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Title:

**The Ottoman Sultan's Albums at Budapest University of Technology and Economics**

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**Abstract:**

In the 19th century, the Ottoman Empire's large-scale development was illustrated by the new medium of photography. Different territories of the empire have been displayed, and Ignác Alpár, a significant architect of Hungarian Historicism, purchased some of these photographs. Alpár's interest in oriental art derived from the ideology of Turanism believing that a Hungarian national style could be developed with the use of oriental motifs. One of the photographs ('Tombs of Mamluks, Cairo') of the collection provides some evidence of this idea. The essay develops the background and evidence for the Hungarian-oriental relationship at the turn of the 19th-20th century.

**Keywords:** Abdülhamid II, Ottoman photography, Hungarian architecture, Turanism

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**Introduction**

The Department for History of Architecture and of Monuments of the Budapest University of Technology and Economics (its former name was Polytechnicum or Royal Joseph Technical University) through its predecessor department, founded in 1870, is nearly as old as scholarly organised architectural education in

Hungary. It has always been and still is the leading scientific institution for teaching the history of architecture at national level.

Besides architectural history education, the department played a part in teaching building design, and later, became a prominent workshop of the scientific research and education of the theory of architecture and monument preservation.

The Repository, the storeroom for books and replicas belonging to the department is like a treasury. The most significant Hungarian architects of the 19th and 20th centuries were teachers of the university, and this archive preserves their books, inheritances and some of the original documentation of their work. The *repository* is a rich storeroom of the precious sources of the Hungarian history of the European history of architecture from Antiquity until Modernism, moreover, contemporary architecture. Despite many years and generations of researchers, it can still surprise us with its contents.

One such collection includes 12 albums containing 559 photographs. These are landscapes, genres and monuments from Asia Minor and the Middle East. The photos were signed as Abdullah Frères and Sèbah&Joailliers and date from the reign of the last Ottoman Sultans in the late 19th century, with the subject being the ‘Orient’. What were the origin and the function of these unique photos in the Hungarian university of architecture? The exciting investigation leads us far in space and time.

Some of these photographs are replicas of elements from the ‘Hamidian albums’, which were gifted by Sultan Abdülhamid II to the United States of America and the British Empire, and now can be found in the Library of Congress and the British Library.<sup>1</sup>

### **From the Sultan’s Court to the Technical University – the provenience of the albums**

Three indications can be used to ascertain the origin of the albums: the signatures of the photographs’ ateliers (Abdullah Frères., Sèbah&Joailliers. and Bonfils: Figure 1), the designation ‘Inheritance of Alpár’ on the cover of the albums, and a stamp with the text of ‘property of Gyula Wälder’ on the back of two photographs. We can begin with the examination of the ateliers: what were the circumstances of the photographers in the Late-Ottoman era of the 19th century?

During the era of Sultan Abdülaziz (1830-1876) and Abdülhamid II (1876-1909), the Ottoman Empire dramatically opened to the West. The Sultans employed European engineers to develop the infrastructure of the Empire. As an example, in 1867, during the reign of Sultan

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<sup>1</sup> Carney, E. S. Gavin, Şinasi Tekin and Gönül Alpay Tekin (eds.), “Imperial self-portrait: the Ottoman Empire as revealed in the Sultan Abdul Hamid II’s photographic albums”, *Journal of Turkish Studies*, 12 (1988), 1-269.

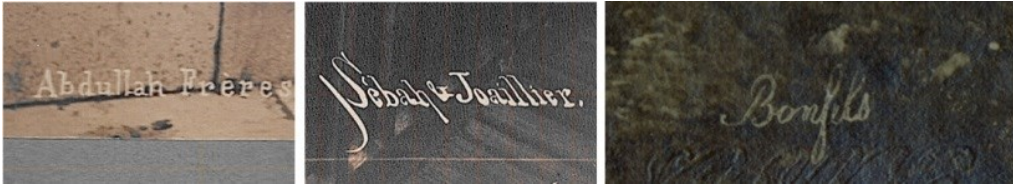


Figure 1 – The signatures of the photographers' ateliers –  
Abdullah Frères., Sébah&Joailliers, Bonfils

