

Bibliotheca Alexandrina

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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.

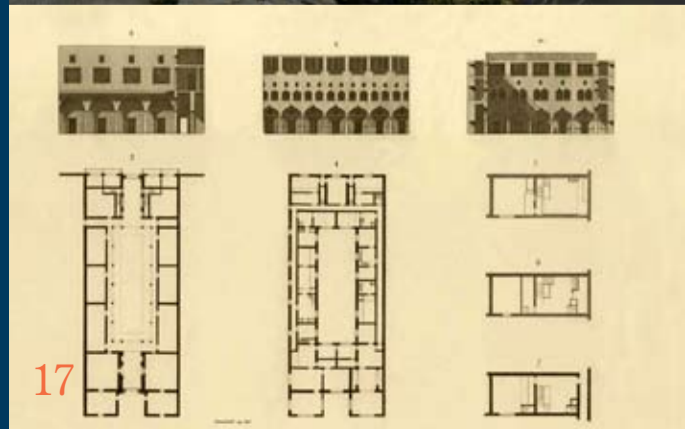
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Front cover: Ancient remains in Lake Mariout.

Back cover: The façade of the Greco-Roman Museum of Alexandria.



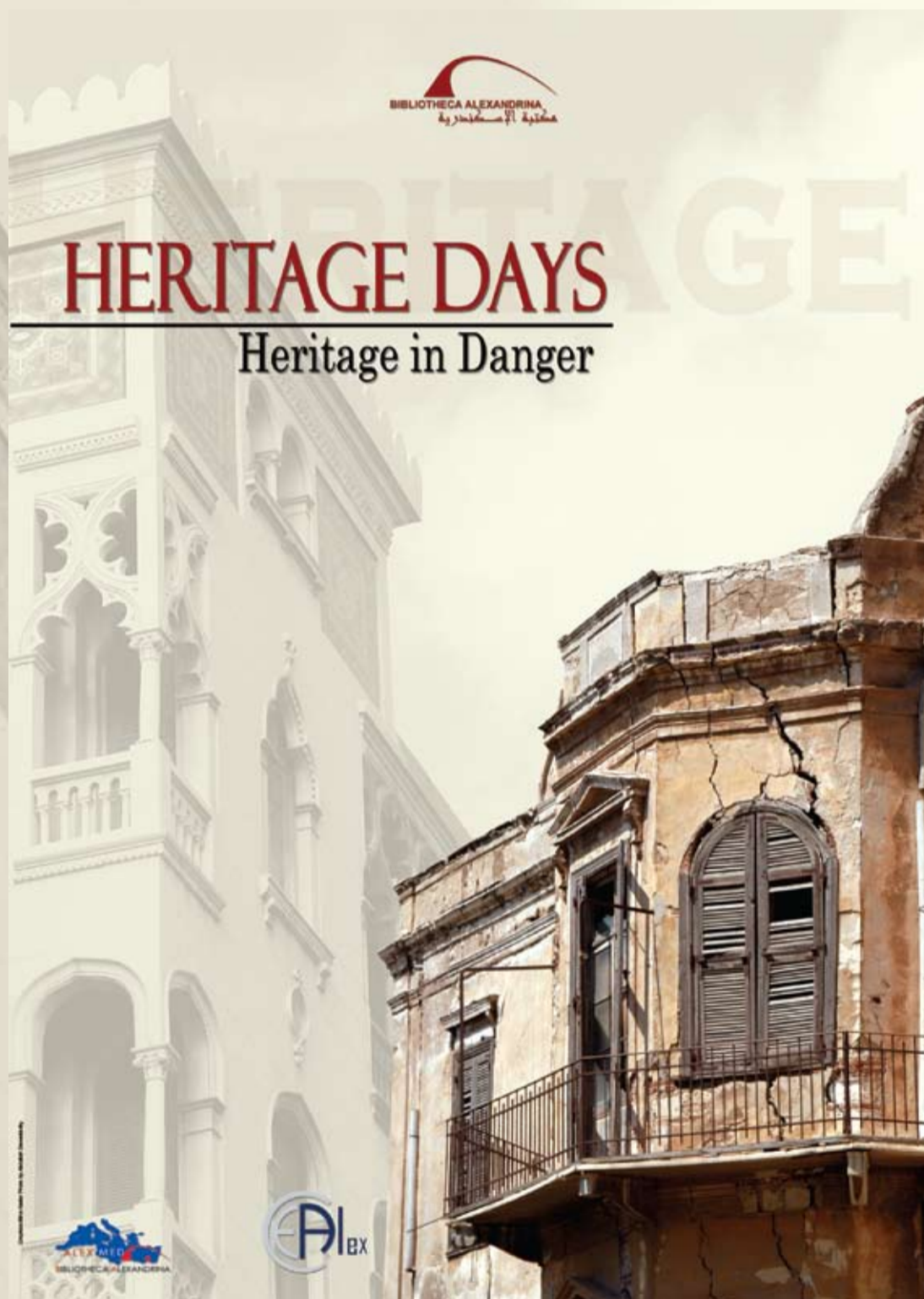
Le Patrimoine en danger et les journées du patrimoine alexandrin

Yasmine Hussein

Chaque nation dans le monde fait référence à son propre passé d'une manière ou d'une autre. Pour que ce dernier revive, socialement et culturellement, il faut le rattacher à des objets représentatifs de l'histoire de la société. Ainsi, la notion de patrimoine souligne l'importance de la transmission et de la filiation. En effet, son étymologie remonte au terme latin *patrimonium*, ce qui signifie pater, ou père. Selon le sens contemporain, le patrimoine désigne désormais l'ensemble des biens hérités du père et de la mère, de la famille, mais aussi par extension l'héritage commun d'une société, d'un groupe humain. La valeur de ces biens provient du fait qu'ils nous sont légués par nos aïeux, notre rôle étant de les transmettre aux générations futures. Le patrimoine couvre aujourd'hui un champ très étendu, de toutes ses formes matérielles jusqu'aux expressions les plus immatérielles d'une culture. Symboliquement, il a été institutionnalisé, car labellisé et répertorié pour une partie depuis 1972 par l'UNESCO, au titre de patrimoine mondial de l'humanité, lui conférant ainsi une valeur universelle.

En ce qui concerne le patrimoine de la ville d'Alexandrie, il existe deux problématiques en particulier. Tout d'abord comment mettre en valeur un héritage si précieux pour l'histoire de l'Égypte mais aussi par extension pour l'espace méditerranéen et le monde, vu l'importance d'Alexandrie. D'autre part, il faut aussi penser à la manière de protéger, sauvegarder, réhabiliter cet ensemble de richesses face au danger de l'oubli, du développement urbain ou de la méconnaissance pure et simple. Le Centre de Recherches Alexandrines et Méditerranéennes, (Alex Med), travaille dans ce sens et sa mission est de sensibiliser le public et de présenter une documentation sur le patrimoine de la ville.

En outre, cette année Alexandrie s'est vue désignée Capitale du tourisme arabe 2010. Dans ce contexte, de nombreux partenaires ont récemment rendu hommage à l'héritage de la ville en organisant «Les Journées du patrimoine alexandrin», du 24 au 28 septembre 2010. Ces manifestations ont été mises en place par le service pédagogique du Centre d'Études Alexandrines (CEAlex) d'après le modèle français et les journées européennes du patrimoine, créés en 1984. Alex Med a coopéré, notamment en la personne de son directeur, le docteur



Mohamed Awad, farouche militant de la sauvegarde du patrimoine de la ville d'Alexandrie. Ainsi, le 26 septembre s'est tenu un séminaire au sein de la Bibliotheca Alexandrina intitulé «Le Patrimoine en danger».

Dans un premier temps, c'est le docteur Mohamed Awad qui a présenté les différents intervenants, puis il a proposé les bases d'un cadre organisationnel pour la gestion du patrimoine. Pour mieux sauvegarder l'héritage, Mohamed Awad a souligné la nécessité de connaître parfaitement la valeur des différents éléments du patrimoine.

Ensuite il faut mettre en œuvre une organisation concertée et coordonnée entre différents partenaires, avec l'élaboration de règles strictes au sein d'un cahier des charges. À ce titre il est intéressant de regarder ce qui a été fait ailleurs, notamment en Europe où des lois ont été créées, et où les promoteurs immobiliers sont tenus de signaler la découverte de sites archéologiques et ont l'obligation de laisser entreprendre des fouilles, en échange de compensations fiscales. Mais il ne suffit pas de regarder ce qui se fait à l'étranger pour le copier car l'objectif est de construire notre propre



Le Palais de Ras El Tin

modèle de sauvegarde et de réhabilitation du patrimoine. Ainsi, les acteurs qui coopèrent peuvent être multiples : les centres d'études et de recherche, le gouvernement et l'appareil législatif, la société civile et les associations. Les organismes internationaux comme l'UNESCO ou la fondation de l'Aga Khan ont aussi leur rôle à jouer, de même que les hommes d'affaires dans le sponsoring et les promoteurs immobiliers. La place des médias est aussi très importante car elle est à même de créer une conscience collective.

Plus précisément, le docteur Mohamed Awad a parlé des résultats concrets de ses activités, grâce auxquelles des immeubles ont pu être sauvés. Grâce à ces exemples concrets il a souligné que la chose n'est pas simple, car nécessitant un véritable cahier des charges — plans, restauration, réhabilitation — des lois, et un travail qui prend également en compte l'environnement immédiat du monument ou bâtiment que l'on veut sauver.



C'est ensuite le docteur Abbas Yehia, chef du Département d'architecture de l'Académie arabe pour les sciences et la technologie, qui a pris la parole afin d'évoquer le patrimoine architectural alexandrin et les menaces qui pèsent sur lui. Après avoir rappelé le rôle de cet héritage pour l'identité sociale et culturelle, il a présenté un panorama des immeubles de la ville, dont une partie est détruite, une autre a besoin d'une restauration, et une troisième nous est parvenue conservée en bon état.

