



Egipat U SEĆANJU SRBIJE *Egypt* REMEMBERED BY SERBIA

MUZEJ AFRIČKE UMETNOSTI: Zbirka Vede i dr Zdravka Pečara
THE MUSEUM OF AFRICAN ART: The Veda and Dr Zdravko Pečar Collection

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The Museum of African Art: the Veda and Dr Zdravko Pečar Collection

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THE MUSEUM OF AFRICAN ART: The Veda and Dr Zdravko Pečar Collection

Egipat u sećanju Srbije

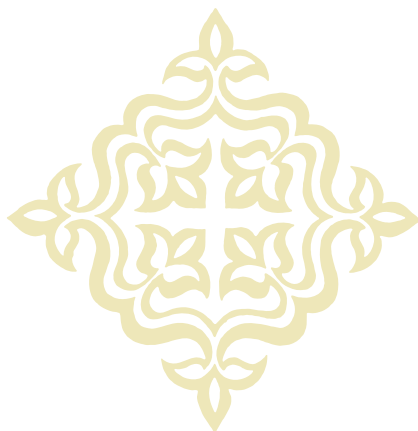
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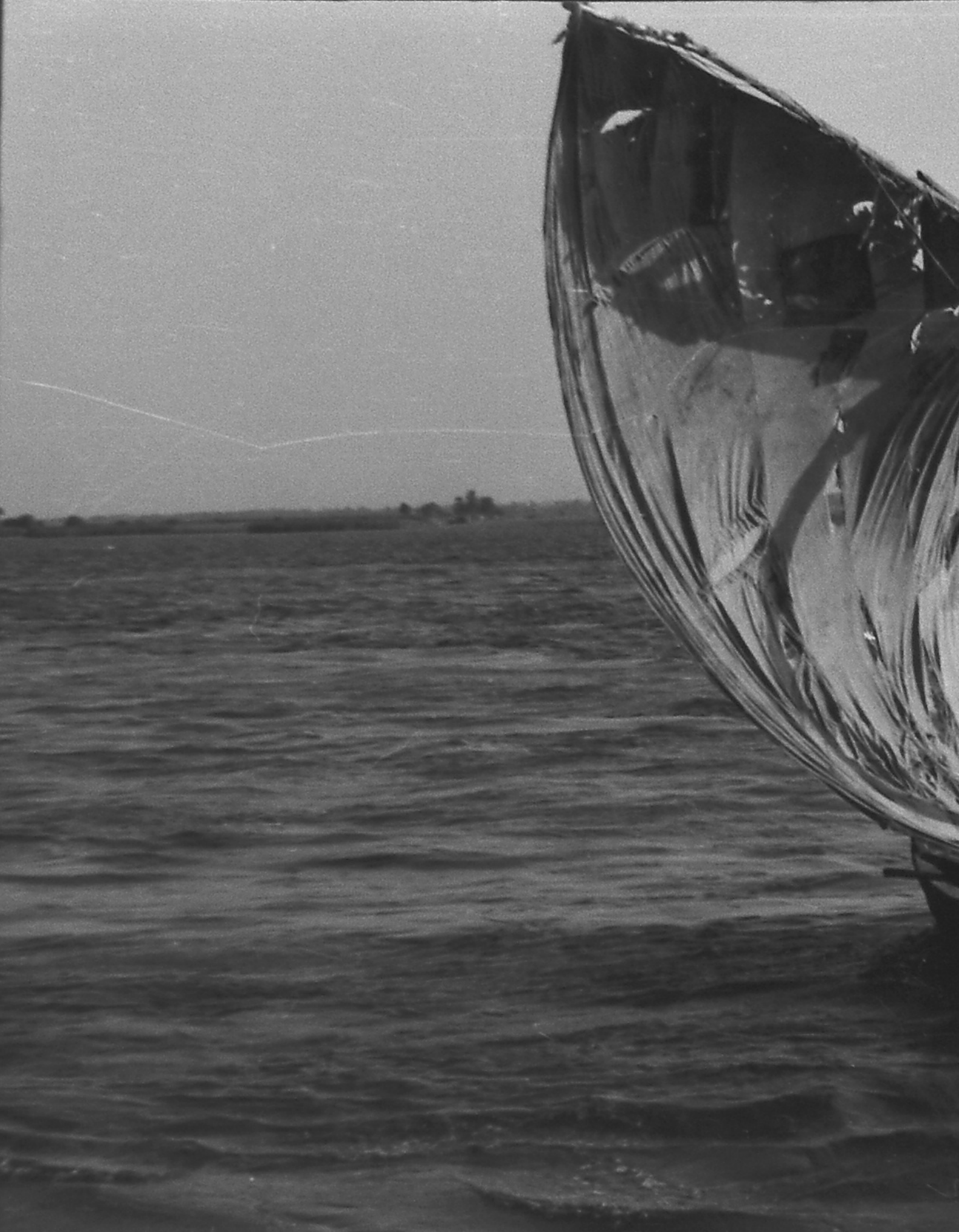


