

Bibliotheca Alexandrina

**Alex Med** NEWSLETTER



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# Issue 18

## Contents

3 *Once Upon a Time in Jerusalem:*  
A Portrait of Dar al Fitiani as the Hero of a  
Saga

Jaidaa Gawad Hamada

5 The Alexandria Cyclers Club

Hanan Moussa

6 Recreating the Atmosphere of Days of  
Yore:

The Launch of *Seven Days at the Cecil*  
Carole Escoffey

8 The Monastery of Saint Saba

Kyriakos Savvopoulos

10 Stanley Beach

Abdallah Dawestashy

12 Visit Me Once a Year: Paying Homage to  
"The People's Artist"—Sheikh Sayed  
Darwish

Jaidaa Gawad Hamada

14 Aperçu des fouilles sous-marines à  
Alexandrie

Yasmine Hussein

17 الإسكندرية... وطواحين الهواء

أمن جمال الجوهري

20 Gazpacho Recipe

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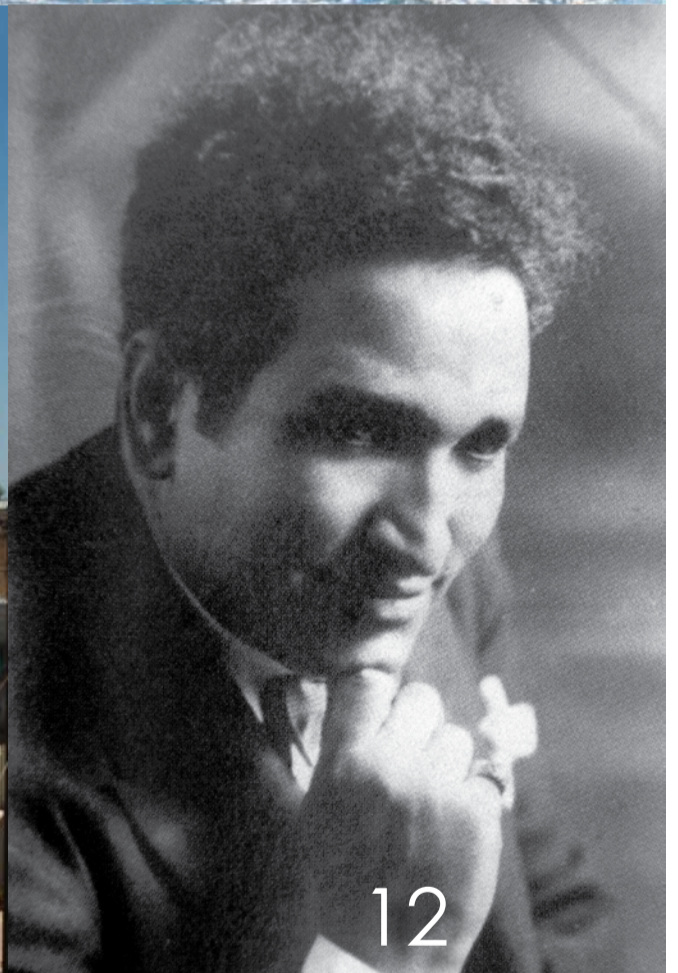
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### Honoring the Past... Promoting the Future

This newsletter hopes to reach a wide public, both locally and internationally. It brings to you news about Alex Med and Alexandria. If you would like to send your views, comments or contribute topics related to Alexandria and the Mediterranean please use the contact details. Regular features include an article on an Alexandrian personage, another on an Alexandrian building or neighborhood, a page of photography that captures scenes from the life and sites of the city, and a gastronomical section on Mediterranean cuisine. 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

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Front cover illustration: Fischer von Erich, *The Pharos of Alexandria*. Courtesy of Mohamed Awad, Impressions of Alexandria: The Awad Collection, Bibliotheca Alexandrina.

# Once Upon a Time in Jerusalem

## A Portrait of Dar al Fitiani as the Hero of a Saga

Jaidaa Gawad Hamada

“Once upon a time....”—we are all familiar with this phrase, aren't we? It is the conventional beginning of many fairy tales and bedtime stories with which our mothers and grandmothers often regaled us as children. “[But my mother] never told me fairy tales, or any kind of tales, nor is she a good storyteller in the least”, says Sahar Hamouda in the Preface to her book, *Once Upon a Time in Jerusalem*, which was launched at the Bibliotheca Alexandrina on 25 February 2010 under the aegis of the Alexandria and Mediterranean Research Center. The event was remarkable for the amount of emotion it imparted to the audience. If many of them were literally moved to tears, it was on account of Hamouda's heartfelt feelings as she talked about her homeland, her family members, the family home, or *dar*, in Old Jerusalem, and above all, her mother to whom she dedicates her book. With an ambiance charged with nostalgic recollections, both painful and joyous reminiscences, genuine feelings of love, reverence and gratitude, and a moving mother-daughter relationship, the event was a highly memorable one.

Busy as she is, being Dean of the Faculty of Languages and Translation at Pharos University in Alexandria, Director of the Alexandria Center for Hellenistic Studies and Deputy Director of the Alexandria and Mediterranean Research Center, Hamouda set her heart upon writing this book, spending hours in libraries and bookshops, and tirelessly trying to collect the material that such an undertaking would entail. Ultimately,



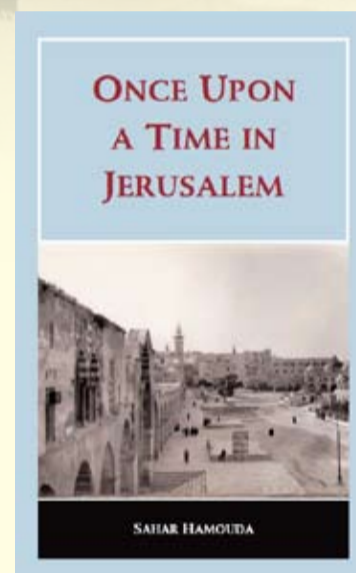
Hind Fitiani with Sahar Hamouda (standing) and Ayman Hamouda on stouh al sultanieh 1963



Mrs Hind Al Fitiani, the mother of the author and whose memory is recorded in the book, and Dr. Sahar Hamouda

her dream came to fruition with the publication of the book, which she describes as not only “a social document of one family living before the Nakba of 1948”, but also “a recording of [her] mother's memory”.

Heralding the event was a speech given by the Assistant to the Secretary General of the Arab League, Mohamed Sobeih, who underscored the invaluable importance of publishing a book about a family home in Old Jerusalem at a time replete with atrocious acts of demolishing centuries-old Jerusalemite houses. Having it published by Garnet in England, beyond the borders of the Arab world, makes it all the more seminal in foregrounding what the West has long been unaware of, he told the audience. Interestingly, and as Mohamed Sobeih has remarked, Hamouda's wearing the traditional Palestinian costume on the day of the event emblemized the age-old marriage of Egyptian and Palestinian cultures and emphasized her sense of belonging to both. If the audience were enchanted by the writer's attire, they were even far more spellbound by her charismatic demeanor; the socially and historically illuminating, though oft-poignant content of her book; and the captivating photos that her presentation featured.



Standing on the podium while reading out excerpts from her book and commenting on them both in English and Arabic, Hamouda rendered the book launch an unforgettable event with the emotions she evoked in all the attendees. A wide array of people attended that day: Egyptians, Palestinians, scholars, intellectuals, culture and heritage lovers, university students, among many others.

Though this is not Hamouda's first book, for she has published articles and books on English, comparative and postcolonial literature, and also on the modern history of Alexandria, *Once Upon a Time in Jerusalem*, as she highlighted at the outset of her talk, is the “closest to her heart”. In writing this book, Hamouda pays tribute to Palestinian mothers in general, and her own mother in particular, “an angel among humans”, as she hails her. “But throughout my childhood and well into my adulthood...the stories [my mother] told



Sahar Hamouda, the author of *Once Upon a Time in Jerusalem*



Dar al Fitiani

and retold about her family and those stone walls that enclosed them were the only food with which she supplied my imagination”, Hamouda recalls. However, more than merely being a personal narrative about “family” and “stone walls”, and more than merely being the saga of a Palestinian family living in Jerusalem during the British mandate and in the wake of the establishment of the state of Israel in 1948, *Once Upon a Time in*

Hind al Fitiani, who was a child living in 1930s Jerusalem, and the daughter, Sahar Hamouda, who comments on the mother’s narrative and sometimes adds extra information. Throughout the book, the two voices alternate to weave a tapestry of family members and personal reminiscences, as well as social and historical anecdotes; a tapestry interspersed with photos of the various members of their extended family, a

its inhabitants to create a timeless tale of family life that was long held in the grip of occupation.

Finally, the event was crowned with Hamouda leaving the podium to pay homage to her mother, seated among the audience, thereby enacting her image as “an angel among humans”. It was a touching scene that moved many of the attendees to tears and unleashed a torrent of applause.



Eastern view of al madrasa al Omaniya Dar al Fitiani. The arch below is the abandoned mosque, with Sabil Qaitbey in front



Eastern view of al madrasa al Omaniya Dar al Fitiani. The arch below is the abandoned mosque, with Sabil Qaitbey in front

*Jerusalem* transcends its personal dimension to become, as the writer explains, a universal tale of “ordinary people leading extraordinary lives as the forces of history crashed upon their world and brought it to an end forever”. Firmly believing that “it is the small stories of our inconsequential lives that make up the larger mosaic of country and history and monumental past”, Hamouda decided to “preserve their past, and not let their family history be washed away by the daily business of living”. In so doing, she has captured the trials and tribulations of not only her family but also of an entire population living under occupation and against a turbulent backdrop of violence, injustice and usurped rights.

Having revealed the impulse for writing such a saga, Hamouda set out to read extracts from her book, highlighting how it unfolds via two narrative voices: the mother,

photo of the manuscript of al Fitiani genealogy and finally the al Fitiani family tree.

