a famous palace called Alcharajip Palace for its large number of Alcharajip windows.

Iben Ammar ⁽¹⁰³⁾ wrote a verse about this palace in which he said:

Greetings to Alcharajip palace, from a man who longs to it forever ⁽¹⁰⁴⁾

In short, the functional role of Alcharajip in the Andalusian residential architecture didn't differ so much from the functional role of Mashrabiyas, "wooden lattice covered windows" in the Egyptian residential architecture. Almsari rooms and Harem halls in the Andalusian houses and palaces were containing windows which were formed from a net of crossed wooden rods with each other, and these windows were called "Alcharajip" to allow the Andalusian women and odalisques watch, invisibly, what was happening in the outside. On the other hand, Harem rooms and halls in the Egyptian residential architecture were containing Mashrabiyas, "wooden lattice covered windows" of lathy wood which played the same functional role of the Andalusian Alcharajip.

The most important results:

The scientific research found out the following results:

1. The important role of the religious impact on the designs of the family suites in general and Harem halls and rooms in particular in the Egyptian and Andalusian residential architecture.
2. The Andalusian residential architecture had been influenced at its outset by the Egyptian residential architecture in the Umayyad period.
3. The upper floors were devoted to the family and Harem, as the Muslim architect cared about the separation between the suites of men and women in both the Egyptian and Andalusian residential architecture.
4. The term "Alharamlek" refers to the dedicated section for Harem in the Ottoman aristocratic houses, and the most important element of this section is the upper hall or the main reception hall in the upstairs, and its designing depended on a central Durka, two Iwans and two eaves.
5. Alharamlek halls in the Egyptian residential architecture included seats for singing to allow Harem and the right hand possession to watch what was happening in the main