À l'origine, la ville bâtie en 331 av. J-C en face de l'île Pharos s'est développée surtout sous le règne des Lagides. L'Heptastadium, le Phare, le Musée et la Bibliothèque, un système de canaux d'irrigation, les quartiers royaux, ses palais et ses jardins ont donné à la cité cette renommée économique et culturelle à travers le bassin méditerranéen sous le règne des Ptolémées. Devenu un centre commercial très important sous l'Empire romain, Alexandrie a ensuite changé de visage avec le christianisme, les églises remplaçant les temples païens. Les catastrophes naturelles n'ayant pas épargné la ville, les conquérants arabes découvrent une ville endommagée par les séismes et inondations. Ils ont ainsi préféré le développement de Fustat à celui d'Alexandrie. La renaissance de la ville a commencé avec les Mamelouks, qui ont notamment construit le fort de Qaitbay au quinzième siècle sur l'emplacement du Phare disparu. Puis, au dix-neuvième siècle sous Mohamed Ali et le Khédivé Ismaël la ville reprend considérablement son essor. Les étrangers sont des acteurs économiques privilégiés et la ville redevient cosmopolite. On doit à cette époque la villa d'Antoniadis, le palais de Ras el Tin, ainsi que

la place Mohamed Ali à Mancheyah, base de l'organisation et du développement de la ville moderne. En 1890, est créé à Alexandrie le premier conseil municipal d'Égypte qui planifie notamment la construction du Musée gréco-romain, des jardins de Chalalat et du stade municipal.

Aujourd'hui, de grands travaux de restauration sont entrepris sur beaucoup de ces façades et ces bâtiments qui datent pour l'essentiel du 19^{ème} siècle.

Le docteur Ibrahim Darwish, directeur général du Conseil Suprême des antiquités, a ensuite parlé de la rénovation du Musée gréco-romain. Il a souligné qu'il fut l'un des tous premiers musées en Égypte. Ce musée a fêté son centenaire dans les années 80, mais se trouvait alors dans un état de délabrement assez avancé, notamment en ce qui concerne sa façade et ses colonnes. Ibrahim Darwish a évoqué d'une part les difficultés du transport et du stockage des pièces du musée et d'autre part les améliorations, surtout en termes de sécurité.

Le quatrième intervenant, M. Mohamed Soliman, directeur des Affaires générales, autorité régionale pour le tourisme à Alexandrie, a décrit deux exemples de



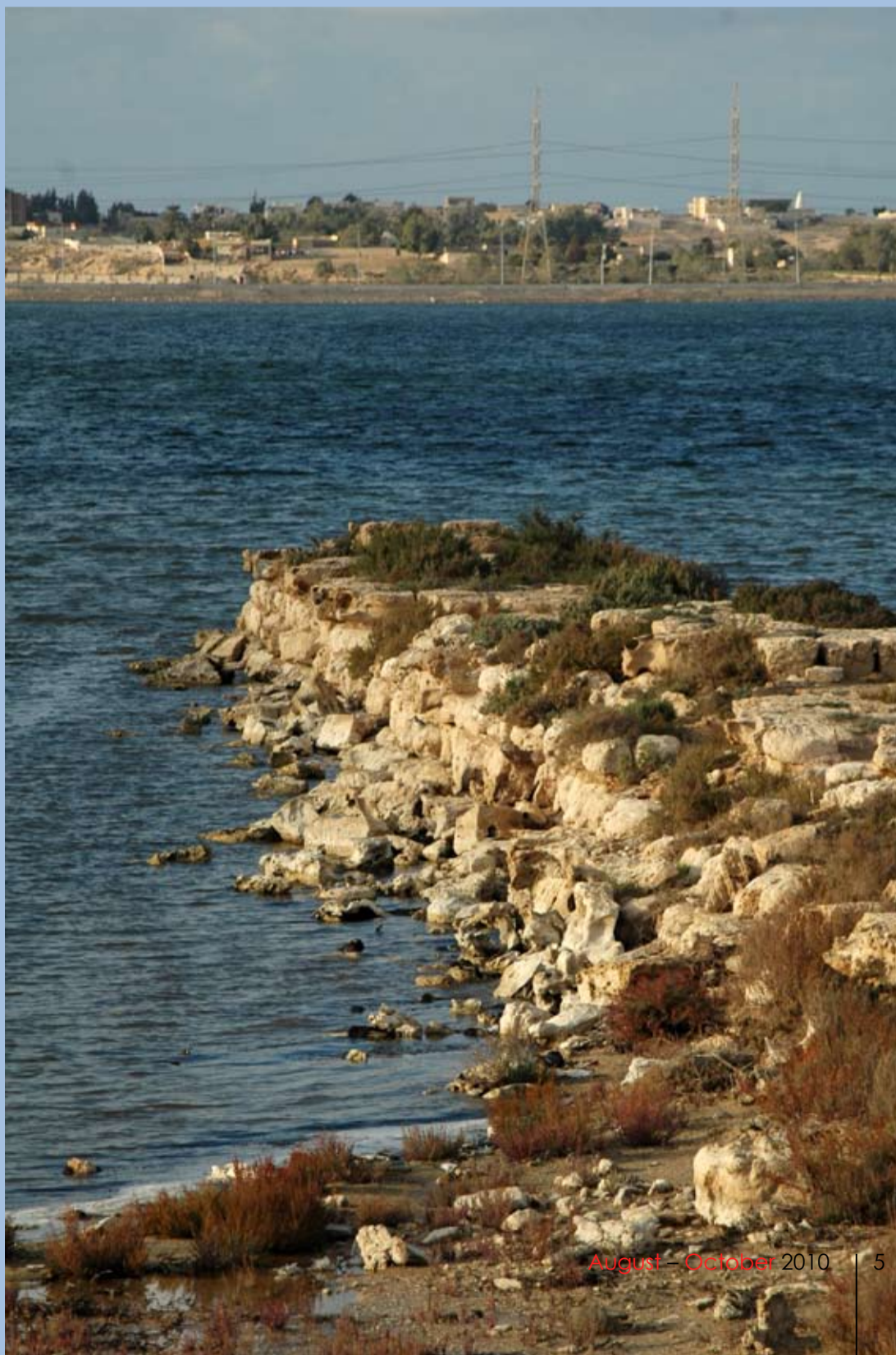


réhabilitation. Premièrement, le palais de Fatma El Zahraa construit en 1919 dans le quartier de Glym a fait l'objet d'une rénovation que l'on a souhaitée à l'identique. Mohamed Soliman a décrit ce bâtiment, qui abrite depuis 1986 le Musée des bijoux, en parlant notamment de ses parquets, des fenêtres, des vitraux, des peintures... Pour chacun de ces éléments un processus de restauration utilisant des techniques appropriées et se basant sur des photos anciennes a été nécessaire. En deuxième lieu, pour réhabiliter la mosquée Ibrahim Terbana, construite en 1685 dans le quartier d'Anfouchy, on a utilisé la même démarche: on a eu recours aux anciens documents afin d'avoir une description détaillée des lieux à l'origine. Puis les différents éléments ont été restaurés ou refaits à l'identique selon des processus typiques de chaque matériau: les boiseries, le marbre, la céramique....

M. Harry Tzalas, président de l'Institut hellénique pour l'étude d'Alexandrie antique et médiévale, a présenté les campagnes de fouilles archéologiques sous-marines de la mission grecque. Le champ d'exploration de cette mission s'étend du cap de Selsela jusqu'à Montazah. Harry Tzalas a évoqué les menaces naturelles et humaines pesant sur les monuments immergés, surtout ceux qui sont à proximité de la côte à cause notamment de la construction de brise-lames en béton. Il a présenté le site de Chatby, où la mission grecque a découvert les vestiges immergés des palais royaux ainsi qu'un pylône appartenant probablement au temple d'Isis Lokhias. De même, à Ibrahimieh, on a retrouvé une concentration importante d'ancres. Au récif d'El Hassan, à 500 mètres du cap de Selsela, l'équipe a découvert les restes d'une épave romaine ainsi que sa cargaison d'amphores brisées. Enfin, Harry Tzalas a évoqué la zone immergée de Sidi Bishr qui était une grande nécropole durant l'Antiquité.

Pour terminer, le docteur Emad Khalil, professeur d'archéologie et d'histoire gréco-romaine de l'Université d'Alexandrie, a présenté les vestiges retrouvés autour de et dans le lac Maréotis. À part les sites protégés de Marea et de Taposiris Magna,

il a expliqué que d'autres lieux en cours d'exploration et comprenant eux aussi des vestiges ont besoin d'être préservés des méfaits de l'urbanisme. L'ancien lac Maréotis a été une ressource sous-étudiée jusque-là, pourtant précieuse quant à l'activité



économique d'Alexandrie gréco-romaine. Par conséquent, depuis 2004, le Centre d'archéologie sous-marine de l'Université de Southampton, en collaboration avec le Département des antiquités sous-marines du Conseil Suprême égyptien des antiquités ainsi qu'avec l'Université d'Alexandrie, a entrepris des fouilles le long du lac. Au sein des sites étudiés on a retrouvé des ports, avec des jetées et des quais permettant l'amarrage de bateaux, ayant pu servir à charger et décharger des cargaisons. On a découvert aussi ce qui semble avoir été des hangars ou installations de stockage. L'étude a également révélé des preuves abondantes d'activité industrielle, avec des productions d'amphores principalement par le biais de fours. Plusieurs autres structures liées à l'eau ont été mises à jour, telles que des citernes, des puits et des roues (*saqiya*). L'ensemble de ces vestiges, en corrélation avec d'autres sites archéologiques et des sources écrites, prouvent l'activité de la viticulture dans la région.

Suite à l'exposé de ces six intervenants, les membres de l'auditoire ont posé leurs questions. Cette conférence a été l'un des temps forts de ces Journées du patrimoine alexandrin. L'expérience partagée de ces défenseurs du patrimoine alexandrin nous a permis d'appréhender la question jusque dans ses aspects les plus techniques et de réaliser à quel point notre patrimoine est notre dénominateur commun.

Également pour ces Journées du patrimoine, Vincent Duménil et Marwa Abdel Gawad, du service pédagogique du Centre d'Études Alexandrines ont préparé un programme conséquent comprenant différents moyens d'appréhender le patrimoine d'Alexandrie. Ainsi, quelques sites ont ouvert gratuitement leurs portes au public, comme le Musée national d'Alexandrie, le Musée Cavafi ainsi que des lieux culturels comme la mosquée Abu El Abbas, la cathédrale de Sainte Catherine et la synagogue Eliahou Hanabi.



Les visiteurs goûtent les plats traditionnels égyptiens préparés sous la direction du chef Sameh Abdel Alim de l'Institut du tourisme et d'hôtellerie

Au sein du programme il y avait aussi des rencontres dans des cafés de la ville autour du thème de la musique intitulé «Alexandrie mélodie», ou aux côtés d'un auteur qui partageait son expérience ainsi que sa relation à la ville, ses habitants et ses visiteurs.

Diverses expositions ont été organisées comme celle des cartes postales anciennes («Alexandrie rétro») au Centre Français de Culture et de Coopération (CFCC) d'Alexandrie. À la section jeunesse de la Bibliotheca Alexandrina un atelier intitulé «Dessine ton héritage» a été proposé aux enfants, dont les travaux ont ensuite été exposés au Centre de création d'Alexandrie. De même, au Centre culturel jésuite, une exposition de vieilles affiches de cinéma, de photographies d'acteurs et d'anciens appareils de projection a accompagné un programme de films réalisés à Alexandrie.