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PREDGOVOR

Sastavljanje publikacije koja bi trebalo da predstavi odnose između Srbije i Egipta, dve kulturno i istorijski, a i geopolitički relativno udaljene zemlje, predstavljalo je poduhvat, ali i izazov. Ideja da se osvrnemo na sećanja i kreiranje pamćenja u dugom periodu koji je prethodio sadašnjem trenutku, bila je istovremeno opravdana i na neočekivan način puna nedoslednosti, anahronizama i uzbudljivih obrta usled iznenadnih otkrića. Posebnu pozadinu čitavom poduhvatu svakako je dala činjenica da se inicijativa za sastavljanje ove publikacije javila negde početkom 2011. godine—u godini u kojoj je pokrenuta još uvek neokončana egipatska revolucija. Ideja da zajedničkim radom na publikaciji obeležimo nastavak kulturne saradnje između dve zemlje, time je odložena.

Šta je uopšte „sećanje” kada su u pitanju dve zemlje? S jedne strane, s utemeljenjem u arhivskom fotografskom i dokumentarnom materijalu kao okosnici publikacije bilo je neophodno ustanoviti i ponuditi javnosti svedočanstva istorijskog i političkog povezivanja dve zemlje. U tom smislu, „sećanje” je, pre svega, upućivalo na svet kakav je bio tokom 50-ih i 60-ih godina XX veka kada je tadašnji predsednik Jugoslavije Josip Broz Tito gajio veoma bliske i na uzajamnoj podršci postavljene

FOREWORD

The task of compiling a publication with the aim to depict the relations between Serbia and Egypt—two both culturally and historically, and at the same time geo-politically relatively distant countries, presented both a venture and challenge. The idea of reconsidering our recollections and creation of memory, in a long period of time which preceded the present moment, was equally justifiable and full of unexpected inconsistencies, anachronisms and exciting turns caused by sudden discoveries. The fact that the initiative for compiling this monograph occurred at the beginning of 2011—the year the yet unfinished Egyptian revolution started—created a certain setting for the entire enterprise. The original intention of marking with this publication, the continuation of cultural cooperation between the two countries through joint work, was thus deferred.

What is ‘memory’ after all when it concerns two countries? On the one hand, grounded upon archival photographic and other documentary materials which created the backbone of the publication, it was necessary to ascertain and present to the public, testimonies of the historic and political ties between the two countries. In this sense, ‘memory’ primarily indicated the world as it used to be back in the

odnose sa egipatskim predsednikom Gamalom Abdelom Naserom. S druge strane, međutim, pokazalo se da je kolektivitet, koliko god se insistiralo na njemu, nešto neuhvatljivo i nešto što se uporno kreiralo kroz iskustvo pojedinaca, a njih je (kao što će čitanjem publikacije postati jasno) bilo dovoljno i u vremenima koja prevazilaze odnose Srbije (u okviru Jugoslavije) i Egipta (u okrilju Ujedinjene Arapske Republike).

