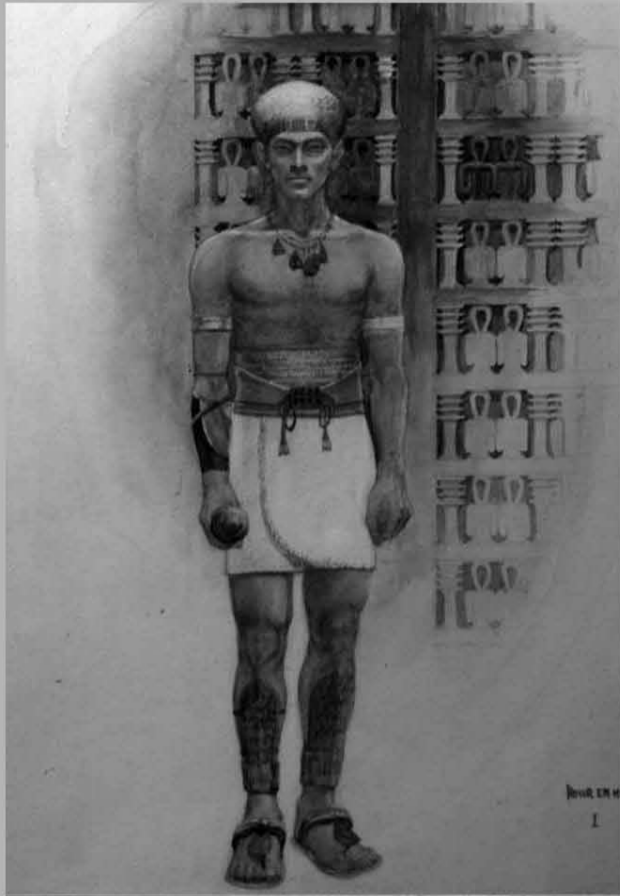


Feb-Apr 2008

Issue 10



The Future of Alexandria Seminar and Exhibition

As part of its mission to promote the urban development of Alexandria and encourage exchange with Mediterranean countries, Alex-Med organized a series of events in March 2008 on the occasion of the visit of Dr Mona Serageldin, the Vice President of the Institute for International Urban Development and adjunct professor of Urban Planning at Harvard University, with an accompanying delegation of high ranking administrators, urban planners and developers from Syria.

Dr Mona Serageldin and the delegation first met the Governor of Alexandria, General Adel Labib, at the Governorate on 26 March 2008, where they were introduced to the development plans and infrastructure projects being undertaken in Alexandria. The delegation was then taken on a tour of architectural Alexandria by Dr Mohamed Awad, architect, historian and director of Alex-Med, who took them along Avenue Fouad I and pointed out the renovation of cultural sites such as the Creativity Center (formerly the Mohamed Ali Club) and Sayed Darwish Theater (formerly Mohamed Ali Theater and now the Alexandria Opera House). They also visited Salah Salem Street (formerly Rue Cherif) and Manshieh Square, as well as the newly renovated Greek Patriarchate.

Later the same day, a seminar and exhibition entitled *The Future of Alexandria* were held at the Bibliotheca Alexandrina's conference center. These were also attended by the governor of Alexandria, General Adel Labib, Dr Ismail Serageldin, officials from the Municipality, decision makers, specialists in urban planning and architecture, university professors, representatives from civil society, and members of the architecture committee of the Supreme Council of Culture, as well as university students.



Members of the public touring the exhibition organized by Alex-Med on The Future of Alexandria



Dr Mona Serageldin and Dr Mohamed Awad at The Future of Alexandria exhibition, examining a development proposal for the city's harbor area



Following the inauguration speeches by Dr Ismail Serageldin and General Adel Labib, Dr Mohamed Awad presented the work undertaken by Alex-Med in conserving and developing the city. This was followed by presentations of future urban development projects such as the New Alexandria project: a massive new urban expansion residential mixed-use project to the west of the city presented by Major Ahmed Ali, Dr Abdelmohsen Barrada, Dr Abdallah Abdelaziz, Dr Moustafa Gabr and Dr Yousry Azzam. Other development projects presented included the New Borg El Arab Airport, and redevelopment projects for the port of Alexandria presented by General Saeed Khalaf and General Tawfiq Abou Gendeyah respectively. Finally, Dr Jean-Yves Empereur highlighted the latest archeological excavations in the city and their contribution to its overall urban development. During the ensuing discussion, questions were also raised about the future of Lake Mariout. The seminar was accompanied by an exhibition of the development projects in addition to Alex-Med's work in the field.

On the following morning the delegation visited the Villa Antoniadis, where Dr Mohamed Awad presented the project for the renovation of the villa and gardens, which will house the Alex-Med Center as well as museums, ateliers and a guest house. Finally, the delegation visited the port of Alexandria to see the development project being undertaken there.



Dr Ismail Serageldin giving an inauguration speech at the seminar, The Future of Alexandria

Graduate Degrees in Hellenistic Studies

On 21 March 2008, the first meeting of the Board of Directors of the Alexandria Center for Hellenistic Studies was held in Athens. This center, the youngest in the Bibliotheca Alexandrina, was created in collaboration with the University of Alexandria, and with the Onassis Foundation and the Vardinoyannis Foundation in Greece.

Since its founding by Alexander the Great in 331 BCE, and for a period of over 600 years, Alexandria was the cultural capital of the world, especially during the Ptolemaic period. The Hellenistic period—specifically in Alexandria but also throughout the Mediterranean—witnessed many achievements in all fields of knowledge that have greatly contributed to man's thought and the progress of civilization.

Despite its importance, however, few academic degrees are granted in the field of Hellenistic studies. Departments are generally specialized in the Greco-Roman period, with the Hellenistic period forming part of the studies, rather than being a specialization in its own right.



The partners from the Bibliotheca Alexandrina and the University of Alexandria: (from left to right) Dr Mohamed Awad, Dr Ismail Serageldin, Dr Sahar Hamouda and Dr Ashraf Farrag.

The Alexandria Center for Hellenistic Studies was therefore created to fill this gap and focus specifically on this rich period and its immense contribution to human knowledge. Its establishment in Alexandria, and at the Bibliotheca Alexandrina, is therefore most appropriate. The Center will draw scholars from around the world who are keen to obtain accredited diplomas, Masters and Doctorates in Hellenistic studies in particular, from the departments of:

- History
- Literature
- Art, Archeology and Architecture
- Philosophy and Science

The official inauguration of the Alexandria Center for Hellenistic Studies is on the 27 November 2008. Courses will begin on 19 January 2009.

Website: <http://www.bibalex.org/HellenisticStudies>

Email: Hellenistic.studies@bibalex.org

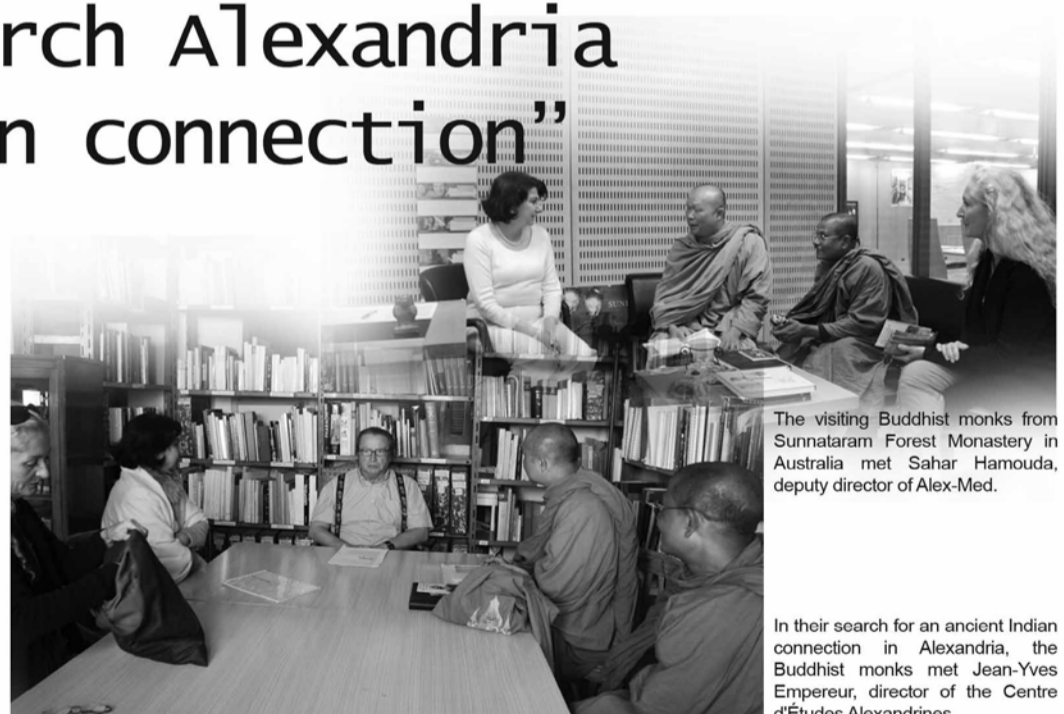


From left to right: Dr Pantermalis, Dr Babinotis, Mrs Marianna Vardinoyannis (President of the Vardinoyannis Foundation and co-funder of the Center for Hellenistic Studies), Mr Anthony Papadimitriou (President of the Alexander S. Onassis Public Benefit Foundation and co-funder of the Center for Hellenistic Studies), Mr Andreas Zaimis and Stephanos Tamvakis.

Buddhist Monks' search Alexandria for the lost "Indian connection"

As everyone knows, the Bibliotheca Alexandrina receives visitors daily who have come from the four corners of the globe. Some are tourists passing by briefly on their travels through Egypt, some are scholars or scientists attending conferences and seminars, whilst yet others stay for longer periods of research and study. On 21 February 2008 however, a small group of a different kind came to the Bibliotheca Alexandrina on a somewhat more unusual mission. Noticeable for their long, flowing saffron robes, a small group of Buddhist monks had traveled all the way from the Sunnataram Forest Monastery at Bundanoon in New South Wales, Australia. Their mission? To hunt for traces of an Indian presence in ancient Alexandria....

Ancient travelers such as Strabo have born witness to the cosmopolitan atmosphere which reigned in the city two thousand years ago, as people came from far and wide to live, work or study there. In his *Life and Fate of the Ancient Library of Alexandria*, Mostafa El Abbadi states, "there is evidence of there having been contacts with countries as far away as India, such as the exchange of embassies between King Asoka and Philadelphus"¹. After his conversion to Buddhism, King Asoka strived to make Buddhism a world religion which all nations would adopt. This exchange of embassies between Asoka and Ptolemy Philadelphus meant that Buddhist writings were available in the ancient Library of Alexandria². Professor Abbadi continues, "Not only would Buddhist monks with their austere simplicity be seen in the streets of third-century-BC Alexandria but we are also told that in a royal procession of pomp and circumstance around 270 BC, Alexandrians could view 'Indian women, Indian dogs and twenty-six pure white Indian cattle'."³



The visiting Buddhist monks from Sunnataram Forest Monastery in Australia met Sahar Hamouda, deputy director of Alex-Med.

In their search for an ancient Indian connection in Alexandria, the Buddhist monks met Jean-Yves Empereur, director of the Centre d'Études Alexandrines.

In their present-day quest to find this long lost Indian connection, the group of monks including the abbot of the Sunnataram Forest Monastery, Phra Mana Viriyarambo, visited the Bibliotheca Alexandrina where they met with Sahar Hamouda, deputy director of the Alexandria and Mediterranean Research Center. They also met with archeologist Jean-Yves Empereur, director and founder of the Centre d'Études Alexandrines, but unfortunately neither had come across any material traces of a long lost Indian presence in Alexandria.

1. Mostafa El Abbadi, *Life and Fate of the Ancient Library of Alexandria*. UNESCO, 1992, p.44.

2. *Ibid.* p.99.

3. *Ibid.* pp.44-45.