(Budapest University of Technology and Economics, Repository of Department for History of Architecture and of Monuments. Catalogue Numbers: 800124, 800141, 800059)

Abdülaziz, the underground referred to as 'Tünel' was constructed by the office of the Frenchman Eugène Henri Gavand, and is still in use. The key idea of the Sultan's son Abdülhamid II was to connect the distant territories of the empire. To do so, he spent 7,780,129 gold coins developing plumbing and telegraph systems between Constantinople and Köstence (today Constanța, Romania), and the railway.<sup>2</sup> Both Sultans devoted great care to ensure the positive propaganda of the Royal Family by utilising the new invention of photography. The Abdullah Frères (Abdullah brothers) were Armenian photographers who opened their workshop in 1858 in Beyoğlu, a district of Constantinople.<sup>3</sup> The talented brothers caught the sultan's attention and became the court photographers of Sultan Abdülaziz and Abdülhamid II. Taking the portraits of the Sultan and his family, they took part in forming the royal representation to the West. Their photographs were taken in all regions of the Ottoman Empire in order to represent both the efforts of the modernisation process, the historical heritage and overall prestige. These photographic albums were gifts presented in the different protocol events of Abdülhamid II. Accordingly, the original photographs of the Department for History of Architecture and of Preservation can be found in many prestigious libraries, for example, the archives of the Congress Library in Washington D.C.<sup>4</sup> and the British Library.<sup>5</sup>

<sup>2</sup> Yılmaz, Ömer Faruk, *Boğaziçi'ne Tüp Geçit: Sultan İkinci Abdülhamid Han'ın Tüp Geçit (Tünel-i-Bahri) Projeleri* (Istanbul: Çamlıca, 2010), p. 5.

<sup>3</sup> The ateliers or workshops of Sébah & Joailliers and the Bonfils have similar, Christian origins and worked in different cities: Pascal Sébah was born in Constantinople of Armenian and Catholic Syrian origin, working in the Pera district of Constantinople, and later in Cairo; the French Bonfils family worked in Beirut. See: Woodward, Michelle L., "Between Orientalist Clichés and Images of Modernization. Photographic Practice in the Late Ottoman Era", *History of Photography*, 27 (2003), p. 364. and Öztuncay, Bahattin, *Hanedan ve Kamera - Osmanlı Sarayından Portreler* (Istanbul,: Aygaz, 2011.), p. 33.

<sup>4</sup> On-line catalogue, accessed February 24, 2015. <http://www.loc.gov/pictures/collection/ahii/>

<sup>5</sup> On-line catalogue, accessed February 24, 2015. <http://www.bl.uk/catalogues/indiaofficelect/PhotoShowDescs.asp?CollID=2736>

No.	Name of the Album	Type of document	Number of photos	Origin
01	I. Kis-Ázsia. [Asia Minor I]	photograph	45	Inheritance of Alpár 1937. VI/
02	II. Kis-Ázsia. [Asia Minor II]	photograph	77	-
03	Görögország. [Greece]	photograph	42	Inheritance of Alpár 1937. VI/
04	I. Athen. [Athens I]	photograph	37	Inheritance of Alpár 1937. VI/
05	II. Athen. [Athens II]	photograph	34	Inheritance of Alpár 1937. VI/
06	Palmyra.	photograph	23	Inheritance of Alpár 1937. VI/
07	Petra.	photograph	35	Inheritance of Alpár 1937. VI/
08	Baalbek.	photograph	29	Inheritance of Alpár 1937. VI/
09	Jerusalem.	photograph	48	-
10	I. Egyptom. [Egypt I]	photograph	55	-
11	II. Egyptom. [Egypt II]	photograph	45	-
12	Cairo	photograph	89	-
		Total	559	

The photographs were clearly taken by the photographers of the Ottoman court, but the question is how did these albums come to Budapest? The following registry 'Inheritance of Alpár' can be seen on the inside covers of some albums, listed in the chart above.

Ignác Alpár (1855-1928), was an eminent architect from the late nineteenth-early twentieth centuries, a man of outstanding productivity and organisational ability,<sup>6</sup> who visited the Middle East several times. In his architectural studio, he was on friendly terms with his colleagues and provided them the opportunity also to travel abroad: even to Constantinople and Cairo.<sup>7</sup> During

<sup>6</sup> Sisa, József – Wiebenson, Dora, *The Architecture of Historic Hungary* (Cambridge, Massachusetts: MIT Press, 1998), p. 198, p. 223.

