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Good Food Ends with Good Talk

Alexandria's Inaugural International Food Fair

Edward Lewis



At first, food may seem an unlikely means by which to encourage intercultural dialogue and exchange. It seems too simple, too 'ordinary' a subject with which to tackle such a daunting task as uniting countries and bringing people together within the Euro Mediterranean Region. Yet the more one thinks about food, the more one realizes that it is in fact the perfect vehicle with which to do exactly that. Food unites, animates, inspires, and encourages people of all backgrounds, all faiths, and all ages. In short, food transcends all borders and has the potential to unite like no other subject. This was clearly on show at the inaugural International Food Fair held at the Villa Antoniadis in May 2008 and where traditional cuisine from all over the Euro-Med region was on display, in addition to quality cuisine prepared by well known Alexandrian establishments and international hotels.

Funded through the European Commission's MEDA program with additional support from the Anna Lindh Foundation, the project—Gastronomy in Alexandria: A Cosmopolitan Flavor in

the Mediterranean—is an ambitious attempt to exploit Alexandria's rich and diverse cuisine, whilst highlighting the city's multicultural character. It is hoped that by stressing the variety of cuisine in addition to the shared traditions of neighboring regions, the project will celebrate both diversity and collective traits of the Euro-Med. The International Food Fair, the first of three of the project's deliverables, was held over two days and hailed a success, primarily due to the contribution and effort made by the different communities of Alexandria and the professional establishments involved.

The first day saw a wide range of mezza, main courses, sweets and beverages displayed under a large white tent set in the magnificent setting of the Villa Antoniadis, itself a true example of Alexandrian cosmopolitanism and diversity. A British subject who hailed from the Greek island of Lemnos, Sir John Antoniadis was an Alexandrian and a generous patron of the city and its Greek community. In the mid-nineteenth century, he developed a garden estate which was to become the most famous in Alexandria. Many parties were held in these gardens, among them one in honor of Khedive Ismail, which was attended by the young Prince Tewfik (the Khedive's son and the heir to the throne of Egypt) as well as the elite society of Alexandria. After the Villa Antoniadis and its gardens were donated to the Municipality of Alexandria by their last owner, Antony Antoniadis, they were used as a guest house to host Egypt's visiting dignitaries, including the kings of Belgium, Greece and Italy, the Shah of Iran and his Egyptian wife, Princess Fawzia. The Villa witnessed significant historical events, such as the signing of the Anglo-Egyptian Treaty of 1936 and the founding of the Arab League in 1946. Events of a lighter nature were also conducted there: throughout the 1930s and 1940s, garden parties were thrown and flower shows were held annually.

The food, all cooked by keen amateur chefs of the countries represented, was available to the public for free and gave an idea of the rich cuisine available on all shores of the Mediterranean, and beyond. Alexandrian liver

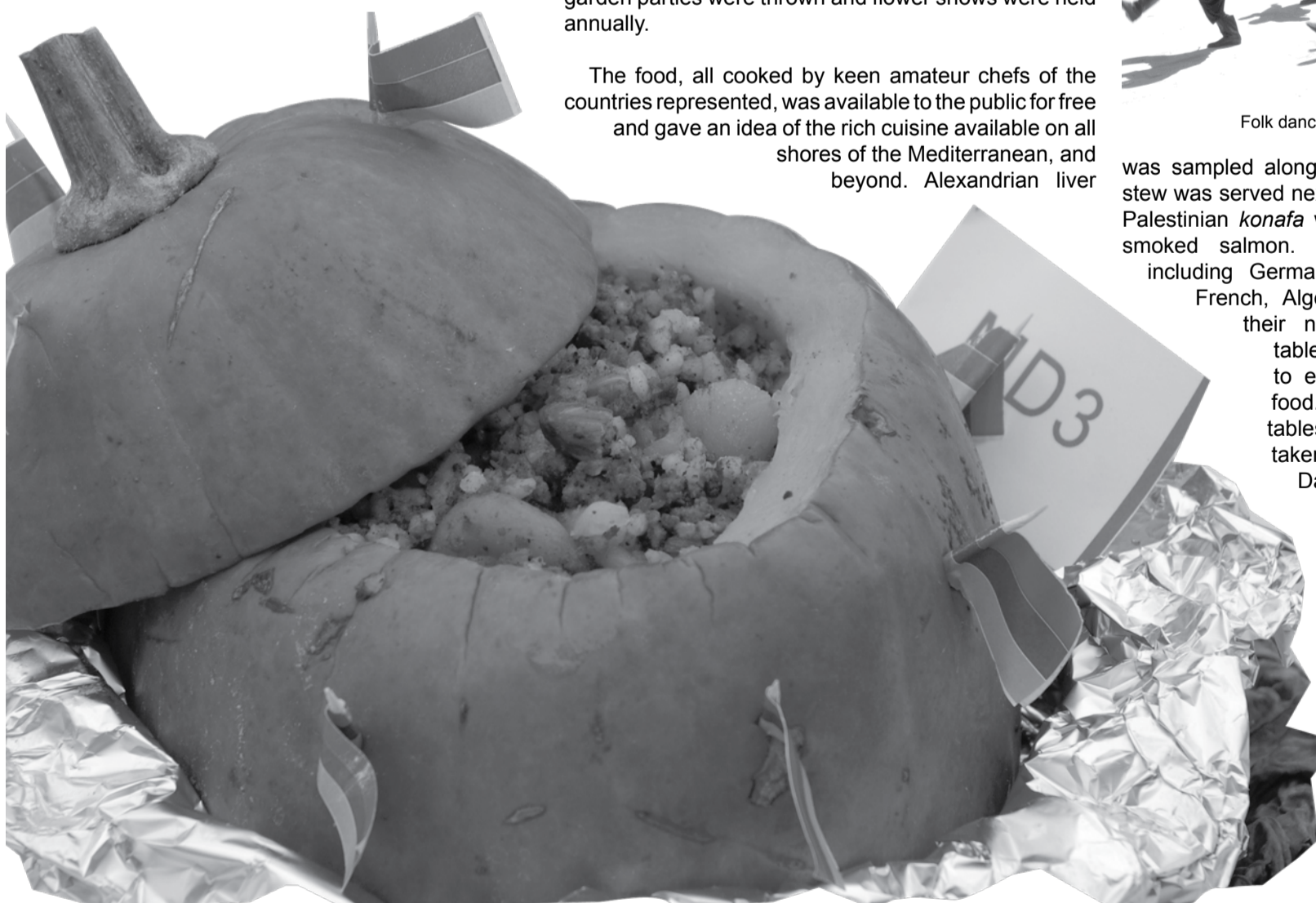


The judges included the Executive Chef of the Four Seasons, Eric Deblonde and Executive Chef Nermine Hanno



Folk dancing by a Palestinian troop

was sampled alongside Armenian sausage, British stew was served next to *dolmades* from Greece and Palestinian *konafa* was eaten adjacent to Swedish smoked salmon. Numerous other nationalities, including German, Turkish, Libyan, Moroccan, French, Algerian and Lebanese displayed their national dishes on designated tables allowing the visitor and chef to exchange and interact over the food. Surrounding the individual tables were beautiful photographs, taken by Alex-Med's Abdallah Dawestashy, of typical gastronomy scenes from around Alexandria including fresh fish from the market, bright vegetables in the souk and scenes of street food including sweet potato, *koshari* and *falafel*. In addition, a table equipped with a microphone was used by various community chefs giving demonstrations of how to prepare certain traditional dishes, among them stuffed pumpkin, *tabbouleh* and Spanish omelet.





Andigone Katsibris of Greece receiving the prize for the mezza category

Outside the main tent were other stalls for the contribution made to Alexandrian cuisine by famous establishments such as Pastroudís, Mohamed Ahmed and Délices. Also present among these were San Giovanni, the Four Seasons, the Sheraton, Crêpe Paris, the Ramada Renaissance and two individual contributors: Bashyer and Madame Nagwa. In line with the idea of promoting intercultural dialogue, all of these establishments were distributing their food for free, a statement of intent of their desire to promote the city of Alexandria, its diversity and of course, its cuisine. Within the garden, *fresca*, a typical and popular Alexandrian sweet, was being handed out as people sat and enjoyed the May sunshine.

On the stage, surrounded by giant models of fruit and vegetables, a program of folk dancing was presented including troops from Palestine, Nubia and Greece performing traditional dances in authentic costumes, some accompanied by live music. In addition, a display of traditional Armenian dress was on show giving the assembled crowd an idea of Armenian color and culture. Speeches were made Dr Sahar Hamouda (Deputy Director of the Alexandria and Mediterranean Research Center) and H.E. Dr Klaus Ebermann (Ambassador and Head of the European Commission's Delegation to Egypt) outlining the importance of dialogue between countries and celebrating the fact that so many nationalities, ages and faiths were assembled in one place enjoying a common theme.

The second day of the event focused on community competitions and demonstrations from three of Alexandria's most renowned hotels, the Sheraton, the Ramada Renaissance and the Four Seasons.



Ebtessam Khanem receiving the prize for the main dish category

The community competition, open to all members of the public, was an opportunity for individuals to show off their culinary skills in either mezza, main course or dessert categories and was judged by a panel consisting of the Executive Chef of the Four Seasons, Eric Deblonde, the EC Counselor Nicola Bellomo, Executive Chef Nermine Hanno and Baher Zaklama of Chaîne des Rôtisseurs. The competition attracted a number of entries with wins for Andigone Katsibris of Greece in the mezza category with *spetsofai* (a dish of sausages and pepper), Ebtessam Ghanem from Morocco winning the main dish category with couscous, and Anna Bjorkman from Sweden winning the dessert category with her courgette cake with almonds and cloudberry jam.

After a swift prize giving, the 'big three' (Sheraton, Four Seasons and Renaissance) showed off their skills producing some highly creative dishes including *pâte de crevettes*, roasted lamb rack with artichoke timbale in mustard cream sauce and blueberry *crème brûlée*. The hotel chefs and their teams explained their techniques during their preparation, displaying their dishes for the assembled crowd to taste.

The project, Gastronomy in Alexandria: A Cosmopolitan Flavor in the Mediterranean, will continue with a book on cuisine and website. The book will explore the various communities of Alexandria through their cuisine and by interviewing representatives from each community.



The prize for the dessert category went to Anna Bjorkman of Sweden

The book will document and display the traditional recipes and etiquette from the kitchens and dining rooms of Alexandrian communities including Italian, Spanish, French, Lebanese, and Greek. Recipes will be combined with the history of the individual and/or community concerned, thereby creating a publication not only concerned with food, but also dealing with the social history of the city. Individual stories, their relationship to food and their homeland, and gastronomic influences will be incorporated to produce a very colorful book allowing the reader to learn about Mediterranean gastronomy as well as the numerous communities living and working side by side.

Finally, in addition to the book, the data gathered will be displayed on a website which will also contain a discussion board. This will allow the information to reach a wide audience, enabling people outside Egypt to experience and learn about Alexandria's gastronomy and shared culture, whilst also contributing themselves.

For further information please see: <http://www.bibalex.org/food/>



The Inauguration of the Renovated Library of the Greek Orthodox Patriarchate of Alexandria

Carole Escoffey



(from left to right) His Beatitude Theodorus II, Deputy Minister of Foreign Affairs, Mr , the President of the National Bank of Greece, General Adel Labib.

On the evening of 9 May 2009 a large gathering of distinguished guests arrived in the grounds of the Greek Patriarchate of Alexandria to attend the inauguration of the newly renovated patriarchal library, conducted by His Beatitude Theodorus II, Pope and Patriarch of Alexandria and all Africa.