En outre, le CEAlex a présenté deux événements exceptionnels au CFCC d'Alexandrie pendant ces journées du patrimoine: une conférence d'Isabelle Hairy, qui a exposé un assemblage virtuel en trois dimensions du Phare d'Alexandrie, puis des projections de films archéologiques autour

des recherches effectuées par l'équipe du CEAlex.

Enfin, en collaboration avec l'Institut du tourisme et d'hôtellerie, le public a été invité à apprécier le patrimoine culinaire de la ville, au Musée national d'Alexandrie.



Les enfants en habit traditionnel ont accueilli les visiteurs lors de la dégustation de la culture culinaire égyptienne au jardin du Musée national d'Alexandrie

La réussite de cette première expérience des «Journées du patrimoine alexandrin» nous a permis de mieux appréhender l'importance du patrimoine ainsi que la nécessité de sa protection, en tant que richesse partagée par tous. Cette manifestation a complété un long travail du service pédagogique du CEAlex et de ses partenaires afin de réveiller la conscience du grand public.

The Greco-Roman Museum of Alexandria

Past, Present and Future



Mervat Seif El-Din

The façade of the Greco-Roman Museum

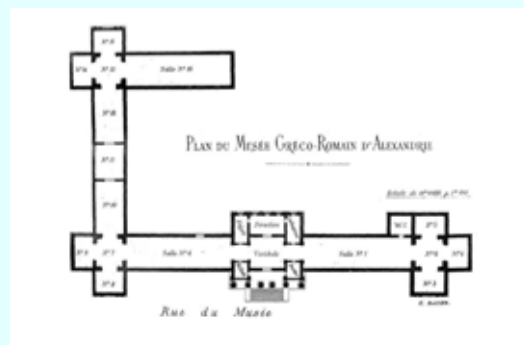
The Greco-Roman Museum of Alexandria is one of the most important museums, not only in the Mediterranean region, but in the world, with a history dating back to the nineteenth century. Until recently, it was also considered one of the four major museums of Egypt, along with the Egyptian Museum, the Coptic Museum and the Islamic Museum. It contains not only the main archeological artifacts found in Alexandria and its surrounding area, but Greco-Roman artifacts discovered all over Egypt.

A key role in the foundation of the museum was played by Giuseppe Botti, an Italian archeologist, who came to Alexandria in 1884 as the head of the Italian school. Together with the British Consul, Sir Charles Cookson, and others, Botti founded the Athenaeum society, which successfully lobbied the Municipality of Alexandria for a Greco-Roman Museum. In 1892, this goal was initially achieved by establishing a modest archeological museum with the cooperation of the Municipality of Alexandria and the Egyptian Antiquities Service under the direction of Jacques de Morgan. The agreement to found the Greco-Roman Museum was signed in the Municipality on 1 June 1892 by Jacques de Morgan and Khedive Abbas Helmy II. It was officially inaugurated on 17 October and opened to the public on 1 November of the same year.

It is worth mentioning that before the Greco-Roman Museum was founded, the Egyptian Institute was the only building in Alexandria which contained archeological discoveries such as coins from E.D.J. Dutilh's collection as well as Greek and Latin inscriptions, statues, lamps and amphora handles. However, in 1878 the Egyptian Institute with its collection was transferred to Cairo.

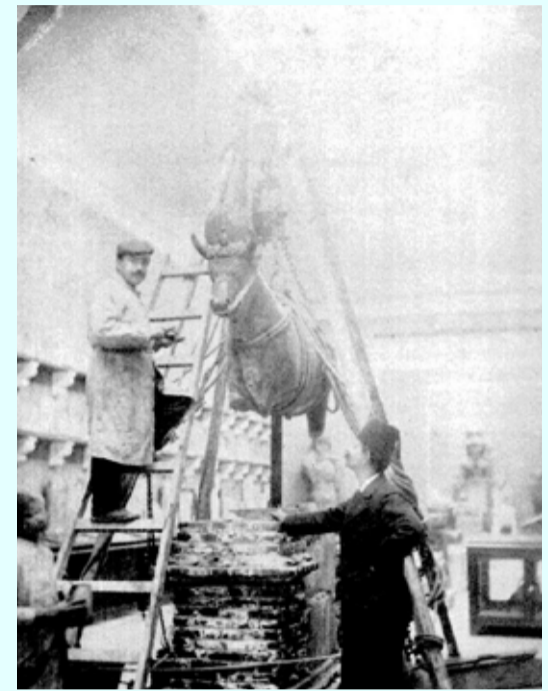
The museum's modest first building consisted of two floors and was located in Rosetta Street (now Horreya Avenue) in a building known as Kevork's building. The Antiquities Service provided the museum with 3000 pieces sent from the Egyptian Museum. Giuseppe Botti, who was appointed its first director (1892–1903), published the first catalogue of the museum in 1893. Later, he published the first volume of the famous *Bulletin of the Archeological Society of Alexandria* (1898). Botti is considered to be the first scientific excavator of the city. He discovered important sites and numerous artifacts, with which he enriched the museum's collection. With the increasing number of artifacts, the need arose to construct another building. In 1894 the idea to build a museum directly behind the Alexandrian Municipality was realized by M.M. Dietrich and Leon Stienon and in July 1895 the actual museum was inaugurated in the presence of Khedive Abbas Helmy II, accompanied by Moukhtar Pasha Ghazi, the Ottoman High Commissary, and the consuls of several countries. In addition, the number of artifacts increased to 4000 pieces after several Alexandrians including Glymenopoulos, Zizinia, Harris, Demetriou, Denonis and Antoniadis hurried to donate their own collections to the museum.

The basic plan was to enlarge the exhibition halls in phases. At first, the



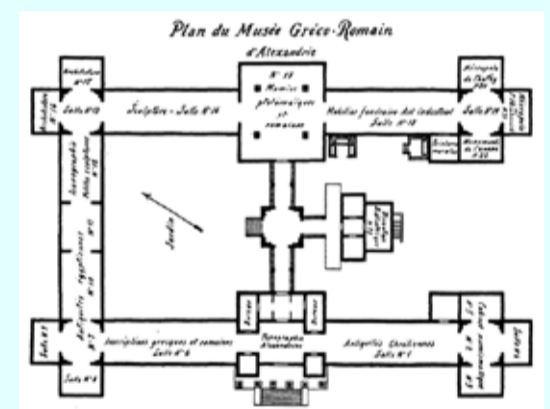
Plan of the Greco-Roman Museum by Giuseppe Botti (1900)

museum contained ten halls, and then in 1896 two other halls were added. In 1901 the number of halls increased to sixteen (Figs.3 and 5). Since then, the museum has



The installation of the Apis bull discovered in the Sarapeion by Giuseppe Botti (1896-1898).

become one of the most important scientific and touristic institutions. The building was further enlarged in order to exhibit items found in excavations by many European archeologists and scientific missions. In 1923, the complete plan of the museum was finished.



The complete plan of the museum by Evaristo Breccia (1923)

Evaristo Breccia, the second Italian director of the museum (1904–1932), made some new arrangements in the exhibition of artifacts and published a new



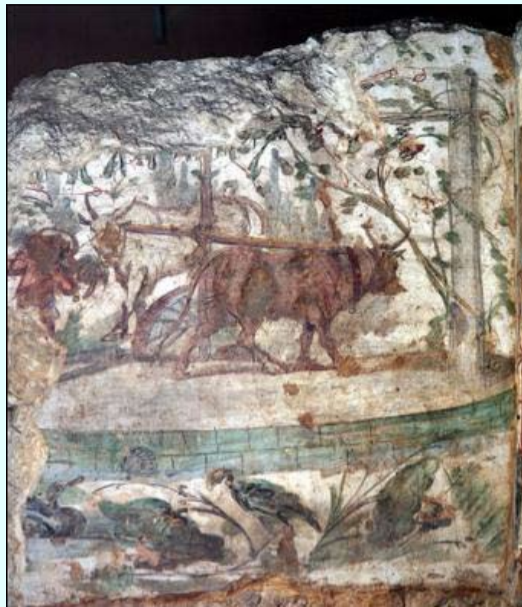
The hall of the Apis Bull during the directorship of Evaristo Breccia

catalogue of the museum's collection. He then produced further publications about the excavations he undertook in Alexandria and in other Greco-Roman sites in



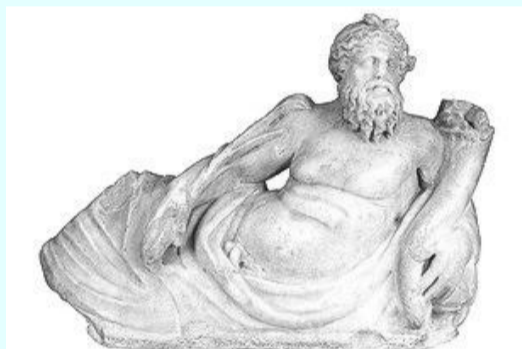
Loculi and slabs discovered by Breccia during his excavation of the Eastern Necropolis of Alexandria

Egypt, such as Theadelphia in Fayoum and Hermopolis Magna. During his directorship, Breccia established the library of the museum, collecting all kinds of scientific books and periodicals on Egyptology, Greco-Roman archeology and records of travelers. He also recognized the need to renovate the building and to add another floor.



The *saqeya* scene from the Wardian tomb

From that period onwards, the collection continuously increased either through accidental discoveries, for example, of the El Mohamara collection, or through confiscated



The statue of Nilus from the excavation on the site of Mohamara in Sidi Bishr district



The façade of the new museum proposed by Breccia (1932)

After the death of Breccia in 1932, Achille Adriani was nominated as the new director of the Greco-Roman Museum (1932–1939). He published a new periodical, *Annuaire-Annuario* (1933–1952), which contained the results of all the excavations made in the city, while he himself carried out several excavations, notably in the Mustapha Kamel necropolis. During the Second World War, Alan Rowe, a British officer and classical archeologist, replaced Adriani as director of the museum. He returned to his office in 1947 until 1953, when he left Egypt permanently after the Nasser revolution.

In the following period, Henri Riad was another prominent director (1958–1967). His excavation in Wardian district enriched the collection with the *saqeya* wall painting, one of the masterpieces of the museum.

artifacts such as the sixty-six thousand stamped amphora handles, originally part of the Lucas Benakis collection.