Unconventionally, the typical narrative opening “Once upon a time...” first occurs almost ten pages from the beginning of the book, where the writer describes its real hero: the family home in Old Jerusalem, or more accurately the *dar*, which connotes, as Hamouda explains, “both meanings of ‘house’: the actual building and the family”. Dar al Fitiani was built in the fifteenth century and still stands today, thus testifying to the family’s roots in the holy city: “So let us start afresh. Once upon a time in Jerusalem, there was an ancient house within the walls of al Haram al Sharif inhabited by the Fitianis ... so that it grew to be known as Dar al Fitiani: the house of the Fitianis”. The rest of the book depicts the flux of changes that the *dar* witnessed and charts the odyssey of

Hamouda was afterwards surrounded by many of the attendees who were interested in learning more about the tale and converged upon her to have her sign their own copies.



Gamal Abdel Nasser and Taher al Fitiani. Cairo

# The Alexandria Cyclers Club

Hanan Moussa



Bringing the bicycles by truck for the Friday morning ride along the Corniche

Cycling is healthy, environmentally friendly, affordable and fun, yet it is only practiced by a few in Alexandria. It is not, however, uncommon seeing a flock of cyclers along the Corniche on Friday mornings. The Alexandria Cyclers Club is a cycling club for the people of Alexandria: anyone can join. We aim to replace as much as possible the use of cars with bicycles, hoping to see Alexandria less crowded and less polluted. To achieve this, we ride our bikes in large groups to spread the idea.

Two years ago on 3 August 2008 a group of Alexandrians decided to take action and bring about some change. At that time we were about 6 members who met in Clay Café to discuss the group strategy and our first ride which was to take place at 8:00 am on Friday 8 August. A day before the ride we met at Mishou's bike shop in Attarine district to rent the bikes in advance. A truck was also rented to transport the bikes from the shop to the meeting place. On Friday, around 30 people showed up and we cycled from Stanley Bridge, along the Corniche, to the Bibliotheca Alexandrina. This distance gradually increased over the weeks. The second ride took place from Stanley Bridge to Qaitbey Fort, and the third from Montazah to Qaitbey Fort.



So far, our rides had taken place only early on Friday mornings, and along the Corniche. However, we were not satisfied... We had not yet achieved the group's aim of attracting as many people as possible and of proving that cycling is possible in the midst of the busy Alexandrian traffic. So we changed our strategy: the next ride was to take place on a Saturday afternoon, starting in Attarine district, through the downtown area, along the tramway crossing through to Sidi Gaber district, turning off to El Horreya Avenue and finally arriving at Kafr Abdou Street. We were only six cyclists at the time but we felt proud to have succeeded despite the crowded streets and the questioning stares of onlookers. The females especially (all three of us...) were relieved to have survived the mockery of fellow citizens. We were convinced that in order to achieve our goal of making our beloved Alexandria a less crowded and polluted city, we had to endure such hardships! After a short rest in the park, we cycled back, this time through Smouha district, in order to return our bikes to Attarine. Things have become slightly easier for some of us now, since we have bought our own bicycles thus saving the time taken up by bike renting.

The group succeeded in gaining the support of the United Nations on one of the

rides that took place to back the Sailing the Nile campaign which seeks to end poverty. Moreover, the group has participated in several events such as Breast Cancer Day and antismoking campaigns with the aim of gathering donations.

Now, two years later, in 2010, the participants in the weekly Friday rides have exceeded 600 members including foreigners residing in Alexandria and even tourists! The members have exceeded five thousand. Ahmed El Heity, the 20-year-old organizer, faces considerable difficulties with the military police, the tourism police, the traffic police and even the security police! It is extremely difficult to organize such rides on a limited route like the Corniche: several trucks have to accompany the cyclers in order to transport the bikes and fix or replace any damaged ones during the ride. Ahmed El Heity has tried to establish official status for the cycling club but admits that "the authorities have not been very cooperative". Nevertheless, he is optimistic, "I have dedicated my time to this group and I have big plans for the future: who knows, one day we may even be granted separate lanes for safer riding!"

For some tourists, cycling in Alexandria has become just as important as visiting the Catacombs or Pompey's Pillar. The club has also organized rides to Kafr El Sheikh,



Rashid and Cairo. It has been sponsored by Bridgestone, which offered 300 free T-shirts with the CYCLE EGYPT logo printed on them.

The Alexandria Cycling Club still seeks sponsors and needs considerable funding. It has started gaining recognition on both the national and international level. The question remains however: can bicycles replace cars in Egypt as they have in the Far East?

You can join the group on Facebook: Cycle Egypt.

For more details concerning joining the weekly ride please contact Ahmed El Heity: 0125745034.

## Recreating the Atmosphere of Days of Yore: The Launch of *Seven Days at the Cecil*

Carole Escoffey

***“To my Alexandrian friend, Mohamed Awad, whose love for the city inspired some of the pages of this book.” It was perhaps by reading out this dedication from his own copy of Seven Days at the Cecil that Mohamed Awad best summed up the inspiration for the whole book: a deep love for the city and its inhabitants. Dr. Awad, the Director of the Alexandria and Mediterranean Research Center which organized the book launch, then looked up and smiled at the audience gathered in the Bibliotheca Alexandrina’s auditorium on 8 April 2010, adding... “He has an architect who is in love with his city in his book.”***



Harry Tzalas, the author of *Seven Days at the Cecil*

Harry Tzalas’ *Seven Days at the Cecil*, the English translation of which is published by the Bibliotheca Alexandrina, is an especially evocative example of a genre which is rapidly gaining in readership: Alexandrian literature of nostalgia. However, as Dr. Awad pointed out in his opening speech, its author’s connection with Alexandria is manifold: “Harry has come back to Alexandria not only for nostalgic reasons, but has also contributed considerably to the rediscovery of the history of Alexandria and has been dedicated over the last couple of years to underwater archeology.... I think he is one of the most learned and distinguished scholars when it comes to Alexander the Great.... But today we are celebrating another aspect of the city: literary Alexandria...”

Appropriately, the first guest speaker at the book launch was an eminent example of contemporary literary Alexandria: the Alexandrian novelist Ibrahim Abdel Meguid. Abdel Meguid began by giving a brief introduction in Arabic about the author: Alexandrian-born Harry Tzalas, who left the city in 1956, when the exodus of foreigners from Egypt was at its peak. He emigrated to Brazil where he worked for a shipping company, later settling in Athens, as a marine consultant. In addition to his professional activities, Harry Tzalas, as Mohamed Awad stated in his opening speech, has for many years been active in marine archeology and research into the topography of ancient Alexandria, publishing numerous articles and studies in both fields. Moreover, in 1997 he founded the Hellenic Institute for Ancient and Medieval Alexandrian Studies.

*Seven Days at the Cecil* is Harry Tzalas’ second literary work to be translated into

English, the first being a book of short stories, *Farewell to Alexandria*. Both of these, and a third, *Drunken Seas*, are inspired by their author’s memories of his native city. Abdel Meguid also noted that during the ten-year period between *Seven Days at the Cecil*’s first publication in Greek in 2000, and the new English edition, Alexandria had undergone many changes, and several buildings and people mentioned in the book

had disappeared, whereas new ones such as the Bibliotheca Alexandrina had appeared: “Only the sea does not change...”

The book follows seven days in the lives of a small group of characters: the narrator who, like Harry Tzalas himself, is returning to the city of his childhood, Sorial the Alexandrian architect who knows every nook and cranny in the city, William Traver, the English writer who was a pilot in Alexandria during the war,

BIBLIOTHECA ALEXANDRINA  
مكتبة الإسكندرية

HARRY TZALAS

SEVEN DAYS  
AT  
THE CECIL

CECIL HOTEL

Thursday, 8 April 2010, 7:00 pm  
Bibliotheca Alexandrina Conference Center

يوم الخميس، ٨ أبريل ٢٠١٠، الساعة السابعة مساءً  
بمكتبة الإسكندرية، مركز المؤتمرات

BIBLIOTHECA ALEXANDRINA

and two female characters, ex-Alexandrian Princess Cécile Ali Toussoum and her niece Miléna. Ibrahim Abdel Meguid pointed out that it is Sorial, the architect in the story, who best personifies the true Alexandrian. Each day these characters visit different parts of the city, entering shops and restaurants which they knew from decades ago, but whose original owners have left or died. The reader discovers the nostalgia experienced by the four older characters, each reliving memories from the past. Abdel Meguid also noted that *Seven Days at the Cecil* has a wealth of historical information, citing for example the fourth chapter—“*The Lost Warriors’ Day*”—in which the group visits the cemeteries of El Alamein, and during which William Traver, once a Second World War pilot stationed in Alexandria, gives a vivid account of the Battle of El Alamein.



Professor Azza Kararah

The second speaker at the book launch was the author himself, Harry Tzalas, who began by remarking that “This book was written in Greek but it is not to be read by the Greeks only. It is to be read by the Egyptians, the French, the Italians... all the Alexandrians of the past years—my generation—but also by the Alexandrians of today.” Tzalas observed that he had especially wanted the English version of *Seven Days at the Cecil* to be published in Alexandria. He noted, in response to Mohamed Awad’s opening remarks, that the character of Sorial had indeed been inspired by Mohamed Awad, although the book is not a biographical work. He further explained to the audience the intended word play in the character Cécile’s name, and the name of the Cecil Hotel where she is staying.

Harry Tzalas then spoke briefly about literary Alexandria and nostalgic Alexandrian literature, explaining that during the nineteenth and twentieth centuries, the city became a source of inspiration for poets and writers. Then, in the decade of 1956–1966, the exodus of the foreign nationals which spelt the end of cosmopolitan Alexandria, sparked a particular brand of nostalgic literature. In the years preceding the exodus, Alexandria counted a number of important poets such as Cavafy and Ungaretti, writers such as E.M. Forster, Fausta Cialente, Lawrence Durrell and Stratis Tsirkas. In the years following

the exodus, several Egyptian writers such as Naguib Mahfouz, Edwar El Kharrat and Ibrahim Abdel Meguid who was present, had written about the city. Tzalas added that “Alexandrian nostalgic literature, with only a few exceptions, concerns amateur writers who go through their personal experiences and rarely escape the narrow boundaries of their own community.... These writers want to leave a mark of their passage.” After reading some chosen extracts from *Seven Days at the Cecil*, Harry Tzalas ended with a passage from the book poignantly evoking this feeling of nostalgia, “You know, the older we get, the more we become like this city. The more we realize what irreparable damage time is doing to us, the more we take refuge in the past. Alexandria is like that. For years she has been a city of memories.”