The inauguration was conducted by His Beatitude in the presence of the Deputy Minister of Foreign Affairs of Greece, Mr Theodorus Kasimis, the Governor of Alexandria, General Adel Labib, and the President of the National Bank of Greece which had borne the costs of the renovation, Mr Takis Arapoglou. Interestingly, Mr Takis

Arapoglou was himself born in Egypt, as were many of the Greek guests attending the inauguration.

The Library of the Patriarchate has a long and rich history dating back as early as 642 CE. It was during the tenth century however, that it was structured by Patriarch Eutychius of Alexandria. Then in 1252, the Library was transferred to the capital, Cairo, in the Haret El Roum quarter. In around 1796, Patriarch Parthenios II oversaw the creation of the first official inventory of books, codices and manuscripts: the Patmian. In 1830, the Library was moved once again, this time to the Hamzawi district of Cairo, on the site where the Patriarchal Vicariate stands today. One hundred years later, in 1928, the Patriarchal Library was returned to Alexandria by Patriarch Meletios Metaxakis, then in 1947 it was moved to Ibrahimia district. Finally, it was in 1971 that the Library was placed in the Patriarchal Mansion.

Today, the Library grants access to scholars and visitors to thousands of volumes, some of unique historical value. Located in part of the entrance and on the first floor of the Patriarchal Mansion in Alexandria, the Library contains more than 70,000 works including books, maps and manuscripts from the 15th–19th century, as well as about 600 ancient manuscripts some dating back as far as the 5th century. In addition to its collection, the Library contains a conference hall, a meeting area with up-to-date visual and audio equipment, and an archive for the preservation of valuable manuscripts. During the renovation of the Library, the coding and classification of the collection was updated by specialist librarians, in collaboration



The blessing and inauguration ceremony of the renovated Patriarchal Library

with universities and technological colleges of Greece, Egypt and Finland. As His Beatitude pointed out during his inaugural address, the Patriarchal Library testifies to the cultural contribution of the Hellenes of Egypt.

The evening began with cocktails as the guests gathered in the garden of the Patriarchate, with musical accompaniment by the chamber orchestra of the Bibliotheca Alexandrina. The inauguration ceremony started with the official blessing of the Library by His Beatitude. Also present were many dignitaries including the ambassadors of Greece and Cyprus, the consuls general of Greece in Cairo and Alexandria, the consul general of Russia, and members of the Hellenic Communities, as well as many guests from Greece and Cyprus.

The inauguration was followed by an awards ceremony in the Great Hall of the Patriarchal Throne. His Beatitude firstly awarded the Great Cross of the Saint and Apostle Mark to Mr Takis Arapoglou, the President of the National Bank of Greece. This is the highest award given by the Church of Alexandria. He then honored the architect of the renovation works



His Beatitude Theodorus II, General Adel Labib, and Dr Mohamed Awad in the newly renovated library.

of the Patriarchal Library and the building works of the Patriarchal Mansion, Dr Mohamed Awad, with the award of Senior Commander of Saint Mark. As he presented Dr Awad with this award, His Beatitude Theodorus II pronounced the following words, *"In your person and in your valuable assistance, we see and honor the fruitful results of the harmonious coexistence between the Orthodox Greeks and the generous Egyptian people."*¹ The award of the Lion of Saint Mark was then given to Mr Haralambos Haralambides, civil engineer of the



His Beatitude Theodorus II presented Dr Mohamed Awad the award of Senior Commander of Saint Mark

Cypriot Brotherhood of Alexandria, for his technical advice during the completion of the renovation works. The Lion of Saint Mark was also awarded to Mr Efthymios Soulogiannis, the Great Archon of the Throne, for his contribution to recording the history of the ancient Patriarchate. When both ceremonies were completed, a reception was held for all the guests in the gardens of the patriarchate.

¹Cited in <http://www.greekorthodox-alexandria.org/index.php?module=news&action=details&id=178>

Euro-Mediterranean Dialogue Night in Alexandria

Mai Metawie

On the night of the 22 May 2008 thousands of people gathered across the Euro-Mediterranean region in a collective series of events all aiming at the promotion of dialogue between cultures.

For the very first time, events were taking place in synchronisation across 37 Euro-Mediterranean countries, from intercultural concerts in Beirut, Barcelona and Alexandria to public debates and cultural gatherings in the squares of Naples and Rabat. While the events were diverse in terms of size and theme, they all focused on promoting the importance of issues related to coexistence across the region.

In the city of Athens, a symbol of common Mediterranean heritage, the cultural act En Chordais played their award-winning *A Tale of Music* to a large public with musical acts from Istanbul, Tunis, Cairo, Beirut, Avignon, Granada and Venice.

Simultaneously, on the southern shore of the Mediterranean, people from across Alexandria gathered in the ancient Qaitbey Fort, for a variety of cultural performances all free for the public lasting from 18:30 until 02:00 am. The evening started with a puppet show on a mobile theater which was surrounded by a large number of children of different nationalities all having in common one thing: a big smile shining on their faces like the sunset completing the scene behind them. The audience, which exceeded 1500, enjoyed diverse performances all with a Euro-Mediterranean flavor. These included a break dance show, a Euro-Mediterranean oldies concert and a play depicting the lifestyle of garbage collectors. The Dialogue Night culminated with a concert by the award-winning Egyptian artist Fathy Salama, performing with the Spanish guitarist Fernando Perez and the French saxophonist Florent Cornillet. All through the night an entertainment corner featured spin art, balloon twisting, and origami activities and an exhibition area

was available for Egyptian civil society organisations to display their works and materials. The Dialogue Night in Alexandria was an initiative of the Alexandria and

Mediterranean Research Center (Alex Med) and of the Anna Lindh Foundation.



Dancers performing to an audience of over 1500 at Qaitbey Fort on Dialogue Night



Performances at Qaitbey Fort on Dialogue Night



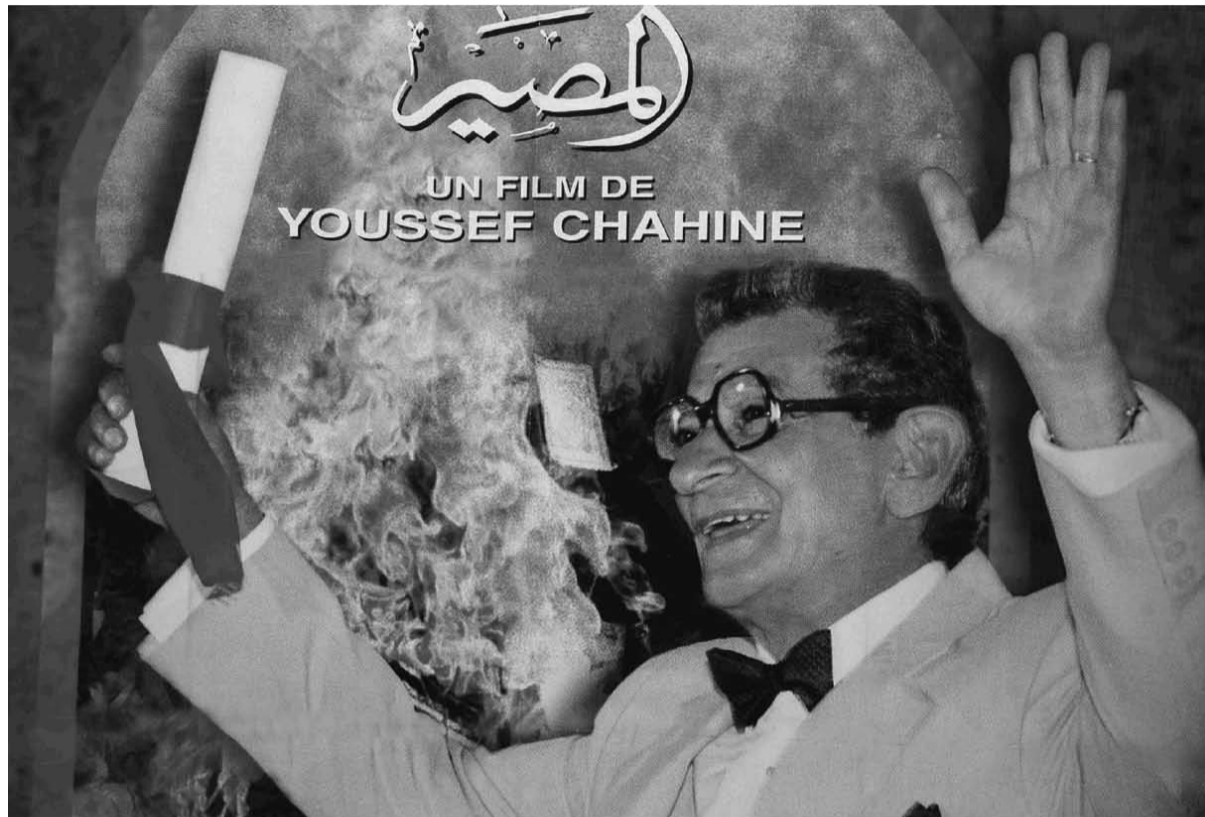
Dialogue Night at Qaitbey Fort in Alexandria

L'Enfant Terrible of the Middle-East Cinema (1926–2008)

Few would dispute Youssef Chahine's reputation as one of the pre-eminent film directors of the world. Indeed, his films are a testament to the sheer scope of his visual imagination and his capacity for artistic innovation. In a career which has ranged from social realism to political forays, from historical narratives to autobiographical fantasy, and which has spanned over fifty-eight years from 1950 till 2008, he proved to be one of the most outstanding Arab directors, producing what he believed was important, and tackling issues that have disturbed both the authorities and the right wing for their bold portrayal of sexuality, their denunciation of political corruption and, in his later films, their criticism of rising Islamic fundamentalism in Egypt. It is this legacy that earned him the Cannes Film Festival's Lifetime Achievement Award in 1997 (le Grand Prix du Cinquantième anniversaire du Festival de Cannes) and the love and respect of countless fans who attended his funeral to bid him farewell.

Chahine was born on 25 January 1926 in Alexandria, where he studied at Victoria College. In 1940, Chahine, then fourteen years old, wanted to dance like Gene Kelly and constantly dreamt of Hollywood. After studying for one year at Alexandria University, he convinced his father to allow him to pursue an acting career and left in 1946 for California where he studied film and theater at the Pasadena Playhouse.

Chahine's early films in Egypt included *Nile Boy/Ibn el Nil* (1951), begun while Farouk was still king, and dealing with the victimization of the peasants. His social critiques of society continued with *The Blazing Sun/Seraa fil Wadi* (1954), which raised social issues about class struggle, and *Dark Waters/Seraa fil Mina* (1956) which was also an examination of social problems through the lives of the working classes. But the film that truly established his talent and reputation was *Cairo Station/Bab el Hadid* (1958). Chahine himself played the central role, Kenaoui, a gullible, sexually frustrated newspaper seller. A study of jealousy, sexual frustration and homicide, the avant-garde film was disturbing to the Egyptian audience, used to simpler melodramas, and provoked controversy which resulted in its failure. It was after many years however, that the film came to be appreciated and counted among the classics of the Egyptian cinema.



Youssef Chahine

Credited with introducing Egyptian cinema to the world, he has managed to make the local transcend national borders and reach out to people from all over the world. His films were shown at the Cannes International Film Festival. He won numerous prestigious international prizes, was awarded three doctorates and was decorated twelve times to the order of Commander of the Arts and Letters by Egypt, Tunisia, Lebanon and France.

In 1958, Chahine directed *Jamila the Algerian/Jamila*, a political film which depicted the life of an Algerian woman active in her country's resistance



Khaled Salah in *This is Chaos!* 2007

Dina Mohamed Abd El-Salam

movement against the French occupation, hence emerging as the first Arab director to make a movie about the struggle of the Algerian people and the first to depict the biographical drama of an Arab woman patriot.