Fantastic Discoveries: The Tomb of Alexander the Great

Harry E. Tzalas*

The mythical, or the fantastic, as an attempt to interpret the remains of the human past have preceded archeology, which, as a scientific discipline, is less than two centuries old. Ignorance, coupled with fertility of mind, has often brought confusion to the uninitiated general public, various ruins being arbitrarily connected to legendary palaces of mythical kings and queens. This tendency, understandable for the 'Dark Ages', when knowledge was the prerogative of the few, continued nonetheless into the 19th, 20th and, now, 21st centuries. Tellers of fantastic discoveries are no longer ignorant peasants or illiterate burghers. The new breed is made up of superficially educated persons who have some basic knowledge, who can and often do read history profusely. They tend to interpret arbitrarily the remains of the past. Moved by exaggerated ambition, and because of their lack of scholarly background, they propose naïve interpretations and irresponsible theories formulated in an unscientific manner. Often they resort to lies and hoaxes in their frenzy to have their cause prevail. These lovers of the past and amateur researchers are found at all levels of society.

Alexandria is no stranger to invented discoveries and fanciful interpretations of its past. The Column of Diocletian was known for centuries as "Pompey's Pillar" because, ignorance being prevalent, it was widely believed that the severed head of Caesar's rival had been placed at its top. Until the end of the 18th century, part of the north-eastern fortifications of the city walls was called the Palace of St. Catherine's father; a modest marble pillar in the Church of St. Saba was decreed to have served as the block on which Catherine was beheaded, while an old pulpit in the Coptic church of St. Mark was revered as having been used for preaching by the Evangelist himself.

It is however on the alleged discoveries of the tomb of the Great Macedonian, the founder of Alexandria, that we will focus our attention here and, more specifically, on the three most publicized and well-documented stories which have stirred the

imagination for the last hundred and fifty years or so. The dates are different, the persons concerned have different occupations and the sites of research vary; but the pattern followed by each of the instigators is the same. An interpreter employed by the Consulate General of Russia in Alexandria in the mid-19th century, an Alexandrian waiter in the mid-20th century, and an archeologist at the end of that same century all share the same belief, with the same insistence and with the same lack of any scientific basis. All three are Greek and each initially believes to be the 'elected one' who will find the 'lost tomb'. As time passes and although nothing substantiates it, the belief becomes certitude. Authorities are persuaded to grant permits for excavations, but the visionary fails to prove his or her case and consequently further authorizations are refused. In despair the searcher claims to be the victim of a plot and is appalled that the authenticity of his or her discovery is questioned. As these cases do not quite fall in the field of archeology, knowledgeable scholars react either with silence or laconic negations, and the confusion remains in the mind of everyday people.

Three Typical Nonsensical Cases

Let me here briefly summarize each of the three fanciful tales related to the supposed discovery of the tomb of Alexander the Great.

1. The Case of Amvrossios Skilitsis

We know practically nothing of this person residing in Alexandria during the mid-19th century and who was attached to the Consulate General of Russia as an interpreter. It is only through the writings of Max de Zogheb, an Alexandrian scholar, that we know of Skilitsis' claim of having gone down into the vault beneath the Mosque of Nabi Daniel in 1850 whilst escorting some European travelers. He "descended into a narrow, dark subterranean passage and reached a worm-eaten wooden door. Looking through the cracks of the planks he saw a mummified body, head slightly



The excavation of Stelios Koumoutsos in Saad Zaghloul square 1960

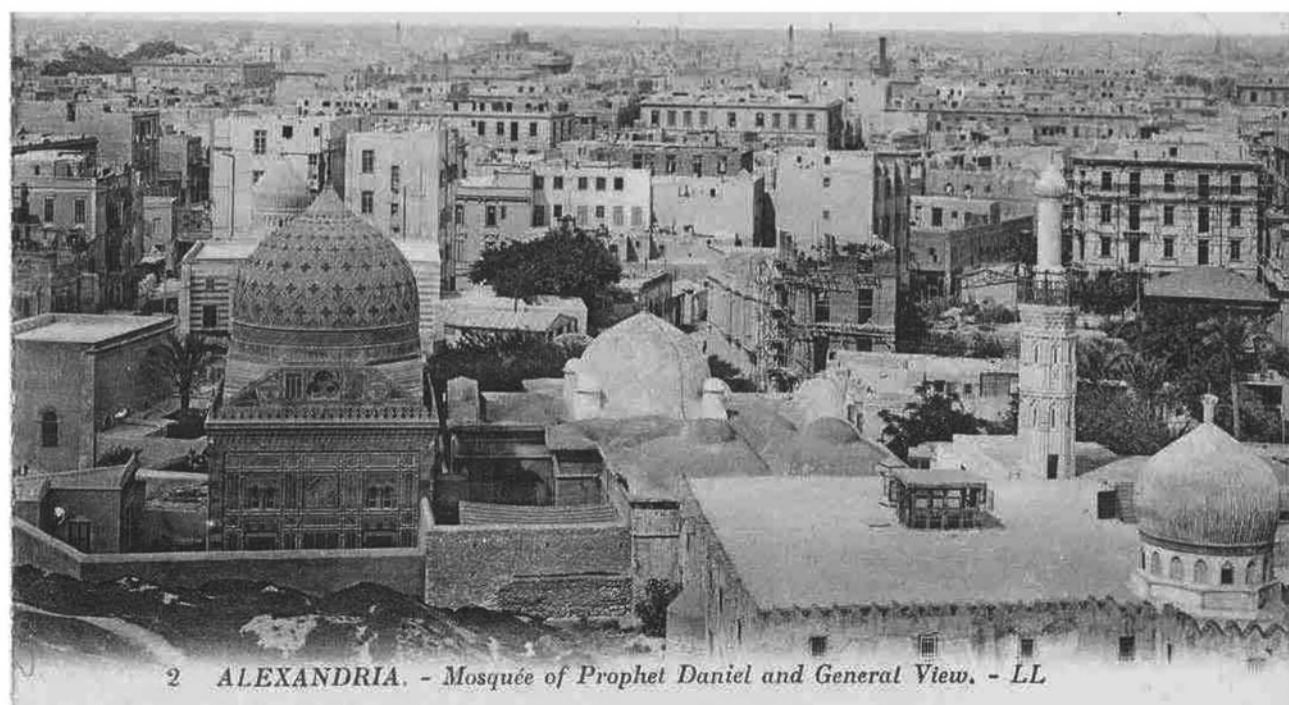
raised, lying in a crystal coffin. On the head, there was a golden diadem. Around were scattered papyri, scrolls and books. He tried to remain longer in the vault, but he was pulled away by one of the [keepers of the mosque] and, notwithstanding his repeated attempts to return, was forbidden all further access to the area of the crypt".

This tantalizing tale conflates details from Strabo (the crystal sarcophagus), Suetonius (the diadem left by Augustus), and Dion Cassius (the secret books gathered there by Septimius Severus). Skilitsis may well have visited the crypt of that mosque, but the fact that he mentions papyri and books is in itself proof that he is fabricating; such material would have certainly perished given the damp climate of Alexandria.

De Zogheb says that Skilitsis did write a letter to the Consul General of Russia, his superior, and to the Greek Orthodox Patriarch of Alexandria, his spiritual leader, relating his find. Regrettably such documents were never traced. In concluding, Skilitsis deplors that he was not allowed to further pursue his search and that the authorities of the mosque walled two of the passages depriving him of this extraordinary discovery. I myself have been in this vault many times, and it is true that the walled passages are there obviously obstructed by a structure much more recent than the passage walls, however this may in fact be the only element of truth in Skilitsis' story.

2. The Case of Stelios Koumoutsos

Another Alexandrian, Stelios Koumoutsos, a restaurant waiter who for over 30 years claimed to know the location of Alexander's tomb, started his quest in the early 1960s. Through perseverance he succeeded in obtaining permits from the authorities to perform at least six excavations.



2 ALEXANDRIA. - Mosquée of Prophet Daniel and General View. - LL

Totally unversed in archeology and history, and unaware of the topography of the ancient city, Koumoutsos sometimes opened his trenches in areas that had been reclaimed from the sea only a few decades earlier. As it is practically impossible to dig anywhere in the center of Alexandria—except if one opens a trench in what was previously the sea—without finding some ancient structures, Koumoutsos, although searching at random without any preconceived plan, did find some remains of cisterns. This led him to believe that he was on the right path in his search for the tomb. The obstacles lying in his underground course, such as modern foundations, which, if destroyed, would have put buildings at risk, resulted in the authorities putting a stop to his work. After a number of failures, the authorities refused to grant further permits. Koumoutsos became desperate and claimed that there was a plot to deprive him, at the very last moment, of the glory of his great discovery. Driven by a real mania, he resorted to various deceptions, repeatedly trying to get the Greek Ministry of Culture to intercede in his favor with the Egyptian authorities.

He forged a supposedly ancient map showing the position of the tomb in an attempt to prove its authenticity. No scholar took seriously this crude document claimed to belong to a Hungarian versed in the occult. Koumoutsos' lies culminated when, towards the end of his life, he reported to an archeologist working for the Ministry of Culture of Greece that he had seen Alexander in his glass coffin from a hole made in the wall of a subterranean passage. Asked how he could be certain it was Alexander's body and not that of another king or dignitary, he candidly affirmed "that a statue set in front of the door of the tomb bore the inscription ΜΕΓΑΣ ΑΛΕΞΑΝΔΡΟΣ" [sic].

One night, in the middle of a clandestine attempt undertaken to dig in the courtyard of the St. Saba Patriarchal Church, Koumoutsos was stopped by a policeman who asked him: "With whose permission are you digging?" In reply, he presented his marriage certificate bearing the patriarchal seal and candidly stated: "I have the Patriarch's authorization".

Nonetheless, despite their fabricated nature, the stories of both Skilitsis and Koumoutsos have found their way into every study related to the tomb of Alexander the Great.



Stelios Koumoutsos during his excavations behind the statue of Saad Zaghloul

3. The Case of Liana Souvaltzi

The third case is more complex, as the individual involved is neither a consulate interpreter nor a waiter, but someone who has formally studied archeology. It is true that, once her studies completed in the late 1960s, Liana Souvaltzi had never led an excavation nor presented any paper nor published any contribution to archeology, until the day in 1989 when she decided that she was the elected one who would find the tomb of the Macedonian conqueror... not in Alexandria... but in the western Libyan Desert at the Oasis of Siwa. Since then, she has held the attention of the Greek and international media for over a decade with her fantastic story, which is without any scientific foundation. Ignoring all reliable ancient sources which state that Alexander's mummified body was placed in the Soma in the center of Alexandria, although its original destination was the Oasis of Siwa, Souvaltzi claims without substantiating her assertion that the body was in fact buried in that oasis.

Liana Souvaltzi selected a location known as Deir el Roum or Belad el Roum some 20km from Siwa. Ancient ruins had been visible and were first reported and drawn in the early 19th century by F. Cailliaud and published by E. Jomard. In 1869, the German traveler Roulf saw the temple and described it in his book of travels, but by 1900 it was reduced to a heap of rubble. Steindorff found it in the same condition. In 1938, an Egyptian archeologist, Ahmed Fakhry, visited what was still visible of this monument that he called the 'Doric Temple', publishing his findings briefly in 1944. He also made a sketch-plan of the ancient remains showing the 'Doric Temple'. It is obvious that Souvaltzi had access to Fakhry's publication, although she never mentioned this in her reports. The Egyptian archeologist's brief report and sketch of the temple compared with Souvaltzi's, confirm that this is indeed the same monument. Then, Liana Souvaltzi proceeded in what was to be a lamentable excavation, described unanimously a few years later by the members of the Supreme Council of Antiquities of Egypt as "the worse excavation ever made"!