- reception hall on the ground floor, which was known as Alslamlek.
6. The Andalusian residential architecture is divided into two models, the private or the palace model, and the public or the house model.
 7. The Andalusian residential architecture distinguished by the separation between the reception places and the private residence.
 8. Planning of the Andalusian houses based on a central space which is called the foyer or patio where the rooms were distributed around it, as they were decorated and floored with gypsum and marble. In addition this foyer was planted with fruits and palm trees like those of the Egyptian residential architecture.
 9. The term "Almsari" the plural form of the word "Masria" refers to the upper eminent rooms which were also known as the lofts which were allocated to Harem in the Andalusian residential architecture since the ninth century AH / fifteenth century AD.
 10. The term "Ajimez", in Castile literature, is the plural form of the word "Shamasa" which is derived from the Arab which means a window. Ajimez is also derived from the word sun. They consisted of eminent balconies which adorned the upper floor in the Andalusian residential architecture. The term "Ajimez" was derived from the Egyptian residential architecture in the eighth century AH / fourteenth century like those Cairene Mashrabiya, "wooden lattice covered windows".
 11. The term "Alcharajip" means windows or alcoves, as they are wooden widows formed like squares of crossed wooden rods which were covering the entire window as they resembled small square openings to allow watching the outside through them.
 12. Ajimez and Alcharajip in the Andalusian residential architecture have been affected by these Mashrabiya, "wooden lattice covered windows" in the Egyptian residential architecture as the functional role of the Mashrabiya, "wooden lattice covered windows" in Alharamlek halls matched with the functional role of Ajimez and Alcharajip in Almasari rooms.
- Footnotes:**
- 1- Ahmed Mukhtar al-Abadi, some aspects of the historical relations between Egypt and Andalusia, Journal of the Egyptian Institute for Islamic Studies in Madrid, Volume 23, Madrid, 1985/1986, pp. 97-98.
 - 2- Some of the foreign references that dealt with the Islamic architecture in Andalusia:
 - Marianne Barrucandy Achim Bednorz, *Arquitectura Islamica en Andalucia*, Madrid, 1990.
 - 3- Mohamed Abdel-Moneim El Gamal, *Alhambra palaces*, Bureau of Architecture and Arabic inscriptions, Alexandria Library, 2004, p 27.
 - 4- The city of Cordoba located on the coast of the Grand Canyon and overlooked the foot of the Mountain of the bride. The alderman of Andalusia "Alhur Ibin Abdul-Rahman Thaqafi" chose it to be the residence of government in 97 AH / 716 AD and moved to it from Seville.
 - Ahmed Fikri, *Cordoba in the Islamic era, the history and civilization*, the Youth League Foundation, 1983, p 169.
 - 5- Rusafa Palace: it was built by Prince Abdul Rahman Aldakhel to the north of Cordoba where he transferred the oddity plants and gracious trees. It was called Rusafa by his grandfather Hisham Ibin Abdul Malik. Still, there are some ruins of this palace.
 - Alsayed Abdul Aziz Salem, *mosques and palaces in Andalusia*, the Youth League Foundation, Alexandria, 1986, p 53.
 - 6- Aldamishq Palace: Umayyads built Aldamishq Palace in Cordoba, and excelled in it to imitate their palaces and mansions in the East.
 - Alsayed Abdul Aziz Salem, *ibid*, p 53.
 - 7- *Ibid*, p 53.
 - 8- Ahmed Mukhtar al-Abadi, *ibid*, pp. 100-101, pp. 106-108.
 - 9- Kingdom of Tyrian: It appeared in the political life in 532 AH / 1137 AD after the marriage of princess Petronilla to Ramon IV Count of Barcelona (526-558 AH / 1131-1162 AD). Ramon IV warred against the Muslims of Andalusia, and he seized some of the important cities of Almoravids such as Tortosa 534 AH / 1148 AD, Lleida and Fraga in 524 AH / 1149 AD.
 - Rosser Sikr, Amy Loach, *Tyrian and Catalanian expansion, the Mediterranean in the fourteenth century*, translated by Isaac Obeid, the rise and fall of empires, Library of Alexandria, 2007, p 153.
 - 10-Granada: the Spanish meaning of Granada is pomegranate which was its historical emblem. Granada was the last Andalusian outgoing base. Spain culminated its triumph after the falling of Granada and eliminated the Islam state in Andalusia. Granada was rendered to the two Catholic kings Ferdinand and Isabella on 2nd of Rabi' al-Awwal, 897 AH / 2nd of January 1492 AD.
 - Mohammad Abdullah Anan, *the state of Islam in Andalusia, the remaining Andalusian monuments in Spain and Portugal*, Part VIII, Family Library, 2003, p 160.
 - 11-Ahmed Mukhtar Abbadi, *ibid*, p 111.
 - 12-Nasrid: they also known as Bano Al-Ahmar. They were the last kings of the state of Islam in its final stages. They stemmed to Muhammad Ibn Yusuf Ibn Nasr (635-671 AH / 1238-1272 AD), who had established this