<sup>7</sup> Rosch, Gábor, *Alpár Ignác építészete [The Architecture of Ignác Alpár]* (Budapest: Enciklopédia, 2005), p. 181.

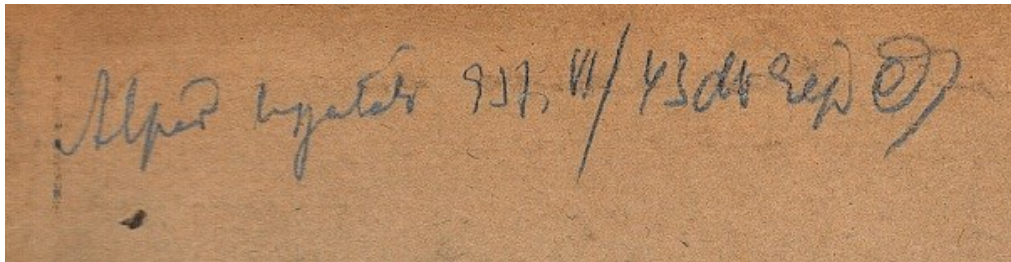


Figure 2 – The registry on the cover: ‘Inheritance of Alpár’  
(Budapest University of Technology and Economics,  
Repository of Department for History of Architecture and of Monuments.)

these study tours, he was able to purchase the albums of the photographers working in these cities.

On the cover of an album, the date of the inheritance is 1937. How these albums got from Ignác Alpár to the Technical University, cannot be answered with certainty since neither the inventory of the department nor catalogue of the university has remained from 1937. A catalogue from 1910 is available in the University Library.<sup>8</sup> It contains several notes from the 1930s, but the albums are not recorded in it.<sup>9</sup> From 1882, Alpár was an instructor in the Royal Joseph Technical University, but he left the institute in 1888, so could not have left them at that time.

However, on the back of two photos ‘property of Gyula Wälder’ and ‘Department of Antiquity’ stamps can be seen. Gyula Wälder (1884-1944) was a prominent member of the Hungarian architectural profession as a founder member of the Hungarian Academy of Sciences and scholar of the university. From 1906, he was the lecturer, and from 1923 until his death in 1944, the professor of the Department of Antiquity of the Technical University.<sup>10</sup> During that period, architecture was taught by departments divided into different historical ages (Antiquity, Middle Age and Early Modern); consequently, it is reasonable to assume some photographs from the albums came to the department via Professor Wälder who used them as stylistic illustrations and a source of ornamentations for education. In 1957, the three departments amalgamated, and in 1997, its name was changed to Department for History of

<sup>8</sup> *A Magyar Királyi József Műegyetem Könyvtárának címjegyzéke [The Catalogue of the Library of Hungarian Royal Joseph Technical University]* (Budapest: Magyar Királyi József Műegyetem, 1910)

<sup>9</sup> In the department library, another book can be found registered with both the “Department of Antiquity” and “Alpár”: Jules Bouchet, *Compositions Antiques*, (Paris, 1851)

<sup>10</sup> Végh, Ferenc, „A Műegyetem a Horthy-korszak negyedszázadában” [The Technical University in the quarter century of the Horthy-era], in *A Műegyetem története [History of the Technical University]*, Károly Héberger (ed.) (Budapest: Budapest University of Technology, 1979), p. 1038.

Architecture and of Monuments. As the successor, the department preserved the albums.

In the following, the paper investigates the ideological background of Ignác Alpár's interest in oriental studies. Since Alpár designed mainly commercial and administrative buildings in the period of Hungarian Historicism. A 'robust, rational, capitalist' image is connected to him who is considered to be a very successful manager architect at the turn of the 19<sup>th</sup> century.<sup>11</sup> The question then arises that if the albums were the property of Ignác Alpár, why would this practice-oriented person of good technical skills be interested in oriental photographs that may appear far from the Central European conceptions of architecture?

