

A Face in Time
EGYPT PHOTO STUDIOS
1865–1939

Introduction
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Frontispiece: Princess Khadiga Abbas Halim, daughter of Khedive Tewfik.
Gelatin silver print, 27x35 cm. Early 1920s. Studio unknown.

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“Once I feel myself observed by the lens, I constitute myself in the process of ‘posing,’ I instantaneously make another body for myself... I feel that the Photograph creates my body or mortifies it.”

Roland Barthes, *Camera Lucida*.

A FACE IN TIME

By Youssef Rakha

“I have seized the light. I have arrested its flight.”

—Louis Daguerre when he created the first photograph in 1839.

The Pasha’s Gaze

1839. Ras el-Tin Palace, Alexandria—Mohamed Ali Pasha sits for his photographic portrait.

It hasn’t been a year since the invention of photography. But a few days earlier, Egypt’s Albanian–Ottoman viceroy sat watching while two French artists, Horace Vernet and Frédéric Goupil-Fesque, made a daguerreotype of his haremluk (or women’s quarters). A daguerreotype was an image that materialized on a silvered copper plate. As the image magically took shape, the pasha’s eyes widened.

“This is the work of the devil,” he murmured. But it was not a devil he would refuse to work with.

The pasha’s legendary gaze in that first image can still be seen today, but only as a lithograph—the sole way to reproduce a daguerreotype. Still, Vernet’s picture of Mohamed Ali would become the prototype of an object destined to reach into every aspect of Egyptian life: the photographic likeness.

It would take twenty years for the story of the studio portrait to truly take off. The heyday of court photography occurred under the pasha’s grandson Khedive Ismail, whose reign began in 1863. In the meantime, photographers who came to Egypt continued to focus on relics and scenery. The famous picture of the Sphinx, made in 1849 by French writer and photographer Maxime du Camp, set the scene. Even so, in the early 1850s, when French photographer Félix Teynard made his suite of landscapes featuring Karnak Temple, he included a series of Egyptian figures identified by their trade.

At the stupendous inauguration of the Suez Canal in 1869, to which were invited the high and mighty from all over the world, royals along with resident or visiting Europeans were also prime photographic subjects.

Ismail himself was a great aficionado—he and his family were frequently photographed. Largely confined to royalty, and gradually taking over from painting, the new, fashionable art form featured as many women—always with their faces uncovered—as it did men. We can see Walida Pasha Hoshiyar Qadin—Ismail’s mother and the Ottoman sultan Abdulaziz’s aunt—arguably the most powerful person in Egypt. We can also see Emina Elhami Hanem, the wife of Ismail’s son and heir, Tewfik Pasha.

At the time, women of standing could only appear in public with a yashmak covering their faces. Whether because they were not intended for circulation outside the family or because khedivial women were actively emulating European ways, these portraits set a precedent for the image of the modern woman from then on.

The new art was a sign of status, of which these women had plenty. Like their husbands and sons, who sometimes appear alongside them, they were the trendsetters, inspiring a generation of feminists who would come to the fore in the nationalist revolution of 1919.

In time, the portrait trickled down, through the ranks of the pashas and the Europeans, to the middle orders. Fast technological developments made these images accessible and cheaper to produce.

Patented by André Adolphe Eugène Disdéri in 1854, a new popular format of portrait emerged: the *carte de visite*. This was a calling-card-size paper print mounted on cardboard. And it made use of the then-new convenient technology: the glass-plate negative and the albumen print. A single glass plate could produce eight different negatives, making portraits as cheap as they were popular.

Cartes de visite were collected and exchanged among families and friends. Often inscribed and autographed as a sign of affection, they were kept as mementoes—a tradition that would live on to this day. The reverse of a *carte de visite* makes space for graphic promotional information about the photographer. For a while, in the 1860s, the *carte de visite* coexisted with the larger *carte de cabinet*, the earliest incarnation of the 4x6 inch print, which by the 1880s had totally supplanted it.

A Public Salon

1865. Otto Schoefft lands in Alexandria.

Hungarian by birth, Schoefft is from an ethnically German Viennese family of high-profile artists; he trained to be a painter before taking up photography. August, Otto’s older brother who is also a painter, introduced him to the famous Venetian photographer Carlo Naya (1816–82). Naya trained Otto in Italy and the two collaborated on creating portraits and landscape photographs. In 1870, Schoefft met Schier, an Austrian photographer, in Vienna and they agreed to start a studio together in Egypt.