In 1969–70 the United States of America offered to build another museum in the Shalalat Gardens area, but the idea never materialized. In 1979, the relationship with the international community developed in the cultural domain. The Second International Exhibition held in Germany contained some of the more spectacular artifacts from the Greco-Roman Museum. By 1984, the need to renovate the museum was urgent and the Egyptian Antiquities Organization under its chairman, Ahmed Kadri, started to execute this project. Once again the museum was renovated and new exhibition rooms such as the numismatic and jewelry halls were added to the building. Meanwhile, the staff of the

numismatic department was given special training in order to register the remarkable collection, which is the largest in the world, and is considered to be the “Cabinet de médailles” of Alexandria, after the one in Paris.

On the occasion of the Greco-Roman Museum's centenary, the Supreme Council of Antiquities in Egypt held two conferences, one in Alexandria in 1992 and one in Rome in 1995 in cooperation with the University of Palermo, supervised by the prominent professor, Nicola Bonacasa, once a student of Adriani's. For the first time, a great number of the curatorial staff of the museum shared papers concerning the unpublished collection of the Greco-Roman Museum.

Since then, the museum seems to have recovered its international reputation becoming once again a key institution for both scholars and art lovers. Significant researches dedicated to the artifacts of the museum have been published, in addition to English and French catalogues of its unique collection. Hence, knowledge about the Alexandrian school of art has gradually come to light, whereas recent discoveries in the city have proved the importance of Alexandria as the former capital of Egypt. Finally, it should be mentioned that the Greco-Roman Museum has shown part of its remarkable collection in international exhibitions such as *La Gloire d'Alexandrie* (1998) and *Cleopatra of Egypt: From History to Myth* (2001).

In 2005, the museum was closed for the second time in its history in order to be entirely renovated. It has taken from 2005–2009 to register the whole collection before removing it from the building. Some important items have been evacuated to other museums, such as the Museum of Antiquities in the Bibliotheca Alexandria and the recently opened National Museum of Alexandria, in order to be temporarily displayed.

The new building of the Greco-Roman Museum will consist of two floors, while its collection will be re-arranged according to chronological order. The first hall will be devoted to the earliest contacts between Greece and Egypt, up to the conquest of Alexander the Great. Recent discoveries from the city will be displayed, as well as the traces of the activities of Greek settlers in Egypt through coins, ceramics and inscriptions. This seems to be the most suitable place to exhibit the colossal eagle of Thasos. The following exhibition hall will cover the period of Alexander the Great and the influence of Greek art, essentially from Thessaly and Macedonia, including painted grave stelae. Next to this room, in the hall of the City of Kings, of the Rich and of the Poor, portraiture of the members of the Lagide royal court will be displayed, as well as examples of Alexandrian art at the time

of the Ptolemies. Daily life, intellectual life and the bilingual educational process of the Hellenistic period will be highlighted in these exhibition rooms.

The deities and religious life of Alexandrians will be presented by dedicating some halls to the main composite divinities (Serapis, Isis and Harpocrates), while in a special hall, the temple of the crocodile god, Sobek, will be placed, together with its whole collection. The following rooms will present the City of the Dead, including discoveries from the Alexandrian necropolis and information for visitors regarding the different types of funerary practices such as coffins, funerary vases, plaster and mummy masks, and sarcophagi.

The subsequent rooms will accommodate pieces from the Roman period in Egypt, including statues and portraiture of Roman emperors and other members of the Roman imperial court. In addition, this part of the

collection will include artifacts related to the presence of the Roman army and community in Alexandria and the rest of the Egyptian *chora*: for example the list of Roman soldiers found in the new Roman district of Nikopolis (mostly funerary stelae and sarcophagi). Other rooms will show the last phase of Roman history in Egypt up to the early Christian era. They will contain architectural elements as well as some textiles pieces. The monuments concerning Saint Menas will be part of the final tour of the exhibition on the ground floor of the museum.

As for the first floor, it will be constructed as a mezzanine to display the sculpture of the different ethnic groups of Egypt and their civil functions (orators, philosophers etc.), and the minor arts and industries during the whole Greco-Roman period: ceramics, glass, faience, plaster, lamps and bronze. The numismatic showrooms will be an important aspect of the exhibition, showing the visitors

the different kinds of coins and their role in the economic life of Ptolemaic and Roman Egypt.

Finally, a few remarks have to be added here: Dr. Zahi Hawass, the Chairman of the Supreme Council of Antiquities, has agreed that all the sensational pieces from the recently discovered temple of Basteion in Kom El Dikka district will remain in Alexandria, while some artifacts from the Egyptian Museum of Cairo, dating from the archaic Greek period will be given to the Greco-Roman Museum. In return, pieces of the museum's collection will be lent to the Grand Egyptian Museum, the Museum of Civilization, the Museum of Arish, the Sharm El-Sheikh Museum and the Suez Museum.

¹ This article is based on a lecture which was given by Dr. Mervat Seif El-Din during the First Hellenistic Studies Workshop, organized by the Alexandria Center for Hellenistic Studies in Alexandria on 12–18 July 2009.

Alexandrie élue capitale du tourisme arabe 2010

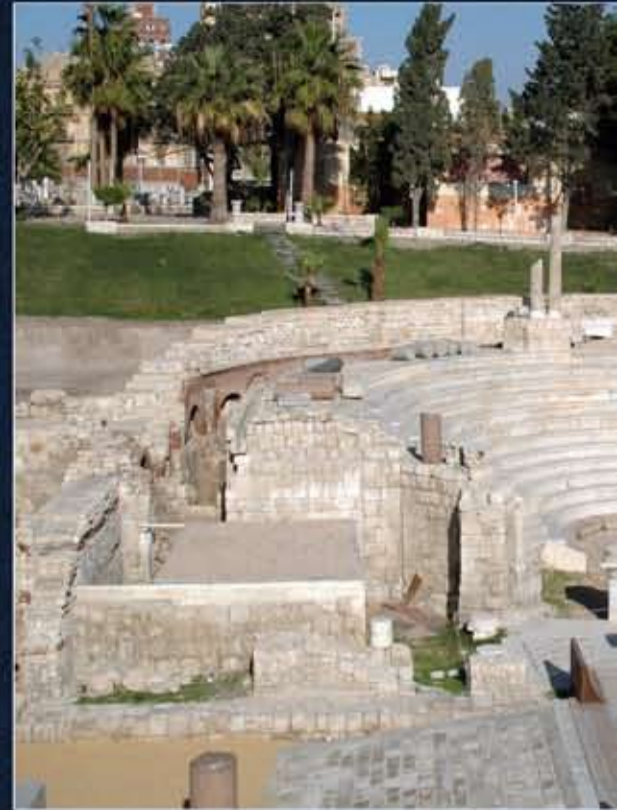
Carole Escoffey

Alexandrie est actuellement placée en tête de liste des destinations touristiques à ne pas rater: la ville fondée par Alexandre le Grand a été élue capitale du tourisme arabe pour l'année 2010. La décision fut annoncée en 2009 par le Bureau exécutif du Conseil des ministres arabes du tourisme, relevant de la Ligue arabe, qui a choisi Alexandrie parmi les douze villes du monde arabe qui avaient posé leur candidature. Selon le ministre du tourisme égyptien, Zaher Garanah, l'initiative d'élire une ville du monde arabe comme capitale du tourisme arabe chaque année a pour objectif de mettre la lumière sur les coutumes et traditions ainsi que la valeur touristique de la ville élue, d'encourager le tourisme entre les pays arabes et aussi de développer le tourisme arabe à travers l'interaction avec d'autres cultures et civilisations. Alexandrie a été choisie en grande partie à cause de sa longue et riche histoire. Les divers festivals et manifestations organisés à cette occasion ont commencé en avril 2010.

L'événement est sensé avoir un impacte décisif dans la promotion d'Alexandrie, l'ancienne capitale de l'Égypte, en tant que ville cosmopolite et touristique sur le plan national et international. Plusieurs organismes y prennent part y compris le Ministère du tourisme égyptien, la Fédération égyptienne du tourisme, les cinq chambres du tourisme, le Gouvernorat d'Alexandrie, ainsi que les investisseurs concernés. Parmi les manifestations prévues figurent des expositions et un festival de shopping, le tout très médiatisé par les pays membres de la Ligue arabe.

En juin 2010, a eu lieu à Alexandrie la 13^{ème} session du Conseil des ministres arabes du tourisme, pendant laquelle les participants ont discuté des programmes et projets de développement du tourisme dans les pays arabes, et des échanges entre établissements académiques et professionnels, notamment en matière de formation. Les ministres arabes du tourisme ont examiné les activités touristiques ces derniers temps et leur impact sur le développement économique, le développement durable du tourisme, et les politiques d'encouragement de l'investissement dans ce secteur. La rencontre a aussi été l'occasion pour discuter les moyens de renforcer la coopération interarabe dans le domaine du tourisme.

Il est à ajouter qu'en février 2010, le Conseil des ministres arabes du tourisme a sélectionné la ville portuaire d'Aqaba en Jordanie comme capitale du tourisme arabe en 2011.



Alexandria Capital of Arab Tourism 2010





Photos and design: Abdallah Dawestashy

Two Failed Attacks **of Hydriot Ships** on the Port of **Alexandria**

Harry Tzalas¹

The Port of Hydra today



Hydra, a small, dry, rocky island in the Saronic Gulf, neighbors the eastern shores of the Peloponnese. For the last fifty years, the residents of this peaceful island—numbering 2,500 or so—have enjoyed a prosperity owed exclusively to tourism. Hydra's special appeal lies in its unaltered traditional architecture. The total lack of any modern means of transport—motorcars, motorcycles and bicycles are banned—is quite unique, and offers visitors a quiet haven where hundreds of cats run freely, unmolested by traffic, while donkeys and mules are the only way to get about other than on foot.

No aerials, no neon lights, no flashing signs on stores, cafes, *tavernas*, restaurants, nightclubs.... It is easy to feel as if we have gone two or three centuries back in time when we gaze on the delightful panorama before us: grand mansions and humbler houses are built amphitheatrically on gentle slopes, with cobbled paths meandering around the harbor. Bougainvilleas, hibiscus, jasmine and honeysuckle add their scent and color to this earthly paradise of bygone days.

Although there are remains of early settlements from thousands of years ago and although all the phases of Greek history are represented in Hydra by archeological finds, it was not until the thirteenth century that the island acquired permanent settlements. It was then that settlers from the mainland found refuge on its rocky inhospitable shores. The population grew in the second part of the fifteenth century after the fall of Constantinople to the Turks. In 1715, following the decline of Venice, and in 1770 after the Orloff insurrection of the Peloponnese, additional waves of settlers came to the island. By the middle of the eighteenth century, there were some 22,000 Hydriots with a sizable fleet of small merchantmen trading not only with the Greek mainland ports that then formed part of the Ottoman Empire, but also with the archipelago, the coasts of Asia Minor, the Black Sea, North Africa and ports along the Western Mediterranean. Wheat from Egypt, Asia Minor, and Russia was transported on Hydriot ships as far as France, Spain, and Portugal.