### **“Inheritance of Alpár” – Ignác Alpár and the Turanian idea**

In an issue of Hungarian Building Architecture in 1910, Ignác Alpár wrote a long description of Egypt.<sup>12</sup> In this text, he writes about his journey, ancient art and the relevance of oriental art in Hungary.

According to Alpár:

*“Egypt is the oldest territory of human culture. We can observe the first signs of the highest level of the human cultural ambitions: the historiography. Not written but engraved on stone with hieroglyphs from 5000 B.C. It should be the oldest historical date, even if our Turanian relatives, the Sumerians produced their first cuneiform scripts on terracotta boards.”<sup>13</sup>*

In this quotation, the important feature is the mention of the Turanian relationship. The Turanian idea leads us to a new context: the ideology of Hungarian Orientalism at the turn of the 19th-20th centuries, which effected the thinking of many scholars.<sup>14</sup>

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<sup>11</sup> Maróty, Katalin, “150 éve született Alpár Ignác” [Ignác Alpár was born 150 years ago], *Architectura Hungariae*, 7. (2005), accessed: April 23, 2015, [http://arch.et.bme.hu/arch\\_old/korabbi\\_folyam/25/25marotz.html](http://arch.et.bme.hu/arch_old/korabbi_folyam/25/25marotz.html)

<sup>12</sup> Alpár, Ignác, “Egyiptomról” [On Egypt], *Magyar Építőművészet*, 8 (1910) pp. 1-13.

<sup>13</sup> Alpár, Ignác, “Egyiptomról” [On Egypt], p. 7.

<sup>14</sup> We can mention as example for researchers of the orient: Sándor Kőrösi Csoma (1784 – 1842), Aurél Stein (1862 – 1943), Ármin Vámbéry (1832 – 1913), János Xántus (1825-1894), Jenő Zichy (1837-1906), Lajos Lóczy (1849-1920).

The scientific use of the expression ‘Turanian’ as an ethnic denomination is connected to Max Müller.<sup>15</sup> In his book published in 1861, he applied this expression to the non-Semitic and Indo-European ethnic groups of Central Asia.<sup>16</sup> Although, its scientific usage soon ended, it has remained as a romantic and hypothetical relationship, which connected the Hungarian nation to those of Central-Asia, mainly of Turkic origin. This provided a perfect ideology to express independence from Habsburg rule, and to create an autonomous Hungarian character and identity.<sup>17</sup> The aim of some Hungarian architects of the age was to create the Hungarian form, sourced from oriental ornaments.<sup>18</sup> To strengthen the Hungarian-Oriental relationship, the Hungarian Scientific Institute opened in Constantinople,<sup>19</sup> providing scholarships for Hungarian researchers.<sup>20</sup> In 1910, the Hungarian Turanian Society was founded to study the history, culture and art of the Turanian, especially Turkic nations.<sup>21</sup> The members of

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<sup>15</sup> The land of ‘Turan’ was first mentioned in the Persian epic *Shahnameh* by Ferdowsī: as the non-Iranian nations of Central Asia.

<sup>16</sup> Oláh, Péter, “A török és a magyar turanizmus kapcsolata a 20. század első felében” [The Relationship of Turks and Hungarian Turanism in the First Half of the 20th Century] *Keletkutatás*, Spring volume, (2012), p. 67.

<sup>17</sup> Akyürek, Göksun, “A Comparative Reading of the Pursuit into the ‘East’ for National Expression in Turkish and Hungarian Architecture”, in *Thirteenth International Congress of Turkish Art*, Dávid, Géza – Gerelyes, Ibolya (eds.) (Budapest: Hungarian National Museum, 2009), pp. 59-60.

<sup>18</sup> For the sources of the Turanian origin in Hungarian architecture and the use of József Huszka’s collection of Eastern and Hungarian motifs see: Sisa-Wiebenson, *The Architecture of Historic Hungary*, p. 225. And as an example: Ödön Lechner: Museum of Applied Arts, Budapest, 1891-1896. Lechner, Ödön, “Magyar formanyelv nem volt, hanem lesz.” [The Hungarian form-language not was, it will be], *Művészet*, 5 (1906), pp. 1-18.