Headquartered in Alexandria before it eventually branches out to Cairo, Schier & Schoefft is a typical example of the early studios set up by the Germans and Austro-Hungarians who pioneer the business. These are operated by largely itinerant Europeans newly arrived in Egypt (rather than members of the existing Greek or Italian communities) and produce *cartes de visite* and *cartes de cabinet* of fellow Europeans and the upper echelons as well as images of native “types.”

In the early 1870s, their work is inscribed “Photographes de S. A. le Prince Héréditaire Le Muchir Méhémet Tewfik Pacha”—indicating the favor of the crown prince of Egypt.

Fortunately for their business, they are present for the inauguration of the Suez Canal. The Austro-Hungarian emperor Franz Joseph honors them with the golden cross with crown. And they make portraits of the emperor and his retinue outside the Gezira Palace in Cairo, also of the Suez Canal developer Ferdinand de Lesseps, as well as Mark Twain and his party on their oriental journey.

Many of the earliest studios are the offices—often also the homes—of Europeans like Schoefft. Adventurers from all over the continent have been seeking their fortunes in Egypt since the time of Mohamed Ali: Schoefft is not the only one to have crossed the Mediterranean with a box camera and chemical supplies.

The European photographers ingratiated themselves with the most powerful customers they could secure. The *cartes de visite* by P. Dittrich, “Successor to J. Heyman & Co.,” are inscribed “Photographer by appointment to H.H. The Khedive.” They also catered to a wider, growing demand as more clients went out to visit photographers rather than summon them to their homes.

It gradually became standard for the studio to be the place where the picture was taken. The space would be fitted with lighting equipment, backgrounds, and props alongside the optical and chemical tools of the trade.

The studio was a magic, multifaceted place. It combined formal and informal functions. It was an office, but also a gathering point, like barber shops and pharmacies—a kind of public salon where neighbors met; its décor reflected the proprietors’ idea of good taste. Its *raison d’être* ranged from the official to the artistic, from the perfunctory to the carefully considered.

By the end of World War I, the studio was a mainstay of any urban setting in Egypt. From Arakel Artinian’s famed Studio Venus on Kasr el-Nil Street—in the heart of the modern city—to a *baladi* (native working-class) studio in Old Cairo, they were ubiquitous. Aside from Cairo and Alexandria, this book has portraits from the Suez Canal city of Port Said—notably by Massaoud Frères—and thriving studios in Zagazig, Mansoura, Tanta, Fayoum, and Minya.

A Plethora of Races

1873. The Syrian photographer Pascal Sébah opens his Cairo studio.

A Catholic with an Armenian mother and a French mentor, Henri Béchar, Sébah is well-positioned to cater to European tourists. Two years after standing out at the 1855 Exposition Universelle in Paris, he opened his own studio, Chark (or The Orient) on the Grande Rue de Pera in the middle of the embassy and hotel district of Constantinople. In 1873, in partnership with the Turkish painter Osman Hamdi Bey, he took part in the Ottoman exhibition in Vienna with an album showcasing Turkish costumes, “Les Costumes Populaires de la Turquie en 1873.” By now, he was successful enough to open a branch in Cairo.

Sébah is not the only photographer from the Levant: three Akl brothers operate a studio each in Minya, Fayoum, and Alexandria; the Saboungi family operates studios in Cairo, Beirut, and Jaffa. But the business is still dominated by Europeans. German speakers may be pioneers, but Italians and Greeks can cater to sizable local communities—especially among the ranks of the urban middle class, where photography is spreading.

One Italian who started in Alexandria around 1870 was Luigi Fiorillo, best known for documenting the damage done to the city by the British navy at the start of the 75-year-long occupation. He produced a movingly lyrical album, “Souvenir d’Alexandrie: Ruines” (1882), on the first and last pages of which are portraits of the leader of the Egyptian forces that fought the British, Ahmed Orabi, and the reigning khedive, Tewfik, and two representatives of the British empire, Viscount Wolseley and Admiral Seymour. Other Italians like Alfise Orfanelli and Umberto Dorés—the latter being court photographer to King Fuad—would go on to become prominent cinematic figures.