With the Russo-Turkish treaty of Kuchuk Kainarji in 1774, Hydriot ships were allowed to sail, at their owners' discretion, under either the Russian or the Ottoman flag.

Wealth grew in the chests of Hydra; more ships, larger ships were built and the height of the island's prosperity came with the Napoleonic Wars. From 1805 to 1815 the British imposed a strict embargo on all continental ports; that is when the shipowners from Hydra grabbed their opportunity for acquiring more wealth. They sided with the French and, defying the superiority of the

British fleet, sailed their fast, slick brigs and brigantines across the blockaded ports. This lucrative, although highly hazardous, activity permitted the islanders to build larger ships not only in their small boatyards but also in other reputed Mediterranean shipyards, such as those of Marseilles. The Hydriot fleet increased to the astounding number of 186 small and medium-size vessels, some reaching over 100 tons.

Obviously, the British men-of-war were of a much superior tonnage and heavily armed. Because of the fear of piracy that was rampant in those days in the waters of the Western and Eastern Mediterranean, the merchant vessels of Hydra were lightly armed, so as to be swifter. Keen navigators and brave sailors, the Hydriots acquired a reputation for their skill on the seas. It is not surprising that the first nautical school of Greece, at the turn of the nineteenth century, was established on Hydra. This small and democratically organized society was led by a Council of Elders.

When in 1821 the Greeks of the Peloponnese rebelled against Ottoman rule, their example was followed by their compatriots of central Greece as well as by some of the islands that had a fleet. The Hydriots joined forces with the islanders of Spetses and Psara, placing their respective fleets at the disposal of the Greek provisional Administration. The fleet of Hydra, with 158 armed ships, was by far the largest, and it continuously challenged the Ottoman fleet. Reputed captains, such as Miaoulis, Tombazi and Kriezis, became legends in their own time because of the heavy losses they inflicted on the Turkish fleet.

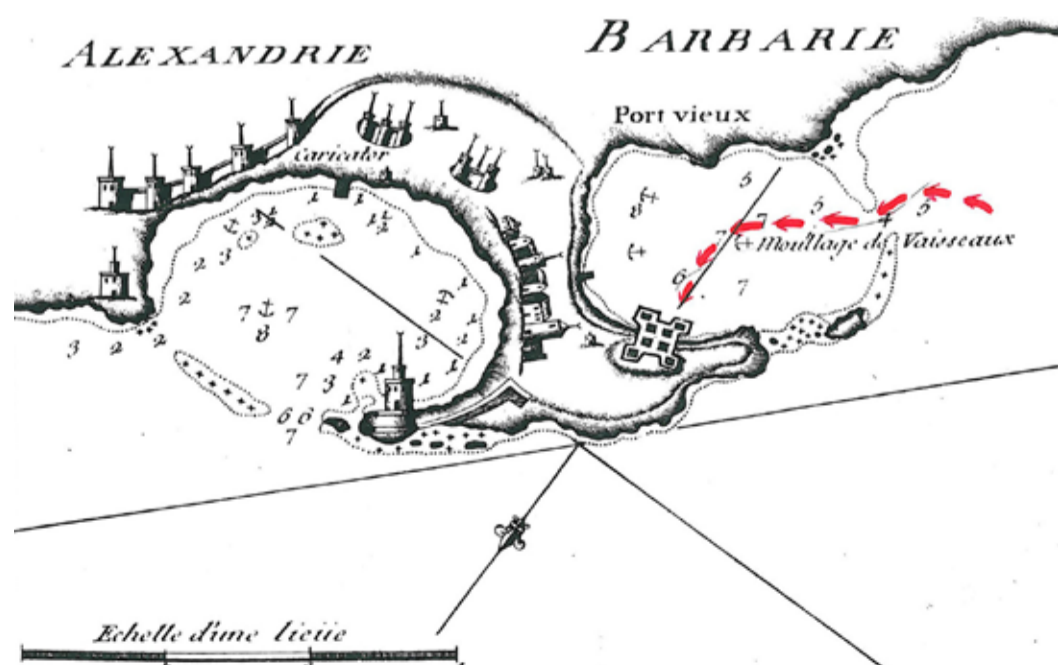
For the three first years of the struggle for independence, the Ottoman fleet played a limited role in the repression, and it is only in the early part of the year 1824 that, owing to the intervention of the Egyptian fleet, naval efforts brought positive results. Mohamed

Ali, Pasha of Egypt and subordinate to the Sublime Porte, was promised the Pashalik of the Peloponnese for his intervention against the Greek cause. The Egyptian fleet was well organized, counting French advisers like Captain Le Tellier, and numbered 63 men-of-war plus some 100 transport ships with 16,000 seamen.

All these facts are known and reported in detail in all the tourist guidebooks that include a brief history of Hydra. What is not known is that on two occasions during the Greek War of Independence, the Hydriots attempted to attack the powerful Egyptian fleet of Mohamed Ali in its own base, the Eastern Port of Alexandria.

It was the year 1825; although the Greek cause had won sympathy in Europe and the distant Americas, militarily, the insurgents could no longer face the ever increasing Turco-Egyptian land forces sent to destroy their armed guerrillas. The intervention of Ibrahim Pasha, son of Mohamed Ali, was decisive. Ibrahim systematically annihilated the Greeks of Morea, of the Peloponnese, destroying crops, uprooting olive trees, and planning to repopulate the land with settlers from Egypt. Realizing that a fatal strike would come from the Turco-Egyptian armies, the Greeks decided to launch a preventive attack on the naval base of Alexandria aimed at crippling the fleet, thus making the transport and landing of fresh forces difficult, if not impossible.

It all started when on 14 July 1825 a man living in Alexandria, known under the name of Giusti, wrote a letter to Lazaros Koundouriotis, the respected head of the Council of Elders of Hydra. Although Giusti's missive has been preserved, historians know practically nothing of this man. The name is possibly Italian; some believe that he was a Philhellene; others propose that he was in fact a Greek living in Alexandria. Giusti's letter, which was written in Greek, was full



At map from the end of the nineteenth century by Allezard, showing the course of action of Canaris' fireship in the port of Alexandria



A portrait of Captain Constantine Canaris after an engraving made in 1827

of persuasive ardor. He describes in detail the Egyptian vessels that had returned to their Alexandrian base for repairs and maintenance: four frigates, five corvettes, twenty-five brigs and seven cargo ships.

Giusti noted that those ships, added to the ones already at anchor, i.e. four brigantines and seven barques, would be ready to set sail by mid-August, taking an army of ten thousand regular soldiers that would land in the Peloponnesus.

The informer then proposed that three or four fire ships set sail under the protection of two or three larger warships from Hydra to attempt the destruction of the Egyptian fleet in its own base. It was stressed that if the attack was carried out in the late afternoon, vigilance would be slack and the Egyptians would be taken by surprise. The

of that surprise attack and lost no time in assembling, in secrecy, the Council of Elders. It was resolved that a flotilla made up of a corvette, a brig, and three fire ships would set sail as soon as possible for Alexandria. The two ships, the corvette *Themistokles* and the brig *Epaminondas*, would be captained by the best skippers on the island, while the ultimate operation of bringing the fire ships into the port of Alexandria and launching them onto the gathering enemy armada would be entrusted to Constantine Canaris.

Canaris was a native from the island of Psara. He was not a Hydriot, so Koundouriotis' proposal met with firm resistance. It was a matter of pride for Hydra to have a wholly Hydriot operation. Notwithstanding this resistance—there was even an attempt to assassinate Canaris—he was ultimately given the leadership of this delicate and hazardous mission because of the fame he had won after repeatedly destroying large Ottoman men-of-war with his fire ships. It should be said that two years earlier, on the 7 June 1822, Canaris had attacked the flagship of the Ottoman fleet in the port of Chios. This was in retaliation for the destruction of the island by the Turks a few weeks earlier, the massacre of 23,000 Chiois, and the deportation and enslavement of another 49,000. Admiral Kara Ali, who was responsible for the massacre, found a tragic death when his ship was blown up by Canaris.

But what is a fire ship? What would today be qualified as a terrorist weapon was then accepted as valid naval warfare. Fire ships—known as *brûlots* in French—had been used successfully during the Russo-Turkish war as well as by the British.

role of the fire ship in battle or in attacking enemy ships at anchor was to sail as near to its victim as possible, lash the helm so that the fire ship continued on her course, secure her to the targeted vessel with grappling iron, and, at the last moment, light the match; the captain and crew escaping in a rowing boat, called *scapavia* (from the Italian “to escape”), towed astern or alongside. In the British Navy, the captain of a fire ship who had successfully attacked and sunk an enemy vessel received financial rewards as well as medals and honors.

So the three fire ships were secretly prepared in the port of Hydra and, to avoid the risk of this being divulged by any Ottoman spy, no ship was allowed to leave the port before the departure of the flotilla on 23 July 1825. The five ships reached the approaches of Alexandria on 29 July. It was early morning and so as not to be detected by the lookouts posted all day long at the Fort of Kom El Nadoura to search the horizon for the appearance of vessels, the Hydriot ships, flying the Russian flag, sailed west and anchored in the vicinity of Borg El Arab. No one on board the Greek ships had ever been to Alexandria except for one sailor, Kyriakos Samiotis, who was purposely selected because he had been to Alexandria repeatedly on *caïques*.



The Russian certificate allowing the brig *Epaminondas* to fly the Russian imperial flag



Canaris' fireship attacking the Turkish flagship in the Port of Chios, after a painting by N. Volanakis

recommended operation was qualified by Giusti as easy and presenting no danger for the attackers. With pompous rhetoric, Giusti declared in conclusion: “If you will not dare this operation, then you are not *men* but deserve to be called *women*.”

Lazaros Koundouriotis liked the idea

A fire ship is a small vessel—the Greek ones were between 15 and 20 meters in length—of little value, filled with fuel, and fitted with special ventilation ducts in order to ensure rapid combustion. The charge was ignited by a slow match and train of powder, set to fire after a predetermined interval. The

There was a good wind blowing from west to northwest and, in order not to be spotted by the vigils, the flotilla remained out of sight for the day. In the afternoon they decided to move towards the Eastern Port, Mina El Gharby, the ancient Eunostos of the Ptolemies, reaching its entrance at around 6.30 pm. The wind was still blowing from the sea, and the first fire ship to approach was the one captained by Canaris. The harbor pilot appeared in a rowing boat, as was usual, to help the ship enter safely, without hitting the deadly reefs. He was arrested and placed in the hold as soon as he embarked. Then a sailing boat with officials on board meaning to check the ship's papers approached the fire ship. Canaris had raised the Russian flag and by purposely throwing the line in a clumsy



The Port of Hydra today

manner prevented them from accosting his ship; he continued on his course into the inner harbor, heading towards five Egyptian frigates anchored near the Palace of Ras El Tin.