<sup>19</sup> Nagy, Róbert, *A Konstantinápolyi Magyar Tudományos Intézet története (1916-1918)* [History of the Hungarian Scientific Institute in Constantinople (1915-1918)], *Balkáni Füzetek*, 7 (Pécs: University of Pécs, Faculty of Sciences, Geographical Institute Centre for Eastern-Mediterranean and Balkan Studies, 2010) p. 21.

<sup>20</sup> In 1917, Károly Kós carried out research in Constantinople with a scholarship from the Hungarian Institute. As a summary of his research he wrote the book of *Stambul. History of the city and architecture*. See: Kós, Károly, *Sztambul: Várostitörténet és architektúra [Istanbul: Urban History and Architecture]*, (Budapest: Franklin-Társulat, 1918). It was published in Turkish also: Kós, Károly: *Şehir Tarihi ve Mimarisi*, trans: Naciye Güngörmüş (trans.) (Ankara: T.C. Kültür Bakanlığı, 1995)

<sup>21</sup> Ágoston, Gábor: *Politics and Historiography: The Development of Turkish and Balkan Studies in Hungary and the Hungarian Research Institute in Istanbul*, in: *The Turks*, Güzel, Hasan Celal – Oguz, C. Cem – Karatay, Osman (eds.), 4 (Ankara: Yeni Türkiye Publication, 2002), p. 711.



Figure 3 – Ignác Alpár: Plan of the Historical Hall, 1893.  
(Bloch, Leó – Fridrich, Géza F. (eds.), *Budapesti Építőmesterek Ipartestülete IV. évkönyv [4th Yearbook of the Syndicate of Master Builders in Budapest]*, (Budapest: Ipartestület, 1932), p. 59.)

the board of art were József Huszka art historian and graphic,<sup>22</sup> Károly Kós and Róbert Kertész K. architects and Ignác Alpár.<sup>23</sup>

Alpár's interest in oriental ornaments was clearly linked to the romantic idea of the Hungarian origin and the search for national identity. His thoughts were materialised in the plans designed for the Millennial Exhibition competition in 1893.<sup>24</sup> That year, the Minister of Commerce published an architectural competition for the Historical Building Complex of the Millennial Exhibition, which was going to be held in 1896, the one-thousand-year anniversary of the Hungarian Settlement in the Carpathian Basin. In the description of the competition, the 'Hungarian character' was an obvious expectation:

*"Since the exhibition is going to be held on the one-thousand-year anniversary of the Hungarian State's foundation, great care has to be devoted to the emphasis of this character. Especially, the appearance of building where the historical remains will be exhibited has to be worthy of this purpose."*<sup>25</sup>

<sup>22</sup> József Huszka (1854-1934) was teacher of art, researcher of art history and ethnography. He summed up his ideas and research in the book: József Huszka, *A magyar turáni ornamentika története [The History of Hungarian Turanian Ornament]* (Nyers Csaba, Budapest, 1996), originally published in Budapest, 1929.

<sup>23</sup> Ildikó Farkas: „A magyar turanizmus török kapcsolatai.” [Turkish Relationships of the Hungarian Turanism] in *Valóság*, 6 (2007), pp. 31-48.

<sup>24</sup> Vilmos Magyar, *Út a hírnév felé: 1882-1896 [On the Way to Fame]*, in Vilmos Magyar: *Alpár Ignác élete és működése [The Life and Works of Ignác Alpár]* (Budapest: Budapesti Építőmesterek Ipartestülete, 1933), p. 25.

<sup>25</sup> Bloch, Leó – Fridrich, Géza F. (eds.), *Budapesti Építőmesterek Ipartestülete IV. évkönyv [4th Yearbook of the Syndicate of Master Builders in Budapest]* (Budapest: Ipartestület, 1932), p. 53.