There were also a number of Frenchmen, among whom were Hippolyte Délié and Emile Béchar. In 1871, the director of the first Egyptian museum, the

renowned French Egyptologist Auguste Mariette collaborated with them on a photographic album displaying its contents. They had joined forces a year or two earlier, starting a studio they named Au Jardin de l’Esbékieh. They produced Orientalist “types” and portraits of Europeans.

By the end of World War I, Egyptians had found their place in the mix. Riad Shehata, court photographer to Egypt’s last monarch, King Farouk, and author of the first ever book on “solar imaging” in Arabic, was made “pasha” by Khedive Abbas Helmi in recognition of his art. He opened his studio in 1907. His daughter, Dawlat Shehata, would photograph the 1919 revolution’s foremost feminist Hoda Shaarawi.

But rather than Italians, Greeks, or, indeed, Egyptians, it is an altogether different group that came to dominate the profession. This is partly because this group included some of Constantinople’s earliest photographers, many of whom were patronized by the Ottoman sultan himself.

During his reign (1861–76), Sultan Abdulaziz was repeatedly photographed by the Abdullah Frères, three Armenians who had taken over the business of a German photographer, Rabach. They were permitted to use the sultan’s *tughbra* (or calligraphic monogram) on the reverse of their prints. In 1874, they were granted exclusive rights to all photographic portraits of the Ottoman imperial family, a rare privilege indeed.

Abdulaziz was succeeded by Murad V, but he only reigned for three months. Abdullah Frères remained court photographers under Murad’s successor Abdul Hamid II, the last Ottoman sultan with real power. He commissioned them to compile around fifty-eight photographic albums demonstrating his efforts to modernize the Ottoman Empire, which he gifted to the heads of state of the western world. All in all, Abdul Hamid collected some 33,350 photographs, many of them by the famous Abdullahs.

The three brothers made a lasting impact on the photographic future of Armenians in the region. Yessayi Garabedian, later Armenian patriarch of Jerusalem, was apprenticed at their studio before he was ordained as an ecclesiastic. He remained so passionate about photography that, as patriarch, Garabedian established a workshop within the St James Armenian Monastery in Jerusalem which played a crucial role in the spread of photography across the eastern Mediterranean. Some five generations of Armenian photographers would matriculate from this academy. They include Garabed Krikorian of Jerusalem, the mentor of Khalil Raad, widely seen as the first Arab photographer in Palestine.

The Armenian Connection

1886. At the invitation of Khedive Tewfik, Abdullah Frères open branches in Cairo and Alexandria.

Perhaps the khedive wishes to compete with his sovereign, but it is only natural that he should depend on Armenians. Along with Ottoman Greeks, Armenians from Constantinople have been at the heart of the Mohamed Ali modernization project. They were the pasha’s trusted advisers, his interpreters, the go-betweens facilitating his interactions with Europe. This tendency continues with the pasha’s heirs.

In Egypt, Abdullah Frères' studio forms the root of an extensive Armenian familial network, offering a practice base for the many would-be photographers of the close-knit community crisscrossing the country.

The German speakers left at the outset of World War I—citizens of the Central Powers were no longer welcome in British-occupied Egypt. Filling the photographic void were members of the growing Armenian community. Ottoman persecution in the 1890s and the genocide of 1915–17 brought over successive waves of Armenians from what was to become Turkey. They joined an existing community of fluent Arabic speakers and, within a generation at the most, were seamlessly integrated, with the double advantage of being both Egyptian and European. Often multilingual, they tended to specialize in sophisticated, portable skills. They were also traditionally the jewelers and watchmakers of Egypt. Among the first photographers in the region, Armenians became the prime purveyors of the magic likeness.

Another Armenian institution is Lekegian (sometimes identified as Gabriel, though his first name is not known for sure). An Armenian immigrant from Constantinople who started out in the 1880s, he was apprenticed to the Italian artist Salvatore Valeri, who later became his brother-in-law. Both the realism and the delicacy of the watercolors he produced, exhibited in London in 1885, presage his print-like *cartes de visite* of such figures as Khedive Abbas Helmi and Princess Nazli Fazil. He was probably apprenticed to another Armenian photographer before setting up shop for himself in Cairo, where he became one of the most prolific portrait photographers of all time.