- Sultanate. Mohammed Iben Youssef considered the city of Granada as the base of his state and the domicile of his authority. He worked to form a strong bloc to confront the Spanish danger. The reason for calling this family by the name of Bano Al-Ahmar was attributed to their grandfather Aqil Ibn Nasr who surnamed by Al-Ahmar "the red" because he had some blond hair. This coloured hair continued to appear in many members of the family.
- Mohamed Abdel - Moneim El Gamal, *ibid*, p 46.
 - 13-Ahmed Mukhtar Abbadi, *ibid* p 112, p 117.
 - 14-Mohamed Mohamed Kahlawi, *Researches of the Islamic monuments in Morocco and Andalusia, the first part*, Cairo, 1999, p 401.
 - 15-A large number of scientists and researchers dealt with the subject of the Andalusian-Egyptian relations in various fields of Islamic monuments, For more information, see:
 - Mohamed Mohamed Kahlawi, *the Islamic Egyptian monuments in the writings of Moroccan and Andalusian travelers, Egyptian-Lebanese house, first edition*, 1415 AH / 1994AD.
 - Alsayed Abdul Aziz Salem:
 - The Andalusian effects in the Egyptian and Andalusian architecture, *Journal of the Egyptian Institute for Islamic Studies*, Volume 21, Madrid, 1981/1982, pp. 133-140.
 - Islamic Architecture in Andalusia and its evolution, *Journal of the world of thought*, Volume VIII, Issue I, a magazine that appears every three months on the Kuwaiti Ministry of Information, Kuwait, 1977, p 90-110.
 - Ahmed Mukhtar al-Abadi, *some aspects of the historical effects between Egypt and Andalusia*, *Journal of the Egyptian Institute for Islamic Studies*, a special research made at the Conference of the Andalusian civilization, Faculty of Arts, Cairo University, from 20 to 23 March, 1985 AD, Madrid, 1986, pp. 90-117.
 - Hussein Yusuf Dowidar, *the Muslim community in the Umayyad period (138-422 AH / 755-1030 AD)*, Al-Hussein Islamic printing house, 1414 AH / 1994 AD, pp. 260-265.
 - Farid Shafi, *west Islamic influences on Architecture in Egypt*, *Bulletion of the faculty of Arts*, Cairo University, Vol. XVI, part II, Cairo, 1954.
 - 16-Noura Mamdouh Mohammed Abu Nour, *the effects of the newcomers of Alexandria from North Africa and Andalusia on the art of the Mamluk and Ottoman (648-1213 AH / 1250-1798 AD)*, Master Thesis, Department of Tourism Guidance, Faculty of Tourism and Hotels, Alexandria University, 1427 AH / 2006 AD.
 - 17-Holy Quran, Surat Al-Nur, verse 31.
 - 18-Ghazwan Mustafa Yaghi, *the remaining residential buildings in Cairo during the Mamluk period, archeological study*, PhD, Department of Islamic monuments, Faculty of Archaeology, Cairo University, 1425/2004, p 385.
 - 19-Ibid, p 385.
 - 20-Ibid, p 385.
 - 21-Ibid, p 385.
 - 22-The buildings of Fustat city was built of brick. They were composed of four or five layers; the light enters from the center of the building. There were about two hundred people live in the same house. It was told that their houses were very high as some houses were consisted of eight layers and others were about fourteen layers. The most important house which was built in Fustat was house Amr Ibn al-Aas house 21 AH. For more information about archaeological houses of Fustat see:
 - Ahmed Abdel Razek Ahmed:
 - *Islamic Architecture in Fatimid and Abbasid eras, first edition*, Cairo Book House, 2002, pp. 118-125.
 - *Archaeological Houses of Fustat*, *Journal of the Arab Museum*, quarterly publication concerned with the affairs of museums and monuments, the fourth year, the first issue, 1408 AH / 1988 AD, pp. 6-11.
 - 23-The Supreme Council of Antiquities, *House of Lady Waselah*, *Historical Cairo*, 2005, p 15.
 - 24-Tiles were the most important building materials used in the Islamic architecture, especially in Egypt, Iraq, Iran, the Arab Morocco and Andalusia, where the presence of wood and stone were rare. Tile was known in Iraq as the "Blocks" and in Egypt as the "red bricks", which is used in building Load-bearing walls, columns or in the construction of domes and vaults.
 - Yahya Wazery, *Islamic architecture and the environment*, Alam al-Maarifah, Issue 304, Kuwait, 2004, p 106.
 - 25-The Supreme Council of Antiquities, *House of lady Waselah*, p 16.
 - 26-Great Eastern Palace: Gawhar Sicily built the Grand Palace to welcome the Fatimid Caliph al-Muizz. He arranged bureaus and the residential places and he surrounded it by a fence in 360 AH.
 - Ali Pasha Mubarak, *al-Khitat al-Tawfiqiyya al-Jadida (Tawfiq's New Plans) for Egypt*, Cairo and its ancient and famous regions and cities, the first part, the Egyptian General Book Organization, 2008, p 44.
 - 27-The Minor Western Palace: It was built by the Fatimid Caliph al-Aziz Nizar Ibn Almoe'z opposite the Great Eastern palace. It was known as Albahr Palace "The Sea palace". He set it up as a residence for his daughter "Sit