In the sixties, Chahine decided to settle in Lebanon for a while as he found himself in conflict with an increasingly restrictive censorship in his own country. There, he made the Rahbani brothers' first film, *The Ring Seller/Bayaa el Khawatem* (1964) which was an adaptation of an operetta by the Rahbani brothers. Shortly after, he also directed *Golden Sands/Rimal min Dahab* (1966). However, feeling unable to survive for long away from his native land, he returned to Egypt yet more determined to present his preoccupations on the big screen.

After the defeat of 1967, Chahine's films took an overtly political turn as he tried to uncover the reasons for the defeat in four consecutive films: *The Land/El Ard* (1969), *The Choice/El Ikhtiyar* (1970), *The Sparrow/Al Osfour* (1973), and *The Return of the Prodigal Son/Awdet el ibn el dal* (1976). *The Sparrow* was shot in 1971 but released two years later, after Egypt's October 1973, as its bold attitude did not please the political leadership of the time.

After a serious heart attack and major open heart surgery in London in his early fifties, he looked back at his life to assess his achievement. The

result was an autobiographical quartet: *Alexandria... Why?/Iskandereya Leh* (1978), *An Egyptian Story/Hadouta Misriya* (1982), *Alexandria Again and Forever/Iskandereya Kaman we Kaman* (1989), and *Alexandria...New York/Iskandereya... New York* (2004). Chahine's autobiographical films are unprecedented in Egyptian cinema, as no other Egyptian director has depicted his own life in his movies. Yet to reduce Chahine's autobiographical works to personal influences would be to exclude a number of other crucial factors. Chahine did not live his life in isolation from the major political events of his country. Indeed, his work very much addresses the wider social and historical events he witnessed and experienced first-hand. It is also worth noting that Alexandria, the city of his childhood and youth, plays a central role in this quartet.

Chahine also made four prodigious historical movies: *Saladin/Ennasser Salaheldine* (1963), *Adieu Bonaparte/Wada'n Bonaparte* (1984), *The Emigrant/El Mouhâguir* (1994) and *Destiny/El Massîr* (1997). A commonplace feature of these historical movies is that they are not just a narration of the events of history but are a space which Chahine uses to project his ideas and beliefs, namely the importance of knowledge, liberation, tolerance and freedom of thought. In this respect, he says: «*The historical film, without any doubt, allows the filmmaker the greatest margin of freedom. For me, what's essential is to be able to tell my story without being overly preoccupied with historical constraint.*» (Interview with W. Ben Youssef, *L'Humanité*, November 30, 1994). For instance, in the three-hour CinemaScope film *Saladin/Ennasser Salaheldine*, Chahine projected his own political views and emphasized Saladin's justice and tolerance; Saladin tells Richard the Lion Heart: «*Religion is God's and the land is everybody's... I guarantee to all Christians in Jerusalem the same rights as are enjoyed by Muslims.*».

As expected, some of Chahine's historical films provoked conservatives. This was the case with *The Emigrant/El Mouhâguir* which was banned in Egypt in 1994 when a court case was brought against it by a fundamentalist lawyer on the grounds that it broke Islamic rules about the depiction of prophets, as the plot was based on the story of Joseph found in the Bible and the Quran. Chahine eventually won the case among the cheering and rejoicing of his supporters at court. He reacted by making a film about Islamic fundamentalism through the tale of the 12th-century philosopher Averroes in *Destiny/El Massîr* (1997), whose books were banned by extremists in the Islamic kingdom of Andalus, in what is now Spain.

In 11/09/01 (2002), eleven directors from eleven countries were chosen to contribute a short film reflecting on the events of 11 September 2001. Chahine was amongst those chosen and he contributed a short film starring Nour El Sherif.



Saladin, 1963

His last movie, *This is Chaos!/Heya fâwda* (2007), was a sharp criticism of the Egyptian government, depicting a corrupt police officer who uses his power to terrorize people and gain personal benefit. «*I wanted to bring this movie to light by all means, because I think that this is the right time for it as it's a film about the people and it sides with them against any corrupt or despotic person. When the scriptwriter Nasser Abd El Rahman gave me the script, I was extremely enthusiastic and during the two years of writing of the film, I felt the script was telling me "shoot me Joe".*» (Interview by Mahmoud Moussa, *Al-Ahram*, 30 July 2008, p.29).

Yet it is not just the subject matter of Chahine's output that is significant. More importantly, it is the constantly changing nature of his work, and his capacity to express himself and his epoch in a multitude of untraditional ways that best characterize his remarkable achievement. Since his first film, Chahine has been concerned about the movement of actor and camera to create beautiful shots. Starting from *The Sparrow*, however, he departed more and more from the conventional and mainstream cinema of his time and experimented with new techniques, hence emerging as a pioneer in this respect; instead of using a linear plot, he displayed a new liking for fragmented forms, discontinuous narratives, and random-seeming collages of disparate materials such as flashbacks, actual events, associations and documentary sequences.

Given his unconventional dreams and ground-breaking ambitions, l'enfant terrible could not always find a producer. He thus established his own private

production company, Misr International, with other members of his family and sought out foreign co-productions to help finance his projects. His first co-productions were with the former ONCIC in Algeria for *The Sparrow* (1973) and *Return of the Prodigal Son* (1976) and later with the French Ministry of Culture and French television for his more expensive projects such as *Adieu Bonaparte* (1984), *Alexandria Again and Forever* (1989), *The Emigrant* (1994), and *Destiny* (1997).

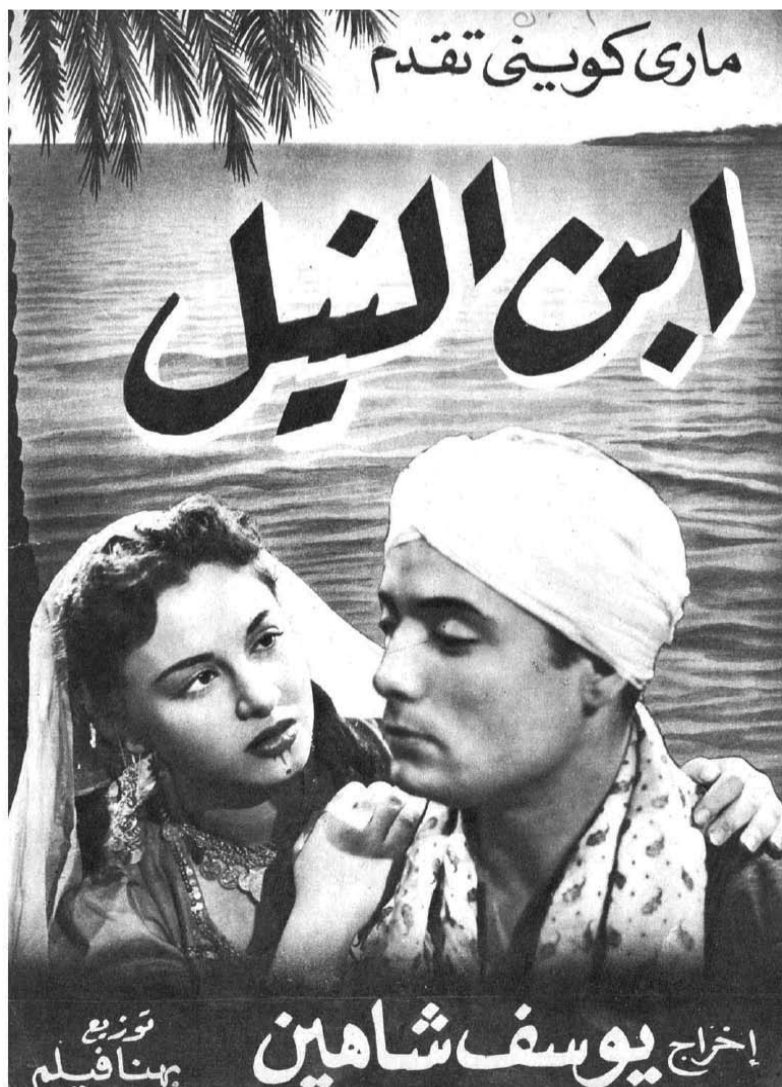


Dark Waters (Seraa fil Mina), 1956

Chahine's work made him one of the few Egyptian directors to gain an audience abroad, particularly in Europe and specifically in France. On his death, French President Nicolas Sarkozy issued a statement calling Chahine one of cinema's «most celebrated servants» and «a fervent defender of freedom of expression». «Youssef Chahine sought throughout his life to denounce censure, fanaticism and fundamentalism, through images,» Sarkozy said.¹



The Blazing Sun (Seraa fil Wadi), 1954



Nile Boy (Ibn el Nil) 1951

¹«The French Connection». *Al-Ahram Weekly Online* 31 July-1 August 2008 <<http://weekly.ahram.org.eg/2008/908/cu3.htm>>

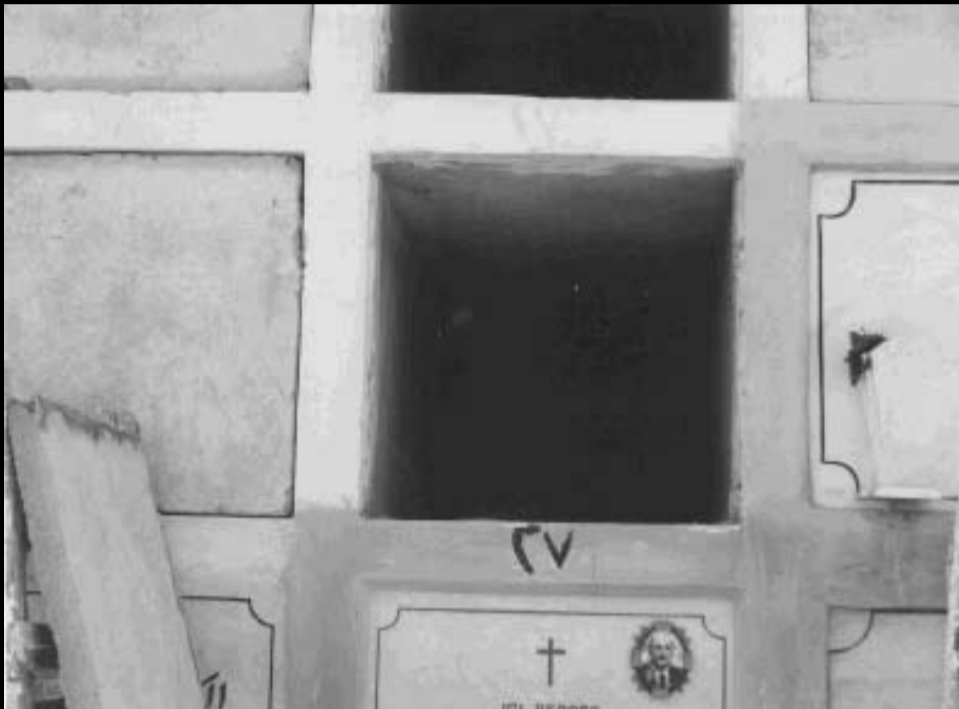


مدافن طائفة الروم الكاثوليك. آخر شوت في حياة المبدع يوسف شاهين

رحيل نورس الإسكندرية

يوسف شاهين

محب فهمي



التربة الانتقالية (الخانة) مكث بها (جو) أربعين يوم!!



حكمة شاهين: لا يهمني اسمك ولا يهمني عنوانك. لا يهمني لونك ولا ميلادك. يهمني الإنسان... ولو مالوش عنوان

الكروكي للمقبرة ثم الحفر ثم هيكل المقبرة الهرمي الحديدي وكسوة المقبرة وجليدها بالرخام الأبيض ونثر الورود والشموع. وهذه الصور لم تنشر من قبل بالصحافة أو بوسائل الإعلام وحن الآن وقت نشرها. وهي أبلغ رد على أي مقالة كتبت تنتقص من قدر هذا المبدع وتثبت أن رموز الفن بمصر وبالإسكندرية شامخة وأعمالهم باقية تعلن عنهم.