The Lekegian studio was located in one of Cairo's most photographically strategic spots, opposite the world-famous Shepheard's Hotel. The artist billed his work as "Photographie Artistique," setting himself apart from other Europeans doing portraits at the time by insisting on compositional and structural excellence, qualities that reportedly inspired Orientalist artists like Jean-Léon Gérôme to paint from his photographs. But he made images of tourist sites and tourists as well as the locales and local types they coveted. Realism counterbalanced exoticism in his work, with images of daily life in both the native and European quarters of the city and beyond.

Lekegian managed to ingratiate himself with royalty at a relatively early stage of his career, which facilitated his role as official British army photographer. In that capacity he created what might nowadays be called documentary photographs and reportage, though he never stopped producing portraits. He would go on working well into the 1920s, when his studio closed down and he was paradoxically forgotten, though his images go on to have second and third lives in various contexts.

Round Trip from Alexandria

1890. Aram Alban arrives in Alexandria from Constantinople.

Better known as Alban—a name that may have been chosen to link him with Egypt's ruling Albanian dynasty (Arnavoud means Albanian)—Aram Ohannes Arnavoudian (1883–1961) comes to Cairo with his affluent middle-class family when he is seven. Though a sickly child, he is precocious and determined; what he lacks in physical strength, he makes up for in mental prowess.

The start of his career is associated with two fellow members of the Armenian community. The first, Bélian, is his photography mentor. The multilingual, multitalented young Alban is so impressed with "this man earning his living by pressing a button" that he trades his violin for a camera. The second, Alban's cousin Karnik, is a director of the thriving Ramleh Railway Company.

Through Alban, Karnik contracts Bélian to take up to forty passenger ID photographs a day. Alban works as Bélian's assistant. It is a lucrative business, but the young man who made it possible feels left out. He proves himself just as good as, if not better than, his mentor, but the latter never pays him. Eventually, thanks to his mother pulling familial strings, Alban replaces Bélian as the train company photographer.

A similar story unfolds with a third Armenian, Tachjian, the owner of the studio where Alban learns to develop and enlarge negatives. Located in the red-light district, it has limited financial and professional prospects. Alban works hard making prints, but Tachjian compensates him so inadequately that he ends up opening his own studio across the street. He is so successful that by 1912 he has set up shop on Rue Rosette in the heart of Alexandria's European quarter.

There followed what might be considered the first leg of Alban's long journey through Europe, which in the next two years would take him to Rome and Paris; a happy sojourn cut short by World War I. When he left Egypt again in 1918, Alban handed his studio over to his talented apprentice Apkar Retian. Apkar continued to work mostly under the Alban label for decades. Yet another Armenian immigrant from what would become Turkey, Apkar at first replicated Alban's stylized glamor, but gradually began to adopt a more naturalistic approach and a subtler touch.

Meanwhile in Europe, Alban was making a resounding name for himself, first in Brussels and eventually on the Rue de Ponthieu, off the Champs Elysées in Paris. By now, the young man was an ambitious and irreverent artist. Always a workaholic, his lifestyle was far from conventional. While in Paris, Alban made cover art for *Vogue* and photographed Queen Elizabeth of Belgium, among other accomplishments. His studio was a bohemian mecca for artists and socialites from all over Europe, and his star kept on rising for nearly two decades. By 1940, however, Alban was finding it harder to keep up with the competition in Paris. With the war undermining his sense of security and his health failing, he returned to Alexandria.

On his return in 1940, Apkar was still going strong in Alexandria. To avoid depriving him of business, Alban opened a studio on Kasr el-Nil Street in Downtown Cairo—by now, the photographic district in the city. Alban worked there until his death. Towards the end of his life, the childless 71-year old married his assistant, Shake, to make her his heir. Shake operated the studio until her retirement in the 1980s.

Fifty years separate Alban's initial arrival in Egypt and his eventual return as a famous man of the world. In the last twenty-five years, while he was living it up in Paris, history played all kinds of tricks on Egypt. The post-colonial modern nation, as we know it, was taking shape, but largely at the expense of its European communities—and the art of photographic portraiture that had burgeoned in and around them.