- Almalik" the sister of Al-Hakim. Its construction started in 450 AH and finished at the time of Caliph Mustansir 457 AH. The construction lasted seven years and cost a thousand thousand dinars (million dinars).
- Ali Pasha Mubarak, *ibid*, p 44.
- 28-The Supreme Council of Antiquities, House of Lady Waselah, p 20.
- 29- Yahya Wazery, *ibid*, p 72.
- 30-The Supreme Council of Antiquities, House of Lady Waselah, p 20.
- 31- *Ibid*, p 24.
- 32- *Ibid*, p 24.
- 33-Rifaat Mousa Mohammed, the remaining residential buildings in Cairo during the Ottoman era, an archaeological and documentary study, PhD, Department of Islamic monuments, the Faculty of Archaeology, Cairo University, 1416 AH / 1995, p 224.
- 34- *Ibid*, p 225.
- 35-Altakhtbosh: it is a Persian word made up of two sections, namely "Takht" that means throne, bed or something rising up from the ground to sit or to sleep on, whereas "Bush" is a Persian verb derived from Buchidn which means "receive", which is a ground rectangular or square area on the ground floor, which was opened up at its full breadth to the yard. The roof is carried on a pole. Altakhtbosh ground was higher than the floor of the courtyard with a step.
- Refa't Moses, *ibid*, p 227-228.
- 36- *Ibid*, p 226, p 227.
- 37-The Supreme Council of Antiquities, House of Lady Waselah, p 26.
- 38- *Ibid*, p 26.
- 39- *Ibid*, p 26.
- 40- Refa't Moses, *Ibid*, p 229.
- 41-Monument No. 77.
- 42-Monument No. 559.
- 43-Monument No. 82.
- 44-Monument No. 339.
- 45-Monument No. 445.
- 46-Monument No. 446.
- 47-Monument No. 235.
- 48- Refa't Moses, *ibid*, p 230.
- 49-The Supreme Council of Antiquities, House of Lady Waselah, p 30.
- 50- *Ibid*, p 30.
- 51-A group of scholars, Islamic Encyclopedia, Volume IV, Part I, Article M, Center for the intellectual creation of Sharjah, pp.9314, pp. 9315.
- 52-Ghazwan Mustafa Yaghi, the salons in the Cairene residential architecture in Mamluk and Ottoman periods, an archeological study, Master Thesis, Department of Islamic monuments, the Faculty of Archaeology, Cairo University, 1419/1999, p 386.
- 53- Refa't Moses, *ibid*, p 224.
- 54-Toledo: Toledo is located on the River Tagus at a distance of seventy-five kilometers from the city of Madrid, and it was one of the most important Andalusia cities in the Islamic era. It was marked by its huge walls and fortified castles. The city of Toledo seized by Alphonse VI, King of Castile in 487 AH / 1085 AD.
- Mohammad Abdullah Anan, *ibid*, p 80.k
- 55-Rafael López Gotham, domesticated Architecture, translated by Ali Ibrahim al-Menoufi, review and presentation of Mohammed Hamza, the national project for translation, the Supreme Council for Culture, 2003, p 478.
- 56-Madinat al-Zahra: Abd al-Rahman al-Nasir (300-350 AH / 912-961 AD) commanded Muslimah Ibin Abdullah Alarreef to construct Madinat Al-Zahra west the city of Cordoba, at the foot of Mount of the bride. He was assisted by three assistants, Abdullah Ibin Yusuf who was the master of the builders, Hassan Ibin Mohammed, and Ali Ibn Ja'far al-Eskandarani. Abd Al-Rahman Al-Nasir assigned the supervision of the construction to his son Prince Alhakam who was later called by Al-Mustansir (302-366 AH / 914-976 AD). The construction was finished in 366 AH / 976 AD. Everyday there were three hundred brilliant builders, two hundred carpenters, and five hundred laborers and workers. For more information, see:
- Mohamed Abdel-Moneim El Gamal, *ibid*, p 28-29.
- Alsayed Abdul Aziz Salem:
- Mosques and palaces, p 54, p 55.
- Cordoba, the capital of the Caliphate, in Andalusia, Part II, House of the Arab Renaissance, 1972, p 9-18.
- Leopoldo Torres Blbas, history of Islamic Spain, from the conquest to the fall of the Caliphate (711 - 1031 AD), art and architecture, Volume II, Part II, translated by Ali Ibrahim al-Menoufi, Ali Abdel-Raouf Albimbi, Alsayed Abdul Zahir Abdullah, the Supreme Council for Culture, , 2002, pp. 279-281.
- 57-Abdul Rahman Al-Nasser: He was Abdul Rahman Al-Nasser Ldean Allah Ibn Muhammad Ibn Abdullah Ibn Muhammad Ibn al-Hakam Ibn Hisham Ibn Abd al-Rahman al-Dakhel, who undertook the emirate of Cordoba, at the age of twenty-two years.
- A group of scientists, the Encyclopedia of the People, No. 67, pp. 268-274.
- 58-Osama Talaat Abdel-Naim, Islamic architecture in Andalusia, 2000, p 83.
- 59-Mu'tasim Ibn Samadh: He set up a lot of constructions. He built a palace called Alsamadhah. He was generous, very tender and fond of arts. He died in 484 AH / 1091 AD.