Having deftly handled his sail, Canaris was only minutes away from his target. He intended to set fire to his ship while securing it to one of the enemy frigates, promptly escaping with his men in the rowing boat brought in tow. The explosion would create great confusion in the port, and that would give the other two fire ships the opportunity to surprise some of the large men-of-war anchored in other parts of the port.

But at that critical moment, the wind dropped leaving Canaris and his *brûlot* fully exposed, a few yards from their target. The strange behavior of his ship had aroused suspicion and alarmed the port authorities, who sent out a number of small sailing and rowing boats against the attacker. Canaris had no other alternative but to bring down the Russian flag, hoist the Greek one, and prematurely set fire to his explosives while desperately trying to push his ship towards a closer target: some smaller enemy warships. After having dropped completely, the wind was now blowing in the opposite direction: from the shore. Jumping into their rowing dinghy, Canaris and his crew moved as quickly as possible towards the port entrance. Some port launches diverted the burning fire ship and hastily towed it to the shallows, well away from any Egyptian vessel. Meanwhile, a multitude of launches armed with rifles were in hot pursuit of Canaris. To add to the Greeks' misfortune, a French man-of-war, *L'Abeille*, which was anchored just outside the port, turned its guns not only on the escaping rowing boat, but on the other fire ships and the two Greek escort vessels as well.

Had the wind kept blowing a quarter of an hour more, that surprise attack could have changed the course of the Revolutionary War. Realizing that the operation was a complete failure and, since no damage had been done to the Greek flotilla except for Canaris' fire ship which had burned, the other four ships took advantage of the wind blowing from the land and headed east, towards Rhodes. In the ship's log of the brig *Epaminondas*, it is mentioned that a flotilla of Egyptian vessels, with Mohamed Ali personally on board, set sail that same night in pursuit of the attackers. They kept on their course to Rhodes, trying in vain to intercept the Hydriot ships. Over the next two days, the Greek flotilla met and destroyed some Ottoman cargo vessels, and took on board a number of prisoners. All the prisoners, including the Egyptian pilot, were later released on the shores of Asia Minor, and the Hydriot ships returned with no further delay to their homeport.

The Hydriots put the blame for their failure entirely on bad preparation and reliance on the information of a spy who was not a seaman. His proposal of starting the operation before sunset took into consideration only the crews of enemy ships and activity in the port, where vigilance would be slack at the end of the day; it did not take into consideration the wind conditions. A tragic mistake.

But unbelievable as it may be, a repetition of that failed attack was attempted only weeks

Rhodes. This second attempt at preventing an Egyptian attack on the Peloponnese proved to be a thoroughly disastrous affair and greatly detrimental to Cochrane's prestige among Greek captains.

Days later, Ibrahim landed with his army in the Peloponnese and would have put an end to the Greek aspirations for independence had it not been for the naval Battle of Navarino fought on 20 October 1827. It is in the deep bay of Navarino in the South-East Peloponnese that a combined British, French and Russian fleet destroyed the Turco-Egyptian fleet, thereby putting an end to the war and permitting the creation of the modern Greek state. Out of 118 Turco-Egyptian vessels, 60 were lost, while those remaining afloat were seriously damaged. A heavy toll for the Egyptians, with 6,000 dead and 4,000 seriously wounded. None of the allied ships sunk but several were damaged.

At Navarino, Ibrahim Pasha lost nearly the totality of his fleet, but the Ottoman Empire was so weakened by this defeat that politically, it benefited Mohamed Ali. He had a new fleet immediately built by the French in Alexandria, a proper arsenal was established, and he gained near independence from the Sublime Porte.

In the long history of Greece and Egypt, the two failed Hydriot naval attacks on Alexandria and Ibrahim's belligerence in the Peloponnese are the only exceptions to



A section of a scale model of a fireship with a scapavia rowing boat in tow

later and ended in a resounding fiasco. The instigator of this new operation against the same Egyptian fleet, in the same port of Alexandria, was a British officer, Admiral Thomas Cochrane, who had been enrolled by the Greek provisional government as chief of the united Greek fleet. Cochrane had had a stormy naval career. He had fought for Chile and Peru and had been instrumental in their acquiring independence from Spain.

Cochrane assembled a large number of vessels, some twenty-two warships, including the *Karteria*—the only steam-propelled warship existing at that time—and seven fire ships. The fleet arrived in Alexandria on 4 June 1827 but lost the effect of surprise by attacking an Egyptian ship that lay in the outer harbor of Alexandria. The ship was set on fire, but the alarm was soon raised in the Egyptian port and a number of ships chased after the attackers as far as the island of

the otherwise friendly and peaceful relations between both countries.

1 Harry Tzalas is a Greek historian born in Alexandria. Within the framework of the specialized research institute which he founded for that purpose, he has been leading the underwater archeological surveys of the Greek Mission in Alexandria for well over a decade. He is also the author of several novels and collections of short stories set in Alexandria.

* All the illustrations, with the exception of the photos of Hydra, were made available by courtesy of the Hellenic Maritime Museum. The author has appreciated the assistance of its President, Mrs. Anastasia Anagnostopoulou-Paloumbi, for providing the documentation on which this article is based. The photos of Hydra are reproduced by permission of the author.

Tourists in Alexandria

Dina Magdy El-Dakhakhny

No, I'm not talking about foreigners who come to Alexandria with their guidebooks, eager to explore our city and leave it a couple of days later knowing more about it than we do. Nor am I talking about those who come for the weather and the beach. In fact, I'm not talking about foreigners at all. I mean the Alexandrians who have no idea what treasures their city holds and who live like tourists in their own city. I am ashamed to say that I am one of



Mahmoudieh Canal

them! However, I got the chance, along with most of the fourth year students of the literature section of the English Department at the Faculty of Arts, to change that. We had the great fortune to be able to make a tour of the city and get acquainted with its quarters that have so much history and yet exist unnoticed by the newer generations inhabiting it today. To our shame, it took a non-Egyptian "Alexandrian", Gordon Smith, to open our eyes to the beauty that lies dormant in our city.

We met in front of the entrance of the Faculty of Arts and went along the Suez Canal Street in Chatby district passing by the cemeteries on the left side of the road. We then entered Fouad Street, one of the oldest inhabited streets in history and tried to conjure in our mind's eye the magnificent houses and villas that existed there in the golden era of cosmopolitan Alexandria. We passed by the house where Lawrence Durrell lived when he came to Alexandria and later drove by the Center of Creativity which was formerly the Mohamed Ali Club, where the rich gentlemen of Alexandria used to go for drinks and cigars, while their wives went shopping or sat sipping their tea across the street at Baudrot's. From there, we proceeded to Bab Sedr then to Karmouz district with its typical Italianate houses that were constructed in zigzags so that each house could get enough sunlight through

the varying angles of the structure. Though time had left its stamp on the houses, one could still see that they were built by artful hands and considerate people. One has only to compare them to the monstrosities which rise nowadays up to twenty stories high and block out all the light from unfortunate smaller buildings that share the same location.

I found it interesting to hear that the name Karmouz could have originated from *kar mos* meaning 'a field of bananas' just like Ras El Tin is a reference to the place where figs were planted.

It was also interesting to find out that some of our monuments formed a fusion of the Pharaonic, the Greek and sometimes also the Roman cultures. Pompey's Pillar, erected during the reign of the Emperor Diocletian, was guarded by Pharaonic sphinxes. Similarly, the equestrian statue of Alexander the Great is guarded by a sphinx. Beyond Pompey's Pillar, the Arab Muslim cemeteries, Karmouz district and Mahmoudieh Canal extended in front of us. Driving alongside the canal, one felt a great sense of loss. This canal was once a vessel of life. It provided Alexandria with fresh water from the Nile and helped transport goods to and from the ports of Alexandria. It was a center of life and was flanked on both sides by beautiful houses which had, to our dismay, disappeared. The canal has died. The water was filthy, with algae floating here and there.

Our next destination was El Manshieh district and from there we made a one hour tour on foot. It was then that I really felt like a tourist in my own city. We started out in front of the building that had once been the seat of the Mixed Courts. Then we started in the direction of the Turkish and Jewish quarters. I'm ashamed to say that I had not been in either in my life and if I hadn't been informed about the history and the value they hold, I do not think I would have ventured there at all. The streets are not really inviting and somebody without the necessary historical background would not have appreciated the houses that would have seemed insignificantly small and drab. Fortunately, we had Gordon Smith with us, who was kind enough to show us the different styles of the buildings and gave us the necessary background information that made us able to appreciate the beauty such streets and houses have held of old.

We walked down Faransa Street and followed the narrow alleys that the infamous serial killer sisters, Raya and Sekina, had trodden once upon a time. A passerby might have simply walked on without knowing how important that part of town was, which makes one wonder if one of these days all traces of the past will be lost and nothing will be left to remember.

On our way we passed a construction site. The workers were supposed to reconstruct the houses in the same style they were built in. However one could see that this is not the way it is going to be. Houses made of small, handmade redbrick were reconstructed with big white cement blocks! By that token, in a couple of years, none of those houses will remain to be admired by those who interest themselves in the history of their hometown.

The Turkish Quarter, even though very shabby and crumbling, was a quite charming. The beautiful arches and the latticed windows showed remarkable craftsmanship. We continued on to Neama Street where we saw yet more samples of well built houses that were once upon a time a joy to behold. But joy was not all we experienced. We were a relatively large group of girls walking down a narrow street which drew a lot of attention. We were hard to miss and were looked at with mistrust and apprehension by some. By others, we were openly oggled, called spies and when that



The Arab Muslim Cemeteries of Karmouz showing Pompey's Pillar in the background

did not force a response, we were offered to be shown apartments. One elderly man was under the impression that, being of marriageable age, we were all looking for apartments and furnishing. Wherever he got that notion one has to wonder.