Among the eleven competition works, with his plan (Figure 3) Ignác Alpár gave a clearly ‘Turanian’ answer to the question.<sup>26</sup> According to his description:

*“...the four different buildings of the historical exhibition shall be designed with a romanesque, gothic, renaissance and oriental style to demonstrate the effort of opening the new millennium with the creation of a special Hungarian style. We have to force our way forward to the East if we want to create a Hungarian style. I would fulfil my duty if I can contribute to these efforts with my modest talent on the occasion of the celebrations.”<sup>27</sup>*

The source of the forms used for the design can be found in the photograph albums of the Department. One of the photographs in the album with the catalogue number of 800211 holds an interesting piece of evidence of the architectural materialisation of the Hungarian-Oriental relationship

### **The Aggregation of Evidence – the Photograph of ‘Tombs of the Mamluks, Cairo’**

The album of the inheritance of Alpár entitled ‘Cairo’ preserves the photograph ‘Tombe dei Mamelucchi, Cairo’. (Figure 4) The handwritten title in Italian located on the bottom of the photo translates as ‘The tombs of the Mamluks’. In addition, there are two pencil drawings on the surround. Initially, the paper investigates the location of the photograph, and then its architectural application. The two drawings on the card surround are the important links to both of these aspects.

In order to explore the photograph, we have to travel to Egypt.

In the territory of Egypt, the death cult has always played an important role. The direct and intimate relationship with the other world was not interrupted by the conquest of Islam. The Quran recommends visiting the tombs, mainly

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<sup>26</sup> The plan not been realised. The committee found the plan as the best of all the applicants (clear and available for exhibitions), but the formation of the facade was criticized. “The facade of the plan is picturesque, but the committee presumes that the oriental style is not available to express the Hungarian character.” The minister of trade published a new programme on 15 October 1983. The applicants were Albert Schickedanz, Ferenc Pfaff and Ignác Alpár, which resulted in the recent form of the exhibition buildings. Bloch – Fridrich (eds.), *Budapesti Építőmesterek Ipartestülete IV. évkönyv [4th Yearbook of the Syndicate of Master Builders in Budapest]*, p. 53.

<sup>27</sup> Bloch – Fridrich (eds.), *Budapesti Építőmesterek Ipartestülete IV. évkönyv [4th Yearbook of the Syndicate of Master Builders in Budapest]*, p. 58.

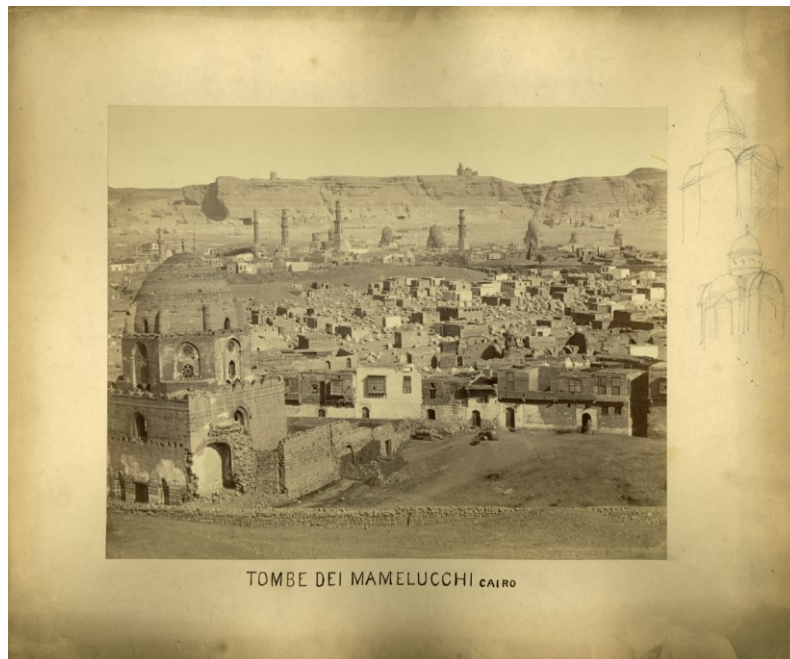


Figure 4 - Tombe dei Mamelucchi, Cairo.