Understanding nothing about the nature of the ruined 'Doric Temple', but determined to announce that it was the tomb of Alexander, she declared that the building, which bears not even the faintest resemblance to a Macedonian tomb, was in fact the long lost Mausoleum of Alexander the Great. Souvaltzi did everything possible to make her assertion prevail: lies and hoaxes were presented as facts to the international media. The fantastic reached new found heights, when she presented the macabre remains of a mummified head, claiming it belonged to one of the Macedonian soldiers guarding the tomb. No one knows how this mummified head came into the possession of Souvaltzi, although remains of long-looted tombs scatter the desert. The fact is that it was presented to the Greek press with a Ptolemaic coin inserted in its mouth. Because of the henna color of the hair, the head was declared to be that of a blond Macedonian guarding Alexander's tomb!

In 1995, Souvaltzi found the broken part of an ancient inscription and presented it in her book on the tomb of Alexander the Great as the incontestable proof that the tomb was indeed Alexander's burial site. It is an inscription made at the time of Servius Sulpicius Similis, Governor, *Praefectus Aegypti*



This so-called Alabaster Tomb in the Latin Cemetery of Chatby has also been identified as the tomb of Alexander

(Prefect of Egypt) under the reign of Trajan, which refers to some building dedicated 'on behalf of the Emperor's good and infinite duration'. The many pieces can be easily assembled and read. Similar to several other inscriptions of this type it starts with the formulaic expression:

ΥΠΕΡ ΑΥΤΟΚΡΑΤΟΡΟΣ ΝΕΡΟΥΑ ΤΡΑΙΑΝΟΥ
----- ΣΕΒΑΣΤΟΥ.

Charalambos Kritzas, then director of the Epigraphic Museum of Athens, who was a member of the scientific team delegated by the Ministry of Culture of Greece to investigate Souvaltzi's alleged discovery, explained that it was an easy matter to read and interpret the inscription which is self-contained and does not at all refer to Alexander or to his tomb as Souvaltzi erroneously claims.

Unable to correctly reassemble the broken parts of the inscription as a whole, Souvaltzi believed that there were three inscriptions. Not a word of what she insists in reading on the stone exists in real fact and one wonders how she proposed to fit such long texts in the limited space of the inscription. I translate the quotation from Liana Souvaltzi's published book on the tomb of Alexander the Great at Siwa:

1st inscription:

ALEXANDER AMON RA
TO THE RESPECTED ONE I MADE A SACRIFICE
WHERE LIES THE RECEPTACLE
IN ACCORDANCE WITH THE ORDERS OF THE
GOD I TRANSPORTED THE BODY THAT WAS AS
LIGHT AS A SMALL SHIELD
I WHO WAS GENERAL EPARCH OF EGYPT
I WAS ALWAYS HONORED BY COMMON AGREEMENT
NOW THAT I AM AT THE LAST OF MY LIFE I
DISCLOSE
THAT I DID ALL THIS IN HIS HONOR

2nd inscription:

NERVA AND TRAJAN BUILT A SHRINE
AFTER HAVING PERFORMED LIBATIONS ON
THE SITE
IN HONOR OF ZEUS AND THE ETERNAL ZEUS
WHO IMPETUOUSLY DRANK THE POISON
INTENDING THE SHRINE TO BE IN PUBLIC VIEW
THE SHRINE WAS BUILT WHEN SULPICIOUS WAS
THERE WITH ARTEMIDORUS

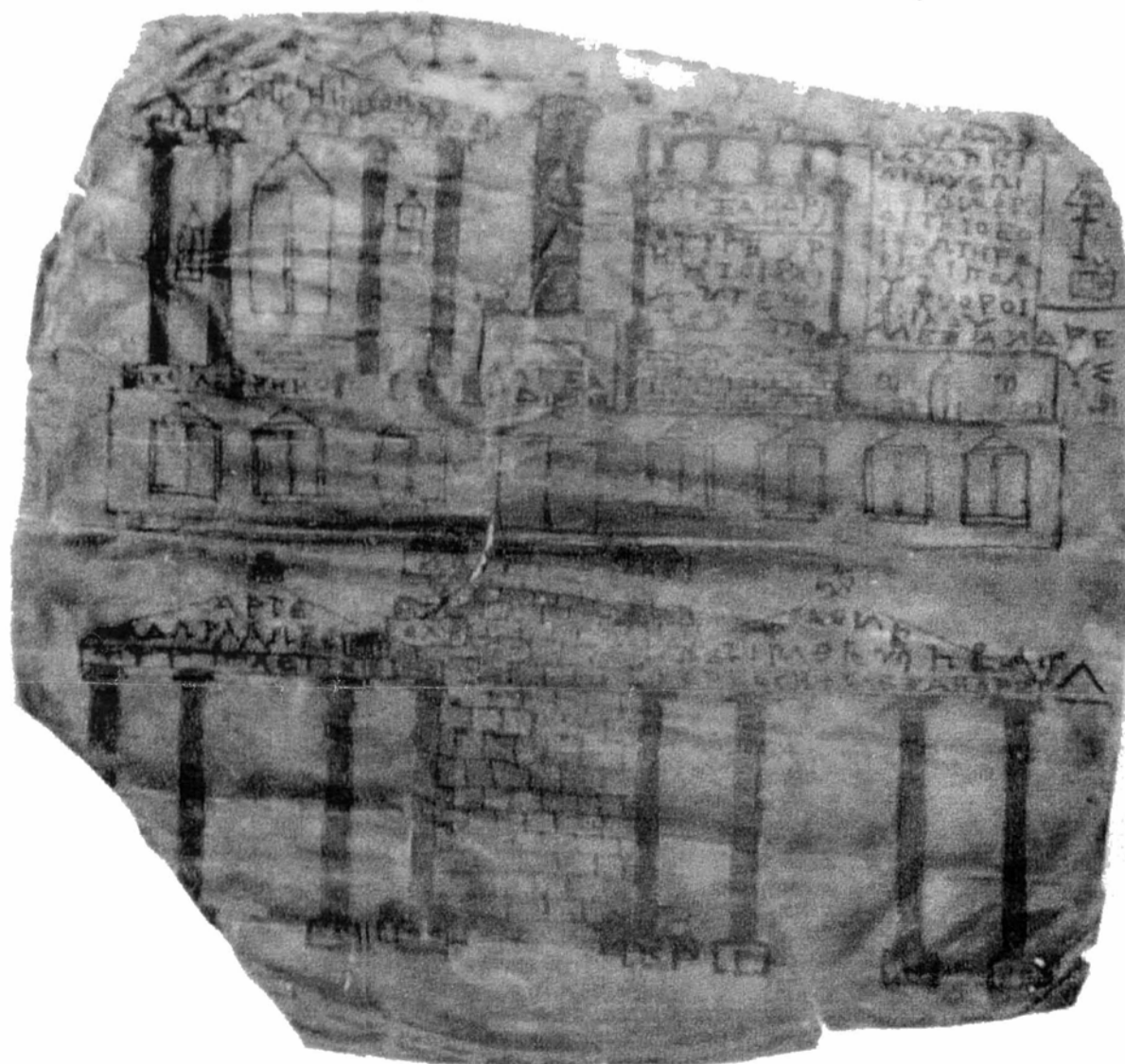
The third inscription is in fact a very small fragment, which Souvaltzi measures correctly; it is only 33cm x 6cm. It reads MEXEIP: the second month of winter, according to the ancient Egyptian calendar (later assimilated into the Coptic calendar), indicating probably the date when this inscription was dedicated. Souvaltzi's interpretation of these letters is, to say the least, a monument of ingenuity. She declares that these are Greek numerals of the Classical period explaining that the oasis had 400,000 inhabitants, 100,000 of them soldiers among which 30,000 represented an elite guard for the tomb!

The archeological authorities of Egypt have since 1996 refused to grant Souvaltzi any renewal of her permit to dig. Yet far from abandoning her quest, she stubbornly insists that she is the victim of a political plot. Unbelievable as it may seem, in 1997, the matter of Souvaltzi's excavations was discussed in the Greek parliament, when deputies from different parties asked the Minister of Culture why a Greek archeologist was not benefiting from the support of the Greek authorities.

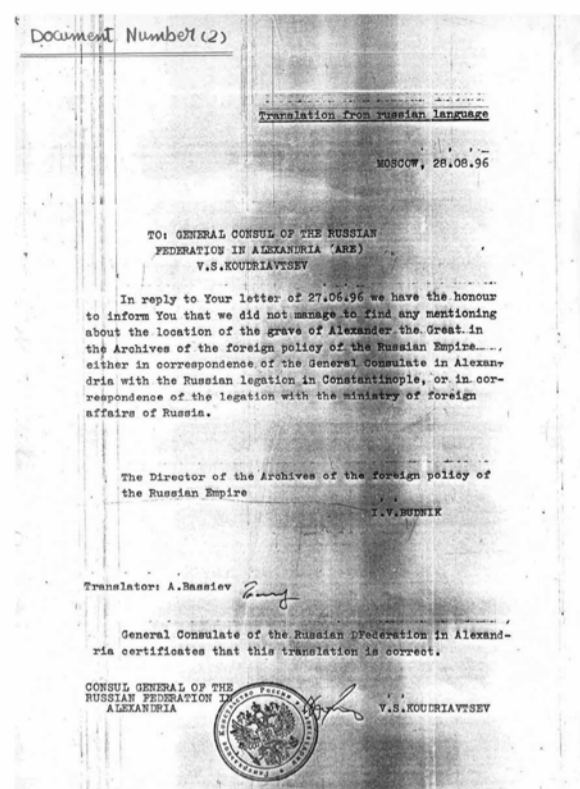
The three cases cited above, although certainly not unique, are among the most notable examples of risible theories. Not every researcher has the opportunity of opening trenches; often it is easier to dig in libraries and with the help of a fertile imagination one can even surpass the fiction of Sherlock Holmes. Other incredible stories have recently been written. One claims that Alexander was in fact incinerated and that the golden lamax found in the Royal Tomb at Vergina contains his remains, not those of Philip. Another, even more far-fetched, claims that it was the body of Alexander, rather than Mark the Evangelist's, which was clandestinely taken from Alexandria to Venice in the 8th century by Venetian merchants and placed to rest in the Basilica of St. Mark. This last tale echoes an earlier theory that the body of Alexander is in fact kept in Corfu in the Church of St. Spyridon.

In such glaringly fanciful cases as the above, some highly publicized, I personally believe that scientists have the obligation to step forward; they need to enlighten the uninitiated general public, which for the most part obtains its information exclusively through the mass media, as to where the truth lies. It should also be remembered that most scientific archeological work is carried out with the money of taxpayers, so that they have the right to know the facts.

the Venetians." Venice is possessed of it from the rock prison.



A leaf from the Alexandria Book of Stelios Koumoutsos : a near certain forgery



*Harry Tzalas is the leader of the Greek Archeological Mission performing underwater surveys in Alexandria for the last 10 years.