- A group of scientists, the Encyclopedia of the People, No. 61, the People's Press, 1959, p 44.
- 60-These palaces derived their names from Al-Mu'tamid Ibn Abbad the ruler of Bany Abbad state in Seville, in the era of the kings of the communities in the period from 461 to 484 AH / 1069 -1091 AD.
- A group of scientists, the Encyclopedia of the People, No. 67, People's Press, 1959, p 302-326.
- 61-Sevilla: The city of Seville located on the right bank of the River Guadalquivir, it was named so because of its Iberian origin "Achaabala" or "Hspala", then this name was transformed to the Latin name "Hispalis", and Muslims arabicized this name to "Seville". After the fall of Seville in the hands of Muslims, Moses Ibn Naseer chose it to be the capital of Andalusia as it was full of markets and a booming trade.
- A group of scientists, the Encyclopedia of the People, Part II, number 61, p 70.
- 62-Almubark palace: it is one of the palaces built by al-Mu'tamid Ibn Abbad for resting, recreation and the amiability with his companions. That palace became famous because of its grandeur and beauty of decoration. That palace had a spacious lobby with a Lake at the middle surrounded by basils.
- Jose Guerrero Lovillo Al-Qasr Al-Mubarak, Sivilla, 1974, P99.
- Alsayed. Abdul Aziz Salem, mosques and palaces in Andalusia, pp. 99-100.
- 63-Saeed sayed Ahmed Abu Zeid, the social life in Andalusia, the era of Almoravids and the Almohads (484-620 AH / 1091-1232 AD), PhD, Department of History, Faculty of Arts, Menoufia University, 1412 H / 1992, p 93.
- 64-Murcia: Prince Abdul Rahman Al-Awsat (176-238 AH / 792-852 AD) constructed the city of Murcia on the shore of the River Shaqqura in (216 AH / 831 AD), and it was the capital state of Andalusia, then it was seized by the Spaniards in 641 AH / 1243AD.
- Mohammad Abdullah Anan, Ibid, p 99.
- 65-Malaga: the Arabic word Malaga is derived from the Hebrew verb (Malac) that means to own a property, or from the Greek word (Malacos) that means tenderness. It was the greatest and most important frontier of Southern Spain, which lies on the Mediterranean Sea in a deep valley south east of Andalusia. Abdul-Aala bin Musa bin Nasir conquered it in (95 AH / 713 AD), it was a great city of spacious streets and squares, and seized by the Spaniards in (892 AH / 1487 AD).
- A group of scientists, the Encyclopedia of the People, No. 61, p 78, p 88.
- Mohammad Abdullah Anan, Ibid, p 242.
- 66-Said Abu Zeid, Ibid, p 94.
- 67-Lake Palaces: Abu Yaqub Yusuf Ibn Abd al-Mu'min in 567 AH / 1171 AD ordered to build these palaces outside the Bab Jhor of Seville. Ahmed Ibin Basah, master of builders in Andalusia, has supervised the construction of these palaces.
- Alsayed Abdul Aziz Salem, mosques and palaces in Andalusia, pp. 122-123.
- 68-Said Abu Zeid, Ibid, p 95, p 96.
- 69-Ibid, p 96.
- 70-Ibid, p 96.
- 71-Ibid, p 97.
- 72-Al-Makri (Ahmad Ibn Muhammad Ibn Ahmad al-Makri d. 986 AH), The Breath of Perfumes, part 1, Dar Sadir, Beirut, Lebanon, 1988, p 540.
- 73-Osama Talaat, Ibid, p 83.
- 74-Corridor: The people of Morocco and Andalusia called it "Estwan" and its name among the Arabs is corridor. It is the passage between the house and its center, and moved into Spanish as the word "Zagnan".
- Saeed Abu Zeid, Ibid, p 68.
- 75-Ibid, p 98.
- 76-Ibid, p 99.
- 77-Ibid, p 100.
- 78-Venetian tiles: A type of brick or pottery used for roof construction. The manufacture of tiles has spread in Morocco and then transferred to Andalusia and Egypt, which is known as the "Alzelezle", a word close to the Moroccan and Spanish word "Zljugi". It is known to the Spaniards as Azulijos, and in Morocco as "Zellijes".
- Saeed Abu Zeid, ibid, p 100.
- 79-Ibid, p 100.
- 80-a group of scientists, the Encyclopedia of the people, part 2, p 24.
- 81-Saeed Abu Zeid, Ibid, p 99.
- 82-Ibid, p 99.
- 83-Leopoldo Torres Blbas, buildings of the Islamic Spanish, translated by Ibrahim al-Anani, Journal of the Egyptian Institute for Islamic Studies, the first issue, the first year, Madrid, 1372 AH / 1953 AD, p 125.
- 84-Ibid, p 124.
- 85-Shamsah: This word combines with shamasat as for the sun. It was called Shamsah because it lets the sun rays come in, or an imitation of what is known in the Levant and Morocco as Shamasat, which was known in Egypt as Qamaryyeh.
- Mohamed Mohamed Amin, Laila Ali Ibrahim, the Architecture terminology in the Mamluk documents, American University, Cairo, 1411/1990, p 71.
- 86-Leopoldo Torres Blbas, Hispano-Muslim buildings, p 124.
- 87-87 - Ibid, p 126, p 127.
- 88-Ibid, p 124.
- 89-Al-Bireh: It is located in the northwest of Granada, Arabs and many Umayyad lieges