وختاماً لكل انسان قول مأثور وكانت كلمته بليغة يصل صداها لأبعد مدى: لا يهمني اسمك ولا يهمني عنوانك. لا يهمني لونك ولا ميلادك.

يهمني الإنسان... ولو مالوش عنوان

٢٥ يناير ١٩٢٦ - ٢٧ يوليو ٢٠٠٨

Youssef Adib Chahine

جانباً وأصور وإما أن أساير الموكب الحزين بمشاعر حقيقية. ولأني إنسان جمدت أوصالي وخلصاتي ولم أستطع التصوير وتم مواراة جسده. وانصرف الجميع بعد أن رمى الليل بردائه الأسود.

وخرجت صحافة اليوم التالي خط من قدر هذا العبقرى وتقول لقد تم دفنه بمقبرة الصدقة. وحقيقة الأمر أن جثمان «جو» قد وضع في مقبرة مؤقتة (خانة) حين تشييد مقبرة تليق به وبتاريخه وخصوصاً أن مقبرة الأسرة متهاكمة.

وفي الأربعين تم نقل رفات الجثمان من المقبرة (الخانة) في احتفال مهيب حضره محافظ الإسكندرية ومدير السياحة ومجموعة كبيرة من أصدقائه ومحبيه من الفنانين. ولقد أسعدني الحظ في أن أسجل مجموعة من الصور الفوتوغرافية بدءاً من الرسم

فجر يوم الاثنين ٢٨ يوليو ٢٠٠٨ لفظ نورس الإسكندرية المبدع يوسف شاهين «جو» أنفاسه وأغلق عينيه في مشهد ميلودرامي لينزل التتر بلقطة حزينة ينتصفها كلمة النهاية The End. فيلم مشوار حياته قرابة ستون عاماً. قدم إبداعاته وأمتعنا من خلال الشاشة الفضية.. الضحكة الصافية.. والأغنية العذبة والمأساة الموجهة. واقعية أفلامه وصدقته أوصله إلى العالمية واكتسب احترام العالم شرقاً وغرباً. كان رحمه الله صاحب رسالة صبوراً وعنيداً..

ذهبت يوم الاثنين لمقابر الإسكندرية بالشاطبي لأكون بوداعه وكانت معي كاميرتي فإنها لحظات لن تتكرر وتسجيلها حدث مهم. ولكن كان هناك ألامي خياران: إما أن أنحي عواطفني



المصور الفنان رمسيس مرزوق. عين من عيون شاهين وراء الكاميرا



خالد صالح. شمعة أضاءها شاهين على الشاشة الفضية. برد الصنيع بشمعة رحمة



خالد يوسف. الابن الذي لم ينجيه يوسف. يعمل بيديه. الوفاء ليس كلام. الوفاء فعل

تصوير محب فهمي

The Alexandria Heritage Catalogue

Mohamed Mehaina*



The house and museum of Gamal Abdel Nasser in Alexandria is classified under category 2 for buildings related to a historical figure.

The Governorate of Alexandria possesses many historical buildings and districts, in addition to art works and streets that need protection. In December 1999, Dr. Mohamed Awad founded the Alexandria Preservation Trust (APT), an organization dedicated to promoting awareness and preservation of Alexandria's cultural heritage, with special emphasis on the built environment. Within the framework of the APT, Dr. Awad compiled a list of buildings to be protected from demolition since Alexandria had already lost many of its significant historical buildings. Later, in accordance with law 144 of 2006 regarding heritage preservation and the demolition of buildings, the governor of Alexandria, H.E. Adel Labib, requested that the Bibliotheca Alexandria prepare the Alexandria Heritage Catalogue to include all historical buildings, streets, districts and art works that require protection.

The governor established two committees to identify the historical buildings throughout Alexandria Governorate. Alex Med was responsible for organizing the work done by these two committees, and for creating the digital maps and databases of the buildings, streets, districts and art works, in the form of GIS. The resulting catalogue published by Alex Med was given to the governor to be approved by the Egyptian Prime Minister. On 31 January 2008, according to declaration 278 of 2008, the approval for the Alexandria

Heritage Catalogue, containing updated data on buildings and owners, was published in the official Egyptian press, *El Waqaa El Masreya* issue number 5.

According to the law, five criteria were established to select the preserved buildings. These criteria are:

1. The building is characterized by a unique architectural style.
2. The building is related to a historical figure.
3. The building is related to the national history.
4. The building represents an historical era.
5. The building represents a touristic attraction.

According on these five criteria, 1135 buildings were selected for preservation.

In addition to these criteria, the buildings are also categorized according to three levels, depending on their importance: the national level, the city level, and the local level. Examples of buildings in the national level category include Montazah Palace (1927) built in the Italian revival style and the Monument to the Unknown Soldier (1927–1938). Both of these monuments were designed by Italian architect E. Verrucci Bey. In the city level category, the Faculty of Engineering of Alexandria University is a prominent example. This faculty was built in the neopharaonic style by Kamal Ismail. The Italic buildings in Ramleh district are other examples of the same level. As for the local level, buildings are comprised of the rest of buildings that represent one of the five criteria. Notable examples include the house and museum of Gamal Abdel Nasser, at 12 Kanawati Street in Moustafa Kamel district, the Bourse (Stock

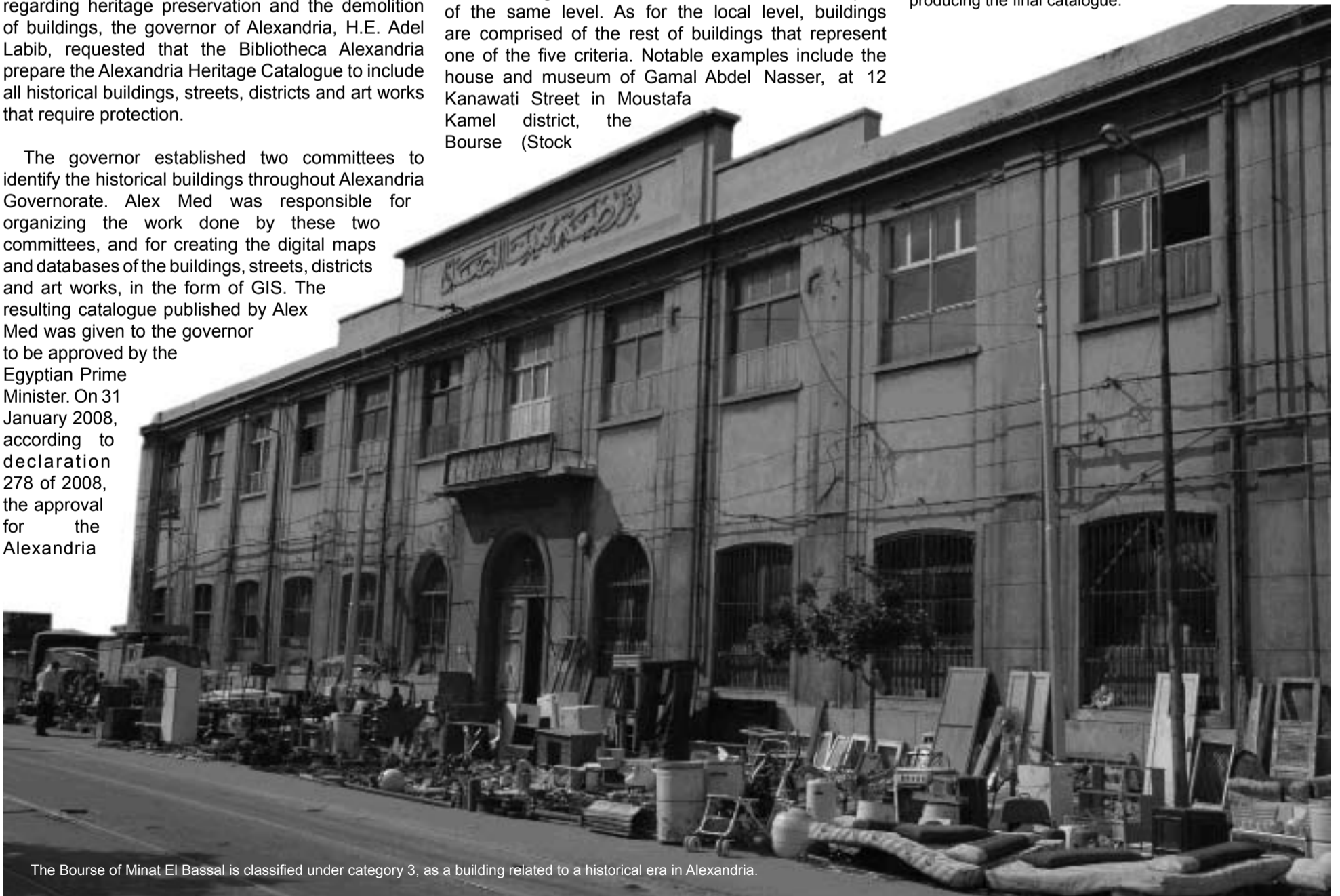
Exchange) of Minet El Bassal, and the Royal Palace of Ras El Tin.

Furthermore, under the same law and according to declaration 142 of 2009, the Governor of Alexandria has established a committee called El Amana el Faniya for managing heritage preservation in Alexandria. Headed by Dr. Mohamed Awad, and composed of fifteen multidisciplinary members, this committee will be responsible for the following:

1. Giving instructions and making recommendations for the renovation of the preserved buildings.
2. Monitoring the preservation procedures of historical zones and streets.
3. Updating the information on the preserved buildings.
4. Archiving the documents of the preserved buildings.

This committee will be the main authority for the protection of Alexandria's historical built values.

