The expulsion of the Moors from the Iberian peninsula in 1492 by the Christian rulers of Aragon and Castile ended nearly eight centuries of Muslim presence there. The simultaneous discovery of the New World encouraged a reorientation of trade to the North Atlantic from the Mediterranean and its European and African coasts. North Africa had traditionally provided a route to supply Europe and the Mediterranean world with African gold and ivory, but the rounding of the Cape by the Portuguese mariner Vasco da Gama in 1497 rendered this overland route increasingly redundant and expensive. Cairo, which for centuries had been the major entrepot for eastern goods, received a serious blow when its lucrative Indian trade through the Red Sea was intercepted by the Portuguese. The Ottoman conquest of the Mamluk sultate in January 1517 sealed the city’s fate; it became a provincial capital in the Ottoman empire, a status it retained for three centuries. Political disintegration and economic disruption across North Africa resulted in the replacement of the regional powers of the preceding period (see Chapter 9) with Ottoman provincial governors in city-states along the coast which were supported largely by piracy. Although Spanish concerns in the sixteenth century were largely focused on the New World, Spain was enticed to protect its rear by extending its power to the Moroccan and Algerian coasts of the Mediterranean. In response, the Ottomans extended their influence across the Libyan, Tunisian, and Algerian coasts through the intermediary of their dependencies. Notable changes include the introduction of Ottoman succurity in Algiers (1529), Tripoli (1535), and Tunis (1574) and the establishment of Ottoman governors there, the high culture of the Ottoman court at Istanbul was known largely at a distance. By the late seventeenth century local powers had usurped much of the governors’ power.

Architecture across North Africa presents a variety of regional concerns. Despite the independent Ottomans’ domination and increased European power in the region, Egypt, the closest to the capital, was a valuable supplier of textiles and foodstuffs, and architecture there shows the strongest impact of imperial Ottoman styles. In Tunisia and Algeria hybrid styles of building were evolved under the patronage of Ottoman governors, who looked not only to Istanbul for models but also to Italy for materials, particularly marble. Only in Morocco, which remained independent of Ottoman or European domination under the Sha’rani dynasties of the Sa’dis (r. 1551–1569) and ‘Alawis (r. 1631– ), were traditional styles of building continued, but the isolation of the region from developments elsewhere led to the repetition of traditional models to such a degree that they became hackneyed clichés. European paper had already replaced the Egyptian product by the fourteenth century, and after 1500 Ottoman and European manufacturers increasingly replaced locally produced luxury goods throughout the north of Africa. Other than architecture and its fittings, the cultural and artistic traditions of this period are represented only by a few illuminated manuscripts.
five times grand vizier. He was a notable patron of architecture, both in Istanbul, where he commissioned a mosque and madrasa, and in Cairo, where he commissioned a large complex in Balâq (1577–73). In addition to a mosque, it included a large urban caravanserai (Arata, or islah), public bath, fountain house, and several storage facilities. A free-standing building set in a walled enclosure, the mosque comprises a single-domed prayer hall with domed porches on three sides and a minaret in the south corner. The dome, fifteen meters in diameter, is the largest stone dome in Cairo and shows the continuation of the Mamluk tradition of mosaic domes, although the exterior is no longer carved. The squinches are carried on a two-tiered zone of transition: the lower octagonal story has two arched windows between buttresses; the upper square, eleven-sided story has a single hourglass-shaped window between buttresses. On the interior the drum is supported on four arched squinches, each containing a trilobed arch with muqarnas in the upper portion. The squinches are similar to those found in a series of late Mamluk domes, most notably the Qubbat al-Fadâwiriyyâ (1429–81). Over the entrance to the mosque opposite the minbar is a wooden balcony which served either as a diwân or as a viceregal box. The wall back of the balcony and the qibla wall are richly decorated with polychrome marble steps in the traditional manner.

In plan, the Mosque of Sinan Pasha belongs to the classical Ottoman type of single-domed mosque, of which literally hundreds were built throughout the empire (e.g. 260). While most have a single portico of three or more domes across the main façade, some, such as that of Lâzicele built at Edirne in 1514, have U-shaped porticoes like this building. It confirms the standard Ottoman practice of using plans, but neither elevations nor carried stucco above the house. The complex includes ablution facilities, a stably octagonal minaret of the provincial Ottoman type, an irregularly shaped garden, a long hall for the patron and his family, and a madrasa with an open court. In many respects, the complex conforms to the provincial Ottoman style more familiar from buildings in Tunisia.