Further reading

Articles by H. Tzalas:

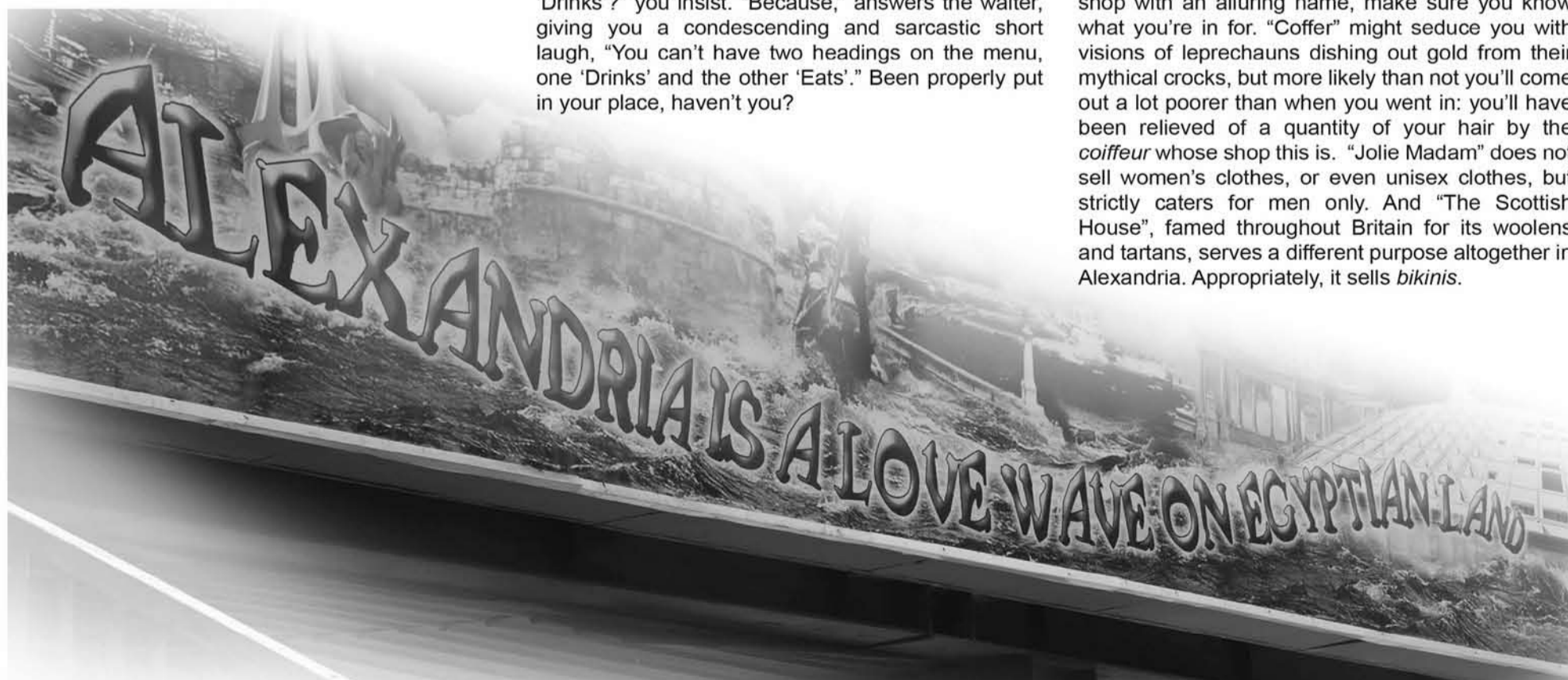
- "The Tomb of Alexander the Great, the History and the Legend in the Greco-Roman and Arab Times" *Greco-Arabica, Fourth International Congress on Greco-Oriental and Greco-African Studies*, Vol. V, Athens, 1993.
- "The Tombs of Alexander the Great" [in Greek]. Ermias Publishing, Athens, 2000.
- "Fantastic Discoveries in Archeology, The Case of the Tomb of Alexander the Great", *Europe, Hellas and Egypt, Complementary Antipodes during Late Antiquity, European Association of Archaeologists Eighth Annual Meeting in Thessaloniki 2002*, BAR International Series 1218, Oxford, 2004.

The Egyptians and the English Language

Sahar Hamouda

Thirty years ago, when Ikingy Mariout was only a small bedouin village with a scattering of a few villas—certainly a less *mondaine* place than the resort of the rich and famous that it has now become—there was an anomaly in the place. It was a ramshackle little shop with a single word painted on it: “Potik”. With a great deal of imagination one comes to realize that this cryptic sign really means “Boutique”. What on earth, one wonders, is a boutique doing in the middle of that desert? Once the irrelevance of the shop itself is clear, the spelling becomes immaterial.

But what about downtown Alexandria, home of the famed ancient library that drew intellectuals, scientists and gifted men from all around the classical world? It is now also home of the new Bibliotheca Alexandrina that is to rival the old one. The signs on the streets are the work of the Governorate and not the fruits of individual enterprise. Not to be outdone by the Mariout experiment, these signs are a bafflement to tourists and locals alike. How in heavens is one supposed to know that “Stad” is Arabic for stadium, written in a different alphabet and language? Or that “Rasel Tinpalce” is Ras El Tin Palace, once the Alexandria home of the royal family? Then of course there is the wonderful rendition of “Victoria” into “Victoriya”. What’s all this fuss about an extra “y”, you may say, and you’re right. The message has come across alright, hasn’t it? Thank God it wasn’t written “Factoria” as it is usually pronounced. Cleopatra must be turning in her royal grave because she’s now Clobatra, and poor old *khawaga* Glymonopoulo in his because his name has officially become Gleem. Then, every so often, you come across this sentence, written in an undulating form—to imitate waves, one supposes—that says “Alexandria is a love wave on Egyptian land”. Any guess as to what that is supposed to mean? If you’re racing along the Cairo-Alex desert road and suddenly need a public phone, you’ll be in such a hurry you certainly won’t notice that the sign says “Phon”.



On to restaurants, whose menus are a veritable feast of spelling mistakes and twisters. What do you make of this dish on the menu: “Papa”? You really must ask the waiter to affirm that this is “*Baba Ghanouj*”. In a well-known fish restaurant, the bill you receive has the following typed on it: “Chrimps” (shrimps) and “Mosa” (no, this does not mean banana—it is the misspelt *moussa*, which is Arabic for sole fish). Then, in another restaurant, there is this very confusing item “Profit roles” under the heading “Drinks”. To a particularly embarrassing client that asks a lot of questions (you), the waiter explains that it is a dessert like the *éclair* (and asks you whether you know what an *éclair* is) that is covered with a chocolate sauce. “So it is something that is eaten, right?” you ask, and the waiter nods a confirmation. “But why is it under ‘Drinks?’” you insist. “Because,” answers the waiter, giving you a condescending and sarcastic short laugh, “You can’t have two headings on the menu, one ‘Drinks’ and the other ‘Eats.’” Been properly put in your place, haven’t you?

Each nation has its own way of pronouncing other tongues, so we’re not splitting hairs over whether it is Victoria or Factoria, villa or *billa*. But why oh why is the whole thing truncated? If you’re told by someone that he’s going to the bridge, how are you to assume that it is not that thing over roads or rivers, or that it is not a card game? How are you to ever figure out that “bridge” is the British Council, abbreviated? There is also the abbreviation of the abbreviation. If some aspiring young woman tells you that she’s applying for a job at the “double yoo etch”, you can only pray that the WHO will set her a test that will discover she doesn’t even know the name of the organization she’s hoping to work for.

Just to end this puzzle: if you’re tempted to enter a shop with an alluring name, make sure you know what you’re in for. “Coffer” might seduce you with visions of leprechauns dishing out gold from their mythical crocks, but more likely than not you’ll come out a lot poorer than when you went in: you’ll have been relieved of a quantity of your hair by the *coiffeur* whose shop this is. “Jolie Madam” does not sell women’s clothes, or even unisex clothes, but strictly caters for men only. And “The Scottish House”, famed throughout Britain for its woolens and tartans, serves a different purpose altogether in Alexandria. Appropriately, it sells *bikinis*.

Alexandria's Forgotten Architecture: Forts and Fortifications in Alexandria*

Yasser G. Aref

By revising local city guides, it was noticed that many sites of architectural and historical importance were not mentioned. When visiting some of these sites, it became clear that they are severely threatened by neglect and deterioration. The purpose of this study is to draw attention to these sites of what could be termed 'Alexandria's forgotten architecture'. This study aims to highlight buildings of special significance, raise public awareness among local residents, protect these sites from further deterioration and destruction, and finally promote the sites for cultural tourism. The selected buildings and sites are unique as they are an expression of a community's culture and they also have many unique attributes and features of Mediterranean architecture. The study will focus on defensive architecture in Alexandria, Egypt.

The Mediterranean has always been a place of tension and conflict between the north and south as well as the east and west. Thus, fortifications and defensive buildings represented an important component of the planning scheme of



A remaining cannon in the vicinity of El Dekhela Fort.

Mediterranean cities during the 18th and 19th centuries. Alexandria, as the main port and the second city of Egypt, has always been the gateway between Egypt and the Mediterranean region. Throughout its long history, Alexandria was prone to foreign invasion by the Romans, Arabs, French, and the British.

Studying the defensive architecture of the city is important because:

- It represents part of traditional Mediterranean architecture.
- It was built by craftsmen with local materials and expertise.
- It is an expression of a community's culture.

The defensive architecture of Alexandria consists of the city walls, observation towers and forts. The construction of defensive buildings in Egypt was undertaken during the reign of



The remains of El Dekhela Fort situated on the shore to the west of Alexandria. A row of gunholes or slits is clearly visible.

Mohamed Ali (1805–1849) to protect his realm against invasion. He planned a major defense project for Alexandria and Rosetta¹. In around 1840, the French engineer Galice Bey was assigned to construct about 16 forts in Alexandria. This number increased to 25 by the end of Mohamed Ali's reign. Moreover, he established an administrative authority responsible for defensive buildings and forts that was called Maslahat al Istehkamat, or the Department of Fortifications. This department hired both foreign and Egyptian engineers².

To defend the city effectively, defensive buildings such as Koussa Pasha, Abukir and Agami forts were strategically located at prominent points along the Mediterranean coast, because attack was expected to come from the sea. Others, such as Kom El Nadoura and Kom El Dikka forts, were located on hills inside the city as observation points. The map of contemporary Alexandria shows the location of existing forts, towers and walls.

The architectural typology of the forts used to be based on geometrical shapes such as an octagon or a square, with circular towers at the corners, behind which soldiers could hide. The spaces between the thick, high walls were used for accommodation, storage and in some cases water reservoirs. Forts used to have only one gate leading into a courtyard.

With the development of modern weaponry at the beginning of 20th century, traditional defensive buildings were no longer effective. Along with the rapid population growth they posed an obstacle to the development of the city³. Therefore, some of these buildings were demolished by city planning officials to make space for urban expansion⁴. Moreover, many of the forts are under the management of the Egyptian Coastguard Forces which places national security issues above the costly need for the conservation of this unique cultural heritage.

Because many forts are located on sites which are now military zones without access to the public, little information is available and very little documentation on these buildings exists. Even their survival is not assured as they can be demolished at any time if the armed forces have a better use for the land occupied by the fort. Moreover, most of these forts are not listed as buildings of special interest. So the truth is that defensive architecture is facing a gloomy future and this type of Mediterranean architecture will eventually vanish unless drastic intervention is introduced and positive action undertaken.

The current condition of some of the defensive buildings is as follows:

- **Military areas with no access**
Abukir; Tawfekeya; Agami; El Shafakhana
- **Tourist/cultural attraction**
Qaitbey; Kom El Nadoura; El Nahaseen;
remains of the city walls and towers
- **Neglected**
El Dekhela; El Malaha; El Yousra
the observation towers of Abukir
- **Undefined use**
Adda; Koussa Pasha
- **Demolished**
Kom El Dikka; Ras El Tin; El Helaleya;
Om Kebeba; Saleh; El Aynab; El Silsileh;
El Fanar

Koussa Pasha Fort was constructed during the reign of Mohamed Ali Pasha in Abukir, 23 km east

of Alexandria. The fort is located at the north eastern tip of Abukir Bay on a sandy hill that overlooks the Mediterranean and the bay. The fort was registered as a monument by ministerial order no. 231 of 1992. Its entrance is located to the eastern side and is approached by a wooden bridge that passes over a water trench. The fort consists of an octagonal vaulted wall enclosing two rectangular-shaped buildings built from white sandstone and with a pitched roof, that were used as soldiers' accommodation, and as stores for food and gunpowder. Four Armstrong cannons dated 1870 are still remaining in the fort⁵.

Still a military zone, the fort is now occupied by the families of ex-workers of the Coastguard Forces. The building has deteriorated due to erosion and lack of maintenance, as well as the alterations undertaken by the residents that disfigure the authentic and original features of this type of defensive architecture. A conservation plan is needed for this fort and its proximity. The plan should include the following points:

1. The application of the concept of integrated conservation, considering not only the fort building itself, but its wider context, where the fort will be the focal point.
2. A community value analysis showing how the community would directly benefit from the conservation of this building.
3. The preservation plan should be drawn professionally using both a historical approach as well as the technical aspects of conservation.
4. The plan should assure that the proposed new use for the fort building is compatible with its physical fabric and its defensive aspect.
5. The plan should consider the economic aspect of conservation to ensure the sustainability of the intervention.