- lodged it in the era of Abd al-Rahman al-Dakhel. Al-Bireh was one of the important bases of Andalusia, and then it was burnt and abandoned to Granada.
- A group of scientists, the Encyclopedia of the People, No. 61, p 92.
- 90-Leopoldo Torres Blbas, Hispano-Muslim buildings, p 124.
- 91-Ibid, p 124.
- 92-Ibid, p 125.
- 93-Ibid, p 125.
- 94-Albeazin suburb: It is located in the northeast of Granada to the old red plateau, and extends to the walls, which was one of the largest and most important suburbs of Granada, and preserved its Andalusian character, which was characterized by narrow streets.
- Mohammad Abdullah Anan, Ibid, p 167-170.
- 95-Leopoldo Torres Blbas, Hispano-Muslim buildings, p 126.
- 96-Ibid, p 126.
- 97-www.ejabat.google.com.
- 98-www.ejabat.google.com.
- 99-www.ejabat.google.com.
- 100- Ibn Hazm (Imam Abu Muhammad Ali Ibn Hazm Andalusī who died in 456 AH), The Ring of the Dove, Arafā Library, Damascus, 1349, p 108.
- 101- Ibn Saeed (Abu al-Hasan Ali Musa bin Saeed 610-685 AH / 1213-1286 AD), Al-Mugrib fī hulā al-Magrib (Book of the Maghrib), accomplished by Shawki Daif, part one, fourth edition, Dar al-Maarif, al-Maarif Cairo, 1953, p 293.
- 102- Ibid, p 381.
- 103- Ibn Ammar: He was Abu Bakr Ibn Ammar, the minister of Al-Moatamed Ibn Abbad and one of the greatest poets of Andalusia. He was born in the village of Silves, and then he traveled to Cordoba. Moatamed Ibn Abbad depended on him in the affairs of government, as he governed Silves, then Murcia in (471-473 AH / 1078 - 1081 AD).
- A group of scientists, the Encyclopedia of the People, No. 67, p 308, p 309.
- 104- Ibn Saeed, op cit, p 381.
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 3. Al Makri (Ahmad Ibn Muhammad Ibn Ahmad Al Makri), who died in 986 AH, Nafh Al Tayeb fi ghoṣn Al Andalus AL Rateb, part 1, Dar Sader, Beirut, Lebanon, 1988AD.
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Figures And Pictures