Hafidh rule in Tunisia was already on the wane in the fifteenth century, as the towns in the interior often threw off Hafidh control, and rebel contestants in different cities claimed the throne. By the beginning of the sixteenth century, only the region of Tunis remained under Hafidh dominion, but the proliferation of piracy led the Emperor Charles V of Spain to plant a garrison there in 1535. With Spanish support, the Hafsids managed to contain the Turks until 1574, when Tunis was seized by the Ottomans for the third and final time and the last Hafidh sovereign was taken as captive to Istanbul. Tunisian sovereignty in Tunisia was first maintained by an army of occupation of four thousand Janissaries, who collected rural taxes; but by the early seventeenth century the Muradid family of boys had emerged as rulers of the nominal Ottoman authority. Their regency patron as an officer in the Janissary corps who rebuilt and restored many of the important shrines and mosques throughout the city. He also sponsored the development of agriculture and industry. Trade with Europe increased in the first half of the seventeenth century, with leather, cereals, and coral as major exports. In the second half of the century, increasing attacks by the Algerians and Bedouin tribes showed up the weakness of the Muradids, and in 1657 a new family of boys, the Hauydis, assumed control, which they maintained until the French occupation in the nineteenth century.

The economy flourished during the Muradid regency, as agricultural prosperity from the large productive plain in the northern half of the country was readily collected by the army. Public and charitable works were erected, such as the bridge: bridges were built over the Mejerda river, fountains decorated the city of Tunis, and mosques and madrasas were restored and constructed. For example, Hammuda Pasha (r. 1631–62) began the restoration of the zuûnya of Abu’l-Bawâlî in Kairouan, the traditional capital and center of religious learning in the country which had long been superseded as a commercial and political center by Tunis. The zuûnya had been founded in the fourteenth century over the tomb of a companion of the Prophet, Abu’l-Bawâlî. He repeatedly wrote three hairs of the Prophet’s beard, hence the building’s common names, “Mosque of the Barber” or “Mosque of Sidi Sahîb.” Hammuda began by reconstructing the cupola of the mausoleum, and rooms for the poor and pilgrims, lodgings for staff, and a prayer hall were added. Muhammad Bey (r. 1657–96) had a minaret and madrasa built between 1660 and 1665. The building has been restored in modern times and much of its original fabric has been replaced, but the arcade gallery 1572.
leading to the third courtyard with the tomb of the saint is particularly evocative of seventeenth-century taste. The columns and surrounds around the windows and doors are made of Italian white marble. The upper walls are revetted with stucco carved with stylized trees and geometric motifs, while the lower walls are covered with glazed tiles arranged in large compositions of arched frames, structures, vases, and vegetal motifs. The heavy use of a strong yellow distinguishes the work from Ottoman examples, from which these tile revetments, mostly made in the Qallûn quarter of Tunis, are ultimately derived.33

In 1655 Hammuda Pasha commissioned a mosque [318] in the heart of the medina of Tunis, not far from the congregational mosque. The second ruler of the Muradid family, he was the real founder of the dynasty, and the mosque and adjacent tomb for the Muradid family are set in a walled enclosure with a minaret at the corner, built of stone, the mosque consists of a rectangular prayer hall five bays deep and seven bays wide. The bays are covered with barrel or cross-vaults, except for the domed bay in front of the mihrab. The dome has a square drum, octagonal zone of transition, and slightly pointed profile. Many features, such as the hypostyle hall enclosed on three sides by courts, the mauzoleum with a pyramidal roof of green tiles, and the octagonal minaret, repeat those found in the nearby mosque built by Yaṣuf Dey in 1616 and continue the long Tunisian tradition of hypostyle stone mosques. In contrast, many features of the decoration, such as the capitals and the polychrome revetment around the mihrab, are clearly Italian products adapted to Tunisian taste.