An Equivocal Emblem

1826. The Ottoman sultan Mahmud II replaces the age-old Janissary corps with a modern army. The head cover known in Egypt as the tarboosh is part of the new European-style uniform.

Better known in English by its Turkish name, *fez* or *fes* in modern Turkish—which refers to the Moroccan city of Fes, the source of the crimson berry that initially gave it its deep red-to-maroon color—the tarboosh spreads quickly.

In 1829 its adoption is extended to every government office, replacing the turban. And, eager to please the powers that be, the religious authorities are quick to point out that it is preferable because it makes it easier to perform the prostrations of the ritual Muslim prayer. And, once it is de rigueur in the Ottoman Empire, Mohamed Ali Pasha, too, makes it mandatory for all government officers in Egypt.

The brimless felt hat with a black silk tassel becomes the standard of a westernized “New Ottomania” that spells the future—but not for long. It is cast as the champion of the brave new world born of modernization. But, very soon, it will also be cast as that brave new world’s foil.

By 1925, when the first president of the nascent Turkish republic, Mustafa Kemal Atatürk, banned the *fez*, it had become the symbol of a reviled Ottoman past that Turkey was eager to get beyond. Imposing a secular, wholly European worldview—down to the need for a hat to have some kind of brim—Mustafa Kemal eliminated those red caps from view.

In Cairo, meanwhile, the *fez* survived along with Mohamed Ali’s line—so much so that it created tensions with Turkey. In 1932, on the ninth anniversary of the Turkish republic, the Egyptian ambassador to Turkey, Abdel Malek Hamza Bey, appeared at the celebration with his tarboosh—to the chagrin of Mustafa Kemal, who was presiding over the event. Tensions rose at the Ankara Palace Hotel while Turkish officials attempted to persuade the Egyptian diplomat to take it off. After consulting with his colleagues, Abdel Malek Bey made a short speech about the significance of national dress and left.

In Egypt, the tarboosh would remain ubiquitous until it was officially abolished by Gamal Abdel Nasser in 1958. Egypt’s second president is credited with overthrowing the monarchy, declaring the country a republic, and ending the British occupation between 1952 and 1956. An equally nationalist and military-minded figure, if far less secular or pro-Europe than Mustafa Kemal, Nasser also saw the tarboosh as a relic of bygone and backward times, though he did not associate it so much with religiosity as with the colonially compromised monarchy.

For the duration of the period covered by this book, the tarboosh was the ever-present emblem of the educated or respectable male—the modern *effendi*. Provided he was educated or upwardly mobile, that *effendi* would have adopted modern, that is, European, dress. Even foreigners in the service of the Egyptian government, of whom there were many, were obliged to wear the tarboosh.

In its earliest form, the tarboosh was rather like the Tunisian *chechia*, except with a tassel; the Pasha’s version was far shorter, softer, and more conical than that subsequently adopted as standard. At first, it grew taller and very stiff, but

then was shortened a little before it settled into the standard form familiar from black-and-white movies. To this day, that latter version survives—modified—as the base of the turban worn by al-Azhar scholars.

The evolution of the tarboosh can be traced chronologically in the photographs as much as it can be seen in Egyptian popular culture. The tendency to tilt it slightly—inherited from Prince, later Sultan, Hussein Kamel, another son of Ismail, who was Egypt’s quintessential dandy—remained for decades the typical gesture of a beau going out to meet his belle.

The two may have been pitted against each other as tradition versus modernity, but the end of the tarboosh was ironically also the end of the golden age of portrait photography. The truth is that both the hat and the face it threw into relief were aspects of the same Egypt—a country that survived not so much in reality but in numerous, wondrous artifacts.

What’s in a Face

1998. “Photography is dead,” declares Van Leo, “but photographs are immortal.”

The most famous Armenian-Egyptian photographer (1921–2002) catches the end of a decade that is metamorphosing into a new likeness of modernity. He is one of the last heirs of the tradition.

It is a tradition that persists despite the dearth of resources and archives. More often than not, looking at one of these wondrous artifacts, it is almost impossible to trace its precise trajectory through time. Even where there is a studio name, it is not always possible to find out about it, and factual errors communicated as correct information are rife. And yet the studio portrait commands attention, always and imperiously.