A project could also be proposed to adapt Koussa Pasha Fort into a Military Museum, devoted to the historical battles that took place in Abukir Bay. In August 1798, Abukir Bay was site of the famous Battle of the Nile, between the French and the British. Egyptian naval history could also be displayed at the museum. Activities could include excursions to nearby Nelson Island and underwater diving to



A satellite image of contemporary Alexandria illustrating most of the remaining forts, defensive walls and observation towers.

view the sunken French fleet of Napoleon, thus providing a unique experience for all visitors, foreign tourists as well as Egyptians. If the project were implemented and traditional defensive architecture is celebrated and embraced, it could be expected that the intervention would be a driving force for the social and economic development of the area, and a development tool for cultural tourism as well as a resource for inter Mediterranean culture⁶.

An initiative for the promotion of Koussa Pasha Fort as a place of special interest along with other buildings was taken by publishing the *Alexandria Cultural Routes*, a guide consisting of seven walking tours promoting the sites of the city to tourists⁷.

Alexandria possesses a diverse and rich architectural heritage that is worthy of conservation. Defensive buildings are no exception: they reflect the



A remaining wall of Nahaseen Fort.

social, political, economic and technological context of their time. A great effort should be undertaken by local authorities to conserve, protect and promote this heritage.



The outer walls, ditch and wooden bridge leading to the entrance of Koussa Pasha Fort. A row of gunholes or slits is visible along the walls.

* This material was presented and published in the First Euro-Mediterranean Regional Conference about Traditional Mediterranean Architecture, Present and Future, which took place in Barcelona from 12-15 July 2007, within the framework of the European Project: RehabiMed.

- 1 Rosetta is a city about 65 km east of Alexandria. With the decline of Alexandria following the Ottoman conquest of Egypt in the 16th century, Rosetta boomed and became a major city.
- 2 Abdel Hafeez, Mohamed, *Architectural terminology in the records of Mohamed Ali and his ancestors, 1805-1879*, 2005, pp. 125-6. (text in Arabic).
- 3 El Abd, Soad Mossad, *The Role of the Ottoman Garrison in the History of Egypt 1564-1609*, The Egyptian General Organization for Books, 2000, p. 106. (text in Arabic)
- 4 This is evident in the records of the Alexandria City Council dating from the 1900s.
- 5 According to an unpublished and undated report by the Supreme Council of Antiquities: Islamic Archeology Section. This is evident in the records of the Alexandria City Council around the 1900s.
- 6 Nourissier Gilles, *Mediterranean Traditional Architecture, The Reasons for its Rehabilitation and Maintenance*, www.rehabimed.net
- 7 The maps were published by the Alexandria and Mediterranean Research Center (Alex-Med), at the Bibliotheca Alexandrina in 2005, as an output of Mediterranean Voices project which is part of the Euro Med Heritage II program funded by the European Union.



SHALLALA GARDENS



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Photos & design by Abdallah Dawestashy

The Colorful Street Traders of Alexandria

Gordon Smith

Sitting in sidewalk coffee shops and walking the streets of old and new Alexandria, I was able to observe the amazing variety of goods and services available from street traders, giving the city a Mediterranean color. Here are some of those who are still around and keeping alive the memorable sights, sounds and traditions so recognizable to all those living in this haunting old city.

Most commonly seen and heard is the early morning bread seller, usually a small boy, walking the streets with a tray made of wicker cane carried on his head laden with bread, shouting "aish" at regular intervals in an almost singsong voice. The cake vendor, on the other hand, has a stylish glazed container to display his home made goods, whereas the seller of sweet yoghurt with fresh bread fingers carries his 'shop' aloft, carefully balanced on his head, while the candy floss seller walks the streets blowing his horn to attract the attention of children, enticing them with a display of brightly colored sausage-shaped balloons.

Another traditional character is the man wearing old Ottoman-style black baggy pantaloons with a fess band around his waist offering a refreshing licorice drink called "erk-soos". He announces his presence by rhythmically clashing together two small brass cymbals held between his fingers. The milkman rides around the streets on a bicycle, fiercely ringing his bell.

During summer, a common sight is the melon sellers. These fruit come in a variety of shapes and sizes, from the small pale cantaloupe to the huge dark green watermelons. At the same season, green, knobby cactus-looking fruit called *teenshoke*, or "prickly pear", appear on street corners.



The 'erk-soos' seller pouring out a glass of refreshing licorice drink.



A baked sweet potato seller, with his oven on the cart

Later in the year, other small orange fruit known as wild gooseberries become the replacement. Barrow boys of various ages, who are mainly fruit sellers, parade their wares on gaily painted carts drawn by donkeys. Some push their barrow without animal aid—quite a task in summer time for the seller of huge water melons especially. Larger carts driven by sturdy horses are used mainly for transporting heavy goods such as building materials and domestic removal, or sometimes for collecting reusable household rubbish and scrap.

The most fascinating and a real link with nineteenth century street life, is the baked sweet potato seller. Looking rather like long swedes, these Egyptian sweet potatoes are baked in a blackened oven strapped to a hand-driven cart. The oven looks

somewhat like a small version of Stephenson's early steam engine complete with fire box and chimney (but without the steam). Once cooked and before serving, the potato is cut open and sprinkled with a little salt. Then, usually at night time, in the area of Manshieh district, there is the sweetcorn seller. He grills the corn over charcoal, fanning the embers frantically so as to blacken the surface of the hot corn.



A young sweetcorn seller fans the embers to blacken the corn over his charcoal grill.

In addition to food and drink, there is a wide variety of items available from itinerant traders. The seller of hardware, plastic flowers and many small household items piles his wares on a large hand-driven cart. The cassette vendor offers his goods—usually recordings from the Koran—from a flat box placed in front of his bicycle, with his cassette player usually playing. An old man sells bamboo panpipe flutes stacked on a box-like cart giving the appearance of a portable church organ. Elsewhere, small boys and poor women sell packets of paper handkerchiefs or tissues. A knife sharpener occasionally arrives with his hand or foot-driven circular grinding stones.



A cartload of bread of various shapes and sizes

Occasionally a street 'artist' turns up, dressed in a turban and grey *gallabieh*, wielding a tambourine and two straw-like sticks to accompany his poetic song.



A cart laden with 'teenshoke', prickly pear

Carpet vendors appear in groups of four to six, walk the streets with their rolled-up carpets, and then, like a magician with a pack of cards, they unfold them on the ground to reveal a vivid array of enticing colors and Eastern designs.

And finally, while many in Alexandria slumber, there are the late night garbage collectors. They fill their large dirty canvas bags and quietly load them onto their painted horse-drawn cart, their presence recognized by the gentle tinkle of bells on the horse's harness as this huge load slowly sleeks away.

These are a few of the sights and sounds which we have inherited from the past. But what of more recent ones? These are not quite as exotic-looking... all plastic and metal. Think about it. The spanner-tapping men selling their cylindrical gas bottles from the back of a lorry, or the sound of—often wheel-less—wheelie bins being dragged along the streets, ready for waste collection, in an effort to keep Alexandria clean!



The candyfloss seller

Réaliser le rêve du «Pharaon du cinéma égyptien»¹

Une invitation de l'Association des Amis du Musée Shadi Abdel Salam

Au cours de cette dernière décennie, on a pu constater d'importantes réalisations dans le domaine des services sociaux, des œuvres de bienfaisance, ou encore des projets commerciaux et industriels à intérêt immédiat. L'apport dans le domaine culturel demeure toutefois minime ou presque absent. A part l'exemple de Sakiet El Sawi² ou de quelques centres artistiques dispersés çà et là dans les villes et les provinces égyptiennes, la majorité des intellectuels restent dans leur tour d'ivoire, des spectateurs passifs. Soucieux de leur création individuelle, ils ne réagissent guère devant la détérioration culturelle de la jeunesse, qui se fait de plus en plus considérable, de plus en plus dangereuse pour les générations futures. Il suffit de méditer la cause de Shadi Abdel Salam, pour se rendre compte du rôle qu'il reste à faire aux intellectuels, auprès de jeunes Égyptiens, ignorants de leur propre histoire, de leur propre civilisation, source principale de leur véritable identité.

Shadi Abdel Salam, ce noble chevalier polyglotte, ce grand mélomane amateur de la musique classique, doté de toutes les qualités du gentleman/intellectuel, reste, lui, ce fils de la Haute Égypte, qu'une très longue histoire rattache à ses ancêtres. Il s'ingénie sa vie durant à réécrire par le biais de son entreprise cinématographique, l'histoire de l'Égypte ancienne. Passionné de sa civilisation millénaire et fier de ses origines pharaoniques, Shadi a travaillé jusqu'à épuisement de ses forces, à communiquer au peuple égyptien, la connaissance de sa glorieuse Histoire:

"C'est l'histoire oubliée ou perdue... Les gens observés dans les rues, les maisons, les champs et les usines ont une histoire et ont un jour contribué à forger la vie et même à la créer... Ils ont enrichi l'humanité... Comment les rétablir dans leur mission... comment restituer leur positive et forte contribution dans la vie? Il leur faut d'abord connaître qui ils sont, qui ils étaient et ce qu'ils ont développé. Pour préparer l'homme du futur, il faut rétablir le lien entre l'homme d'aujourd'hui et celui d'hier... Telle est ma cause".³



Hor Moheb en tant que pharaon: dessin de Shadi Abdel Salam

Le cinéma devient le moyen d'exprimer sa vision de la civilisation de son pays, d'approfondir sa perception de l'héritage national, de ressusciter l'unité et la pérennité d'une Égypte, existant avant même la première dynastie pharaonique. Tout un concept de vie, toute une philosophie se dégagent donc de sa « cause ».

Shadi Abdel Salam ne se lasse guère de s'insurger contre l'idée de la rupture historique, de celle de brûler les étapes, ou d'escamoter une d'entre elles, empêchant ainsi les Égyptiens de reconnaître leur héritage dans sa totalité.



Le mobilier du salon de Shadi Abdel Salam avec son importante bibliothèque, exposé au Musée Shadi Abdel Salam à la Bibliotheca Alexandrina

"L'Égypte ne reconnaît pas son héritage antéislamique, dit-il dans ses interviews, je me bats contre cette rupture. À travers le cinéma, je veux aider les jeunes générations à comprendre leur passé, ce miroir du présent, à retrouver leur identité profonde et l'assurance de leur noblesse... comment être nous-mêmes en refusant une part de notre histoire?"⁴

L'égyptianité pour Shadi Abdel Salam, semble être à la fois responsabilité et mission. Grâce à une étude minutieuse et une grande authenticité des détails historiques, cette "égyptianité" vibre ardemment, autant dans la totalité de son œuvre qui fait appel à la lecture de l'Histoire⁵ que dans celle d'autres réalisateurs où il est décorateur en chef, et devient par là même une excellente référence dans le domaine⁶. Raisons d'ailleurs pour lesquelles Roberto Rossellini le choisit pour créer les décors et les costumes de son film, *La Lutte de l'Homme pour la Survie*, et Kawalerowicz pour son film, *Pharaon*⁷.

Shadi Abdel Salam n'est donc pas uniquement, tel que plusieurs continuent à le croire, un directeur ou un réalisateur de film, un simple dessinateur de décor et de costume, il est surtout un penseur, un philosophe, habité par une noble mission, un noble projet culturel, celui de renouer les fils souvent distendus entre passé et présent, de travailler à la Renaissance de sa Nation, à la Résurrection de la Civilisation de ses Ancêtres, en vue d'un meilleur avenir d'une Égypte nouvelle, fière de son immortelle identité.