Until the sixteenth century Algiers had been a small town opposite several islands (Arab: al-jayd ‘al-bahr’, thus its name). Its most notable monument was the Almoravid congregational mosque (jami’ al-jayd ‘al-bahr), with an elaborately carved wooden minbar dated 1097.34 In the fifteenth century many Muslim refugees from Spain established themselves there as corsairs, and in the early sixteenth century the Spanish occupied the islets to suppress them. The inhabitants appealed for help from the Turkish corsair ‘Arû, who established his base of operations there in 1510. After his death in 1518, his brother, Khayr al-Dîn (Barbarossa), assumed power but was pushed back by the Spanish. In 1529 he finally captured the town, dismantled the Spanish fortress on the largest of the islets, and used the materials to construct a breakwater connecting the islets with the mainland. After Khayr al-Dîn bequeathed his territories to the Ottoman empire, Algiers became the major Ottoman center of power in the Maghrib and the seat of the most important Janissary force outside Istanbul.35 Although nominally the capital of a Turkish province, Algiers increasingly enjoyed de facto independence from Istanbul, and its rulers, known successively as bey, pashas, aghas, and finally deys, maintained direct relations with European states.

As Algiers expanded, the city was embellished with mosques and palaces. The most important mosque is the new congregational mosque (jami’ al-jayd ‘al-bahr), commonly known as the Mosque of the Fishermen, from the fishmarket that once was nearby) erected some fifty metres south-west of the Almoravid mosque.36 An inscription states that it was built in 1570/1569–70. By Ḥajji Halîb, a member of the Janissary corps sent from Istanbul to govern. Funds for construction were provided by the Janissaries to an institution created to collect and administer offerings made to the Hafsis, the school of law favored by the Ottomans. From the Ottoman period [319] the building appears to be a low whitewashed structure with a square minaret in the north-east corner and a prominent oval dome in the center. The domes are surrounded by barrel vaults alternating with small gored domes; on the northern side the mihrab the vaults are extended by two additional bays to create a nave-like extension flanked by aisles. The minaret, originally standing 20 meters high (the pavement has risen some five meters), has a straight square shaft crowned with a tiled band and surrounded by a small edicule. The lower story is plain, the middle story is decorated on all sides with panels, and the upper story is decorated with rectangular panels, now set with clock-faces. The edicule is an open kiosk with coupled windows surrounded by an octoconch on all four sides.

The main entrance to the spacious interior [320] is from the north down a flight of stairs from the present level of the street. The high central nave is flanked by cloister-vaulted aisles, with mezzanines inserted at the level of the present street. In the center stands the dome, 23 meters high, supported on four massive piers, arches, and pendentives. Under it stands a raised wooden rostrum reached by a flight of steps with a canopy. The actual minbar, of marble, is set in the traditional location to the right of the mihrab. The minbar preserves the standard articulation of parts but is executed with frankly Italianate swags, balusters, and scrolls. The minbar, in contrast, is a deep seven-sided niche with a horsehoe arch, a type typical of western Islamic mosques since the Great Mosque of Córdoba.37 The square surround and faceted hood are executed in stucco carved with geometric and epigraphic motifs. The arch is supported on marble columns, and the dado is revetted with underglaze-painted tiles and crowned with an inscribed band.

318. Tunis, Mosque of Hammuda Pasha, 1653
319. Algiers, Mosque of the Fishermen, 1570/1569–70

320. Algiers, Mosque of the Fishermen, interior

It is no surprise that the mosque exhibits a melange of Ottoman, North African, and European forms and motifs. The plan and spatial organization are completely different from traditional mosques in North Africa and have often been compared to Ottoman mosques in Bursa, Byzantine churches in Turkey, or European churches. Rather than any single source for this unusual plan, the building suggests that the builder started with the standard plan of an Ottoman mosque having a central dome buttressed by four semi-domes, such as that of the Sèhzade Mosque in Istanbul.38 As he understood the model imperfectly, having no first-hand experience of it, he transformed the semidomes into barrel vaults and replaced the open court with a covered nave. The shape and proportions of the dome are as different at odds with Ottoman models as they are with North African ones, where domes were usually concealed behind green tiled roofs and are rarely visible from the exterior of a building. The Algiers mosque was meant to appear "Ottoman," and for seventeenth-century viewers, who did not have photographs and ready access to representations, it did. The minaret, by contrast, is frankly Maghribi in shape and proportions and bears no relation to the pencil-shaft minarets of Ottoman mosques elsewhere. The marbles for the mosque were imported from Italy. Although marble had been quarried across all North Africa in Antiquity, it was not quarried there in Islamic times. Minbars were usually made of wood, and the use of marble for the minbar is distinctly an Ottoman taste. Unable to meet the demand locally, the builder had to look to Italy for marble fittings. While elements such as capitals, columns, and colonnettes must have been produced commercially for sale on the market, the minbar must have been a specific commission.
The situation in Morocco was entirely different from elsewhere in North Africa, for the Ottoman navy was never able to extend its power into the Atlantic and the Ottoman government did not implant itself along the Mediterranean coast or in the mountains and plateaus of Morocco. Power there was concentrated in the hands of figures whose authority derived from affiliation with Sufi fraternities organized around the veneration of local saints. The Christian reconquest of Spain and the expulsion of the Muslims in 1492 increased the appeal of leaders who would defend the frontiers of Islam. In 1511, the Sa’di family of shari’ah, who claimed descent from the Prophet, founded a state in southern Morocco and took control of Marrakesh. This was a time of increasing prosperity: in the northern cities the Andalusian emigrants brought industrial skills and international contacts, and in the south the Sa’di’s extended their power over the Saharan trade routes bringing gold and slaves. The Sa’di’s shari’ah, however, were unable to firmly establish control, and by the mid-seventeenth century they were replaced by another family of shari’ah from the Taifah oasis, the Filalis or ‘Alawis, whose descendants are still the Kings of Morocco.