The studio portrait not only arrests time—by capturing a human substance that is no longer there—it also involves a kind of return of the dead. In all their familiarity and strangeness, and, above all, their astounding variety, one after another, people posing to have their pictures taken emerge from the mist of not-so-distant times. They tell a story not only of history, identity, and art, but also of personhood—of being human.

The Studios

Abdullah Frères, Constantinople and Cairo.
Solomon Akl, Sharia Khairy, Minieh.
Atelier Alban, 13 Rue Fouad 1er, Alexandrie.
Studio Alban, 10 Rue Ancienne Bourse, Alexandrie.
Alban, Cairo.
Photographie Albanaise, P.N. Marco, Shariah el-Moudirieh, Zagazig.
Studio Alwise, 2 Rue Mahmoud Pacha el-Falaki, Alexandrie.
A. Antippa, Le Caire.
Studio Apkar, Alexandria.
Photo Arax, Cairo.
Studio Armand, Cairo.
Aziz & Dorés, 3 Rue de l'Hopital Grec, Alexandrie.
Photo Badawi.
Photo Badr, Ataba Khadra, Caire.
Photo Basma, Pierre Basma, San Stefano, Ramleh, Alexandria.
M. Bayoumi, Photo d'Art Moderne, 16 Bld. Saad Zaghloul, Alexandrie.
Studio Béla, Sharia Kasr el-Nil, Cairo.
Studio Belal.
Photo Charles, Caire.
Studio Cleopatra, N° 4 Midan Azbek, Cairo.
Hippolyte Délié & Emile Béchard, au Jardin de l'Esbekieh, Cairo.
P. Dittrich, successor to J. Heyman & Co., 8 Sharia Elfi Bey, Cairo.
U. Dorés, Alexandrie.
B. Edelstein & Co., Mousky Street, Cairo.
B. Facchinelli, Rue Hotel du Nil, Mousky, Cairo.
Atelier Fasani & Grivas, 32 Sharia el-Mousky, Le Caire.
Fettel & Bernard, Rue Avéroff, Alexandrie.
Fettel & Bernard, Bernard Masson Successor, Rue Cherif,
Daira de L. L. A. A. Les Princes Toussoun Pacha, Alexandrie.
L. Fiorillo, Rue Cherif Pacha, Alexandrie.
Studio Gabriel, Mansourah.
Photo Galea, Cairo.
Photo Georges, Cairo.
Ginivisian Frères, 29 Rue Tewfik, Alexandrie.
W. Hanselmann, Anglo-Swiss Studio, 24 Ch. el-Maghrabi, Cairo.
Photographe Helios, Alexandrie et Caire, C. Zoulis, Sharia el-Bawaki.
Photo Jean, Cairo.
(G.?) Kemble Bolam, Abbassia, Cairo.
H. Klewa.
G. Lassave, 7 Rue Eglise Debbané, Alexandrie.
Emile Lauro, Midan el-Faskieh, Le Caire.
Photographie Artistique, Lekegian & Co., Ch. Kamel, Opposite Shephard's