Finally, Professor Sahar Hamouda, Deputy Director of the Alexandria and Mediterranean Research Center, welcomed the third speaker at the event, the Shakespearian scholar and professor of English literature, Azza Kararah, informing the audience that, “If you haven’t heard Professor Azza Kararah reading poetry or prose, you have missed a lot, and this is your opportunity to make up for that...” Professor Kararah began by explaining how the characters in the story find themselves, after decades of absence, back in the city which “is... and is not the same” as they once knew it, each character relating whatever memories he or she has brought with them. She then read out an episode taken from the sixth day of their sojourn in the city: “*The Bald Singer’s Day*” where the reader finds the quintet seated at a table in the restaurant and patisserie, Athineos, (spelt Athinaios in the book), which during the 1950s had also become a dance hall.

Here, the narrator once again finds himself confronted by the present day reality of a place, compared to his childhood memory: “How long it’s been since I last came to the ‘Athinaios’! It used to seem such a big place, enormous. Now I see it in its true dimensions, rather cramped, a bit on the small side for a dance hall. Although there may have been some changes made since then... Perhaps they’ve made it smaller?”

The episode unfolds, each of the four older characters recalling memories associated with the place, “Yes, I remember it as if it were yesterday, too, said Cécile...” As the narrator points out further on: “So, the ‘Athinaios’ dance hall held a special memory for each of us, except for Miléna, who sat quietly, trying to visualize what life must have been like in those days, when everything was more romantic, less stressful.” Azza Kararah’s lively and evocative reading of the episode in Athineos continued, “Time passed. We had abandoned ourselves to our memories. Each of us related nostalgic anecdotes from

the past. We paid little attention to the brave efforts of the middle-aged singer who was attempting to render the songs of Frank Sinatra and Nat King Cole in a Lebanese accent.” It is at this point that a new character unexpectedly enters the scene: a “slightly-built old woman” who appears “from out of nowhere” and begins to sing songs from the past... “songs we all knew, songs we had all sung, songs that brought back a bygone era”. Then as Kararah continued to read how this elderly singer, Madame Flora, began to sing “*Les Feuilles mortes*”, a great hit from the 1950s which was sung by Juliette Greco, Édith Piaf and Yves Montand, the sound of Édith Piaf’s voice suddenly filled the auditorium of the Bibliotheca Alexandrina, singing “*Les Feuilles mortes*”. As the song died down, the reading continued with the small fictional audience in Athineos calling out “*Encore! Encore!*” and Madame Flora began to sing the song once again, just as, in the real live auditorium, the sound of Yves Montand singing “*Les Feuilles mortes*” began to fill the air in front of a mesmerized live audience!

Then as the fictitious singer in Harry Tzalas’ book recounts to Sorial and his companions sitting in Athineos the songs which she used to sing to the Allied troops during the war, so Azza Kararah broke off her reading to the present-day audience for all to listen to recordings of three of those selfsame popular songs: “*Lili Marlene*” sung by Marlene Dietrich, “*It’s a long way to Tipperary*” sung by John MacCormack in 1914, and thirdly, another great hit from the Second World War, “*We’re going to hang out our washing on the Siegfried Line*”. Azza Kararah explained, “I would like you to hear these three songs to help to recreate the atmosphere of days of yore that compliment what Harry Tzalas has attempted to do with the written word”. And indeed many members of the real modern-day audience sang along to the vintage recordings, just as in *Seven Days at the Cecil*, Madame Flora relates to her companions that “when the bombing stopped... everyone in the night-club would sing along with me until dawn”.

The evening of reading and song finally came to a close, Sahar Hamouda once again thanking Harry Tzalas for the “gift” of his book, and many of those in attendance came forward, copy in hand, for signing by the author.



Booksigning

# THE MONASTERY OF SAINT SABA

Kyriakos Savvopoulos

During the course of the fourth and fifth centuries, the Christian community of Alexandria increased considerably, especially after the prohibition of pagan religion by the Emperor Theodosius which was marked by the destruction of the Serapeum in 391 CE. Churches were built all over the city, while a number of pagan temples were converted into churches, including the Caesareum.

Abu Makari account of Christian shrines. Representations of the monastery include the aerial view of Alexandria by Bassili Barkij (1731), the well-known print of the *Voyages of the Count of Forbin* (circa 1823) and the map of Frederik Norden (1731) which was reproduced with Russian annotations by Konstandios in circa 1798, published in Moscow in 1803.

In addition to being a church, Saint Saba has played a number of other roles throughout its history. The monastery was also a *hospitium* where Christian pilgrims of all denominations could find shelter in case of illness. From about the eighth or ninth century until the thirteenth century, it served as the patriarchal seat and cemetery until the seat was transferred to Cairo. During the fifteenth century it became the Greek School and a training center for the Greek Orthodox clergy. One of the most prominent patriarchal figures of this period was Meletios Pegas, who studied classical philology, philosophy and medicine in Padua. Meletios became the first teacher of the school. Later, he participated in the Synod of Constantinople in 1593, where the Patriarchate of Moscow was officially recognized. Other distinctive patriarchal scholars of this period were Metrophanes Kritopoulos (1589–1639), who studied at the University of Oxford, traveled to Europe mingling with the greatest scholars and theologians of his day, and made Orthodoxy known in the West, and Matthaïos the Cantor (1746–1766) who dedicated his life to education and missionary activity in several parts of Africa. Hence, at the most difficult time in its history, the Greek Orthodox Patriarchate seems to have retained an international perspective inherited from the Greco-Roman and Byzantine periods.



An impression of Saint Saba from the *Voyages of Count de Forbin* (circa 1823)

The history of the Monastery or Church of Saint Saba in Alexandria dates back to the early seventh century. It is situated on part of the original site of the Roman forum, in front of the Caesareum<sup>1</sup>, built possibly on the ruins of a pagan temple dedicated either to Dionysus, Mythra or Apollo<sup>2</sup>. It is the only church of Alexandria that is mentioned in the twelfth century records such as the

The church, named after Saint Saba the Sanctified during the course of the last three centuries, was originally dedicated to Saint Mark. This perhaps explains the existence of the small Chapel of Saint Mark behind the Church of Saint Saba. Also, several travelers and pilgrims refer to the monastery as the Church of Saint Catherine, due to the altar of Saint Catherine situated in its precinct.

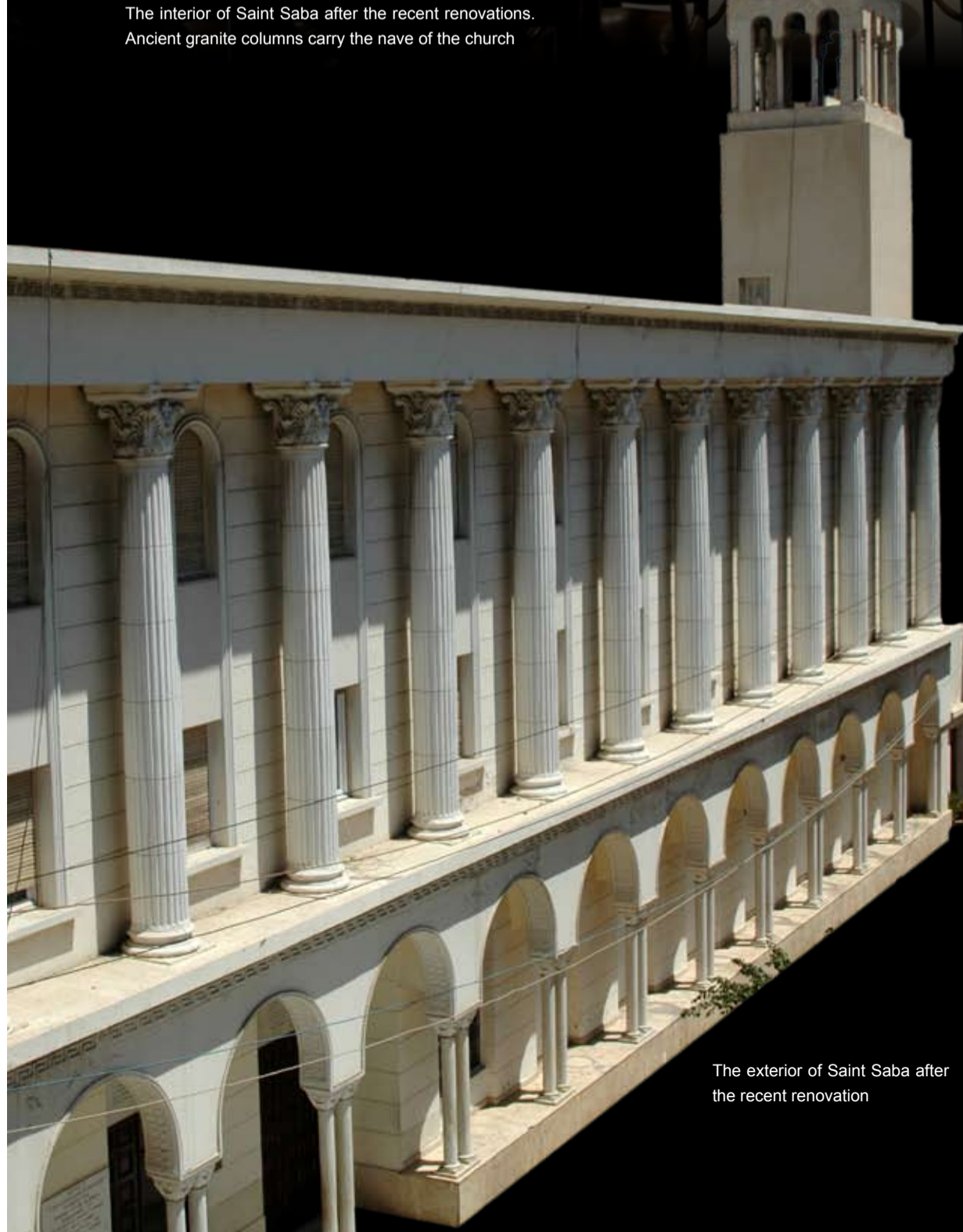


Metrophanes Kritopoulos (1589–1639)





The interior of Saint Saba after the recent renovations.  
Ancient granite columns carry the nave of the church



The exterior of Saint Saba after  
the recent renovation

It is worthy of note that during the Ottoman period, Saint Saba was used as a Maritime Consular Office for stamping maritime documents of vessels of Greek and other Eastern nationalities, which did not have their own consulate in Alexandria.