In this period Morocco became increasingly isolated from developments in the rest of the Islamic world and in Europe. The Muslim refugees from Spain encouraged indigenous tendencies towards conservatism and traditionalism, and only a few Moroccans traveled to the central Islamic lands, primarily as pilgrims, while even fewer visitors came to Morocco from the east. Fez remained a regional center of learning, but it was less than half the size of Tunis and much smaller than Cairo. The patronage of art and architecture was restricted, and traditional models were repeated with far less innovation than elsewhere in North Africa. In contrast to the Marinid period, when Fez had been the center of artistic life, under the Sa’di’s Marrakesh became the center, and under the ‘Alawis it was supplanted by Meknes, although the sultan and his court made regular progressions from one capital to another to collect taxes and reaffirm their sovereignty.

The finest example of Sa’di architecture is the Ben Yusuf madrasa in Marrakesh [321], the largest madrasa in the Maghrib and the only surviving example of those built under Sa’di patronage. It is not, as is usually said, a restoration of a Marinid madrasa, but a new building ordered by ‘Abdallah al-Ghaliib (r. 1557–74) which is dated by inscription to 972/1564–5. The building takes its name from the nearby mosque erected by the Almoravid ‘Abd al-Yusuf (r. 1106–42) as the first congregational mosque of Marrakesh, which ‘Abdallah al-Ghaliib had restored in the mid-sixteenth century. The madrasa is announced by a deep vaulted porch which bridges the street to the west, an arrangement recalling that of the Bu ‘Inaniya madrasa in Fez [158] of some two centuries earlier. The exterior faces of the portal are lavishly decorated in tile and carved stucco with cusped arches, arabesques, inscriptions, floral motifs, and musqarnas. The interior is covered by a elaborate vault of stucco musqarnas like the one over the entrance to the Mosque of Abu Madyan near Tlemcen [154]. An unusually long and narrow corridor, dramatically lit by skylights, leads to a square vestibule, which housed a marble basin made in Spain in the first decade of the eleventh century. On the left, stairs lead to the upper floor; on the right, corridors lead to cells and service areas on the sides and a central door opens into the spacious courtyard [322]. In the center is a large rectangular pool; on either side are deep galleries behind heavy piers which support carved wooden consoles and beams. Opposite the entrance stands the prayer hall, a rectangular room divided into three by two rows of columns. The central space, in front of the deep pentagonal mihrab, is covered with a splendid octagonal wooden vault. The sides of the building have square lightwells surrounded by more than a hundred cells on two floors for students and teachers. An ablution facility stands in the north-east corner.

Much of the interior is enveloped in a web of exuberant decoration in the mosaic, carved stucco, and carved and painted wood. The arrangement of tiled dadoes and inscription bands, stucco walls, and wooden cornices continues a tradition already established in the region two centuries earlier. The overall effect is stunning, creating one of the most charming ensembles in Morocco, but on close examination the individual elements are somewhat dry and monotonous, particularly in comparison to their fourteenth-century models. The symmetry, regularity, and spaciousness of the square plan are unusual, for by this date most large foundations had to be shoehorned into a densely built urban fabric.