Bavljenje Egiptom, tj. odnosima Srbije i Egipta – i to na ovom primeru odsustva druge strane postaje izrazito jasno kroz tekstove i tematske celine koje čine strukturu rada – govori mnogo više o nama samima, nego direktno o onima koje opisujemo i među kojima gradimo specifičan doživljaj stvarnosti. Naše iskustvo, štaviše, nije ništa drugo do pokušaj da svedemo, time i esencijalizujemo ono što posmatramo i ono što nam se dešava. Vrlo često, zapravo uvek, naše iskustvo biće predvođeno nekim opštim idejama, opštim krilaticama, opštim, ali prepoznatljivim kulturološkim stereotipima. To nije nužno loše, ukoliko se prihvatimo suočavanja sa tim iskustvom na način koji je svestan ograničenja okvira diskursa, jer time damo potvrdu trenutku i našoj poziciji u njenoj prolaznosti.

Prvi primer susreta Srbije i Egipta možemo prepoznati u modernizacijskim procesima s kraja XIX i početka XX veka u Srbiji, koji su omogućili pojedinim intelektualcima tadašnjeg građanstva da putuju i istražuju svet. Oni su odlazili na ta putovanja sa svom posvećenošću „duhovnog hodočašća“, a vraćali se sa utiscima koje su entuzijastično, preko javnih medija, prenosi svojim sunarodnicima. Postavljajući se u okvire zapadnog razumevanja „drugog“, oni su se kroz svoje mišljenje i ponašanje vrlo često identifikovali s iskustvom zapadnog putnika koji je nosio nasleđe (breme) kolonijalnog i imperijalističkog. Sa tih putovanja srpski putnici su neretko donosili različite suvenire u formi umetnina kao potvrde svog putničkog iskustva i savremenosti duha. U tekstu *Slike fara-*

1950s and 1960s, when the then President of Yugoslavia Josip Broz Tito nurtured very close relations, founded on mutual support, with the Egyptian President Gamal Abdel Nasser. On the other hand, it proved that the *collective*, however, no matter how much one insists upon it, is something elusive; something created persistently through the experiences of individuals, of whom, as it turned out, there was a sufficient number (as will become clear after reading this publication) in times surpassing the relations of Serbia (as part of Yugoslavia) and Egypt (a constituent of the United Arab Republic).

The adopted approach towards Egypt, i.e. the relations between Egypt and Serbia – particularly in the case of absence of the other party, which becomes particularly transparent in the articles and thematic units which make up the structure of this publication – is more telling of ourselves than those we aim to describe and among whom we construct our specific experience of reality. Furthermore, our experience is nothing more than an attempt to reduce and thus essentialize what we perceive and what is happening to us. Our experience is frequently, in fact perpetually, commanded by certain general notions, common catchwords, universal and recognizable cultural stereotypes. This is not necessarily bad if we are attempting to face that experience in a manner which makes us aware of the limited framework of discourse, for in that way we legitimize the moment and our place in its ephemeral nature.