From the fifteenth century until very recently (1990 to the present), Saint Saba has undergone a series of renovations which have considerably changed the church. Today, the floor level of its nave is two meters below the present street level. Six large ancient red granite monolithic columns support the nave, although they do not have their original ancient capitals.

#### Endnotes

1 McKenzie J., *The Architecture of Alexandria and Egypt c.300BC to AD70*, New Haven and London, 2007, p.257-258.

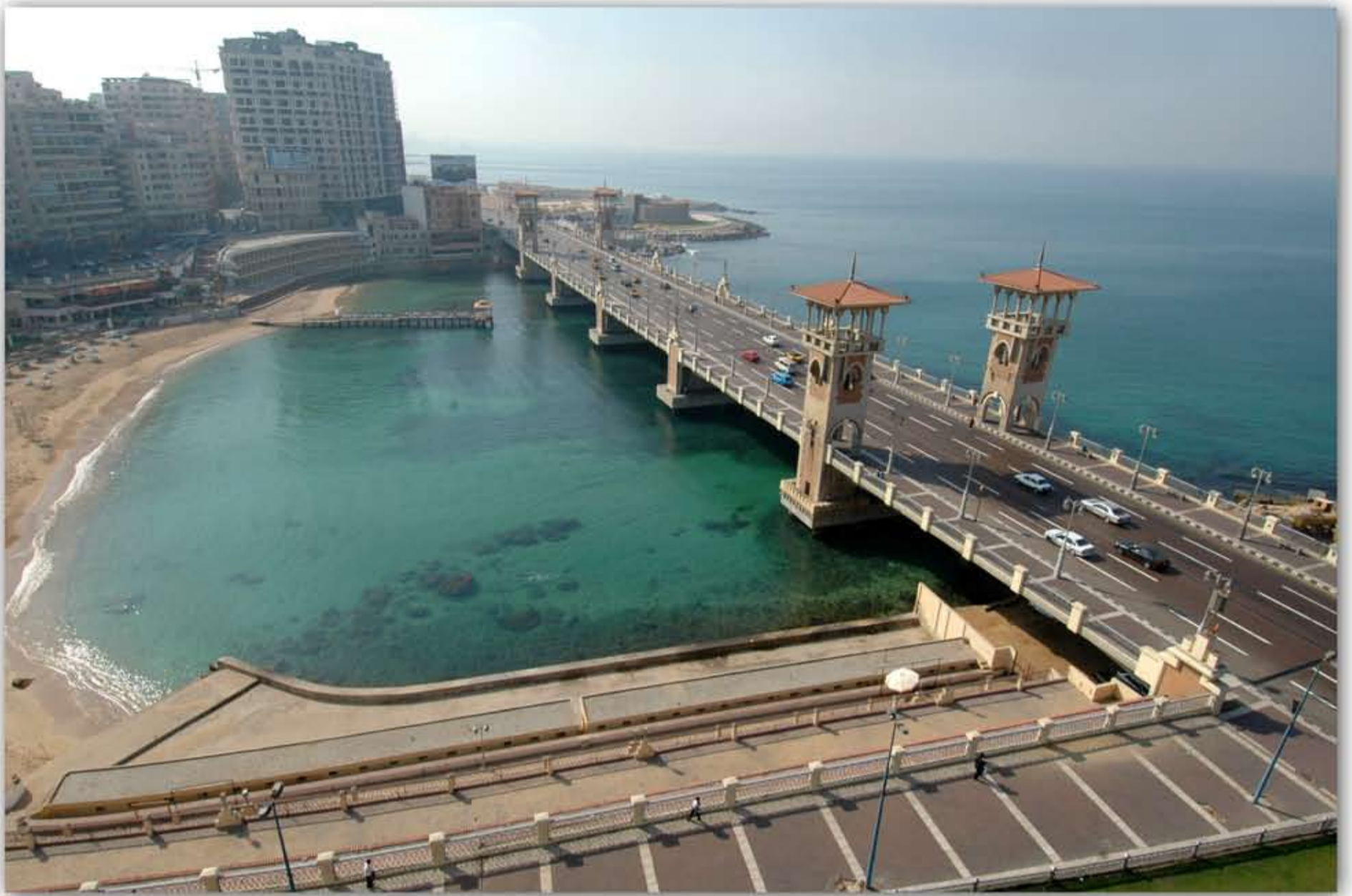
2 Tillyrides M., *The Patriarchate of the Greek City of Alexandria*. Athens, 1998, p.37.

See also: [www.greekorthodox-alexandria.org](http://www.greekorthodox-alexandria.org)

# Stanley Bay

Stanley was a British subject who campaigned to restore a small temple in the vicinity on the Corniche. In honor of his efforts, the area and the bay were named after him by the Municipality. The temple perished when the Corniche was extended towards Montazah in the 1920s.





Photos and design: Abdallah Dawestashy



زوروني كل سنة مرة

# Visit Me Once a Year:

Paying Homage to «The People's Artist»—Sheikh Sayed Darwish

Jaidaa Gawad Hamada

To bestow upon an artist the epithet “The People's Artist”—فنان الشعب—is to acknowledge his/her ability to gauge the people's sentiments, striking a chord in each and every one of them. To no other artist is this designation more aptly given than to the Alexandrian lyricist, singer and composer Sheikh Sayed Darwish (1892–1923), whose name has become synonymous not only with Egyptian popular music, but also with Egypt's national anthem, the words of which were taken from a famous speech by Mostafa Kamel, a national Egyptian leader with whom Darwish maintained close ties. Setting his ingenious artistic sensibilities to work, Darwish composed its music, not knowing it was eventually to become the national anthem in 1979. Coincidentally, on the very day of his death, 15 September 1923, the national Egyptian leader Saad Zaghloul returned from exile, whereupon the Egyptians sang Darwish's new song *My Homeland, My Homeland, My Homeland* بلادي بلادي بلادي. However, before it was officially proclaimed as Egypt's national anthem, Darwish died at the age of 31 of an overdose of cocaine.

Although his musical career reached its pinnacle in the early decades of the twentieth century, his fame waned in the wake of his sudden death, to be confined to oblivion for almost three decades, until its revival in the 1950s. The wide array of musical pieces he composed created a watershed in Egyptian popular music, freeing it from the grip of Ottoman art that had long reigned supreme and had rendered music an exclusively elitist realm. His strong affiliations with early leaders of the national movement for independence in Egypt, as well as his concern with the tedium of the common people's daily lives, catapulted him to the public arena, making him an icon that Egyptians in general, and Alexandrians in particular, invariably boast about. Just as a national anthem is a musical symbol of identity of a nation, so have

Darwish's musical compositions become timeless emblems of the trials and tribulations, as well as the thwarted dreams and

hopes of the oppressed, marginalized and impoverished classes.

It is in this regard that Darwish's seminal contribution is most visibly manifested: his music foregrounded a long-forgotten class of workers, farmers, laborers, beggars and waiters, bespeaking their plight in the language they themselves employed in their daily lives. At a time when art was merely a means of entertainment, tackling issues appertaining to love and passion, Darwish shook the musical realm to its foundations by probing into and extolling the mundane lives of the oppressed, among the most notable of whom were: the simple woman who wakes up at dawn to bake while the rooster is singing cuckoo-cuckoo الحلوته دي قامت تعجن في البدرية.. والديك بيدن كوكو كوكو في الفجرية; Osta Atteya and the group of toiling laborers who embark on an arduous daily mission to earn their living باللا بيينا يا صنايعية يجعل صباحك صباح الخير يا اسطة عطية اهى شغلتنا كده يا افندية.. the waiters who are fed up with the tedium of their job; the porters who are looking forward to the day when their lives take a turn for the better شدا الحزام علي وسطك غيره ما يفيدك غيره لا بد عن يوم برضة و يعدلها سيدك; and the early risers who celebrate the dawn of a new day and set out to milk the cow طلعت يا محلا نورها شمس الشموسة ياللا بيينا نملا و نحلبن لبن الجاموسة. In short, his works immortalized in more vivid detail than any other artist, the bleak living conditions of the people who lived on the margins of society.

Born in the popular quarter of Kom El Dekka in Alexandria on 17 March 1892, and forced to fend for his family at a very young age, after the death of his father, Darwish had firsthand experience of the sordid life of the downtrodden classes for whom he became an idolized spokesman: one who sang their miseries, frustrations and aspirations, but also their triumphs. Unlike many artists whose aesthetic sensibilities were fostered

by their surrounding milieu, Darwish was brought up in a family that dismissed art as an unaffordable luxury. Having been compelled to undertake different life-sapping jobs and forced into marriage by his family when he was not yet sixteen, he was mercilessly victimized and denied many of the basic amenities of life. In the midst of this repressive milieu, art became his sole sanctuary, a means of sustenance that imbued his life with meaning and enabled him to survive the hostility of the surrounding world. He thus found himself irresistibly gravitating to, and regularly frequenting, all the venues that could satisfy his penchant for music. During that time he was enrolled in the religious institute of the famous Abu El Abbas El Mursi Mosque, and all his attempts at pursuing an artistic career were doomed to failure. Ironically, however, it was only when he had given up his long-cherished dream and succumbed to a soul-destroying job as a bricklayer, that he managed to embark on the path that would eventually lead him to realize this dream: having overheard Darwish singing at work, the building contractor by whom he was employed decided to capitalize on the way he entertained his co-workers and



invested them with enthusiasm by offering him the same payment to sing daily for them instead of the backbreaking jobs he used to do. This enabled Darwish to indulge his passion for singing while at the same time providing him with the money needed as the sole breadwinner for his family.