Far more typical is the irregular plat of the zaqafa for the Sufi saint Sidi al-Jazuli (Ben Siliman al-Jazuli) in the Riyad al-‘Arous quarter of Marrakesh. Al-Jazuli (d. 1463) belonged to the Berber tribe of Jazula in the Moroccan Stear and was the author of the Dalalat al-khayran ("Proofs of the blessings"), a collection of prayers for the Prophet and description of his tomb and names. After al-Jazuli’s death he became the focus of a popular religious brotherhood, which believed in repeated recitation of his celebrated work for spiritual benefits. Al-Jazuli’s followers had been instrumental in bringing the Sa’di shari’ah to power, and one of the first acts by Ahmad al-Araj (r. 1512–57) was to have his
father buried beside al-Jazuli’s tomb at Afiqbal. In 1529 the sultan had both bodies transferred to Marrakesh to celebrate the dynastic connection with the order and to designate the city as capital. Al-Jazuli became one of the seven patron saints (Arab. sa’di 7 ru’u) of the city, and his tomb became a major place of visitation there.

Al-Jazuli’s zuwa’ya in Marrakesh [323] is an agglomeration of elements similar to such Marinid foundations as the funerary complex for Abu Madyan outside Tlemcen [153–55] or such earlier foundations as the shrine complex of ‘Abd al-Samad at Natanz [8–11]. It differs from the others in continuing to be a center of maraboutism, the distinctive form of Moroccan Islam, and its component buildings have been repeatedly renovated and restored over the centuries.19 Al-Jazuli’s tomb (A) is a small square (five meters on a side) surrounded by a pyramidal tiled roof, rather than the dome typical in the eastern Islamic world. A rectangular court with an arcade connects the tomb to a rectangular mosque (B). Like the mosque at Tlemcen, it has a square court surrounded by arcades and a prayer hall with five aisles parallel to the qibla; the arcades stop one bay short of the qibla wall and the pentagonal mihrab projects beyond it into a narrow court.

The space (C) around the mosque and tomb is a cemetery for the saint’s disciples and includes the square tomb (D) for the unidentified ‘Black Sultan.’ The northeast corner of the complex contains other dependences, including a school (E) with a fountain (F) adjacent to the principal entrance, the residence of the superintendent, who also served as leader of the order (G), a hospice for pilgrims and members of the order (H), and ablution facility and latrines (J). The bath (K) lies across a small street.20 This architectural ensemble provided a center of urban services not only for the immediate neighborhood but also for a broader geographical region linked by pilgrimage to the shrine.

After 1557 Sa’dian rulers were buried in a walled garden [324] set against the south wall of the Almohad Mosque of the Qubba. The cemetery seems to have existed as early as the Almohad period, and the Sa’dians may have made it their dynastic necropolis because of its holiness and affiliation with the Almohads, the great messianic reformers of North Africa who had ruled from Marrakesh in the twelfth and thirteenth centuries. The garden was sealed off from the adjacent Badā’s palace by the Mulay Isma‘il (r. 1672–1727), the ‘Alawi sultan who plundered Marrakesh and destroyed the palaces in the Qubba for materials for his buildings in Meknes (see ill. 318–30), and the Sa’dian tombs were “rediscovered” only in 1917.

The magnificent vaults over the Sa’dian tombs were constructed at two different times. The tomb on the east, built by ‘Abdallah al-Ghulib for his predecessor Muhammad al-Shaykh (d. 1557), originally had the typical form of a square funerary structure, but it was enlarged in 1590 when Ahmad al-Mansur (r. 1578–1603) buried his mother there. The more ambitious tomb on the west was also erected by Ahmad al-Mansur and serves as his own tomb. A central room with twelve columns [325] contains the cenotaph. It is flanked by a three-aisled mosque on the south or qibla side and a lecture room on the north, an arrangement probably inspired by the now lost Nasrid mausoleum (Arab. ranîb) in the Alhambra in Granada. The rich decoration in stucco, marble, tile mosaic, and wood epitomizes the finest of Sa’dian craftsmanship, and the organization of materials repeats Marinid and Nasrid precedents.

The garden setting of the Sa’dian tombs can be seen on a
far grander scale in the contemporary Badia’s palace, which was built by Ahmad al-Mansur between 1578 and 1593. Although the palace is largely destroyed, its plan is clear from the ruins of the rammed earth walls (326), which would have originally been concealed behind elaborate revetments of stucco and tile. In the center was a vast open court (155 by 110 meters), which contained a huge pool (21.7 by 90.4 meters) flanked on each side by sunken parterres planted with fruit trees and flowers. Smaller basins were dug on the sides of the parterres in the four corners. Raised walkways paved with tiles allowed one to stroll among the pools and gardens, as if on a living carpet. Four large pavilions projected from the middle of the short sides of the enclosure at either end of the long central pool and between the corner basins. One of them, although ruined, gives an idea of the typical pavilion: measuring 14.7 by 16 meters, it too was built of rammed earth and has a joined wooden (stonework) ceiling. It contains remnants of an elaborate fountain. Celebrated for its size and splendor, the Badia’s palace was sometimes known as the Alhambra. Like the prototype, the Sa’dian palace was based on cross-axis planning and the integration of water and space, but the scale of the original was vastly inflated.