(Budapest University of Technology and Economics, Repository of the Department for History of Architecture and of Monuments. Catalogue Number: 800211)

on Friday, in order to seek forgiveness on the Day of Judgement. The women used to pray on Friday at the necropolises, in addition, Egyptians would visit the tombs of their ancestors on eight specific days. This tradition is called *ziyara*.<sup>28</sup> It is perhaps not surprising that a significant part of the architectural heritage in Egypt is connected with the funeral.<sup>29</sup> In the case of Cairo, large-scale necropolises create districts that are intersected with crowded roads; consequently, the funerary areas are the part of everyday life. It is typical that homeless people take possession of the tombs. There are three main necropolises in Cairo: the Bab al-Nasr, which is shoehorned into the texture of the city, the Eastern Necropolis with the tombs of caliphs and the Southern Necropolis. The last one, which is called Qarafa, has been a significant necropolis since the

<sup>28</sup> el Kadi, Galia and Alain Bonnamy, *Architecture for the Dead: Cairo's Medieval Necropolis* (Cairo: The American University in Cairo Press, 2007), p. 15.

<sup>29</sup> On the art of mass formation of the ancient Egyptian architecture especially of tombs see: Istvánfi, Gyula, "Relations Between the Development of Space and Mass Art in the Architecture of Ancient Egypt", *Periodica Polytechnica Architecture*, 1-2 (1971), pp. 41-55., accessed: April 28, 2015, <http://www.pp.bme.hu/ar/article/view/2506/1611>



Figure 5. – Mausoleum of Emir Sawdun, 1504, highlighted on the photograph of Figure 4 ‘Tombe dei Mamelucchi, Cairo’.

(Budapest University of Technology and Economics, Repository of the Department for History of Architecture and of Monuments. Catalogue Number: 800211)

Middle Ages. Today, its territory is more than five hundred hectares, surrounded by the Citadel from the North, the Muqattam Mountains from the East, swamp from the West and an industrial zone from the South. Next to the Citadel, on the North-Eastern part of the Qarafa, the oldest part of the district from the thirteenth century, the Mamluk cemetery, can be found. It is here that the photography from the inheritance of Ignác Alpár was taken.

In the north western part of the Qarafa, we can see the mausoleum of Emir Sawdun, built in 1504. (Figure 5) The building has a square plan with a single chamber. The shape of this cubic block becomes octagonal on the top and is crowned with a tambour with windows and a monumental dome. The two-metre thick walls<sup>30</sup> create a compact, massive, monolithic block, but the lively mass-composition and the plastic arts formed by lesenes, entablature with stalactites and fishbone-motifs on the dome, and the rectangular windows with circular lintel makes the mass fluent, light and wrought in a sophisticated way.

On the surround of the photograph ‘Tombe dei Mamelucchi, Cairo’ two drawings can be seen. The first one is the schematic copy of the mausoleum of Emir Sawdun. (Figure 6) The second one is similar, but an aedicula is added. The structure of the drawing on Ignác Alpár’s photograph corresponds with the plan of the side-bay of the Historical Hall designed by Alpár. (Figure 3)

The mass-composition of the side-bay of the Historical Hall is the same. On the cubic mass, we can see the semicircular tympanum, the octagonal tambour with windows and the dome. On the plan, the windows of the original mausoleum are changed to the aedicula, according to the drawing. (Figure 7)

The architect has used the photograph as a source of form, and the phases of the design are documented on the frame with handwritten drawings.

<sup>30</sup> Surveying: Williams, Caroline, *Islamic Monuments in Cairo* (Cairo: The American University in Cairo Press, 2002), p. 105.