The year 1909 was a turning point in Darwish's life, when Amin and Selim Atta, two Syrian managers of a theatrical troupe, overheard him singing to his fellow laborers and hired him on the spot. They arranged for him to travel to Syria where he became acquainted with an invaluable musical heritage that continued to bear its imprint on him after his return. In 1912, he travelled once again to Syria to indulge his insatiable thirst for music. Upon his return to Egypt in 1914, he pursued his musical career as a singer in different Alexandrian cafés, but instead of singing other composers' songs, he set out to compose and sing his own musical pieces. Much to his elation, he attracted the attention of Sheikh Salama Hegazy, one of the foremost Egyptian musicians of the time, who had great faith in Darwish's musical talent, notwithstanding the scathing remarks he was subjected to at first encounter with an audience in Cairo. In spite of the cleverness of his compositions, he was disadvantaged by his relatively mediocre voice in comparison with such stars of his time as Salih Abdel Hay and Zaki Mourad. Dismayed at such a tepid reception, he went back to Alexandria and stayed there for a year.

The year 1918 was another turning point in his life: after so many aborted trials to establish his reputation as a café singer, he decided to follow in the footsteps of Sheikh Salama Hegazy and gravitated instead towards theatrical compositions whereupon he got acquainted with the leading companies of the time, particularly Nagib El Rihani's for whom he composed seven operettas, among the most popular of which was *The Ten of Diamonds* العشرة الطيبة in 1920. Darwish also worked for El Rihani's rival troupe, Ali El Kassar's, and eventually collaborated with the legendary singer and actress of the time Munira El Mahdiya, for whom he composed several operettas. Concurrently, he started an opera, *Cleopatra and Mark Anthony*, which was to be played in 1927 with Mohamed Abdel Wahab in the leading role.

In the early twenties, he reached the peak of his success to become the most sought-after artist of the time. Just as he excelled in capturing the day-to-day life of the downtrodden classes, he equally excelled in evoking the nationalistic sentiments of the people at a time when colonial domination was taking its toll on Egypt, either with his own lyrics and melodies, or by breathing life into other lyricists' words. He sometimes went as far as putting music to sentences

he came across in the newspaper without even knowing their author. Chief among his nationalistically charged works are *I am the Egyptian* انا المصري, *Rise, you Egyptian* قوم يا سلامة يا سلامة and *Salma ya Salama* سلامة يا سلامة in which he hails his homeland as the best place, outshining America and Europe: بلا أميركا بلا أوروبا مافي شى أحسن من بلدى

Having established his reputation as a musician, Darwish took the unprecedented step of writing about music, contributing different articles to the magazines of the time. In so doing, he was primarily motivated by his desire to invest his readers with knowledge about the domain he devoted his life to and revered the most. Suffice to know that he used to publish these articles under the name of «Sayed Darwish, the Servant of Music». However, his fame subsided relatively when he started his own company, whereupon he was forced to compose again for other companies from 1922 until his premature death in 1923.

To pay homage to their cherished bard and composer, many Alexandrians, of disparate ages, classes and professions, joined hands on 26 March 2010 to celebrate the memory of his birthday. In fact, this is not the first time for Alexandrians to hold such a festival; for the fifth consecutive year, Eskenderella Association for Arts and Cultures organized the Street Festival Parade of the Birth of Sheikh Sayed Darwish in Kom El Dekka, in collaboration with the neighborhood residents and cafés, young artists, musicians and with the support of Farag's Café and Abdel Moneim's Café in Kom El Dekka, Studio Hi Hat, the Egyptian Charity Organization, and Naseej-Community Youth Development Initiative. This year's festival included a host of activities: song recitals given in a number of streets and cafés; exhibitions and documentaries on his life and work; and finally an eclectic concert next to Farag Café in Sayed Darwish Street in which a medley of bands acknowledged the impact Darwish had indelibly wielded on Egyptian popular music by singing some of his unforgettable songs. Inspired by the title of one his most famous songs, the festival was entitled *Visit Me Once a Year* زوروني كل سنة مرة; a rallying call for all Darwish's fans to pay tribute to the



Alexandrian bands performing during the Fifth Street Festival Parade of the Birth of Sheikh Sayed Darw



Alexandrian bands performing during the Fifth Street Festival Parade of the Birth of Sheikh Sayed Darwish

person who revolutionized Egyptian music by making it more attuned to the people's nationalistic sentiments and imbued it with a true Egyptian identity.

March in Alexandria was also teeming with other festivities in celebration of the memory of Darwish's birthday. Under the tutelage and supervision of Engineer Hassan El Bahr Darwish, Sayed Darwish's great grandson, the Alexandria Children's Choir enchanted its audience with two performances: one held at Sporting Club and the other at Sayed Darwish Theater, the Alexandria Opera House

In short, though almost 87 years have passed since his death, Darwish's prolific legacy of 22 operettas, 50 *taktoukas*, 17 *muashahhs*<sup>1</sup> and more than 200 plays, immortalize him as an iconoclastic artist who knew how to address the people's needs and to strike a different chord in each and every one of them.

#### Endnotes

<sup>1</sup> *Ataktouka* is an oriental musical genre originating from Morocco. It follows a particular scheme in its musical notes and poetic compositions. A *muashahh* is also an oriental musical genre that uses Arabic poetic texts for its lyrics, and is comprised of an ensemble of *oud* (lute), *kamanja* (fiddle), *qanun* (zither), *darabukkah* (goblet drum), and *daf* (tambourine). The ensemble often performs as a choir, with the soloist performing only a few chosen lines of the selected text.



## Aperçu des fouilles sous-marines<sup>1</sup> à Alexandrie

Yasmine Hussein

De par sa position géographique et la richesse de son passé, Alexandrie est un lieu majeur où se sont développées et se pratiquent les techniques de l'archéologie sous-marine. Cette dernière est née de la curiosité de plongeurs, dont les capacités ont assez vite été dépassées, en dépit de leur enthousiasme. Il a fallu en effet que les archéologues se mettent à l'ouvrage, en développant des techniques propres à leur discipline et au milieu sub-aquatique. Les buts et les principes des fouilles aquatiques étant les mêmes que sur terre, l'archéologie sous-marine n'est qu'une branche de l'archéologie générale. Différent les paramètres dus aux conditions de travail ainsi qu'à ce qu'on peut trouver au fond de la mer. Ainsi, les archéologues sont formés à la plongée; leurs compétences devant être les mêmes que celles d'un professionnel. Pareillement, la pratique exige d'eux une certaine polyvalence et d'être entourés par des spécialistes dans des domaines divergents<sup>2</sup>.

### Les débuts de l'archéologie sous-marine à Alexandrie

Les premiers travaux dans ce domaine remontent au début du XX<sup>e</sup> siècle et sont pratiqués par des particuliers, en dehors de toute structure de recherche et avant même la naissance de l'archéologie en tant que discipline scientifique. C'est en 1910 que l'ingénieur en chef du Département des ports et des phares, Gaston Jondet, découvre des piliers immergés, en travaillant à l'élargissement du port à Alexandrie. En 1916, il présente ses découvertes dans un livre intitulé *Les ports submergés de l'ancienne île de Pharos*. En 1921, il écrit son *Atlas historique de la ville et des ports d'Alexandrie*, source qui se révélera essentielle a posteriori pour les archéologues<sup>3</sup>.

Ces mises à jour involontaires ont suscité l'enthousiasme de nombreux passionnés, conscients progressivement des richesses se trouvant au fond de la mer. C'est ainsi qu'un pilote qui avait remarqué les restes d'une épave en survolant la côte d'Alexandrie fit part de sa découverte au prince Omar Toussoun. Ce dernier, le 5 mai 1933, trouva dans la zone indiquée une tête en marbre d'Alexandre le Grand, aujourd'hui conservée au musée Gréco-Romain d'Alexandrie. La même année les restes d'un temple furent découverts au même endroit. Le prince Omar Toussoun publia ses théories et ses interprétations de ses découvertes dans le *Bulletin de la société d'Archéologie d'Alexandrie* (n°29 en 1934) sous le titre «*Les Ruines sous-marine de la Baie d'Aboukir*».

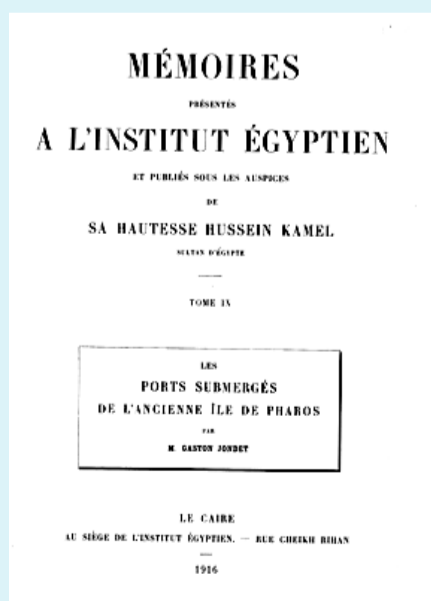


Prince Omar Toussoun

Dans les années soixante, Kamal Abu El-Saadat, un plongeur égyptien, a trouvé

l'existence d'anciennes ruines immergées face au port Est d'Alexandrie et dans le golfe d'Aboukir. Il a découvert en 1961 des vestiges devant le fort de Qaitbey ainsi que dans la zone de Selsela. C'est à cet endroit qu'un an plus tard, avec l'aide de la marine égyptienne, il a remonté à la surface une statue romaine en granit. Kamal Abu El-Saadat a poursuivi ses investigations et a fait de nombreuses découvertes. En 1965, il a localisé la position des épaves de la flotte de Napoléon. Il a ainsi élaboré deux cartes afin répertorier et de situer ses découvertes. La première comprenait trois lieux : la zone de Qaitbey (Pharos), le port de l'Est (un petit port avec plusieurs quais) et la zone de Selsela où ont été découverts près de la rive de nombreux sarcophages et pièces de monnaie. La seconde carte matérialisait le golfe d'Aboukir, où il a précisé les lieux des épaves de plusieurs navires de la flotte napoléonienne, Heraclium et l'île Nelson. Kamal Abu El-Saadat a ensuite aidé, en 1968, le chef de mission de l'UNESCO, Honor Frost, pour les recherches dans la zone de Qaitbey. Ces recherches ont mené à un relevé cartographique très détaillé du site. Il a mené ses recherches en tant qu'amateur et a financé lui-même ses explorations. Son travail s'est révélé précieux à terme, servant de base aux missions archéologiques postérieures<sup>4</sup>.