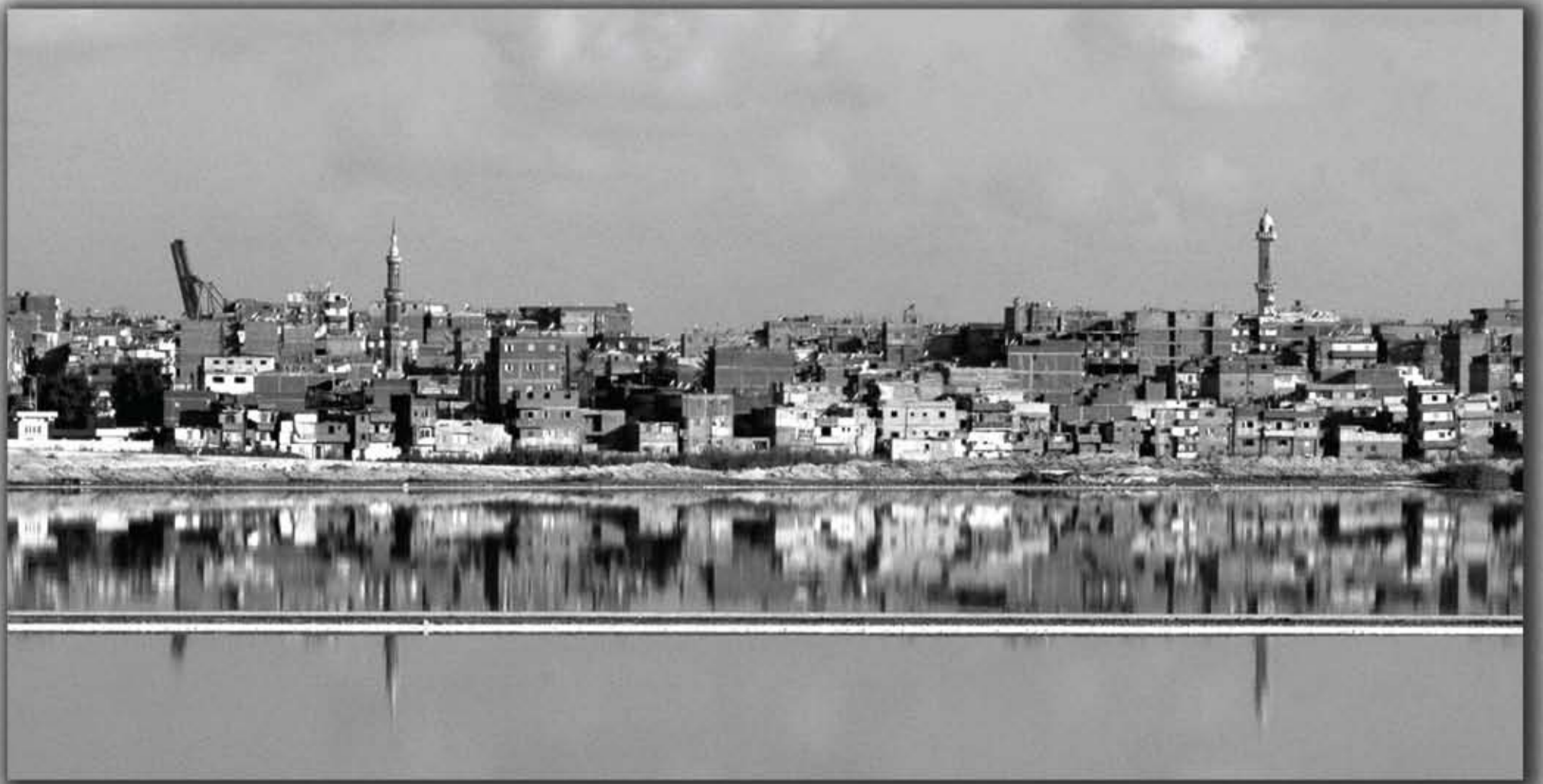
*Engineer Mohamed Mehaina is the Head of the GIS and Database Unit at the Alexandria and Mediterranean Research Center (Alex Med). He was in charge of the technical procedures for the Alexandria Heritage Project, including building the GIS and the Access database and producing the final catalogue.



The Bourse of Minat El Bassal is classified under category 3, as a building related to a historical era in Alexandria.

LAKE MARIOUT





The Survival of the Department of English¹

Nur Sherif



Nur Sherif in her PhD graduation robes, at the University of London, 1951

I would like to take you down memory lane on a short journey in time, to recall how the Department of English of Alexandria University was over half a century ago; the crises it weathered, its trials and tribulations, how it was threatened with closure; its struggle for self-sufficiency, its movement towards Egyptianisation and independence, its role in and contribution to the Alexandrian community and all its moments of fun and frustration. Briefly, how it managed to survive against great odds.

So let's go back in time to the year 1951, fifty five years ago, to the last days of King Farouk's reign when Egypt was still under British occupation. This was less than a year before the Revolution in June 1952. I was just back from my post-graduate studies at the University of London and had moved to Alexandria on my appointment as lecturer at the university.

In those days the faculty was located in the present elegant red-brick administration building overlooking the sea at Chatby. The Department of English occupied the second floor. It had one spacious common room shared by the thirteen members of its staff, all with the exception of myself, British. I believed, then, that my university career had been clearly mapped out for me and from then onwards, it would be plain-sailing. Little did I know what lay in hiding for me.

I had been given a reasonably comfortable teaching load, relatively easy for the novice that I was and I visualized myself for the rest of my days, sitting on the staff room balcony, overlooking the lovely blue of the Mediterranean, sipping coffee and chatting at leisure with colleagues during the break between lectures.

I had barely started to feel some self-confidence when I was rudely shaken out of my complacency. The first shattering crisis reared its ugly head when the political situation with Britain suddenly took a nasty turn. And in retaliation, just before Christmas, every

single member of the staff received, not some beautifully designed Christmas card with warm season's greetings, but a scruffy scrap of paper untidily and hastily written in English, announcing the dismissal of the addressee.

Next day to my bewilderment, the staff room was deserted: no one had turned up to lectures. I had become for that academic year, the sole staff survivor, together with a charming but irresponsible happy-go-lucky Irishman. With no teaching experience whatsoever, and no ready fund of lectures to draw upon, I sat up every night of that ill-fated year preparing all the fourth year courses thrust upon me.

Meeting the fourth year class six days a week was like venturing into the lion's den every time. I was in a perpetual state of stage-fright. Teaching men students, some older than myself, was a daunting task. One of them deliberately walked up to me one morning and had the audacity to say: "I find it impossible to get myself to use the polite form of address to you in Arabic when I speak to you" — that is the word حضرتك. He was implying lack of respect for my youth and inexperience, but above all for my gender.

This was the most difficult year of my academic career. But it was a challenge I could not turn my back on. This staffless situation in the Department was untenable, and for the first and the only time in its history, Alexandria University suspended the enrolment of fresh students of English. Thus, one of the University's popular departments was partially closed. However, the existing, second, third and fourth years still had to be provided for.

The Irishman and myself somehow managed to stagger through that year, with the help of any stray teacher of English who happened to cross our path. The department however, or what was left of it, did not falter in its policy of maintaining an acceptable university standard, if only as far as language was concerned. This led to serious trouble when the appalling results were announced at the end of the year. There was uproar. The students were up in arms against the department; I was targeted and they bombarded me with threatening letters. Branded as public enemy No. 1, in no time I became the talk of the town in the worst sense of the expression. My name was bandied about as a sensational topic for gossip at social gatherings. In short, I was now not famous but infamous.

On one occasion, I was at a party when the subject of the Department was broached. A guest not knowing who I was, started hurling abuse at the 'upstart' called Nur Sherif who had recently joined the Department and was ruthlessly failing poor innocent students. All this was in my presence. I allowed her to finish her tirade, looked her straight in the eye and calmly said: "Madam, I am that 'upstart', Nur Sherif". You can imagine her embarrassment. She hardly uttered another word for the rest of the evening and avoided me like the devil himself.

Despite the headache I was causing the administration, it was always supportive in those days. It took the students' threats seriously enough to provide me with protection.

Two bodyguards from the secret police stood guard at my flat door until the furore subsided.

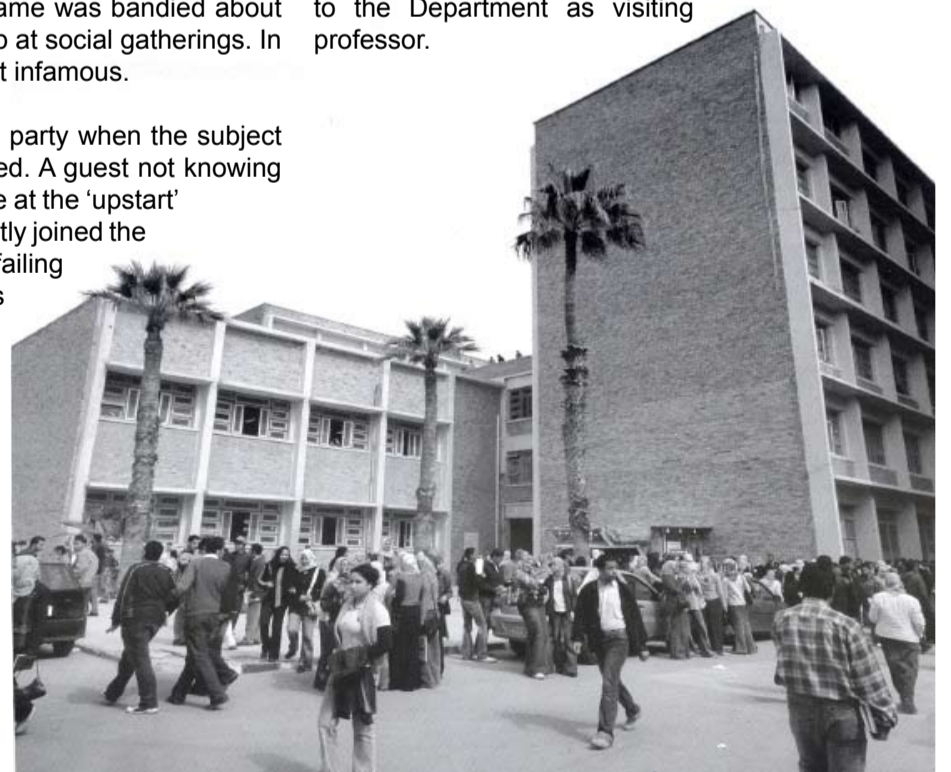
But the students were not to be easily appeased. They still had another card to play. This was a court case filed against me. Apart from failing the students I was accused of what the men students termed 'feminising the Department'. Quite a few of the teachers brought in to help us out happened to be women. Having been used to an all male staff, the men students seem to have been insulted at the thought of women teachers in those days. This obviously included myself, the arch enemy. It was not long, however, before the students' mutiny was quashed and the court case was dropped. Everyone was finally relieved to see them sheepishly file back into class to double the year and finally pass.



The University of Alexandria administration building today: when Nur Sherif started teaching in the early 1950s, the English Department was located on the second floor of this building.

From that time onwards, conditions began to improve with the return from England of the first welcome batch of qualified Egyptian staff whose work as a team helped to build up the reputation of the Department. They tirelessly upheld its policy of insisting on an acceptable university standard in English studies and were unwavering in their genuine concern for the well-being and intellectual development of their students.

In 1956, the year I was officially put in charge of the Department, we started in earnest, to replace the British staff we had lost. John Heath-Stubbs, the well-known British poet, was the first to come to the Department as visiting professor.



The Faculty of Arts 2008



He remained with us for two years. Even when the Suez war broke out, he stayed on at our specific request to the authorities, when all other departments of English in the country chose once again, as in 1951, to dismiss all their British staff.

The policy was then, and continued to be until the seventies, to have a staff of qualified Egyptians, alongside an equal number of native speakers of English, working under the vigilant eye of an Egyptian administration. This set-up proved to be invaluable to the academic development of the students, and specifically, in maintaining a high standard of language.

Ours was a department that was run by a group of friends who happened to enjoy and believe in what they were doing, and who were in total agreement as to the university standard required and the general policy to be implemented. Over these matters there was seldom any friction. Lectures, examinations and results were carried out in perfect coordination. Everyone was aware of what everyone else was doing.

The sixties were probably the Golden Age of the Department. A balance was struck between the number of British and Egyptian staff. Extra curricula activities were initiated and encouraged. Both staff

and students had fun rehearsing and preparing for their annual play and in taking part in reading, creative writing and recitation competitions.

The students found it enriching to belong to a department that knew no segregation or discrimination. Men and women students, Egyptian and British staff worked side by side on a par reviving a spirit typical of the Alexandria I had known when our classes were enlivened with quite a few fun-loving Greek students. Even in those dark days of the Suez war, when Britain was bombing our Suez Canal towns, there was little risk of disrespectful or violent behavior towards our British visiting professor.

By the sixties, the Department was contributing in a modest way to the cultural life of the city. Leonard Knight, a drama specialist on the staff was producing a modern classic play annually.

Gradually, the number of British staff soon began to dwindle because of the lack of financial resources. This, however, did not pose any serious threat to the Department. It was now on firmer ground than it had been since the wholesale dismissal of its staff in 1951 and it was in a position not only to provide its own Egyptian staff, but to be generous with its expertise to other institutions in Alexandria. Today it loans its expertise to the Bibliotheca Alexandrina, and provides expert translators for local and international conferences.

But now, what of the future?