We finally saw one of the few remaining street signs of the Rue des Soeurs. Our tour on foot ended at Saint Catherine's Square. From there we were taken by bus to the house where Lawrence Durrell had lived and written *The Alexandria Quartet*. One would have thought that this house would have been maintained but apparently that is hoping for too much. The house was in ruins. Some parts had no roof and even though the house has gates and the grocer who was settled in front of it made us feel like he was guarding the single gateway to an esteemed institution, we were very surprised to discover as we took a few steps further around the corner that the fence remained only at the front of the house. The once large house had belonged to the Italian Ambron family who let the upper floor and the tower to Durrell. It made us all wonder why such sites as this one and the house of Raya and Sekina were not looked after and made accessible to the public. Their inhabitants had left their mark

on Alexandrian history, even though not necessarily always a good one. Such houses could very well appeal to tourists and locals alike and prove lucrative to our city.

One after the other the old houses and beautiful villas are torn down, taking with them bits and pieces of our history. In our materialistic world, sentimental, historical and aesthetic values are not recognized. A skyscraper housing countless families is a far more fruitful investment than a restored villa. The problem is that the history of Alexandria is being effaced in the process. If there is nothing to document it, other than

the stories passed on from one generation to the next, then one day when people are no longer interested to hear about their history or when stories are forgotten, so will all our history. Stories *alone* cannot suffice. We need visible reminders of our enchanting past. We need something to inspire us to move forward by emulating the time when integrity, tolerance and plurality were the norm. We need to protect our identity and make sure that we pass down the legacy of Alexandria, the "Pearl of the Mediterranean", to future generations.



The Center of Creativity, formerly the Mohamed Ali Club

المنشآت التجارية بمدينة الإسكندرية الفنادق والوكالات في العصور الإسلامية

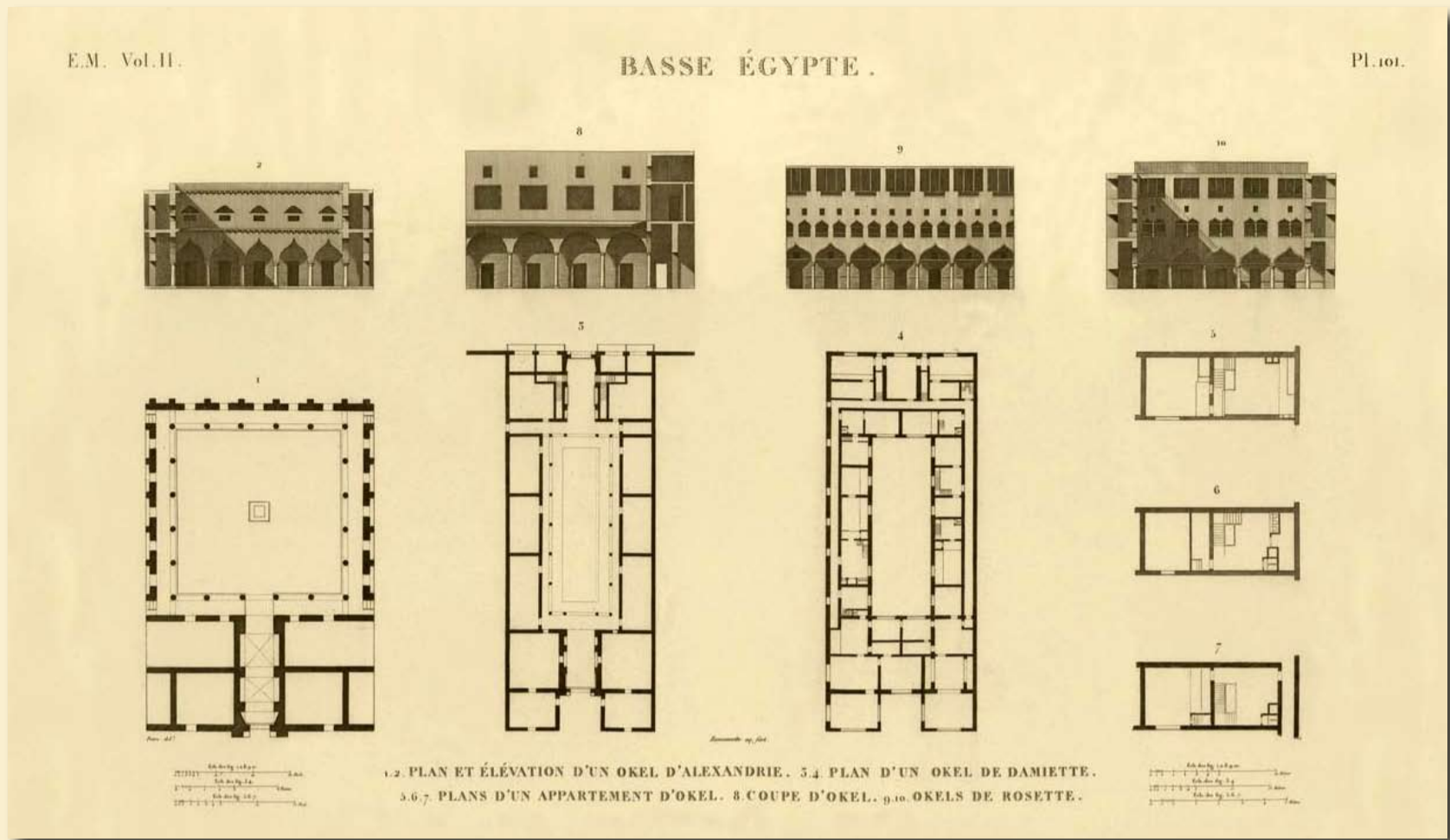
أيمن جمال الجوهري

أمام الدولة، وكان عليه تسديد رسوم التجار للسلطان والتي يرصد جزء منها للإصلاحات وصيانة المبنى^١. كما كان للفنصل حرية اختيار المشرفين على شئون الفندق وكان يرجع إليه في حسم القضايا والخصومات داخل الفندق، وكان مقره في فندق دولته بالثغر المصري^٢. كما عمل في الفندق بعض الفئات المحلية مثل المغربلون والكيالون والحمالون، بالإضافة إلى المترجمين والبريديين الذين يستخدمون في توصيل الخطابات بين الأقاليم المختلفة^٣. هذا وقد تعددت فنادق

تركز معظمها بالقرب من باب البحر وهي تنقسم إلى قسمين فنادق خاصة بالتجار المحليين وفنادق خاصة بالأجانب، فمن الفنادق المحلية فندق الموز الذي كان يقع بشارع المرجانيين، وفندق الطيبية، وفندق الجوكندر، وفندق الدماميني بسوق الجوار، كما أقام نائب السلطنة بالإسكندرية قجماس الإسحاقى خانا خارج باب رشيد لنزول المسافرين^٤. أما الفنادق الخاصة بالأجانب فكانت عبارة عن منشآت تهيأها الحكومة للتجار الأجانب، تستطيع الدولة أن تستردها وقتما تشاء، وكانت هذه الفنادق تتبع إدارة الجمارك وكان «الفندقي» يدير شئون الفندق، بينما الفنصل هو المدير المسئول عن الفندق

عرف الإنسان الأسواق منذ القدم حيث أقيمت في أول الأمر في ساحات المعابد ثم روعي عند تخطيط المدن أن يترك مكان فضاء لإقامة السوق، إلا أنه لم يكن قد تحدد بعد شكل معين للسوق^١. ومع تطور الأنشطة التجارية بين الأفراد والشعوب وقد استدعى هذا التطور ظهور منشآت تجارية لمواكبة هذا التطور واتساع حركة التجارة. ومن هذه المنشآت ما عرف في الحضارة الإسلامية باسم الوكالات والفنادق والخانات والقيساريات. ويبدو أن المؤرخين العرب في العصور الوسطى لم يلاحظوا فروقا واضحة بين هذه المباني، كما لاحظوا أنها تتشابه في وجود بناء أو حوش في وسطها وحول الحوش ممر يصل إلى مخازنها، وقد تتكون من طابقين ودكاكين ومساكن لكل منها مفتاح خاص^٢. وقد اعتبر بعض الباحثين الوكالة والخان والفندق والقيسارية مسميات مختلفة لمسمى واحد^٣. وعرفت الفنادق والوكالات في المدن باسم الخان أو القيسارية، كما عرفت في فارس والأناضول باسم «مسافر خانة» و«كرفان سراي» بمعنى «منزل القافلة»^٤. والفندق منشأة تجارية ومؤسسة لخدمة التجارة، ويعد الفندق قمة ما وصلت إليه طاقة المشروعات التجارية في مصر والشام في العصور الوسطى حتى نهايتها وفترة من العصر العثماني^٥. ظهر الفندق في مصر قبل عام ٢٠٠ هـ، وشاع استعمال هذا النوع في عهد الدولتين الأيوبية والمملوكية وإن كانت بداية ازدهاره تعود إلى العصر الفاطمي^٦. وقد أنشئت بمدينة الإسكندرية العديد من الفنادق





السفلي يضم الحواصل والعلوي يضم البيوت وليس لها إلا واجهة واحدة هي الواجهة الجنوبية الشرقية وهي الواجهة الرئيسية^{١٣}. كما تشتمل على فنانين مكشوفين، ويغلق عليها أيضا مصراعين من الخشب.

١. عماد عبد الرؤوف الرطيل: القاهرة العثمانية ووكالاتها التجارية، مصر، ٢٠٠٣م، ص٧.
٢. نعيم زكي فهمي: طرق التجارة الدولية ومحطاتها بين الشرق والغرب: (أواخر العصور الوسطى)، القاهرة، ١٩٧٣م، ص ٢٨٦.
٣. علي محمود سليمان المليجي: مجمل تاريخ التراث المعماري الإسلامي في مصر، الإسكندرية، ٢٠٠٣م، ص ٣٣٢، ٣٣٣.
٤. سعد زغول: العمارة والفنون في دولة الإسلام، الإسكندرية، ١٩٨٦م، ص ٤٨٣.
٥. نعيم زكي فهمي: المرجع السابق، ص ٢٨٨.
٦. عماد عبد الرؤوف الرطيل: المرجع السابق، ص ١٢.
٧. السيد عبد العزيز سالم: تاريخ مدينة الإسكندرية وحضارتها في العصر الإسلامي، الإسكندرية، ١٩٨٢م، ص ٥٠٦.
٨. نعيم زكي فهمي: المرجع السابق، ص ٢٨٨-٢٨٩.
٩. صبحي لبيب: الفندق ظاهرة سياسية، إقتصادية، قانونية، بحث في كتاب مصر وعالم البحر المتوسط، إعداد وتقديم رؤف عباس، ط١، مصر، ١٩٨٦م، ص ٢٩٣-٢٩٤.
١٠. صبحي لبيب: المرجع السابق، ص ٢٩٥-٢٩٦.
١١. السيد عبد العزيز سالم: المرجع السابق، ص ٥٠٥.
١٢. السيد عبد العزيز سالم: المرجع السابق، ص ٥٠٦.
١٣. نعيم زكي فهمي: المرجع السابق، ص ٢٨٩.
١٤. صبحي لبيب: المرجع السابق، ص ٢٩٢.
١٥. نعيم زكي فهمي: المرجع السابق، ص ٢٨٩، ٢٩١، ٢٩٢.
١٦. صبحي لبيب: المرجع السابق، ص ٢٩٢.
١٧. ح. هايد: تاريخ التجارة في الشرق الأدنى في العصور الوسطى، ترجمة أحمد رضا محمد رضا، مراجعة عز الدين فودة، ج٣، مصر، ١٩٩٤م، ص ٣٠٥.
١٨. ح. هايد: المرجع السابق، ج٣، ص ٣٠٣.
١٩. صبحي لبيب: المرجع السابق، ص ٣٠٠.
٢٠. للمزيد انظر: عماد عبد الرؤوف الرطيل: المرجع السابق، ص ٢١-٢٠.
٢١. السيد عبد العزيز سالم: المرجع السابق، ص ٥٠٦.
٢٢. حسام عبد المعطي: العائلة والثروة البيوت التجارية المغربية في مصر العثمانية، مصر، ٢٠٠٨م، ص ٣٦٠-٣٦١.
٢٣. عوض عوض محمد الإمام: الآثار والأماكن المعمارية لعبد الباقي جورجي بمدينة الإسكندرية، مصر، ١٩٩٣م، ص ٨٤-٨٥.