Enfin au début des années 90, la connaissance de la multitude de monuments immergés a suscité un vif intérêt au sein des organisations de recherches archéologiques. Depuis, des missions étrangères ou égyptiennes procèdent à des fouilles sous-marines à Alexandrie et dans ses environs. Nous allons présenter un bref survol de leurs travaux de recherches, qui concentrent chacune de ces missions dans



La couverture du livre de Gaston Jondet, *Les ports submergés de l'ancienne île de Pharos*, publié en 1916



La première carte élaborée par Kamel Abu El-Saadat

un lieu bien défini de la côte d'Alexandrie ou de ses environs. Dans l'ordre géographique, nous présenteront les missions travaillant à Alexandrie-même, en partant de l'ouest avec Anfushi jusqu'à l'est et Aboukir, puis les recherches dans les environs de la ville sur le Lac Mariout.

### La mission russe d'archéologie subaquatique à Alexandrie (Institut russe d'égyptologie au Caire)

Ce n'est qu'en 2003 que les chercheurs ont commencé d'explorer les eaux côtières de la baie d'Anfushi jusqu'à Agami. L'objet principal de la mission russe sont les fouilles proche des côtes submergées à partir de la baie jusqu'au point appelé la roche Al Aramil, pour rechercher les vestiges décrits par Jondet en 1916. Ainsi en 2007 sont découverts les restes d'un barrage brise-lames qui était destiné à protéger le port antique d'Eunostos des vents du large. Sur le site, plus près des côtes ont été retrouvées nombre d'amphores grecques et de poteries entières ou cassées. Ces objets servaient au stockage des denrées alimentaires et témoignent de l'activité du port qui faisait d'Alexandrie un partenaire actif dans le commerce notamment avec la Grèce. Selon la mission archéologique, concentrer les recherches sur le port d'Eunostos devrait fournir des informations plus importantes sur le rôle joué par les échanges de la cité en Méditerranée Orientale et sur les routes commerciales aux époques ptolémaïques et romaines<sup>5</sup>.

### Le Centre d'Etudes Alexandrines

En 1993, le gouvernement égyptien a commencé à construire un brise-lames autour du fort Qaitbey, mais le béton utilisé risquait d'endommager les vestiges immergés dans cette zone. Le Conseil suprême des antiquités égyptiennes a confié la fouille sous-marine de l'Est du fort Qaitbey au Centre d'études alexandrines, fondé en 1989 par Jean-Yves Empereur pour évaluer l'importance archéologique du site. Ensuite, le Centre d'études alexandrines a été chargé de cette mission de sauvetage. Devant l'intérêt scientifique et la richesse de ses découvertes, relayées fortement par les médias, le Centre d'études alexandrines a entamé des fouilles systématiques. Alors, s'est mise en place une équipe élargie, composée d'archéologues, d'égyptologues, de topographes, d'architectes, de plongeurs, de photographes... Les travaux de recherches s'effectuent selon une approche scientifique suivant un protocole rigoureux, passant par les phases de planification, de fouilles, d'analyses, et de restauration jusqu'à la publication. Environ 2500 fragments ont été trouvés, provenant de colonnes, de leurs bases et de leurs chapiteaux, de sphinx,

mais aussi d'immenses blocs de granit et de statues ainsi que de quatre obélisques. Certaines de ces pièces ont été remontées à la surface puis ont fait l'objet d'un travail de restauration. Elles sont depuis exposées en plein air dans le musée de l'amphithéâtre romain de Kom el Dikka. Une d'entre-elles, la statue presque entière d'un des derniers pharaons Ptolémées, se trouve devant l'entrée de la Bibliotheca Alexandrina<sup>6</sup>.

### La mission grecque d'Alexandrie (Hellenic Institute for Ancient and Medieval Studies)

Depuis 1998, cette mission a effectué une vingtaine de campagnes de fouilles sous-marines à Alexandrie, sous la direction de Harry E. Tzalas. La zone couverte s'étend

La mission a découvert à Chatby les vestiges immergés des quartiers royaux ainsi que des ruines du temple probablement d'Isis Lokhias. L'ensemble est remarquable grâce notamment à ses entrées monumentales construites à l'époque ptolémaïque et situées en face de temples imitant le style architectural pharaonique. Ils ont retrouvé quelques 400 éléments architecturaux, surtout en granit et en quartz avec des colonnes brisées, leurs chapiteaux, des dalles ou encore des sarcophages. Immédiatement après ce site, de nombreux tessons de poterie y ont été retrouvés, la plupart datés de l'époque romaine tardive, ainsi que des morceaux de marbre et de granit. À Ibrahimieh, ils ont retrouvé une concentration importante



La statue colossale d'un Ptolémée remontée à la surface par l'équipe du Centre d'études alexandrines

de Selsela à l'est jusqu'à la péninsule de Montazah. Les différents sites ont été détectés par des plongées préliminaires et après par un travail de détection à l'aide d'un sonar.



La statue érigée devant la Bibliotheca Alexandrina

d'ancres. Juste à côté, des éléments de granit, de basalte et de marbre constituent les vestiges d'un ensemble architectural. Après avoir pris des photographies aériennes, l'équipe a identifié une vaste zone de bâtiments immergés, dont les fondations auraient visiblement été taillées dans la roche à Sporting. Une exploration préliminaire au récif d'Al-Hassan, à 500 m du cap de Selsela, a révélé la présence d'une épave romaine, avec une cargaison d'amphores brisées et dispersées, et datées du II<sup>e</sup> et III<sup>e</sup> siècles apr. J-C. De même, les plongeurs ont découvert une énorme quantité de poteries brisées sur l'ensemble du récif.

La zone de Sidi Bishr, délimitée par deux îles — Gezira el Dahab et Gezira Gabl el Kour — et par Bir Massaoud, était dans l'Antiquité le site d'une grande nécropole. Cette dernière est actuellement immergée, à l'exception de sa partie située à Bir Massaoud ainsi que certaines sépultures sur Gezira Gabl el Kour. À environ 150 m de cette île, connue aussi comme l'île de Miami, plusieurs ancres de pierre datées de l'époque médiévale ont été retrouvées<sup>7</sup>.

### La mission de la Direction générale de l'archéologie sous-marine égyptienne

Les archéologues travaillent à Maamoura où ils ont découvert les épaves et les cargaisons de navires romains, avec notamment beaucoup de pièces de vaisselle. La mission a établi une carte très détaillée de ce secteur.



Le pylône pesant 9 tonnes touchant l'air pour la première fois depuis probablement le VII<sup>e</sup> siècle grâce à l'équipe du HIAMAS. La pièce faisait partie autrefois du temple d'Isis Lokhias

### La mission de l'Institut européen d'archéologie sous-marine (IEASM)

Dès 1992, Franck Goddio, le directeur de l'Institut européen d'archéologie sous-marine, engage avec le Conseil suprême des antiquités égyptiennes en Égypte un vaste projet archéologique ayant pour but la cartographie du port Est d'Alexandrie. La nouvelle carte finalisée du Portus Magnus est présentée en 2001 au British Museum dans le cadre de l'exposition *Cleopatra of Egypt, from History to Myth*. De même, l'équipe a retrouvé les vestiges d'Anthiroados, autrefois île royale, avec un palais, un sanctuaire, un port royal privé et des bâtiments administratifs. Explorant depuis 1996 la zone maritime d'Aboukir, Goddio et son équipe ont pu retrouver les vestiges de Canope en 1999, ainsi que de Heraclium en 2000. Ils ont remonté à la surface des morceaux de statues, des monnaies et d'autres accessoires de la vie courante. Ils ont notamment découvert les pièces remarquables suivantes: une statue du grand prêtre d'Isis tenant un vase canope, deux sphinx, une tête en granit noir, une grande statue en marbre blanc représentant un roi Ptolémée sous la forme du dieu Hermès, un sphinx à tête d'Horus et une statue du dieu Hermès-Thôt<sup>8</sup>.

Le Centre d'archéologie maritime de l'Université de Southampton, en collaboration avec le Département des antiquités sous-

marines du Conseil suprême égyptien des antiquités et avec l'Université d'Alexandrie. Entre 2004 et 2009, la mission a mené des recherches sur les rives ouest du lac Mariout. Celui-ci mesure actuellement 17% de sa taille originelle et seule sa partie ouest, à environ 40 kilomètres d'Alexandrie, n'a pas subi de modifications importantes. L'objectif

de stockage de marchandises. Grâce aux pièces de céramiques, les scientifiques ont pu dater les sites de la période gréco-romaine jusqu'au VII<sup>e</sup> siècle de notre ère<sup>9</sup>.

### Endnotes

- 1 L'archéologie sous-marine concerne les fouilles effectuées dans la mer, elle se distingue de l'archéologie subaquatique, pratiquée dans les eaux intérieures.
- 2 <http://www.universalis.fr/encyclopedie/archeologie-methodes-et-techniques-l-archeologie-sous-marine/>
- 3 Mostafa H. M., Grimal, N. and Nakashima, D., *Underwater Archaeology and Coastal Management. Focus on Alexandria*, UNESCO Publishing, Paris, 2000
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- 8 Bernard, A. et Goddio, F., *L'Égypte Engloutie, Alexandrie*. Tana Editions Arcoperiplus, Londres, 2002
- 9 Khalil, E., *The Lake Mareotis Research Project*, en: Savvopoulos, K., *First Hellenistic Studies Workshop, Alexandria 12-18 July 2009, Proceedings*, Bibliotheca Alexandrina, Alexandrie, 2010



La carte du Portus Magnus © Goddio



## الإسكندرية... وطواحين الهواء

أيمن جمال الجوهري



تعمل بكفاءة وتحقق الغرض الذي أنشئت من أجله. فقد عني علماء المسلمين في كل من العراق وبلاد فارس بتطوير الطواحين والآلاتها، حيث شملت هذه التحسينات بدن الطاحونة وآلاتها المختلفة<sup>١</sup>.