Marrakesh was the center of Sa’dian patronage, but a rare example of Sa’dian architecture outside the city can be seen in two pavilions added between 1613 and 1624 to the courtyard of the ancient Qarawiyn Mosque in Fez (327). The two kiosks project from the short sides of the rectangular courtyard. Each pavilion is supported on eight marble columns arranged in a rectangle. The upper walls are decorated with carved stucco and contain large larchuqmi arches in the centers. A richly decorated wooden cornice of inscriptions, muqarnas, and corbels supports the pyramidal tiled roof. Under each kiosk is a basin, and according to a contemporary source the western one had been sent to the mosque in 1587 by Ahmad al-Mansur. The interiors of the pavilions are also richly decorated with tile mosaic, carved stucco, and carved wood. The geometric patterns are rather crude when compared to earlier work, and many of the marbles were imported from Italy. As at the Badia’s palace, the pavilions evoke Andalusian models, but the pavilions in the Qarawiyn Mosque rest on single columns rather than the clusters of thin colonnettes used at the Alhambra (163). Although this type of projecting pavilion had long been common in secular architecture, it is the first known example of its use in a religious building. The mosque already had ablution rooms and a basin in the center of the court, so the kiosks must have been primarily ornamental, particularly as their disposition on an axis perpendicular to the qibla has no specific liturgical meaning. The construction of fountains, however, recalls the Sa’dian practice in Marrakesh of endowing public fountains.

By the seventeenth century the Sa’dian dynasty was showing signs of trouble, as the three sons of Ahmad al-Mansur vied for power while the country lapsed into a period of strife. Order was restored only in the middle of the century under the ‘Alawi sharifs. The founder of the dynasty, Mawlay Rashid (r. 1667–72), sent his brother Isma’il to Meknes, a pleasant town in a fertile agricultural region near Fez. Mawlay Isma’il succeeded his brother in 1672 and became the greatest of the early ‘Alawi rulers. Under him the government assumed the form it retained until the twentieth century, with a royal household of black slaves, a ministry drawn from the leading families of Fez or the Jaysh tribes, and an army of European converts, former black slaves, and Jaysh tribesmen. Mawlay Isma’il’s policies extended far beyond Morocco: he established diplomatic relations with Louis XIV, whom he wanted to enlist against the Spanish, and tried to cement the alliance by marriage. In return for great commercial benefits, French merchants supplied arms and munitions, including the artillery used against the Berbers and the rulers of Algiers, the other major power in the western Mediterranean. The French also assisted in Mawlay Isma’il’s grand building program, which included roads, forts, and palaces. These projects were supported by brutal taxation, a levy on the corsairs, ransoms from European captives, and generous gifts from foreign ambassadors, who were received with a mixture of boisterous and splendor.

Mawlay Isma’il made Meknes the capital and scene of his architectural extravagances. To the south of the medina, he created an extended and complex royal city of palaces, mosques, military and commercial quarters, and vast gardens, all enclosed within seven kilometers of ramparts (328, 329). This royal city shares a general affiliation with the Alhambra in having several grand palaces, each comprising several smaller palaces, but its scale is far greater. Largely constructed of stone, the walls were decorated with tile, terra-cotta, and carved plaster, but only the ruins remain. In addition to waterwheels, artificial pools, stables, and silos to supply the enormous court, there were three palaces. The first of them is known as the Grand Palace (Dar al-Kabira). Measuring 320 by 420 meters, it is set off from the adjacent medina by three walls. Monumental gateways led to the interior, which contained several ensembles, arranged somewhat haphazardly and connected by narrow passageways. Each unit had an open rectangular court surrounded by reception rooms, baths, kitchens, and storerooms. Other buildings within the palace include the relatively private tomb of the founder, built on the site of the grave of a local saint, a congregational mosque, known as the Mosque of Lalla ‘Awda, and the madrasa, where the sultan reviewed his troops. This first palace was finished in 1679, and its combination of private and public spaces suggests that it was the residence of the sultan.