Hotel, Esbekieh, Cairo.
Photographie Leon, Leon Meguerditchian, Rue Neuve, Mansourah.
Photo London, Sharia Emad-el-Din, Immeuble Khedivial B, Cairo. Branch:
26 Boulevard Abbas, Heliopolis, Cairo.
Massaoud & Vardi, Port Said.
G. Massaoud Frères, Rue Said, Port Said.
Photographie Mélik, Place de la Police, Tantah.
A. S. Millionis, Mex, Alexandria.
Molkho, Midan el-Zaher, Cairo.
Photo Motih, Cairo.
Atelier Nadir, Alexandrie.
Papazoglou and Co., Khedivial Photo Studio, 4 Sharia el-Gowhari, Cairo.
Fotografia F. Prisco, 12 Rue Tewfik 1er, Alessandria.
Photo Ramses, Cairo.
Studio Reiser, 6 Rue Ancienne Bourse, Alexandrie & Le Caire.
C. Rittas, Rue Porte Est N° 92, Alexandrie.
A. Rocca, Rue Abbas, Zagazig.
Photographie Royale, Sharia el-Mahdi, Le Caire.
M. Sabongi, Bawaky Street, Cairo
Sabongi Brothers, Bawaky Street, Cairo.
Schier & Schoefft, Alexandria.
O. Schoefft, Cairo.
Sébah, Constantinople and Cairo.
Sédéfgian, Place Ataba el-Khadra, Caire.
Riad Shehata, 16 Sharia el-Fagallah, later Opera Square, Cairo.
Studio Shahen, Alexandria.
Star Photo-Studio, Kh. Papazian, Cairo.
Stromeyer & Heyman, Cairo.
A. Strommeyer, Koenig & Heymann, Cairo.
Studio H. Utugian, Boulevard Abbas, Heliopolis, Cairo.
United Photographers (Cekkinos, El-Badrawi & Chaarawi), Cairo.
Emmanuel Vardi.
Photo Ch. Velvart, Caire.
M. Venieris, Cairo – Khartoum.
Studio Venus, A. Artinian, Cairo.
Studio Victor.
Vita Molkho, Le Caire.
Photographie Viennoise, Jacques Galitzenstein,
au dessus du magasin Mr. J. Zananiri au Mousky, Le Caire, Egypte.
J. Weinblatt, 4 Rue Mousky, Le Caire.
Atelier Zola, Em. Sizmberger, 42 Sharia Kasr el-Nil, Cairo.

A Ruling Family



The Walida Pasha, Hoshiyar Qadin, mother of Khedive Ismail, circa 1865. Albumen *carte de cabinet*, 11x15 cm. Studio unknown.



Djihanshah Hanem Effendi, one of Khedive Ismail's fifteen wives, circa 1865. Gelatin silver, 15x22 cm. Studio unknown.

Khedive Abbas Helmi II (1874-1944).

Last khedive of Egypt and the Sudan. He succeeded his father, Khedive Tewfik in 1892. He was then studying in Vienna. His relations with the British were not cordial. He encouraged and funded Mustafa Kamel, leader of the nationalist party that sought independence from Britain. At the outset of World War I, he was in Istanbul on his summer vacation. When the Ottoman Empire joined the Central Powers and he refused to return to Egypt, Britain declared Egypt a sultanate under British protection, deposed him, and installed his uncle Hussein Kamel on the throne.



Khedive Abbas Helmi II, 2 December 1893. Albumen *carte de cabinet*, 10.5x16 cm. G. Lekegian & Co., Cairo.



Emina Elhami Hanem, the Khediva Mère, wife of Khedive Tewfik and mother of Khedive Abbas Helmi II, with her daughters, Princess Khadiga Abbas Halim and Princess Nimet Kamaleddin Hussein, 3 April 1903. Albumen *carte de cabinet*, 18x29.5 cm. Abdullah Frères, Constantinople and Cairo.



Emina Elhami Hanem, the Khediva Mère, wife of Khedive Tewfik with her son, Prince Mohamed Ali. Albumen silver print, 17.5x24 cm. Studio unknown.

Prince Hussein Kamel (1853-1917).

The second and favourite son of Khedive Ismail. It is said that Ismail wanted to make him successor instead of his eldest son Tewfik, but the British intervened and held him personally responsible for Tewfik's well-being. Prince Hussein, a dandy and an accomplished dancer, held several ministerial posts during his father's reign.

When Ismail was deposed and replaced by Tewfik, Hussein exiled himself to Paris where he remained until Tewfik's death. He returned to Egypt, abstaining from politics and intrigue under Khedive Abbas Helmi II, instead focusing on agriculture and fostering close relationships with the British.

When the British deposed Abbas Helmi, he was a natural choice as successor. He acceded to the throne of Egypt as Sultan Hussein Kamel.



Prince Hussein Kamel. Silver platinum print, 15x22 cm. Studio H. Utugian, Heliopolis.



Prince Mahmoud Hamdi (1863-1921), son of Khedive Ismail. Gelatin silver print, 14.5x19 cm. Photographer unknown.



Prince Hassan (1854-88), son of Khedive Ismail. Gelatin silver print, 10.5x15 cm. Photographer unknown.



Prince Ali Jamal, son of Khedive Ismail. Born 1875. Gelatin silver print, 15.5x21.5 cm. Studio unknown.