Le Musée Shadi Abdel Salam : à droite figure la réplique d'un sarcophage utilisée pour le décor du film *La Momie*

Ce n'est donc guère surprenant que son long métrage qui fit date, et qui fut reconnu de par le monde, à savoir, *La Momie*, soit l'histoire de cette identité égyptienne perdue et retrouvée, et qu'elle s'ouvre sur cette citation du *Livre des morts*:

*" Lève-toi, tu ne périras pas
Tu as été appelé par ton nom
Tu as été retrouvé."*

Conscient de l'importance vitale d'une telle cause dans notre Égypte actuelle, et témoin d'un fanatisme, allant jusqu'à éliminer du programme de l'enseignement scolaire et universitaire, la culture, l'histoire, et le passé glorieux de nos ancêtres, un groupe d'intellectuels décida de fonder une organisation non gouvernementale: l'Association des Amis du Musée Shadi Abdel Salam.

Présidée par le directeur de décor, le Dr Salah Marei, disciple, ami, et compagnon artistique de Shadi Abdel Salam, et ayant pour un de ses principaux membres, la sœur même du cinéaste, Mme Mohiba Abdel Salam, l'Association est officiellement déclarée au ministère de la Solidarité Sociale, sous le no 2213, en 2008.

Son objectif principal est celui de répondre dans la mesure du possible, au rêve de Shadi Abdel Salam, à son noble projet culturel, celui d'inviter les jeunes générations à la connaissance de la culture égyptienne, à travers les diverses époques ou les divers âges historiques, de les aider à saisir le sens et la portée de cet héritage si prestigieux, afin de pouvoir découvrir leur propre identité.

Dans ce but, l'Association s'est fixé pour rôle principal:

- de donner par l'intervention de grands spécialistes en la matière, des conférences, de faire des expositions, des ateliers de travail, des manifestations artistiques...
- d'encourager, en procurant les documents nécessaires — photocopies, photographies, séances de films, interviews radiodiffusées, ou télévisées — les études et les travaux de recherche se rapportant au patrimoine, ceux particulièrement concernant l'art et la cause de Shadi Abdel Salam;

- de mettre à la disposition de la Bibliotheca Alexandrina des bénévoles formés pour guider les visiteurs du Musée Shadi Abdel Salam ;
- de diffuser et revivifier l'idée de la production du film/rêve de Shadi Abdel Salam: *Akhnaton* ;
- de restaurer les films du pharaon du cinéma égyptien;
- de veiller à la maintenance et la préservation du patrimoine artistique de Shadi Abdel Salam, contenu dans le musée: dessins, peintures, livres, disques de musique classique, mobilier...
- de créer un prix annuel au nom de Shadi Abdel Salam décerné à la meilleure œuvre artistique, illustrant la personnalité égyptienne.

Bien qu'encore jeune, l'Association a déjà réalisé — et continue, certes, à le faire — quelques uns de ses projets:

- Elle a déjà créé un site Internet nourri continuellement d'informations et de tout nouveau sur le monde de Shadi Abdel Salam: www.worldofshadi.com
- des conférences sur tous les aspects de la vie et de l'art dans l'Égypte antique, données par d'éminents professeurs spécialistes comme:
 - "La littérature dans l'ancienne Égypte" par Dr Abdel Halim Nour el Din, suivie du film *El Fallah El Fassih* ;
 - "L'époque Toutankhamon" par Dr Mohamed Saleh, suivie du film *Le Trône de Toutankhamon* ;
 - "Le complexe du Sultan Kalawen, étude historique et architecturale" par Dr Gamal Abdel Rehim ;
 - "L'Égyptianité dans l'Art Copte" par Dr Mokhtar El Kassabani ;
 - "L'Armée dans l'Égypte ancienne" par Dr Abdel Halim Nour El Din, suivie du film *Les Armées du Soleil*.



Le bureau de Shadi Abdel Salam. Au mur l'on remarque deux planches de *La Description de l'Égypte* qui appartenaient au cinéaste



La reine Tiy dessinée par Onsi Abou Seif sous la direction de Shadi Abdel Salam

- Des témoignages d'acteurs, disciples ou amis de Shadi Abdel Salam, influencés dans leur carrière ou leur vie personnelle par son génie:

- Le grand comédien Mohamed Sobhi qui parla du "Maître et Ami" ;
- Le designer de costume Mme Leila Guirgis.

Grâce aux multiples efforts de l'Association et surtout à l'intervention du directeur de la Bibliotheca Alexandrina, le Dr Ismail Serageldin, un fond budgétaire est prévu pour la restauration de *La Momie*, avec le concours de plusieurs partenaires étrangers spécialisés.

Un deuxième budget fut accordé pour la restauration d'autres courts métrages, par Le fond du développement culturel ;

- Deux jeunes cinéastes⁸ influencés par le pharaon du cinéma égyptien, ont produit deux courts métrages, portant sur la vie, l'œuvre et la cause de Shadi Abdel Salam.

Un jumelage ou une coopération avec une organisation italienne présidée par le comte Federico Diwardal, ayant les mêmes intérêts pour la civilisation antique, fut signé le 17 mars 2007. Dans l'attente de nouvelles réalisations, l'Association accueille cordialement tous ceux et celles qui désirent se joindre à elle, et participer ou assister à ses activités mensuelles.

Dr Shah Mansour
Vice présidente de l'Association des Amis du musée Shadi Abdel Salam

- 1 Le titre fait allusion à l'ouvrage de S. Marei et M. Wassef, intitulé *Chadi Abdel Salam, Le pharaon du cinéma égyptien*, Paris, éd. IMA, 1996.
- 2 Un centre culturel et artistique fondé au Caire par un groupe d'intellectuels égyptiens.
- 3 Cité par Magda El Guindy in *Ros El Youssef*, 31 mars 1983. Traduit de l'arabe par l'auteur.
- 4 Cité in « *Akhnaton, des pastels pour un chef-d'œuvre* », propos recueillis par Gilles Mermet, en mars 1986, dans S. Marei et M. Wassef, *Op. Cit.*, p.35.
- 5 *La Momie, Le Paysan éloquent, Horizons, Les Armées du Soleil, Le Trône de Toutankhamon, À propos de Ramsès II, Avant les Pyramides.*
- 6 *O Islam, Almaz et Abdou Al-Hamouly, Chafika la copte, Le Prince de la ruse, etc.*
- 7 Le véritable génie d'Abdel Salam réside non seulement dans le fait de transposer fidèlement les événements historiques de son pays, mais réside aussi dans la création de plus de 60 costumes mamelouks, de costumes féminins pour maîtresses et esclaves, costumes d'une esthétique recherchée.
- 8 Il s'agit de Mamdouh Essam, étudiant à la Faculté d'Akhbar El Yom pour la Presse et l'Information, au Caire, qui a produit ce court métrage en tant que projet de promotion, et de Wael Samir, étudiant à la Faculté d'Information de l'Université du 6 Octobre, et dont le court métrage se trouve au Département multimédia de la Bibliotheca Alexandrina.



Un dessin de Shadi Abdel Salam et Onsi Abou Seif pour le film *Horizons*



حفيد حميدو الفارس ومحب فهمي وذكريات وكانت أيام

والفتونة زمان: أدب وذوق وحكمة. نريد أن نتواصل مسيرة أولادنا على التسامح والحب والخير...

الفرسان الثلاثة: محمود البدرشيني، جابر العربي، سيد أبو راية

الأول: محمود البدرشيني، رجل من أشجع الرجال، وهو نوع من العيار الثقيل لا يعرف الغرور أو التكبر. كان يقيم في (بولينو - عرفان) بحي محرم بك. رياض يعشق كرة القدم، له صولات وجولات في سمر صيف الإسكندرية، سألته صديق: هل تستطيع أن ترفع شوال دقيق وزنه مائة وقة؟ فكان رده: عيب يا ولة تسألني، أنا أجزه بصباح رجلي الصغير.

الثاني: جابر العربي، أعرابي كالصقر، يرى في الظلام، كان يقيم بمنطقة العض بمحرم بك، وهو شيخ قبيلة يسكن مع عشيرته في أكشاك من الصفيح والخيش على نظام العجر، يحصلون على المياه من حنفية عامة تسمى (حنفية الصدقة) وليلا يستخدمون إشعال النار في الطهي والإضاءة، ويخضعون لأحكام وأعراف العرب، ثروتهم قطع من الماعز، يعيشون على لبنه ولحمه وفرائه، هم أهل نخوة، أهلهم يقيمون على طول الساحل من العجمي وحتى صحراء ليبيا. رحلوا من أرضهم بعد إنشاء المد العمراني.

الثالث: سيد أبو راية، كان يقيم بحي محرم بك ويعمل قباني أي وزان قطن بمينا البصل، أدين له بجزء كبير من خبرتي المعرفية المبكرة، أطلعني على أمور وعوالم غير مدرجة بالمرجع العلمية، هو موسوعة من الحكيم.

أخيراً انتهى عصر الفتوات بالإسكندرية مع قيام ثورة ٢٣ يولية ١٩٥٢، حيث أصبح قبضة الشرطة قوية، وانحصرت بطولة الفتوات لانتشار السلاح الأبيض بدءاً من شفرة الحلاقة (الموس) والمطواة (قرن الغزال)، والسيوف، والأسلحة النارية.

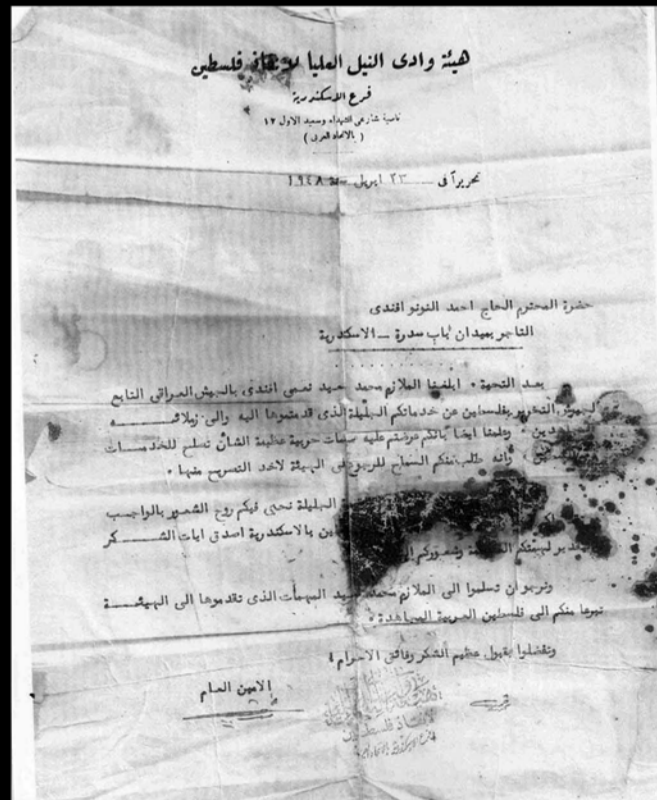
وهنا تغير الحال حيث أنه من العار على الفتوة أن يستخدم السلاح، وكانت توجد مقولة (الراجل بيده)... ولقد كان عدو الفتوة الوحيد زمان هو مباغته من عدوه وسكب المياه المغلية عليه... وداعاً للفتونة!!

الفارس الخامس: حافظ عبد العال العمدة كما يوجد بالقاهرة سوق للخضار والفاكهة بروض الفرج والذي نُقل حديثاً خارج القاهرة وأصبح اسمه سوق العبور. وأجمل ما قدمته السينما المصرية عن هذا السوق هو فيلم (الفتوة) للعلاق فريد شوقي. كذلك يوجد بالإسكندرية وكالة الخضار والفاكهة بالحضرة ولكن فتوة الإسكندرية فارسنا رغباً أنه كان ملك تجارة البطيخ إلا أنه كان يتمتع بحس فني عالي، فلقد كان من أشهر سمّعة كوكب الشرق أم كلثوم، وكان من شدة ولعه بالست أنه كان يستخدم كلمات أغاني أم كلثوم في معاملات التجارية بالبيع والشراء.