### كيف تعمل طواحين الهواء:

تعتمد الطواحين بصورة أساسية لكي تعمل على قوة سرعات الهواء، فيمكن للطاحونة أن تعمل ضمن مجال سرعات هواء (٨:٤٠ ميل في الساعة)، فلا تعمل الطواحين الهوائية في سرعات أقل من (٨ ميل في الساعة) كما يفضل إيقافها إذا بلغت سرعة الهواء (٤٠ ميل في الساعة) ولإيقاف الطاحونة في حال زيادة سرعة الرياح أمكن استخدام رافعة في القرن ١٦م لتقليل سرعة دورانها وإيقافها عن العمل إذا لزم الأمر، وقد روعي في تصميم الطاحونة أن تدور أشرعتها في اتجاه عكس عقارب الساعة بسرعة ١٦:١٢ دورة في الدقيقة، وعندما تكون سرعة الرياح ١١,٢ متر في الثانية تعطي الطاحونة أفضل إنتاج لها<sup>٢</sup>.

ويتم تشغيل الطاحونة بواسطة أشرعتها، فيدورانها تنتقل الحركة بواسطة عمود الرياح إلى الترس الكبير الذي ينقل الحركة بدوره إلى ترس أصغر منه تثبت في وضع أفقي، فينقل الحركة إلى حجري الطحن، وتجري عملية الطحن، وقد وضع القادوس أعلى حجري الطحن فوق الفتحة الوسطى لحجر الطحن العلوي، ويتم استقبال الدقيق عن طريق مجرى مائل، ومنه إلى بيت الدقيق المعد لاستقبال الدقيق المطحون<sup>٣</sup>.

### أنواع الطواحين الهوائية:

تنقسم الطواحين إلى طرازين رئيسيين، هما الطواحين الرأسية والطواحين الأفقية

تستخدم الطواحين بشكل أساسي في طحن القمح والحبوب الأخرى، وقد عرفتها بلدان العالم الإسلامي وعلى رأسها مدينة الإسكندرية، فعرفت الطواحين التي تدار بواسطة الخيول أو الحمير، وكان هذا النوع يستعمله الأغنياء، كما عرفت الطاحونة ذات ذراع (الرحاه) تدار باليد، وهو النوع الذي كان متاحاً للفقراء<sup>١</sup>. وأخيراً الطواحين الهوائية، ويعتقد الباحث أنها ربما كانت من المنشآت العامة التي تنشأها الدولة أو مشاريع استثمارية ينتفع بها أحد الأشخاص. إذا... ما تاريخ طواحين الهواء، وما هي أنواعها وكيف تدور الطواحين وما هي الإنجازات التي قدمتها الحضارة الإسلامية في مجال الطواحين الهوائية وهو ما سنجيب عليه من خلال هذه الدراسة الموجزة.

### تاريخ طواحين الهواء:

يعد ابتكار الطواحين الهوائية Wind Mills من أفضل نماذج استعمال الطاقة الهوائية، إذ من المحتمل أن ظهورها لأول مرة كان في القرن الخامس الميلادي في إقليم سيستان في إيران، إلا أنها لم تكن تخلو من قصور في أدائها، ومن المرجح أن العرب عرفوا الطواحين الهوائية نتيجة اتصالهم مع الفرس<sup>٢</sup>، ثم ما لبثت أن انتشرت في بعض أنحاء العالم الإسلامي، كما عرفت أوروبا عن طريق الاحتكاك مع الشرق<sup>٣</sup>. ومن ثم فقد انتشرت طواحين الهواء في العالم الإسلامي وأصبحت سمة رئيسية لكثير من المدن الإسلامية وذلك لتلبية احتياجات الأعداد المتزايدة من السكان، فانتشرت في مصر والعراق والمغرب وبلاد الأندلس، وأيضاً امتد انتشار هذه الطواحين إلى بلاد الهند<sup>٤</sup>.

وتحت مبدأ الحاجة أم الاختراع، سرعان ما أدخل علماء المسلمين على هذا النوع من الطواحين العديد من التحسينات بما يتناسب مع ظروفهم البيئية بحيث

### أولاً: طواحين الهواء الرأسية

عرف هذا الطراز ببلاد فارس أولاً، ثم انتشر بعد ذلك في معظم بلاد المسلمين، وكانت هذه الطواحين من النوع المقام على محور رأسي، هذا وقد أدى علماء المسلمين دوراً مهماً في تطوير هذا النوع، وكان هذا النوع يبنى إما فوق التلال أو على أبراج القصور، وكانت تتألف من قسمين علوي وسفلي ولها محور رأسي وأشرعتها مغطاة بطبقتين من النسيج<sup>١</sup>. وقد ابتكر علماء المسلمين نوعاً من الطواحين ينتمي لهذا الطراز يسمى طاحونة التصريف الرأسية لأغراض أخرى غير طحن الغلال حيث استخدموها في نقل الرمال من مكان إلى آخر<sup>٢</sup>. والجدير بالذكر أن هذا النوع لم تعرفه أوروبا إلا بعد ذلك بأكثر من أربعة قرون من الزمان حيث استخدمتها في تصريف ونزح المياه قرب شواطئها<sup>٣</sup>.

### ثانياً: طواحين الهواء الأفقية

وقد عرف هذا الطراز في بلاد الغرب، وظهرت منه أنواعاً عديدة<sup>٤</sup>. وقد حاول الصليبيون أثناء الحروب الصليبية إنشاء هذا النوع وإشاعة استخدامه





تلافي المشقة والمصاريف الكبيرة الناتجة عن عملية الطحن باستخدام المواشي، وكذلك طحن القمح الكافي لرجال الجيش، فقد أصدر محمد علي أوامره في سنة (١٢٤٩هـ/ ١٨٣٣م) بإنشاء عدة طواحين هواء في مصر وسائر الجهات لطحن القمح اللازم فيها، وكان يصرف للعاملين بهذه الطواحين جارية مثل بقية الورش التابعة للجيش<sup>١٩</sup>. كما أنشأ عباس الأول طواحين من هذا النوع داخل طابية أبو قير<sup>٢٠</sup> (برج ١ حاليا)، وانتشرت الطواحين على ساحل المحمودية كما ورد في وقفية مسجد نذير أغا بالإسكندرية حيث أطلقت عليها «طواحين الرياح»<sup>٢١</sup>. كذلك وجدت الطواحين بمنطقتي القباري والمكس، ولا تزال توجد طاحونتين من هذا النوع بمنطقة المنطرة على مقربة من بعضهما البعض تعرف إحداها بطاحونة المنطرة بينما تعرف الأخرى بطاحونة المنتزه و تقع داخل حدائق المنتزه.

وكانت هناك طاحونة بمنطقة سيدي بشر بين مسجد سيدي بشر وأحد القصور بنيت بالدبش فوق أحد التلال أنشأها أحد صناع دار الصناعة (الترسانة) وظلت موجودة لوقت غير بعيد وكان الشاطئ المجاور لها يعرف «بشاطئ الطاحونة»<sup>٢٢</sup> (أبو هيف حاليا) وكانت هذه الطاحونة تشرف على شارع خالد بن الوليد حاليا في نطاق ما كان يسمى «بعزبة البابين»<sup>٢٣</sup>.

وبدراسة مواقع هذه الطواحين يتضح أن هذه الطواحين أنشئت في ضواحي المدينة آنذاك بعيدا عن المدينة، فمنطقة الأنفوشي ورأس التين لم تكن تضم قبل سنة (١٢٥٢هـ/ ١٨٣٦م) سوى بعض بيوت للصيادين ذات أبنية خفيفة. حتى أذن محمد علي باشا بتعمير هذه المنطقة والبناء فيها<sup>٢٤</sup>.

أما ساحل المحمودية فكانت تشغله الغيطان والبساتين<sup>٢٥</sup> بالإضافة إلى بعض التحصينات وكان حتى منتصف القرن ١٩م يعتبر أحد ضواحي المدينة<sup>٢٦</sup>. كما كانت منطقتي المنطرة وسيدي بشر جزءا من قرية المنطرة إحدى القرى الخمسة التي كانت تشكل الضاحية الشرقية للمدينة وكانت هذه القرية إلى الشرق من قرية السيوف بحري سكة الحديد حيث اهتم بها محمد علي وخلفائه فازداد النشاط الزراعي بها<sup>٢٧</sup>. وأخيرا ضاحية القباري والمكس وقد غلب عليها الطابع الصناعي شغل معظم الواجهة البحرية لهما، فلم تكن مصدر جذب للسكان حتى وقت متأخر<sup>٢٨</sup>.

ولا تزال تحتفظ مدينة الإسكندرية بطاحونتين بمنطقة المنطرة وداخل حدائق المنتزه ينتمي طرازهما إلى النوع المعروف بـ «طاحونة البرج»<sup>٢٩</sup>. وهما على النحو التالي:  
طاحونة المنطرة:

وتقع بمنطقة المنطرة بحي المنتزه وهي عبارة عن برج مستدير الشكل مشيد من الحجر الجيري تتخلله

مخروطي خشبي له قاعدة خشبية أيضا ومتحركة كي يسهل توجيهها وأجنحتها إلى مهب الريح ثم تثبت بخوابير حديدية<sup>١</sup>.