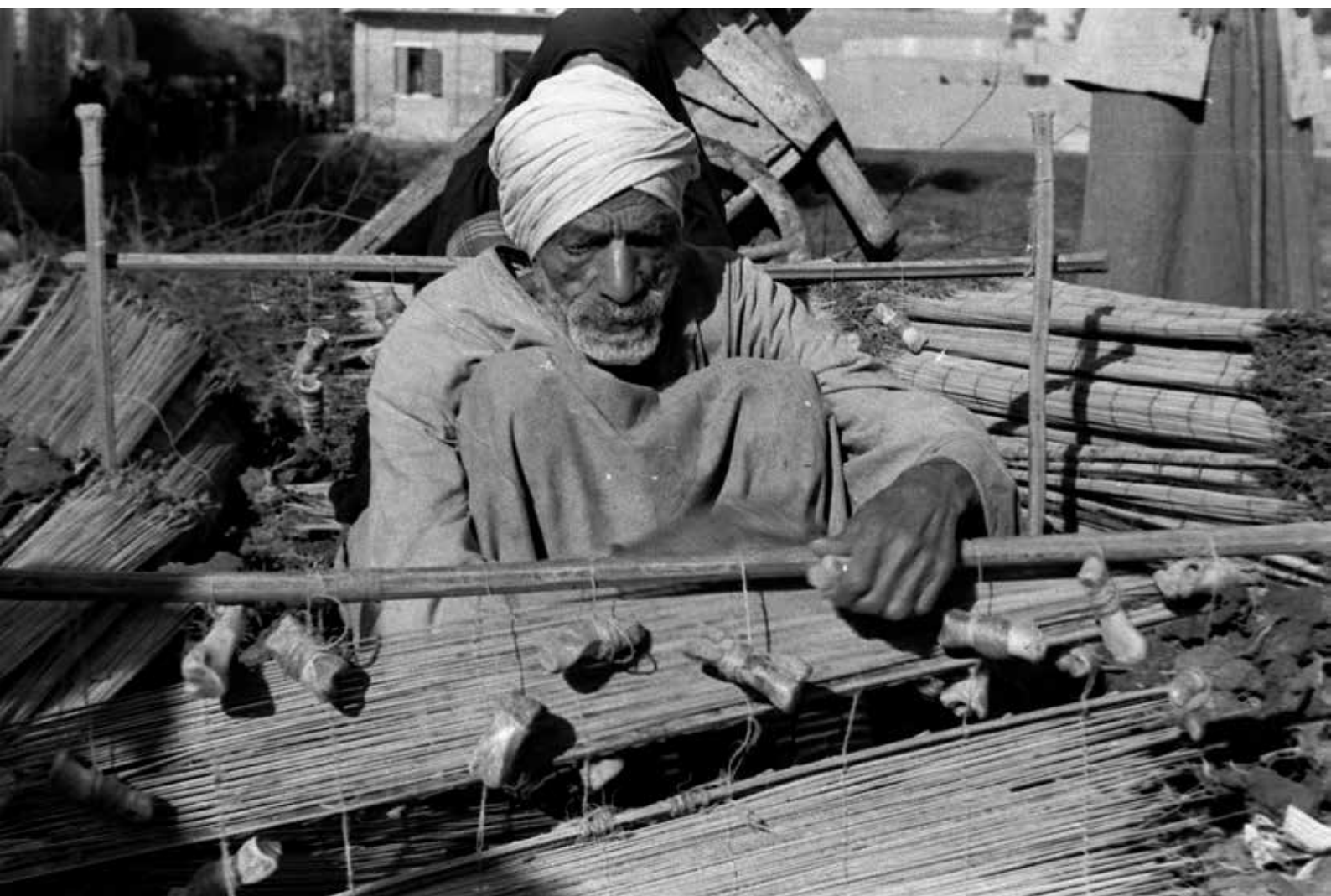
The first form of the Serbian and Egyptian encounter may be recognized in the modernization processes of the end of the 19th and the beginning of the 20th century, which enabled certain intellectual, middle-class individuals of the period to travel and explore the world. They embarked upon their journeys with all the devotion of a ‘spiritual pilgrimage’, overwhelmed with impressions upon their return, which they conveyed enthusiastically to their fellow countrymen through the public



onske prošlosti: o razvoju i stanju egiptologije u Srbiji, arheolog Uroš Matić prati razvoj egipatskih studija krećući upravo od prvih kolekcionarskih poduhvata, posebno se osvrćući na čin Hadži Pavla Riđičkog koji je omogućio da Beograd dobije svoju sopstvenu „beogradsku” mumiju. Odeljenje za arheologiju Filozofskog fakulteta u Beogradu pokazuje da su, uprkos diskontinuitetima, egipatske studije kroz stručnost svog kadra, uspele da utemelje ovu disciplinu ne samo u zemlji već i u okvirima svetske naučne javnosti.