أما الوكالات:

يبدو أن استعمال مصطلح «وكالة» كان مقتصرًا على مصر دون غيرها من بلدان العالم الإسلامي، ثم انتقل منها إلى بلدان أخرى كبيزنطة وأسبانيا والبرتغال، وقد وردت أول إشارة لهذا المصطلح في وثائق الجزا ترجع إلى القرن ١٥هـ / ١١م ثم بني المأمون البطاحي دار الوكالة بين سنتي (١٠٦٦-٥٣١م/ ١١٢٢-١١٣٧م). ثم انتشرت بعد ذلك في العصر الأيوبي والمملوكي وشارك بعض سلاطين وأمراء الدولة المملوكية في تشييد هذه الوكالات مثل وكالتا قايتباي، ووكالة الأمير قوصون. كما قامت بعض السيدات بإنشاء العديد من الوكالات مثل وكالة تاج الملوك بنت الظاهر بيبرس، ووكالة عائشة خاتون ووكالة نفيسة البيضاء من العصر العثماني. وكانت الوكالة كالفندق تستخدم للتجارة والسكنى ونزول المسافرين مع بضائعهم، كما اتخذت بعض الوكالات مصانع لأصحاب الصناعات الحرفية الإنتاجية^{٢٠}. وقد عرفت الإسكندرية العديد من الوكالات استخدمت جنبًا إلى جنب مع الفندق منذ العصر المملوكي فعلى سبيل المثال ذكر النويري وكالة الكتان قبالة جامع العطارين^{٢١}.

ومن الوكالات المشهورة الباقية بمدينة الإسكندرية والتي تعود إلى العصر العثماني وكالة ترابانة بمنطقة المنشية حيث قام الخوجة إبراهيم بن عبيد ترابانة المسراتي في سنة ١١٠٥هـ / ١٦٩٣م ببناء ثلاثة وكالات بالإضافة إلى مسجده المعلق أسهمت في تحويل المنطقة إلى سوق تجاري ضخم وقد ارتبطت إلى حد كبير بديوان الجمرك الذي كان قريبًا من المسجد. حتى أنه خصص بعض الوحدات السكنية بإحدى وكالاته لليهود نظرًا لما تميزت به هذه المنطقة من كثافة الوجود اليهودي بسبب عملهم في ديوان الجمرك^{٢٢}. وتتكون هذه الوكالة من فناء مكشوف تحيط به مجموعة حواصل (دكاكين) يعلوها طابقين تشغلها وحدات سكنية. ولم يتبق من الوكالات الثلاثة إلا وكالة واحدة. لهذه الوكالة مدخل كان يغلق عليه مصراعين من الخشب.

ومن الوكالات الأخرى الشهيرة والباقية بمدينة الإسكندرية وكالة عبد الباقي جورجي (الشورجي) وهي تشغل مساحة مستطيلة وتتكون من مستويين

الجاليات الأجنبية بمدينة الإسكندرية فذكر بنيامين التطيلي ١٨ دولة كانت تتعامل مع الإسكندرية، لكل منها فندق في الثغر^{١١}. فكان هناك فندقان للبنادقة يقعان بحي البنادقة «البندقين»^{١٢}. وواحد لكل من الجنوبيين والبيزيين، وللفلورنسيين، وأنكونا وبالرمو، ونابولي، بالاشتراك مع تجار جايتا، وأما الفرنسيون فكان لكل من مرسيليا وناربون وارجوزا ومعهم قطالونيا فندق خاص بهم، وآخر لكريت، كما كان هناك فندقًا لإفريقيًا وآخر للبقارصة وثالث للألمان، وكان للأتراك فندقًا، وآخر للمغاربة وثالث للتتار لتجارة العبيد^{١٣}.

وقد اتصفت فنادق الإسكندرية بأنها كانت من أضخم مباني الثغر، بحيث تبدو كالحصون المنيعه، حتى إن بعض الجمهوريات الأجنبية كانت تبني فنادقها على نمط فنادق الأجانب بالإسكندرية^{١٤}. فكانت فنادق الإسكندرية عبارة عن مباني مربعة، ولبعضها أكثر من طابق، ولكل فندق فناءً داخليًا مكشوف، يفتح عليه الطابق الأرضي حيث توجد به المخازن ويستخدم في تفريغ وحزم السلع، أما الدكاكين فهي ؟؟؟؟؟ وتستخدم كمخازن كذلك. وفي الطوابق العلوية حجرات لإقامة التجارة ويحيط بالفندق حديقة يزرع بها التجار أشجارًا من أوطانهم، كما كان يضم قاعة عامة تستخدم كديوان لعقد الاتفاقيات الخاصة بين التجار الأجانب والوطنيين. وضمت هذه الفنادق كنائس لإقامة الصلوات^{١٥}. كما ضمت كذلك مخبزًا وحمام^{١٦}. ولا يستبعد احتواء الفنادق المحلية على زاوية صغيرة لإقامة الصلوات الخمس.

وكانت بعض فنادق الأجانب تخصص لاستعمال الحجاج المسيحيين الذاهبين لبيت المقدس حيث يتم إنزالهم بهذه الفنادق نظير أجر معين^{١٧}.

وكان لكل فندق موظف مسئول عن غلق الباب عند حلول الليل ولا يسمح لأي إفرنجي بأن يبيت خارجه. كما كان الفندق يغلق أثناء صلاة الجمعة ولا يسمح لأحد من نزلائه بالخروج منه لعدة ساعات يوم الجمعة^{١٨}.

إلا أن ظاهرة الفندق بدأت تتدهور نتيجة لتدهور العلاقات بين مصر ودول الفرنج المتاجرة معها، حتى انخفض عددها في نهاية القرن ١٥م إلى ثلاثة فنادق فقط^{١٩}.

EGYPTIAN

Falafel or *ta'ameya*



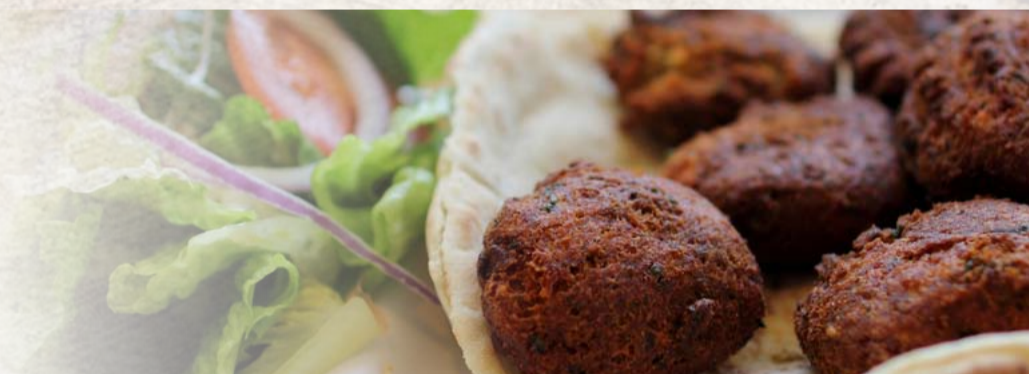
Falafel are a kind of fried vegetarian ball or patty generally made from ground chickpeas. The Egyptian variety is prepared using fava beans and is often referred to as *ta'ameya*. Falafel may be eaten alone as a snack, usually served inside flat pita bread with salad or *tahini* (ground sesame seed paste), or as part of a *mezze*, a collection of small dishes served as an appetizer to a main meal.

Being vegetarian, falafel are especially eaten by Copts in Egypt during Lent, but are also a popular food served during Ramadan at *iftar*, the meal served at sunset to break the fast.

Falafel has become a common street dish, or Oriental fast food, in many Middle Eastern countries, with variations in the ingredients used. Its widespread popularity has even meant that in Egypt the fast food chain of restaurants McDonald's now serves a vegetarian burger falafel, which it has appropriately named McFalafel!

Ingredients

2 cups of broken fava beans known as *foul madshoosh*
 ½ cup of finely chopped fresh parsley
 ¼ cup of finely chopped coriander
 ¼ cup of finely chopped dill
 1 cup of finely chopped onion
 2 chopped cloves of garlic
 1 teasp dry coriander
 ½ teasp baking soda
 Salt and pepper to taste
 A pinch of cayenne pepper or chili powder (optional)
 Sesame seeds (optional)
 Oil for frying



Preparation

Wash the fava beans thoroughly and soak them for at least two days, changing the water about 4 times during this period until the water is clear. Drain the beans ready to make the paste.

Wash the fresh parsley, coriander and dill well. Remove any thick stalks and then chop the herbs.

Chop the onion and garlic.

Place the beans in a food processor and grind finely until they reach the consistency of thick peanut butter. Set them aside.

Place the fresh herbs, garlic and onion in the food processor, blend well and then add the ground beans and process until the mixture looks green.

Transfer the whole mixture into a bowl and add the remaining dry ingredients (except the sesame seeds), mixing well. Cover the bowl and allow the mixture to rest for at least 30 minutes.

Form the mixture into small flattened balls or patties. This can be done using a large soup spoon. If adding sesame seeds, sprinkle the top of each falafel with the seeds before pushing it off the spoon into the hot oil.

Fry them in hot vegetable oil for 2-3 minutes until golden brown on one side, then turn them over and fry again. Remove the cooked falafel from the oil and drain on paper towels.



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