Today there looms before us a new and possibly more serious challenge than hitherto encountered from the direction of the new private universities mushrooming all around us. These may well threaten, through the attractive conditions they offer staff and students, a damaging brain drain from the state universities. There is a firm belief, in some authoritative circles, that the Department will inevitably fall into decline because of the competition generated by the private universities. I have heard it said with firm conviction, that it will soon die a 'natural death', as its staff are lured away by better paid posts. The department needs to stand up to the challenge of the day, which requires a strong commitment and the spirit to compete fiercely for its survival in which case the private universities may not after all engender the force that will destroy, but the very force that will preserve through encouraging that revitalising spirit of competitiveness.

This is the challenge for the young and oncoming generation of staff members. It is up to them to decide which army they will join: will it be that of the 'doomers and gloomers' of the 'natural death' theory, or that of the revivers and survivors who believe in their mission? It will become the young to join the latter army and to repay their debt for an education that has been given to them freely and unstintingly by the best staff this department has known.

Through its star graduates like Abdel Wahab El Messiri and Ikbāl Baraka, the Department has lived to disseminate a greater enlightenment and to open up wider horizons for others. It has long sought to develop in students the ability to think clearly for themselves, to criticise and discriminate, to speak their own minds freely and recognize what is false. Now is the time to hand down the torch to the next generation, but it must bear in mind that to keep the Department alive and healthy will entail far more than hours of coffee sipping and idle chatter on a balcony overlooking the sea.

¹ This article is based on a talk given in December 2006 by Nur Sherif to mark the occasion of the fiftieth anniversary of her appointment as the first Egyptian professor of English literature and acting head of the Department of English, Faculty of Arts, University of Alexandria.

The photos are the author's except for the Faculty of Arts and the University of Alexandria administration building, by Abdallah Dawestashy.



Staff and students:
Front row (from left to right): 1st Hassan Mohamed Hassan, 2nd Azza Kararah, 3rd Nur Sherif, 4th Hilde Zaloscer, 5th Mohamed Kaddal



June 1957 Graduation Class:
In the front row (from left to right): 2nd Mohamed Manzalawi, 3rd John Heath-Stubbs, 4th Mohamed Khallafallah, 5th Nur Sherif, 6th Moustafa Badawi, 7th Elma Smith, 8th Mohamed Kaddal

The Temple of Taposiris Magna

Carole Escoffey

Today, a number of villages in Egypt bear the name of Abusir, the arabicized name of ancient Taposiris¹. According to Plutarch², the name implied that it was the location of the tomb of Osiris. In the ancient Egyptian myth, the god Osiris, brother and husband of Isis, was murdered by his evil brother Set, who then cut the body into many pieces and scattered them throughout the land. It was probably thus once believed that Taposiris was where one of the many scattered parts of Osiris' body was buried.

Near Alexandria, lie the remains of two cities from the Greco-Roman period bearing the name Taposiris. The first, Taposiris Magna (Greater Taposiris), was founded in around 280–270 BCE by Ptolemy II Philadelphus about 45 kilometers to the west of Alexandria, along the coastal strip of land between the Mediterranean Sea to the north and Lake Mareotis to the south. The second, Taposiris Parva (Lesser Taposiris) lay to the east of Alexandria, near to present day Mandara district and the grounds of Montaza Palace, however few traces of it remain³.

Today, it is Taposiris Magna which is best known for the remaining walls of its great temple, which stand out against the horizon catching the eye of travelers along the western highroad from Alexandria. The first known written reference to Taposiris Magna is by Strabo who visited Alexandria during 25–20 BCE. In his *Geography* Strabo describes it as an important cult center: “*here is held a great public festival... Near this, and close to the sea, is a rocky spot, which is the resort of great numbers of people at all seasons of the year, for the purpose of feasting and amusement.*”⁴ This is probably a reference to the annual Khoiak festival—held there during the ancient Egyptian month of Khoiak (Ka-Hr-Ka)—to commemorate Osiris' murder by Set and his resurrection. The festival lasted twelve days with processions, music, dance and drama reenacting the myth. On the last day of this festival, the pharaoh would perform a ceremony called “Raising the Djed Pillar”. Believed by the ancient Egyptians to symbolize the backbone of Osiris, the Djed Pillar was a gift from the gods to the pharaoh, and represented stability. Thus, by “raising the Djed

Pillar”, the pharaoh both ensured the stability of his reign and evoked the rebirth of Osiris.

Two thousand years later, the English novelist E. M. Forster evokes a very different picture of Taposiris Magna. Long gone are the crowds of worshippers and the ancient festivities witnessed by Strabo.... Forster describes a beautiful deserted landscape with long forgotten ruins: “*The Temple and Tower stand out on the height which is golden with marigolds in spring time; and near the top of the ascent the sea appears through a gap, deep blue, and beating against a beach of snowy sand... The ruins are supposed by the Bedouins to be the palace of Abou Zeit; they really mark the Ptolemaic city of Taposiris, whose name is preserved in modern Abousir.*”⁵ A contemporary of his, Anthony de Cosson, also described this landscape, referring to the temple as “*the finest ancient monument left to us north of the pyramids*”.⁶

The resurgence of Taposiris Magna from the realms of oblivion has been a gradual process. The first significant study of this site was made by the scientists and scholars who accompanied Napoleon Bonaparte's Egyptian Campaign in 1798. Two of their lithographs—one of the eastern façade of the temple and another of the stone tower nearby—were published in the fifth volume of the monumental *Description de l'Égypte*, in addition to a map of the area. However the first serious excavations would not take place until a hundred years later. The Italian archeologist Evaristo Breccia (1876–1967), then director of the Greco-Roman Museum of Alexandria, undertook the first excavations of the site in 1905–1907. It is these that aroused new interest in Taposiris Magna, encouraging early tourists to follow close in Breccia's footsteps: for, the following year, in 1908, the *Baedeker Handbook for Travellers on Egypt and the Sudan* included Mareotis and Abusir amongst the sites to be visited whilst in Alexandria. In addition to citing the ruined temple of Taposiris and the tower, the guidebook continues, “*the rocks in the neighbourhood contain many quarries and Roman tombs, as well as an ancient bath. A visit may be paid to the last which has been recently excavated. Several houses and a place of burial with mummies of birds have also been cleared of rubbish by Dr. Breccia*”.⁸

Breccia's findings did also include the remnants of a small Christian basilica within the enclosure of the temple walls. His excavations were to be followed thirty years later by those of Achille Adriani, also a director of the Greco-Roman Museum of Alexandria. In fact, both Breccia's and Adriani's excavations in Alexandria and its environs contributed significantly to the museum's collections.



The Temple of Taposiris Magna

Ninety years after Breccia's early excavations, in 1998, the Egyptian Excavation Society of Hungary was given a concession by the Egyptian government to excavate the site of Taposiris Magna. This mission was to last six winter seasons from 1998–2004. Their excavations were to reveal a number of significant finds. As the Hungarian team began work, the removal of the paving stones revealed a number of Roman artifacts such as coins and pottery indicating that this layer was from a later period in the temple's history. Then, about 80–90cm further below, the archeologists discovered the imprint of an earlier sanctuary carved into the rock, clearly showing the original shape and layout of a sanctuary. Moreover, although every block of the original building had been removed, the accounts of earlier travelers and archeologists citing the presence of parts of Doric columns in the vicinity suggest that a Greek temple may once have stood there⁹. In fact, the Hungarian team discovered over one hundred Doric column drums on the site, indicating that the sanctuary was probably bordered by many columns. Measurements taken from the Doric column drums and capitals found enabled them to estimate the height of the sanctuary. Thus, Taposiris Magna proved to have a unique combination of both Egyptian and Greek temple architecture, for within the typical Egyptian-style pylon and surrounding walls had once stood a Hellenistic sanctuary with Doric columns.¹⁰

Further revelations included pieces of a black granite cult statue of the goddess Isis, indicating that Isis was once worshipped there. In addition to the broken statue, the excavations revealed other objects pertaining to the cult of Isis, such as sacred vessels, and notably, a *sistrum*: a percussion instrument which is often associated with the goddess who was frequently depicted holding a sistrum in one hand. During the Roman era, the cult of Isis spread far afield throughout the empire, and it seems that Taposiris Magna was a particularly important center of this cult in the region.¹¹

As work progressed, more architectural transformations to the temple were discovered. In addition to the construction of a Hellenistic sanctuary, the archeologists also found that many of the original paving stones from the temple courtyard had been removed, broken up and the pieces used to build a row of cells inside the enclosure walls indicating that the



Remains of the Byzantine basilica built reusing stones from the Roman soldiers' cells



General view of the temple showing the remaining Egyptian pylons of the enclosure

temple had been transformed into a Roman fortress. During the Roman period, new military defenses were built throughout the empire, and in Egypt a number of temples were transformed into fortresses. In Taposiris Magna, the Romans dismantled the Hellenistic sanctuary, reutilizing the columns and other buildings materials to make the enclosure walls higher. The archeologists also concluded that since many of the objects pertaining to the cult of Isis had been buried, it is likely that this was done by some of the Roman soldiers who were followers of Isis, and who wanted to hide them until the cult was restored to Taposiris Magna.¹²

The next phase in the temple's history was the construction of a basilica during the fourth century. Excavations uncovered the traces of a Byzantine basilica's walls within the enclosure showing that stones from the Roman soldiers' cells were reused to build a church. With time, the church became a monastery. The archeologists concluded that it was during this period that the statue of Isis, previously buried by Roman followers of the cult, was discovered by the monks and broken into pieces¹³. However, apparently they never found the other buried objects pertaining to the cult of Isis such as sacred vessels, because these were discovered intact by the Hungarian archeologists. Excavations progressed, and the next phase in Taposiris Magna's long history was brought to light. During the seventh century, during the Arab occupation of Egypt, the temple-monastery was ravaged by invaders. As they fled,

the monks, like the earlier followers of Isis, buried the monastery's sacred treasure beneath the paving stones of the Byzantine church.

In many ways the temple's long and diverse history echoes that of Alexandria, once an important cult center of both Isis and Serapis, until Saint Mark and his followers brought Christianity to Egypt, and then in the 7th century the arrival of Amr Ibn Aas marked the beginning of the Islamic era. Today, as archeologists piece together the traces from a distant past, we slowly rediscover how in ancient times, Alexandria and its environs situated on the south-eastern shores of the Mediterranean were often at the forefront of history, and a focal point not only of science and learning, but also of faith and spirituality.

1 According to Czech archeologist Miroslav Verner there are several dozen villages called Abusir. His team of archeologists excavated the extensive Memphite site of Abusir which lies between Giza and Saqqara. Cf. Miroslav Verner, *Abusir: Realm of Osiris*. American University in Cairo Press, 2002. p.1.

2 See Plutarch, *Isis and Osiris*, Volume V. Loeb Classical Library, 1936. p.53.

3 See for example « *Un ancien vestige de Taposiris à Alexandrie* », in *Le Progrès Égyptien*, 4 July 2005, p.4. This article cites a *Bulletin de la Société khédiviale* of 1895 according to which the Haramlek Palace in Montaza was built on top of the remains of the Greco-Roman city of Taposiris Parva and a temple of Osiris.

4 Strabo. Translated with notes by H.C. Hamilton and W. Falconer. *Geography. Volume III*. George Bell and Sons. London, 1906. p.236.

5 E.M. Forster. *Alexandria: A History and a Guide*. Whitehead Morris Limited, Alexandria, 1938. p.194.

6 Anthony de Cosson, *Mareotis, being a short account of the history and ancient monuments of the North-Western Desert of Egypt and of Lake Mareotis*. London: Morrison and Gibb Ltd, 1935, p.109.

7 Referred to locally as Borg El Arab, or Tower of the Arabs, this tower which is a small replica of the ancient Pharos of Alexandria was identified as a lighthouse by the German archeologist Hermann Thiersch, whereas Anthony de Cosson believed it to be a watch and signal tower in view of its distance from the coast. Cf. De Cosson, *Op. Cit.* pp.111–112.