Činjenica koja se često zanemaruje, a koja nam postaje jasna kroz rad antropologa Milice Naumov, jeste da je među putnicima i naprednim građanima u periodu pre Drugog svetskog rata bilo i putnica-avanturistkinja i socijalno svesnih građanki. Opisujući putovanja Jelene Dimitrijević i Dese Dugalić tekst *Potraga za Istokom: Egipat u putopisima srpskih žena u*

media. Positioning themselves within the framework of the western view of ‘the other’, they often identified in their opinions and behaviour, with the experience of the Western traveller who bore the legacy (in some cases burden) of the colonial and imperialistic. Very often, Serbian travellers brought back from their voyages various souvenirs in the form of works of art as an affirmation of their travelling experience and proof of their modern spirit. In *Images of a Pharaonic Past: On the Development and Current State of Egyptology in Serbia*, archaeologist Uroš Matić investigates the progress of Egyptian studies, starting precisely with the earliest ventures of collectors, referring in particular to the extraordinary deed achieved by Pavle Riđički, who indebted Belgrade with its own first ‘Belgrade Mummy’. What becomes apparent in this chronicle of the Department of Archaeology at the Belgrade Faculty of Phi-



prvoj polovini XX veka približava stanovište da dva stanovišta nikada ne mogu biti istovetna. Senzibilitet i osetljivost Jelene Dimitrijević za duhom mesta i prema socijalnoj nepravdi koju vidi stoji u jakom kontrastu sa nonšalantnim, bezbrižnim i neupitnim impresijama glumice Dese Dugalić. Njihova mišljenja i otvorenost da se izlože određenim uticajima i datom „duhu vremena” dovoljno se razlikuju, da možemo da se poslužimo njima kao primerima dva načina bivanja u svetu: onog pojedinca koji je izdanak i refleksija svog okruženja – društva, istorijskog trenutka – i onog koji se ne razlikuje od ovog prvog ni po čemu drugom do po tome što postavlja pred sebe zadatak da sagleda *samoga sebe* u datom trenutku i bude kritičar svoga vremena.

Iz tekstova Matića i Naumove može se prepoznati još jedna tendencija ljudi iz naših krajeva da se u potrazi za modernim često brzopleto i ne promišljajući sopstvenu lociranost i svoj legitimni istorijski značaj, bez nekog utemeljenja identifikuju sa ciljevima koje zapad, uslovljen svojim kulturno-istorijskim kontekstom, sebi postavlja. Tako smo svedoci da kada entuzijastično ide ka nečemu „novom”, putni(k)ca, putopisac, „svedok vremena”, često ne dozvoljava sebi slobodu da kreira autentično iskustvo, ili makar iskustvo koje nije kopija nečeg „već viđenog” (iako ono to nikada ne može da bude) i koje bi svojom nezavisnošću makar doprinelo jednom novom saznanju.

Zadržavajući se na značaju predmeta za odnose dve zemlje, kolekcioniranje predmeta u formi zvaničnog darivanja među predstavnicima država, Srbije i Egipta, prati logiku antropološkog koncepta „dara i uzdarja” u tekstu kustoskinje Aleksandre Momčilović Jovanović, *Darovi Titu: Egipat u fondu Muzeja istorije Jugoslavije*. Kao što autorka pažljivo percipira, materijalizacija (tj. opredmećenje) međunarodnih odnosa koja se ostvaruje u formi predmeta materijalne kulture kao simboličkih apstrakta naroda, otkriva brojne (ne)dоследnosti koje je Pokret nesvrstanih utemeljio, ali

losophy is that, despite sporadic discontinuities, Egyptian studies, with their expert faculty staff, successfully established the discipline not only in the country, but also within the global scientific community.