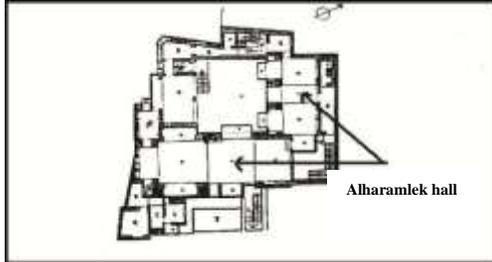


Figure (1)

A horizontal layout shows the first upper floor and Alharamlek hall in Zeinab Khatoun's house.

(580 - 1125 AH / 1446 - 1713 AD)

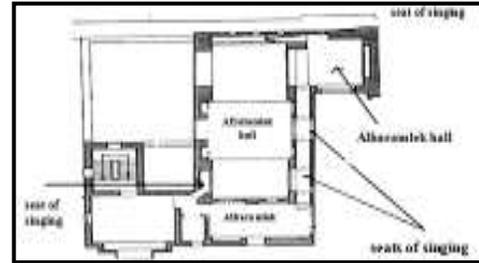


Figure (2)

A horizontal layout shows the first upper floor, Harem hall and the seats of singing in Amna Bint Salem's house.

(947 AH / 1540AD)

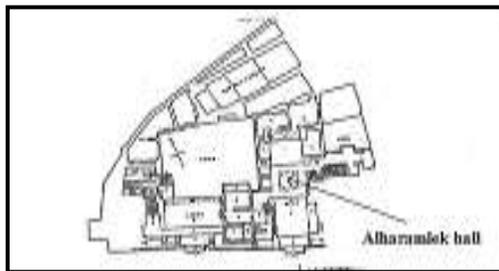


Figure (3)

A horizontal diagram shows Alharamlek hall on the first floor of Jamal Al-Din Alzohbiz's house.