### الإسكندرية وطواحين الهواء:

تبلغ سرعة الهواء في مدينة الإسكندرية أقصى قوتها عادة في شهور فبراير ومارس ويوليو، إذا تصل في المتوسط إلى ١٦،٤، ١٦،٣، ١٦،٢ كم في الساعة على الترتيب، ويكون أقل متوسط لسرعة الرياح في الإسكندرية عادة في شهر أكتوبر إذ يصل إلى ١١،١ كم في الساعة، ويبلغ المعدل السنوي لسرعة الرياح في الإسكندرية ١٤،٤ كم في الساعة<sup>١</sup>. ومما سبق يمكن القول أن سرعة الرياح كانت مناسبة إلى حد ما لدوران طواحين الهواء ومن ثم انتشارها في مناطق عديدة من الإسكندرية.

فقد عرفت الإسكندرية طواحين الهواء منذ العصر العثماني، فقد أشار جرتيان لوبير إلى وجود طاحونة هواء تقع على شاطئ الخليج إلى الشمال من شبه جزيرة الفنار (فاروس) وقد بنيت قبل مجيء الحملة الفرنسية على مصر بحوالي ٢٠ إلى ٣٠ سنة على يد واحد من أبناء رودس، كانت الطاحونة الوحيدة من نوعها في مصر، ثم بدأ هذا النوع في الانتشار في أنحاء مختلفة من القطر المصري، فأنشأ الفرنسيين طاحونتين بعد ذلك من هذا النوع بضواحي القاهرة<sup>١</sup>. وفي عصر محمد علي وخلفائه انتشرت الطواحين الهوائية في مدينة الإسكندرية، وكان الغرض منها

ببلاد الشرق إلا أنها لم ترق في تحقيق إنتاجها إلى ما وصلت إليه الطواحين ذات الطراز الرأسي، وإن كان الطراز الأفقي قد بدأ ينتشر ببعض بلاد المسلمين فيما بعد وخاصة مصر وأخر العصر العثماني وفي عصر محمد علي باشا<sup>١</sup>. ما يهنا من أنواع هذا الطراز هو طاحونة البرج، والتي يعتقد أن أول ظهورها لها كان في أواخر القرن ١٤م، وهناك ما ينسبها إلى القرن ١٦م، وسميت بذلك لأن تكوينها يشبه البرج، وقد تحتوي على أربعة أشعة (ريش) أو خمسة أو ستة أو ثمانية، والأغلب منها ثمانية أشعة<sup>١</sup>.

وهذا النوع من الطواحين الهواء عادة ما يكون ذو بدن مستدير كالأبراج ومبنية بالطوب الأحمر أو الدبش وقطرها حوالي ٦م وارتفاعها حوالي ٩م، وتتخلل البدن يد خشبية، ولها بابان إحداها شرقي والأخر بحري ويعلوهما شباكين وتنتهي من أعلى بغطاء مخروطي خشبي له قاعدة خشبية اسطوانية ولها ثمانية أجنحة خشبية، ومن الداخل عبارة عن طابقين

الطابق الأول:

على ارتفاع نحو مترين وأرضيته خشبية ارتكز عليها عمودي المدار والأخشاب الحاملة ل حجر الطاحونة.

والطابق الثاني:

قاعدته خشبية وبها مربع من الخشب بداخله حجر الطاحونة، يتوسطه عمود المدار بفتحاته ويعلوه عتب يحمل الترس المتصل أسنانه بعمود الحجر، وعتب الترس متصل بالأجنحة ويغطي الجميع غطاء



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ميد خشبية لتدعيم البناء ويتخلل البدنة المستديرة فتحات تشبه المزاعل على ثلاث حطات بالإضافة لنوافذ معقودة بعقد نصف دائري ويتم الدخول إلى مبنى الطاحونة عن طريق باب معقود بعقد نصف دائري تتقدمه عدة درجات حجرية ويتوصل منه إلى سلم حجري صاعد على يمين الداخل إلى آله الطحن أعلى الطاحونة. وقد فقدت العديد من أجزاء آله الطحن والمروحة (الريش) الخارجية هذا ويغطي المبنى غطاء خشبي مخروطي الشكل له قاعدة خشبية مستديرة

طاحونة المنتزه:

وتقع داخل حدائق المنتزه، وتتكون من مبنى مستدير الشكل قطره ٨,٢٠م تقريبا وارتفاعه من ٩:١٢م تتخلل البدن فتحات تشبه فتحات المزاعل بالإضافة إلى نوافذ ذات فتحات مستطيلة، وللمبنى باب معقود بعقد نصف دائري يؤدي لسلم صاعد إلى أعلى الطاحونة وتتميز آله الطحن بأنها كاملة الأجزاء من القادوس والترس المستديرة والمكان الذي توضع فيه الغلال والحبوب والمكان الذي يخرج منه الطحين، وسقف الطاحونة يشبه سقف طاحونة المنطرة حيث تتكون من غطاء خشبي مخروطي الشكل قائم على قاعدة خشبية اسطوانية. والمروحة الخارجية للطاحونة عبارة عن ثمانية أجنحة وهي مروحة حديثة.

١- جرتيان لوبيير: مدينة الإسكندرية، بحث في كتاب وصف مصر، ج ٣، ترجمة زهير الشايب، الهيئة المصرية العامة

# Andalusian Gazpacho

There are many versions of the refreshing cold soup known as gazpacho. In Andalusia, Southern Spain, it is often highly seasoned and served with separate accompaniments.

## Ingredients

- 2 slices white bread with the crusts removed
- 2 cloves of garlic crushed with a little salt
- 120ml olive oil
- 3 large ripe tomatoes, skinned, seeded and chopped
- 1 large cucumber, peeled, seeded and coarsely chopped
- 1 large pepper, seeded and chopped
- 1 large onion, chopped
- 450ml tomato juice
- 250 ml white wine or water
- 4 tablesp. chopped parsley
- A pinch of ground cumin
- A pinch of cinnamon
- A pinch of sugar
- Salt and freshly ground black pepper

## For the garnish

- Chopped spring onions, chopped cucumber and onion, pepper, parsley and snipped chives
- Croutons

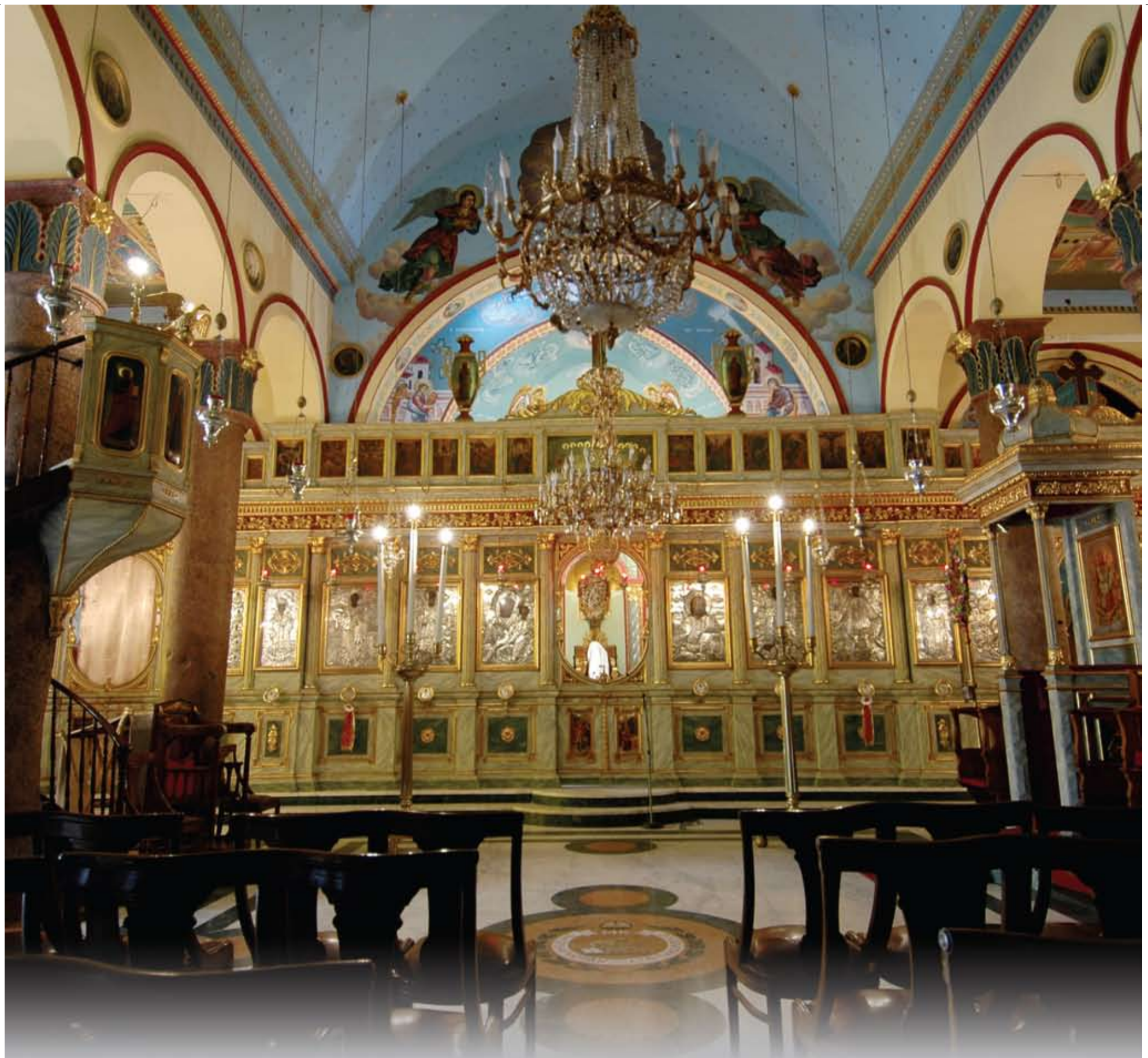
## Method

Purée the bread, garlic and oil in a food processor. Then add the tomatoes, cucumber, pepper and onion and whirl until roughly processed.

Place the mixture in a large bowl and stir in the tomato juice, wine or water, parsley, spices, sugar and salt and pepper to taste. Cover the soup and chill.

Place a couple of ice cubes in each bowl. Ladle the chilled soup over them and pass the garnishes so that each guest can sprinkle his or her own choice on the top.





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