8 Karl Baedeker, *Egypt and the Sudan. Handbook for Travellers*. Leipzig, 1908. p.25.

9 The travelers who noticed the fragments of Doric columns include Saint-Genis (1801), Bayle St. John (1849) and Anthony de Cosson (1934).

10 Győző Vörös, *Taposiris Magna 1998–2004*, Egypt Excavation Society of Hungary, Budapest, 2004.pp.48 and 74.

11 *Ibid.* pp.49, 58.

12 *Ibid.* pp.66–67.

13 *Ibid.* p.68.



Interior view of the temple wall showing the traces of a row of cells added during the Roman era when the temple was transformed into a Roman fortress.

Khadija Mohamed Farid – un des visages proéminents du bénévolat et de l'activisme alexandrin

Youssef Abdelaziz



Madame Khadija Farid

Le bénévolat est une tradition dans la ville d'Alexandrie, intrinsèquement liée à l'aristocratie et à la haute bourgeoisie. Vers le début du vingtième siècle, le bénévolat était de rigueur surtout pour les femmes et les jeunes filles, et plusieurs d'entre elles ont contribué de façon significative au bien-être de leurs concitoyens: citons à titre d'exemple Esther Fahmy Wisa¹, présidente de la branche alexandrine du YWCA entre 1942–1983, et Zahia Marzouk (1906–1988) fondatrice de la première association de planning familial à Alexandrie. Une des représentantes de ce groupe de volontaires était une jeune fille de 15 ans, du nom de Khadija Mohamed Farid (1920–2008).

Elle suivit l'exemple de sa mère qui fut membre de la Mabarrat Mohamed Ali², et de ses tantes et cousines qui, depuis leur jeunesse, travaillaient de manière volontaire dans les hôpitaux, orphelinats, et dans les quartiers pauvres. Ayant vécu une enfance privilégiée et insouciant, Khadija écouta attentivement l'exhortation de son père, Mohamed Bey Farid, qui, lorsqu'elle eut atteint sa quinzième année, lui conseilla qu'elle ne saurait véritablement jouir de la vie si elle ne ressentait un profond désir d'améliorer l'existence de ceux qui souffrent. Or, la jeune fille n'eut aucune peine à suivre le conseil de son père. Ayant donc commencé sa carrière de bénévole à un très jeune âge, elle put développer des talents d'organisatrice qui lui ont permis de fonder ainsi que de diriger de grandes organisations charitables. En 1948, Khadija Farid fut présentée par son père à la présidente du Croissant Rouge en Égypte, Samiha Saïd, qui allait initier sa formation au bénévolat. Ainsi, Mme Khadija Farid commença sa carrière de bénévole formellement en 1948 au Croissant Rouge d'Alexandrie. Elle remplit les fonctions de Présidente du Comité Sanitaire et Social dans le voisinage de Karmouz. Elle fut également membre du Conseil

d'Administration et Trésorière du Croissant Rouge d'Alexandrie. Pendant la guerre de 1948, Mme Khadija Farid transportait des provisions, des médicaments et autres produits de premier secours au front.

Toutefois, comme elle voulait atteindre le plus grand nombre de personnes en besoin, elle commença aussi à travailler de près avec diverses organisations gouvernementales et non-gouvernementales. Parmi ses activités avec des agences gouvernementales elle joua le rôle de superviseur des restaurants populaires des quartiers de Ghet el Enab, Karmouz et Ibrahimia. Environs 250 personnes profitaient de ces repas gratuits distribués chaque jour. Ces restaurants, fondés par le gouvernorat d'Alexandrie, distribuaient également

Outre ses propres responsabilités familiales — elle fut l'épouse du docteur Abdel Wahab Abdel Aziz et mère de trois enfants — Madame Khadija Farid continua à entreprendre de nombreuses activités caritatives tout au long de sa vie. Elle fut la fondatrice et présidente de l'Association des Familles Productives et l'Entraînement des Métiers (*Al ossar al montegua wa al tadrib al mehani*) à Alexandrie. Elle fonda également l'Association de l'Entraînement des Mères (*Tadrib al ommahat*) et joua le rôle de superviseur de trois de ses branches. En outre, Madame Khadija Farid fut cofondatrice avec Samiha Saïd et Zahia Marzouk de l'Association du Support de la Famille et du Développement de la Société (*Reayat al osra we tanmyet el mogtamaa*). Cette association avait onze



Madame Khadija Farid (à droite) avec la princesse Mahvash, à l'époque où elles travaillaient pour le Croissant Rouge dans les années 1940

des couvertures aux pauvres et aux démunis pendant l'hiver. Cependant, ce système de secours populaire à travers les restaurants prit fin à la révolution de 1952.

branches dans les différents quartiers d'Alexandrie. Son principal but était de former les veuves et les jeunes filles à acquérir des connaissances de base



Madame Khadija Farid avec Dr A'isha Rateb, ministre des affaires sociales

Plus tard, le travail de bénévolat de Khadija Farid allait recevoir le soutien du Ministère des Affaires Sociales égyptien sous l'égide de la ministre Dr A'isha Rateb (1971–1977), et puis notamment de la ministre Dr Amal Othman (1978–1996).



Madame Khadija Farid avec (à gauche) Mme Zahia Marzouk, vice ministre des Affaires sociales à Alexandrie

pour jouir d'une vie indépendante. D'un côté, elle les formait au niveau intellectuel en leur apprenant à lire, écrire et calculer, de l'autre, elle les formait aux travaux manuels et pratiques tels que le tricot, le crochet, la broderie et la couture. Les classes comportaient



Madame Khadiga Farid avec sa nièce, et Madame Suzanne Mubarak à droite

environs 18 femmes et jeunes filles. Si les efforts de cette association visaient au début la femme, leur envergure s'élargit par la suite pour intégrer les différents membres de la famille : enfants et époux. En 1956, Esther Fahmy Wisa fit à l'association le don généreux d'un terrain d'un feddan dans le quartier de Schutz pour y construire les locaux et un atelier voué à l'enseignement de la menuiserie et de divers travaux manuels. L'association continue toujours à y pratiquer ses diverses activités aujourd'hui. Madame Khadiga Farid appartient aux conseils non gouvernementaux d'administration de l'Union Régionale des Organisations et des Institutions Privées, de l'Institut Supérieur des Services Sociaux, de l'Association des Soins Intégrés (*Gama'eya re'aya motakamla*⁴). Elle fut membre des conférences gouvernementales sur la Maternité et de l'Enfance (*Al omouma wa al toufoula*), des Résidents (1994), membre du Comité Préparatoire de la Conférence de la Femme à Pékin (1995), de la Conférence des Jeunes Filles de 12 à 20 ans (1995), et du Comité Exécutif Mobilisateur des Sociétés Non Gouvernementales de la Conférence de Pékin. Sur le plan international, elle fut une des trois représentantes de l'Égypte à la première exposition pour les Familles Productives tenue en Grande Bretagne au grand magasin de Harrods à Londres.

Son travail de bénévole fut couronné par la reconnaissance des trois derniers Présidents de l'Égypte, Gamal Abdel Nasser, Anwar el Sadat

and Mohamed Hosni Mubarak. Elle reçut les médailles suivantes : la Médaille d'Excellence du Président Nasser en 1962 et pour la seconde fois du Président Mubarak en 2001, puis, la Médaille du Jour du Travail Social lui fut conférée par le Président Sadat en 1972. De même, plusieurs certificats lui furent attribués par le Ministère des Affaires Sociales. Finalement, avec neuf autres égyptiennes, Khadiga Farid fut désignée par l'Égypte pour figurer dans les Nations Unies comme ayant exercé la plus grande influence sur le bénévolat en Égypte.

Alors que la société égyptienne était encore loin d'adopter les canons d'égalité entre les sexes, Khadiga Farid s'avéra féministe avant la lettre. Elle participa activement à l'émancipation de la femme sous privilégiée en lui permettant d'accéder, par le produit de son travail, à une existence relativement indépendante au point de vue financier. Les veuves, les orphelines, et autres femmes démunies purent ainsi échapper à la tutelle, souvent abusive, des membres de leurs familles, et du milieu socioculturel où elles étaient nées. Bénévole et activiste, Khadiga Farid est un des visages proéminents de la société moderne de l'Égypte.

1 Esther Fahmy Wisa fut active non seulement dans le domaine du bénévolat et des services sociaux, mais elle fut aussi une pionnière dans le mouvement politique nationaliste des femmes en Égypte. Voir à ce sujet : Beth Baron, "Women's Voluntary Social Welfare Organizations in Egypt", in Inger Marie Okkenhaug & Ingvild Flakerud (editors), *Gender, Religion and Change in the Middle East*. Berg Publishers: 2005, p.95.

2 Cette ONG fut fondée à l'époque de Mohamed Ali. En 1964, cette organisation comportait 12 hôpitaux et 18 dispensaires



Madame Khadiga Farid à une exposition des travaux manuels, avec (assise) Madame Dawlat Abdelaziz, Présidente de l'Association pour la protection des épreux



Madame Khadiga Farid avec Dr Amal Othman, ministre des Affaires sociales

à travers le pays, qui furent tous nationalisés. Voir Beth Baron, *Art. Cit.*, p. 99.

3 Voir à ce sujet une interview accordée par Khadiga Farid à Ayman Assisi pour la revue *Nesf el Donia*, le 20 août 2006.

4 http://www.icsalex.org/arabic/a_about.html

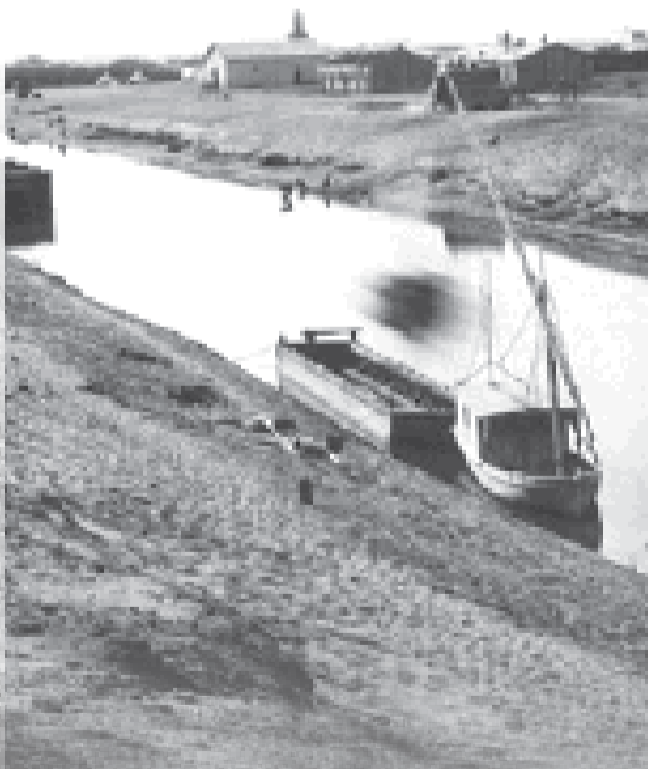
Le centre Alex Med remercie la famille de Madame Khadiga Farid pour sa permission de publier les photos accompagnant cet article.

ALEXANDRIE

À Aziz Antoine

À l'azur, à la mer tendrement mariée,
La ville d'Alexandre, orgueil de l'Orient,
Étale sa chair d'ambre au marbre appariée.
Xénophile, son fin visage souriant
Accueille l'âpre Europe et la languide Asie.
Nul nom n'est plus évocateur de poésie !
Déesse, elle a bardé la sagesse d'Isis ;
Reine, elle a retrouvé l'éclat de Cléopâtre ;
Idole, à ses genoux fume un encens bleuâtre,
Et, femme, elle a l'attrait fuyant d'une oasis.