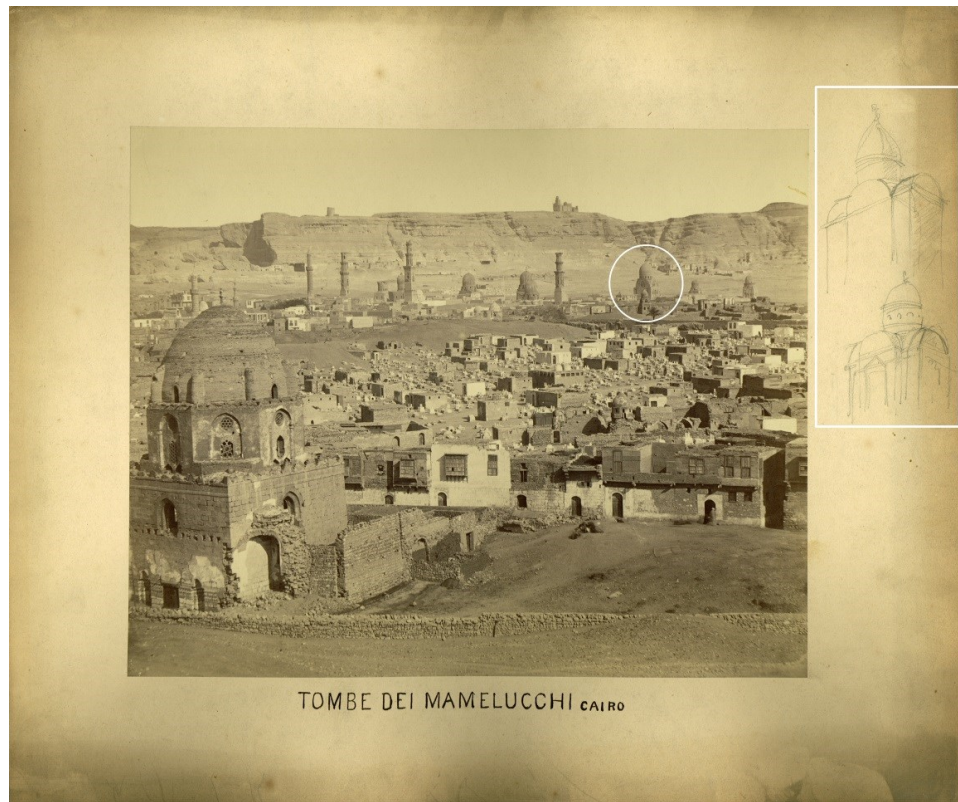


Figure 6 – The Mausoleum of Emir Sawdun and its schematic copy on the surround of the photograph Tombe dei Mamelucchi, Cairo.  
(Budapest University of Technology and Economics, Repository of the Department for History of Architecture and of Monuments. Catalogue Number: 800211)



Figure 7 – The relationship between the photograph and the plan. The mausoleum of Emir Sawdun, the graphics on the frame of the photograph ‘Tombe dei Mamelucchi, Cairo’, and the side-bay of the facade of Historical Hall designed by Ignác Alpár.  
(Budapest University of Technology and Economics, Repository of Department for History of Architecture and of Monuments. Catalogue Number: 800211 and Bloch, Leó – Fridrich, Géza F. (eds.), *Budapesti Építőmesterek Ipartestülete IV. évkönyv [4th Yearbook of the Syndicate of Master Builders in Budapest]* (Budapest: Ipartestület, 1932), p. 59.)

Consequently, the photograph is evidence of a direct formal relationship between the Mamluk Tomb of the Middle Ages and the plan designed at the turn of the 19th and 20th centuries, within the idea of forming the Hungarian style.

### **Conclusion**

The ‘*Repository*’ of the Department for History of Architecture and of Monuments of the Budapest University of Technology and Economics contains twelve albums with landscapes, genres and monuments from Asia Minor and Middle East by the Ottoman photographers Abdullah Frères, Sèbah&Joailliers and Bonfils from the reign of Sultan Abdülmeceid and Abdülhamid II.

The owner of these albums was Ignác Alpár, the significant architect of Hungarian historicism who also travelled several times to Constantinople and Cairo. Alpár’s interest in the photographs of the Ottoman Empire, and from this, oriental art, is based on ‘turanism’, which was the hypothetical idea of a relationship between the Hungarian and the Central-Asian nation, and similarly, the arts. In the late 19th, early 20th centuries, some Hungarian architects considered that the Hungarian national architectural style was based on oriental motifs. It was represented in the plan of the Historical Hall for the Budapest Millennium Exhibition in 1896. The plan of the building is like an oriental palace, flourishing with oriental forms.

The investigation of the albums resulted in a direct connection between one photograph of the albums entitled ‘Tombs of the Mamluks in Cairo’ and the plan of the Historic Hall. On the surround of the photo, the sketches of Emir Sawdun’s tomb can be seen, and these sketches were used in the design of the Historic Hall. In conclusion, the photograph of Ottoman origin in the Department was the prefiguration of the plan made during Hungarian Historism, and shows the design process with handwritten drawings. It is an important piece of evidence of the impact of Eastern and especially Turkish forms on Hungarian Historicist architecture in terms of searching for a national style.