(1074 AH / 1637 AD)

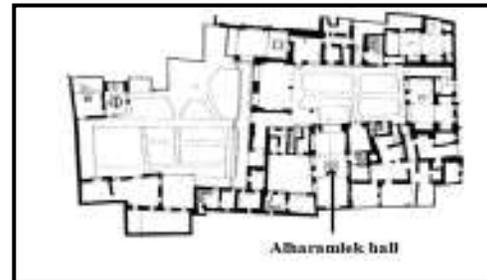


Figure (4)

A horizontal layout shows the first upper floor and Alharamlek hall in Alsehamy's house.

(1008 - 1211 AH / 1648 - 1796 AD)



Figure (5)

A horizontal layout shows the first upper floor and Alharamlek hall in Abdul Rahman Hrawi's house.

(1114 AH / 1731 AD)

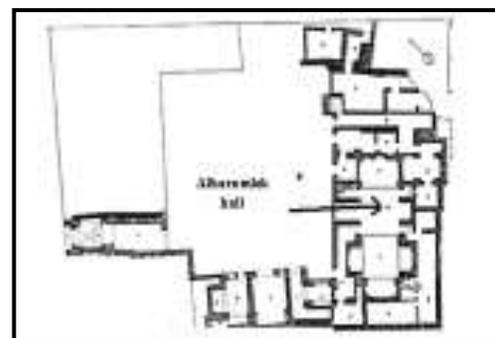


Figure (6)

A horizontal layout shows Alharamlek hall in Ahmed Katkhuda Razzaz's house.

(1192 AH / 1778 AD)

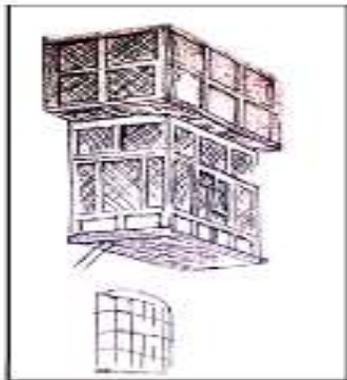


Figure (7)

An Andalusian balcony patterned after the Islamic Ajimez style in an Andalusian house in the city of Granada which was painted by Gomez Moreno in 1877AD, quoted from: Leopoldo Torres Belbas, the Spanish Islamic buildings.



Figure (8)

An Andalusian balconies patterned after the Islamic Ajimez style which decorate the interface of Santa Isabella monastery in Toledo city.

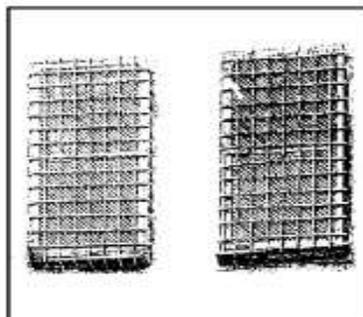


Figure (9)

Charajip Windows of crossed wooden rods like squares which decorated the Andalusians' Street houses in Tunisia.

(13th AH century / 19th AD century).



Picture (1)

The commercial street in the downtown of Toledo which shows the Andalusian balconies that formed after the matter of the Islamic Ajimez style, quoted from: Sayed Wasel, the Spanish culture minders Association, Cairo, 2011AD.



Picture (2)

The commercial street in the downtown of Toledo which shows the Andalusian balconies that formed after the matter of the Islamic Ajimez style, quoted from: Sayed Wasel, the Spanish culture minders Association, Cairo, 2011AD.



Picture (3)

An Andalusian balcony that formed after the Islamic Ajimez style in Cordoba city (12 AH century/ 18 AD century), quoted from: Leopoldo Torres Belbas, The Spanish Islamic buildings.



Picture (4)

Santa Isabella Monastery Interface in Toledo which show the Andalusian balconies that formed after the matter of the Islamic Ajimez style (13 AH century / 19 AD century).



Picture (5)

Alcharajip Windows in the Andalusians' Street in Tunisia (13 AH century/ 19 AD century), quoted from: Tahir Elhamamy, the life of Ibn Khaldun and his political activity.