وعالم الوكالة يبدأ مع خيوط الفجر وينتهي بزوغ الشمس وبعيداً عن العراك، فللعمة طرائف نادرة كثيرة، منها هذه الطرفة: فلقد كان للعمة مقعد يُحجز بإسمه بالصف الأول في حفلات الست، وجاء يوماً طلبت منه أم كلثوم أن يحضر زوجته للتعرف عليها، وعاد العمة لمنزله وهو في حالة صمت على غير عادته وأحست به زوجته وسألته عن سر صمته، أخبرها أن أم كلثوم تدعوها لحفلتها القادمة، والمشكلة أنها لم تعتاد على الخروج، وأشار عليه صديق أن يصحبها معه يوم الحفل إلى محلات هانو وهناك سوف يقومون بعمل اللازم من جهة اللبس والمكياج، وفعلاً اصطحبها معه يوم الحفل وتم بحلات هانو عمل اللازم بفستان سواريه وحقية وحقية ومكياج كامل، وعندما خرجت لم يعرفها زوجها. وكانت جملة (يا لهو بالي عليك يا بخيتة) وخرجاً معاً، ومن هانو بالمنشية إلى مسرح الهمبرا بمحطة الرمل، تاهت فيه بخيتة ثلاث مرات، وفي الصف الأول جلسا سوياً العمة وزوجته بخيتة وعلا هاتفاهما سوياً: عظمة يا ست!!

الفارس السادس: علي عبد العال كما يوجد بالقاهرة في منطقة غمرة سوق للسماك والذي صُوّر فيه فيلم (شادر السمك) للممثل الرائع الراحل أحمد زكي، كذلك يوجد بالإسكندرية بحي الأنفوشي حلقة للسماك وهي من أقدم معالم الإسكندرية، وفيها يتم توزيع الأسماك على جميع أسواق أحياء الإسكندرية. وقصة فارسنا دارت أحداثها في مطلع الخمسينات من القرن الماضي، ومسرحها هو شارع بولينو بحي محرم بك. كان الرئيس علي عبد العال بائع الأسماك وكان رحمة الله عليه وسيم رياضي صوته به بحجة الرجولة ولقد عاصرت معركة دارت بينه وبين بائع سمك سريخ وافد من الصعيد يدعى الشراوي، وعندما اشتعلت المعركة وتكالب الصعايدة على الرئيس علي قام بطعن الشراوي بطعنات نافذة قاتلة. وعلى إثر هذا الحادث قدم قطار الصعيد محملاً بالصعايدة للأخذ بالثأر. وكان يوجد بكل حي رجل حكيم يؤخذ برأيه في حل المشاكل وتم عمل سرداق كبير بشارع بولينو واجتمع فيه أفراد العائلتين بحضور مأمور قسم محرم بك ومدير الأمن، وتم حسم المشكلة بالتصالح وتصافح جميع الأطراف النزاع، وما زال نشاط تجارة السمك للرئيس علي مستمرة حتى الآن.

قالوها زمان: الأدب زينة الرجال



خطاب شكر من هيئة وادي النيل العليا لأنفاذ فلسطين موجه إلى الفارس أحمد التونو



الفارس أحمد التونو يصافح السيد ممدوح سالم ابن الإسكندرية ورئيس وزراء مصر في عصر السادات، لقاء الفارس بالسلطة

حميدو الركوع لالتقاط الريالات ورحل بمركبه وفي اليوم التالي أراد الخديوي أن يعاقب حميدو فاستدعاه بقصر رأس التين وسأله إن كان يستطيع التغلب على العبد بمنزلته فكان رده (ربنا كبير) والتقى بساحة القصر للنزال، ووقف الخصمان في حالة استعداد وقفز حميدو في الهواء وكان من نصيب العبد روسية واحدة اسكندراني أفقدت العبد وعيه، وهنا أطلق الخديوي على حميدو لقب (حميدو الفارس) أما خارج القصر فكانت أخت حميدو تولول وقد أحضرت معها كفن لأخيها ظناً منها أنه سوف يلقي حتفه، وعندما خرج منتصراً ومعه اللقب قابلته بالزغرودة كذلك أطلق عليها الخديوي لقب (الفارسة)

ومن العجب رغم شجاعته أنه كان لا يستطيع دخول المقابر عندما يشيع صديق أو قريب وصدق المثل الذي يقول أن الموت هو قاهر الإنسان مهما بلغت قوته.



محب فهمي والرئيس علي كوتة

وأهم حدث أجزه هو موت ابنه فلقد دهمه الترام أمام مستشفى النقراشي على مقربة أمتار من السيالة فهرول لمكان الحادث وقام برفع قاطرة الترام من على القضيب. كما أنه كان صديقاً مقرباً لزوجانا المبدع بيرم التونسي ونوادره كثيرة وللأسف لم تسجل وكل ما بقي هو حكي شاهد العيان الرئيس (علي كوتة) والذي قارب التسعون من عمره.

الفارس الرابع: منصور أبو سجر منصور أبو سجر من بحري منطقة الشمرلي، كان عربي يملك عربة كازو وجرها حصان أبيض أصيل، يقع بقروش معدودة هي حصيلة دخله اليومي، وحكايته نادرة ومضرب مثل في القوة.

كان عمر منصور يومياً يقوم بتحميل عربته الكازو من رصيف ميناء الإسكندرية، وكان وقع إيقاع خطوات حوافر حصانه على البلاط البازلتية السوداء القديم لها موسيقى خاصة أشبه بموسيقى الفلامنجو الأسباني. عاش سوياً يجمعهما الإسطلبل في المبيت يتقاسمان الطعام. عم منصور طبق الفول المدمس بالزيت وحصانه الفول والشعير والتبن، في الراحة يدخن عم منصور حميته ويتناول حصانه بعضاً من أعواد البرسيم الأخضر، أجازتهما الأسبوعية يوم الجمعة صيفاً يذهب سوياً للاستحمام بشاطئ الخيل بمنطقة المكس. وذات يوم وكانت العربة مثقلة بحمل ثقيل وكان عم منصور عكر المزاج، أشار لحصانه بالتراجع للخلف ولم يتمثل الحصان لإطاعة الأمر، فما كان من عم منصور إلا أن صفع الحصان بقبضة يده على مقدمة رأسه، وهنا خر الحصان على أثرها سريعاً، وكان يبكي بغير دموع. وعلى إثر هذا الحدث لُقّب عم منصور (بأبو كف حديد) ورغم شهرته بالقوة لم يستطيع أن يسامح نفسه. ما قيمة القوة واللقب، مقابل خسارة عزيز لديك؟

فتوات الإسكندرية

بقلم/ محب فهمي

فتوات الإسكندرية... لهم قصص ونوادير، عالم له رموزه ومصطلحاته، لم تنتشر الصحافة عنهم شيء، ولم يكتب عنهم أدباء الإسكندرية. وفتوة الإسكندرية يختلف عن فتوة نجيب محفوظ الصعيدي والفلاح. فبجانب أنه ابن البلد المجدع، الشهم، الجري، أبو أمادات، نصير الضعيف، لا يقبل الظلم أو الإهانة، يدافع عن العرض، فهو يتحلى بالصدق والأمانة وعزة النفس، سلاحه في العراك ذراعه بلا عصي، والروسية الإسكندراني، وهذه الصفات تميزه عن البلطجي. كذلك لهم مواقف وطنية حان وقت حكيها. وكوني عاصرت وصادقت فتوات الإسكندرية في أحيائها وشوارعها وحواريها وأزقتها. كان لزاماً عليّ أن أكتب السيرة الذاتية لمن وسعتهم ذاكرتي حتى لا يسقطوا من ذاكرة التاريخ، هم كثيرون، قلوبهم من الفولاذ. ومصداقتي في هذا المقال هو حكي الأبناء والأحفاد، كذلك شهود العيان فيمن تجاوزوا التسعين من العمر. والصور الفوتوغرافية. وسوف أبدأ بذكر أسماء هؤلاء الأفاضل.



الحاج حافظ عبد العال العمدة وحرمة (أشهر سبعة أم كلثوم)

(الملك المتوج الحاج أحمد النونو - باب سدره - ميدان باب عمر باشا)، (إسماعيل سيد أحمد - منطقة محرم بك)، (حميدو الفارس - حي بحري - منطقة السيلية)، (منصور أبو سجد - حي بحري - منطقة الشمري)، (حافظ عبد العال العمدة - الوكالة بحي النزهة)، (علي عبد العال - محرم بك - شارع بوالينو)، (أبو خطوة - حي المنشية بالميدان)، وكثيرون: محمود البدرشيني، جابر العربي، سيد أبو راية، حسن حميدة النجرو من حي محرم بك، الحاج معروف بالوكالة بالنزهة، سلامة الغلق، الدنراوي رشيد. هم كثيرون ساندوا في استتباب الأمن وقت أن كانت قبضة الشرطة قبل الثورة ضعيفة. وسأعرض سيرتهم قدر ما يتسع النشر وما يتاح لي من مساحة.

الفارس الأول: أحمد النونو

منذ أكثر من سبعون عاماً وأثناء الحرب العالمية الثانية ١٩٣٩-١٩٤٥ كان نشاطه هو تأمين وحراسة سينما أمير، والتي يطلق عليها الآن السينما المحروقة بالبياسة وهي في مواجهة سوق باب عمر باشا. السوق خليط من البشر: جزائريين، سماكين، فكهانية، خبازين، فرارجية من مختلف الجنسيات مصريين أرمن شوام إجريج يهود. والقوة في منطقته كالأسد الذي يحمي عرينه وكان له من صفات بسط سلطانه ما يمكنه من مواصلة مشواره وأن يستمر بلا انكسار ولقد كانت هناك خطوط حمراء لا يستطيع صحفي أو كاتب أن يقترب منها وما شجعتني أن أكتب هو صداقتي مع أبنه

وأحفاده وثقتهم بي فقد زودوني بصور فوتوغرافية لم تنتشر من قبل وفارسنا أحمد النونو عرف خلال عصر الاحتلال البريطاني وكان الشبح والبيع بالميناء وكان مرهوب الجانب، وقتها كانت بريطانيا يطلق عليها سيده البحار ترسل المؤن والعتاد لقواتها ضمن ثلاث سفن الأولى للجيش الإنجليزي والسفينة الثانية للجيش المصري ويقال السفينة الثالثة لأحمد النونو.

ولقد كانت المفاجأة عند وفاته إذ عثر بالخرينة الخاصة به على خطاب شكر لمساعدته للقوات الفلسطينية ولم يستغله للإشادة بالبطولة فلم تكن تغريه النياشين التي تعلق على الصدور فأنها على حد قوله كغطيان زجاجة الكازوزة ولقد كانت تربطه صداقة وطيدة مع أشهر فتوات عصره كذلك له علاقة مع ابن إسكندرية ممدوح سالم رئيس وزراء مصر الأسبق كانت ثروته الحقيقية هي معرفة الرجال، وقالوا زمان: معرفه الرجال كنوز!!

الفارس الثاني: إسماعيل سيد أحمد

فارسنا إسماعيل كان يقطن فيلا بشارع جرين بحي محرم بك في الخمسينات من القرن الماضي وكان وقتها تشاع مقولة للتمني مفداها: يارب ميت ألف جنيه وعربية شيفروليه وفيلا في محرم بك. وفارسنا كان يشبه الملك السابق فاروق بالطربوش والنظارة وكان يرتدي جلباب كالمعلم ابن البلد وأشتهر بقيادة نوع من الموتسيكلات وقتها ماركة هارلي وقيادة هذا النوع يتطلب قوة جسمانية عالية وكان مسرح استعراض بالموتوسيكل هو كورنيش الإسكندرية ويقال أنه يستطيع أن يخطف رجل على الموتوسيكل أثناء قيادته، وفارسنا ينحدر من أصول عريقة في السياسة والثراء ودخوله لعالم الفتوات كان كنوع من التباهي ومن الأسرار التي لم تروى أنه كان يستخدم سيارة والده الذي كان يتمتع بحصانه سياسية في إخراج أسلحه من الدائرة الجمركية بالإسكندرية بمساعدة صديقه أحمد النونو لتمويل المقاومة الفلسطينية في مهادها.