Hector Klat



Hector Klat, diplomate et poète libanais, est né à Alexandrie en 1888 et décédé à Beyrouth en 1976. Il occupe en 1932 le poste diplomatique de secrétaire chargé de la correspondance française au cabinet du président de la République au Liban, puis celui de consul général du Liban à São Paulo (1946-1951). Ces deux poèmes furent publiés en 1937, dans son recueil intitulé *Dans le vent venu*, chez les Éditions: Les auteurs libanais de langue française, à Beyrouth.

MAHMOUDIEH

À Mme Nelly Zananiri-Vaucher

Le canal, sous l'étreinte lente
Du crépuscule nébuleux,
Semble pâmé. Dans l'air frileux,
S'effeuille une chanson dolente...

Des fellahs, l'allure indolente,
Passent. Les palmiers fabuleux
Sur leurs rustiques burnous bleus
Versent leur ombre somnolente...

Voici venir, au couchant d'or,
Sous l'isar noir rythmant le corps
Souple et félin, des femmes. Seules !

Oh ! les furtifs regards troublants
Où dort, au fond des yachmaks blancs,
L'atavique ennui des aïeules !

Hector Klat

Young Egyptian Artists at the Puglia Biennial 2008

Carole Escoffey

In May 2008, the 13th Biennial of Young Artists from Europe and the Mediterranean was held at Puglia, in Italy. About 1000 young artists between the ages of 18 and 30 took part from 46 European and Mediterranean countries, including 28 participants from Egypt. It was the Atelier of Alexandria, under the directorship of its president, Professor Mohamed Rafik Khalil, which selected the Egyptian participants. About half of these young artists were from Alexandria.

The Biennial of Young Artists from Europe and the Mediterranean was created in 1985 with three key objectives: to bring together contemporary artistic languages, to establish a dialogue of peace and collaboration through culture and young people, and to nurture creativity as a driving force behind local economic development. In addition, the specific theme for Puglia Biennial of 2008 was "Our Creative Diversity: *Kairos*", the Greek word *kairos* meaning an opportunity or a point in time when change is possible. This change is a reference, on the one hand to the change taking place in the Mediterranean region, and on the other hand, to the change brought about by young artists whose innovative approach transcends the boundaries of tradition, exploring new forms of expression.

The biennial was hosted in different venues throughout the Puglia region, permitting wide audience participation. Another key feature of this biennial was the variety of forms of artistic expression present. The artistic categories included were:

- visual arts (plastic arts, photography, installation, performance, video art, comic strip, cyber art)
- applied arts (architecture, visual/industrial/web design, fashion, digital creations)
- images on the move (cine, video, animated films)
- literature (narrative, poetry)
- music (rock, pop, jazz, folk/ethno, contemporary, digital, DJs)
- show (theater, dance, urban acts)
- gastronomy

In addition, a variety of workshops were organized promoting cooperation between young artists of different countries and cultures. A further characteristic of the biennial was the multitude of contacts, links and information exchanged throughout the event, enabling the creation of a network permitting collateral activities to take place in the future.



Massar Egbary: the members of this Alexandrian band have merged their different musical backgrounds to create a kind of alternative Egyptian music, mixing rock, jazz and blues with Oriental music.

The 13th Biennial of Young Artists from Europe and the Mediterranean was the fruit of joint cooperation between local, national and international partners, between associations, foundations, museums and cultural institutions, as well as partners from the region of Puglia, including its cultural industries.

The selection committee from the Atelier of Alexandria for the young Egyptian artists was comprised of prominent Egyptian artists such as Prof Mohamed Rafik Khalil, Dr Mohamed Salem, Dr. Medhat Nasr, Dr. Rim Hassan and Ibrahim El Tamboli who was the curator of the Egyptian pavilion at Puglia. The 28 young Egyptian artists selected to attend the biennial contributed seven exhibitions and performances (of 1–3 participants) and three shows (of 1–7 participants), making ten artistic productions altogether. Their contributions included a wide variety of exhibits using modern media.



Alexandrian photographer Abdallah Dawestashy, standing in front of his own exhibit at Puglia.

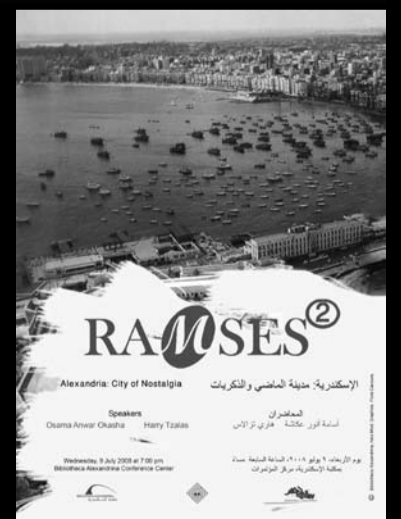


The work of young Alexandrian artist, Lamia Moghazy, was a reflection on the effect of media and the internet in our lives today.

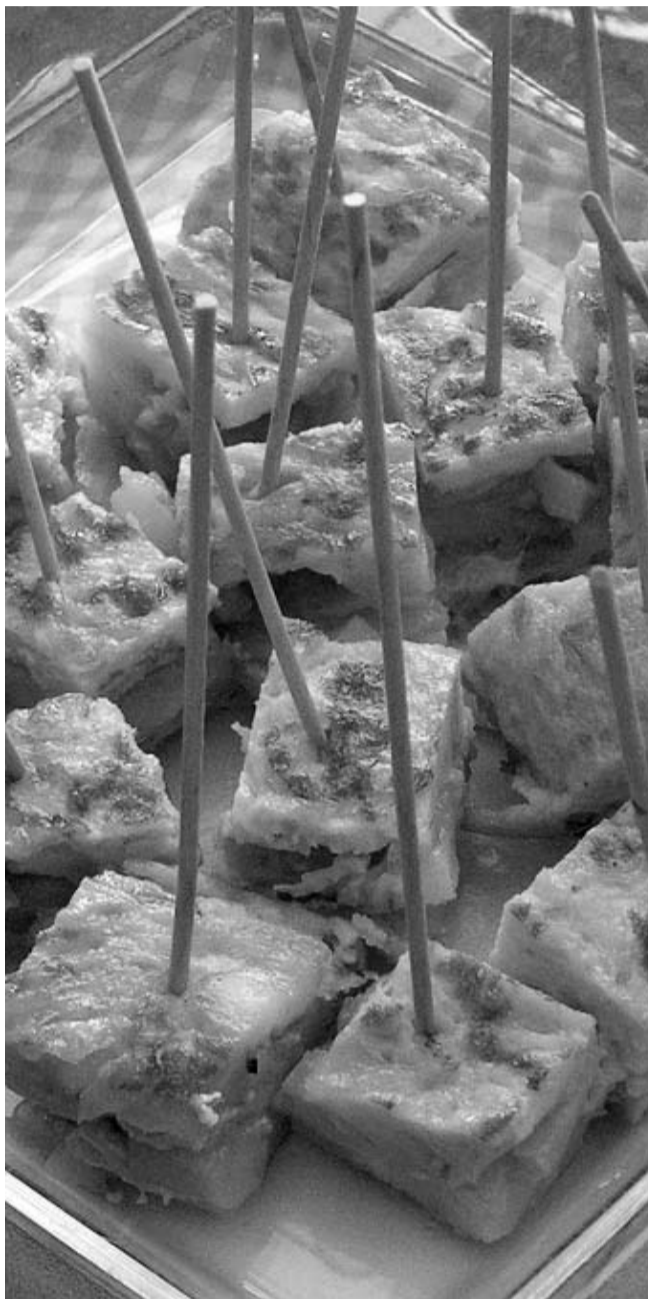
Alexandria: City of Nostalgia

As part of the Penser la Méditerranée / Thinking the Mediterranean series of conferences, a conference with two speakers on Alexandria: City of Nostalgia was held at the Bibliotheca Alexandrina on 9 July 2008. The first speaker was well known Egyptian screenwriter and journalist, Osama Anwar Okasha. The second was Alexandrian-born Harry Tzalas, the founder and president of the Hellenic Institute for Ancient and Medieval Alexandrian Studies, based in Athens, a scientific institute specializing in marine archeology. The speakers evoked different aspects of Alexandria's cosmopolitan past during the early twentieth century and their memories of the era when they had lived in the city.

The Penser la Méditerranée / Thinking the Mediterranean cycle of monthly conferences is organized by Alex Med within the framework of the international Ramses2 network of research centers in the Mediterranean region. It is sponsored by the European Union and coordinated by La Maison Méditerranéenne des Sciences de l'Homme d'Aix-en-Provence. Each conference is comprised of two Mediterranean speakers, focusing on a specific topic within one of the cycle's three main axes: memory, conflict and exchange. Since its initial launch in May 2006, the cycle has brought together at the Bibliotheca Alexandrina over twenty of the most prominent experts on the history and culture of the Mediterranean.



Tortilla española Spanish omelet



Tortilla española, or tortilla de patatas, is a kind of Spanish omelet containing chunks or slices of potato, and onion. It can be enjoyed hot or cold, as a snack, a main meal, or even as picnic food. The thickness and texture varies according to the region, or to individual taste. It is often also served in tapas portions: usually small cubes known as «*pinchos de tortilla*» pierced with a cocktail stick. Tortilla is often served accompanied with bread, olives and pickles. In many Spanish bars, it is served in bread as a sandwich, or «*bocadillo*».

(Serves 4)

2 tablespoons olive oil
25g butter
1 large onion, thinly sliced
Salt and freshly ground pepper
1 large boiled potato, thinly sliced
5 eggs

1. Heat the olive oil and butter in a large frying pan and fry the onion over a medium heat until softened, for about 4 minutes.
2. Season with salt and pepper.
3. Spread the potato slices over the onion and season again.
4. Beat the eggs lightly with salt and pepper to taste, pour over the vegetables in the pan and cook for about 1 minute, until it begins to set around the edges.
5. Lift the cooked edges up with a spatula and tilt

the pan so that the uncooked egg flows underneath. Repeat this until there is no more runny egg left. But the center of the omelet is still moist.

6. Invert the omelet onto a large plate, then slide it back into the frying pan, cooked side up.
7. Continue to cook over a low heat for about 1 minute, until set and firm on the bottom.
8. Serve hot or cold, cut into slices, or cut into small cubes as tapas.

Tortilla paisana

There are many variations of the tortilla, the most common being the tortilla paisana to which peas and red peppers have been added. However, many Spanish



homes create their own versions, adding ingredients such as courgettes, aubergines (eggplants), mushrooms, green peppers and chorizo.



ALEX-MED NEWSLETTER

Bringing the Mediterranean Together

This newsletter hopes to reach a wide public, both locally and internationally. It brings to you news about Alex-Med and Alexandria, and encourages you to send your contributions. If you would like to send your views, comments or contribute to topics related to Alexandria and the Mediterranean please use the contact details below. Regular sections include an "Alexandrian Artists Corner" where young Alexandrian artists can publish their poetry or display their art; a gastronomical page to illustrate the diversity and similarity of the Mediterranean cuisine; a page on an Alexandrian personage and another on an Alexandrian building or neighborhood, and a page of photography that captures scenes from everyday life in Alexandria. Our mission is to involve you in our activities and in the making of a new Alexandria – one that honors the past, respects diversity and rises to the challenges of the 21st century.

Editor: Carole Escoffey

Graphics: Mina Nader

Photography: Abdallah Dawestashy, Moheb Fahmy, Mohamed Nafea

Contact us:

If you want to be added to our mailing list, please fill in the form and either mail or email it to us. If you would like to send a letter to the editor or to contribute to the newsletter (either an article in Arabic, English or French, or a poem) please send it to:

The Alexandria & Mediterranean Research Center, Bibliotheca Alexandrina, Chatby 21526, Alexandria, Egypt.

or

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