ويذكر له موقف وطني مشرف حيث أنه قام بإيواء الرئيس أنور السادات بفيلته بمحرم بك فور وقوع جريمة مقتل أمين عثمان وذلك قبل قيام الثورة ولم ينسى الرئيس السادات هذا الموقف وعندما تولى رئاسة الجمهورية كان وقتها فارسنا يقضي عقوبة بالمعتقل أرسل له السادات طائرة خاصة أقلته من المعتقل إلى منزله.



شارع السيلية: (قديمًا أزرق، حديثًا أخضر)، منطقة حميدو الفارس

وقبل وفاته عام ١٩٨٧ بأسبوع طلب من صديقه الوفي أحمد النونو أن يتولى ترميم مقبرة الأسرة وكأنه على موعد مع الموت لا نملك إلا أن نقول رحم الله رجل من أعظم الرجال.

الفارس الثالث: حميدو عمر الخطاب

الشهير: حميدو الفارس

منطقة بحري تضم الجمرك ورأس التين والأنفوشي والسيلية والمرسي أبو العباس والشمري، وحميدو هو ابن السيلية بقهوة النكشة وحاليا قهوة ٦ أكتوبر امام نقطة الأنفوشي.

كان حميدو قصير القامة بدين وحجم رأسه كنصف بلاص العسل ذراعية متباعدة عن جسمه تبرز عضلاته يرتدي سروال أبيض وطربوش مغربي، يجاوره علي التتة فتوة السيلية الثاني وخليفته في الزعامة وكثيراً ما نزل ضيفاً على سجن الحضرة عن مخالفات ارتكبها وضعت تحت طائلة القانون.

ومن أشهر القصص أنه كان يقام مهرجان سنوي لسباق القوارب بخليج الأنفوشي بين أهل رأس التين وأهل السيلية وكان يمثل رأس التين المعلم طلبه بقاربه الزيتوني اللون بمقدمة عبارة (دلوعة رأس التين).

وكان يمثل السيلية المعلم الدجيش بقاربه الأحمر وعليه رسم طير البحر وفي نهاية السباق الذي كان يحضره أفندينا عباس حلمي الثاني ١٨٩٢-١٩١٤ القي للفائز عن السيلية الرئيس حميدو مجموعة من الريالات الفضية أبي



عظماء فتوات الإسكندرية (حميدو الفارس، أحمد النونو، إسماعيل سيد أحمد والشيل حسني أحمد النونو قبل ثورة يوليو ١٩٥٢)



فتوات الإسكندرية

مصطفى علي أحمد علي

مصطفى علي أحمد علي، فنان تشكيلي، ولد بالإسكندرية عام ١٩٥١، تخرج من كلية الفنون الجميلة قسم جرافيك عام ١٩٧٦ جامعة الإسكندرية، عضو جماعة الفنانين والكتاب بأبوظبي الإسكندرية، عضو مجلس إدارة نقابة الفنون التشكيلية بالإسكندرية، عضو خريجي كلية الفنون الجميلة بالإسكندرية، عضو الجمعية الأهلية المصرية للفنون الجميلة بالقاهرة، عضو جمعية الكاريكاتير المصرية

أهم أعماله:

شارك في العديد من المعارض من أهمها:

- معارض صالون الأبييبيه السنوي بالإسكندرية منذ ١٩٩١ حتى الآن
- المعرض القومي للفنون التشكيلية ١٩٩٩، ٢٠٠٣
- معرض خاص بمتحف محمود سعيد ٢٠٠٦
- معرض نصف قرن من الإبداع ضمن فعاليات الاحتفال باليوبيل الذهبي لكلية الفنون الجميلة بالإسكندرية
- معرض خاص بقصر التدوق بسيدى جابر ٢٠٠٧
- معرض جماعي بالمؤسسة الثقافية اليونانية ٢٠٠٧
- أشرف على ورش فنية لتعليم الأطفال فن الرسم المتحركة بقصر ثقافة ٢٦ يوليو عامي ٢٠٠٥، ٢٠٠٦ ومركز محمود سعيد للمتاحف عام ٢٠٠٧. كما حصل فيلمه (الشجرة) على المركز الأول في المهرجان الأول لسينما الطفل ٢٠٠٧. وحصل على عدة شهادات تقدير من الهيئة العامة لقصور الثقافة بالإسكندرية ونقابة أطباء مصر (فرع الإسكندرية) وجمعية تنمية المبدعين بالإسكندرية وشهادة تقدير لمشاركة ضمن معرض مشترك المصاحب لمؤتمر العنف ضد المرأة المقام لمركز سوزان مبارك لرعاية الأسرة وصحة المرأة بالإسكندرية.

Alexandria Lost Three stories by Alan Smart

Published by Harpocrates Publishing, 2008

Reviewed by Carole Escoffey



These three little gems caught me unawares. Upon reading the title on the front cover, *Alexandria Lost*, I had vague visions of the ancient Ptolemaic city, of long lost temples, libraries and palaces... a lost Alexandria... as was Babylon or Atlantis. Or would it be the evocation of a more recently lost city: a nostalgic journey through the Alexandria of the khedives, the halcyon days of the prosperous cotton boom, when foreigners once again flocked to the city?

In fact, it was neither. Yet, these are tales of loss. The epigraph from the Persian poet Jalaluddin Balkhi Rumi reads: "I keep in myself an Egypt that doesn't exist". Well, in this case it is an imagined Alexandria that the characters keep within themselves. And, as they struggle to confront the real city, which is not *their* Alexandria, they seem to lose their very sense of self.

Each tale evokes a point of personal crisis which the narrative unravels slowly, in delicate brushstrokes. What made Benito choose his isolated existence in an empty storage shed in Al Alamein? Why is the exiled hospital patient so reluctant to return to his new English home, if the Alexandria he left is "a fraud"? Why does the recluse Sophie lose her ability to paint and wander the streets of Alexandria "almost invisible" to those around her? Each seems caught between the immediate perception of a meaningless present, and a sudden need to recall repressed memories from the past.

One of the most striking features of Alan Smart's narratives is his evocative description of sensory perceptions. In the first tale, "Sunstruck", I was "struck" by the intense physicality of Benito's daily existence on the edge of the Libyan Desert. Is this survivor from World War II soaking up each and every sensation in an attempt to block out all emotion, I wondered? The initial scream of the wounded Bedouin girl seems to trigger in him a stream of sensations bordering on synesthesia. Rather like Edvard Munch's *Scream*, Zeina's scream evokes vivid colors—red and puce—in sharp contrast to the glaring sun of the white desert landscape and the blackness of Benito's airless room. But her scream also triggers something else, deep within him. Forced to care for this mutilated child, and faced by her unquestioning courage, he too, finds the courage to begin on a slow journey to confront the unspeakable memory which lies buried within him....

Alan Smart's second story, "...the Alexandria that you are losing", is also a tale of estrangement. The hero lies in his hospital bed in England, retracing the journey that brought him to this point in time. Why did he leave Alexandria? Rather like Albert Camus' Meursault, this character one day discovered that he was an outsider in his native city, the Alexandria which he "buried" the day he sold his family villa....

The main character of the third tale, "The Colour of Joy", is an artist. Unlike Benito's stark black and

white world on the edge of the desert, Sophie's is a brightly colored world which she has happily recreated in her paintings until the day when the will to paint suddenly leaves her.... Why is it so important for her to rediscover a self-portrait she painted so many years ago? Like Alan Smart's other characters, Sophie's quest in search of "her portrait" triggers long forgotten memories from her youth: the young man she had loved and who disappeared forever, her parents' beach hut in Sidi Bishr.... Gradually, her quest to find the portrait becomes a journey of self discovery.

A critic once said that great literature evokes a myriad of connotations, that, as we read, it should weave a tapestry of meanings within us and with other narratives that have gone before. Alan Smart's tales of loss are certainly no exception. His alienated characters mirror others which we have encountered in other texts, and they provoke resonances in places we do not always care to linger in.... Benito the war survivor, the half-Egyptian half-English exile who belongs nowhere, and the aged Sophie searching for her lost painting... all three struggle in different ways to find a sense of belonging in a city whose destiny does not embrace theirs, leaving them excluded.



Alan Smart was born and educated in England, but has spent most of the last twenty-two years in the Middle East. He lived in Alexandria from 1986–1988, teaching English at the British Council. He then spent six years teaching in Cairo, where he also lectured in Art History at the AUC and was an art critic for the *Cairo Times* magazine. Since then, Alan Smart has returned to Alexandria many times. He is now working in Rangoon, Burma, where he is the British Council's Country Director.

Koshari

This traditional Egyptian vegetarian dish is often served in popular restaurants which specialize exclusively in *koshari*. There exist slight variations but the main ingredients are brown lentils, rice and macaroni, topped with a spicy tomato sauce. Chickpeas are sometimes added. Caramelized onions are generally used to garnish.

INGREDIENTS

- 1 cup brown lentils
- 1 cup Egyptian rice
- 1 cup pasta (elbow macaroni or small shells or a mixture can be used)
- 2 tablespoons vegetable oil
- 2 large onions, thinly sliced
- 400gms chopped tomatoes
- 2 garlic cloves, crushed
- ¼ teaspoon red chili pepper flakes, or to taste
- Salt, cumin and black pepper to taste
- 2 tablespoons vinegar

DIRECTIONS

- 1 Fry the onions slices until golden brown and set aside.
- 2 Rinse and cook lentils in lightly salted water.
- 3 Cook the rice.
- 4 Cook the pasta separately.
- 5 Gently stir together the lentils, rice and macaroni. Add cumin, salt and pepper, and some of the chili. Adjust seasonings to taste.
- 6 To make the sauce, place the chopped tomatoes in a saucepan. Add the vinegar, garlic, seasoning and remaining chili. Simmer over a medium heat until cooked.
- 7 Serve the lentils, rice and macaroni in a large dish. Pour the tomato sauce on top.
- 8 Garnish with the fried onions.

Variant dishes from other parts of the world..

Interestingly, there exist dishes from elsewhere in the world which are similar and even have a similar name. For example, *kichri* in Pakistan and India is a dish made essentially with rice and lentils. It is sometimes also called *khichhri* in India, and vegetables such as peas, potatoes and cauliflower are added to it. Another variant, well known in England, is the Anglo-English dish, kedgeree. This dish consisting mainly of boiled rice, flaked fish (particularly smoked haddock) and eggs, is seasoned with curry powder and turmeric. Introduced into Great Britain during the nineteenth century by British colonials living in India, kedgeree is based on a more traditional Indian dish, *khichdi*, made of rice and lentils rather like Egyptian *koshari*!



In a local *koshari* shop, pouring on the spicy tomato sauce



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.

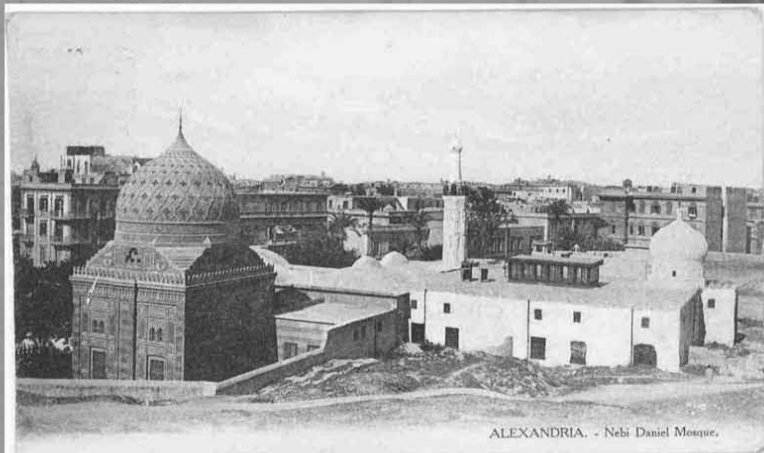


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Cover illustrations: Paintings by Shadi Abdel Salam, Onsi Abou Seif and Saleh Marei, from the Shadi Abdel Salam Museum, Bibliotheca Alexandrina.



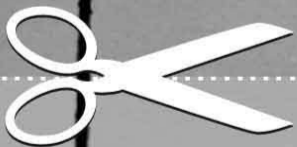
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