A frequently neglected fact, which becomes evident through the work of anthropologist Milica Naumov, is that among the voyagers and progressive citizens of the pre WWII period, there were also female travellers and adventurers, as well as socially aware women. Describing the journeys of Jelena Dimitrijević and Desa Dugalić, *In Search of the East: Egypt in the Travel Writing of Serbian Women in the First Half of the 20th Century* brings us closer to the fact that two standpoints are never identical. The sensibility and sensitivity of Jelena Dimitrijević towards the spirit of a place and to social injustice she witnessed are sharply contrasted with the nonchalant, carefree and taken for granted impressions of actress Desa Dugalić. Their reasoning and openness in exposing themselves to certain influences and the current ‘zeitgeist’ differ sufficiently so that their opinions may be used to illustrate two ways of existing in the world: one of an individual who is the offspring and reflection of one's own surroundings – society and the historical moment – and the another, who does not differ from the former in any other respect except that they set upon themselves the task of knowing *oneself* in a given moment and thus, becoming a critic of one's own time.

The essays by Matić and Naumov reveal other traits found among people coming from these parts. In their search for the modern they often identify themselves, rather impetuously and without realizing their own standpoint or their legitimate historical significance, with the ideas that the West sets for itself as conditioned by its cultural and historic context. Therefore, we can testify that whenever he (or she) strives enthusiastically towards something ‘new’, the traveller, chronicler, ‘witness of his/her time’, rarely gives him or herself the liberty to create an authentic experience

i čiju je zaostavštinu (u formi predmeta, ideja i institucija) i danas neophodno preispitivati.

Sa biografije predmeta koje su razmjenjivali zvaničnici, kroz tekst istoričara umetnosti i kustosa Narcise Knežević-Šijan, *Egipatska umetnost: Značajne beogradske izložbe egipatske likovne i primenjene umetnosti u drugoj polovini XX veka*, ulazimo u najproduktivniji period kulturnih odnosa Srbije i Egipta koji se jednim delom ogledao u izložbama savremenih egipatskih umetnika koje su u tom periodu bile upriličene u Beogradu. Kontinuirana ideološka pozadina jugoslovenstva od sredine 50-ih do početka 80-ih godina XX veka kreirala je okruženje koje je imalo sluha za izvesne napredne duhove tog vremena. Tako je poznati umetnik Taha Husein bio kustos izložbe koja je predstavila savremene tendencije u egipatskoj umetnosti. Mogućnost Beograđana da se u kontinuitetu izlažu izrazima savremene likovne umetnosti prevazilazi svoje okvire i vreme jer se nastavlja i danas. Želja i otvorenost da se prate egipatska filmska ostvarenja o kojima piše filmski režiser Aleksandar Maričić u tekstu *Do oslobođenja... i nazad*, upravo potvrđuju spremnost sredine da se izloži i primi ono najbolje što jedna međunarodna kulturna saradnja ima da ponudi.

Danas, kada smo i dalje svedoci teškoća u kojima se nalazi egipatski narod, javlja se mogućnost za izražavanjem i potvrdom solidarnosti jer su političke turbulencije, čini se ipak, neminovno pravilo istorije, a ne izuzetne okolnosti koje nas stihijski i periodično preplavljaju. Publikacija, u obliku u kojem se nudi čitaocu, na neki način sumira i odslikava odnos dve zemlje. Odnosi Srbije i Egipta su istovremeno istorijski utemeljeni i bliski, ali često osujećeni mogućnosti da u dužem vremenskom kontinuitetu temeljnije razviju parametre po kojima bi se povezivali i doprinosili međusobnom sazrevanju.

Ova publikacija se, pre svega, razvija na ideji povezivanja materijalnog ostatka „sećanja” u formi fotografije i njegovog sagledavanja davanjem komentara (kroz

or, at least, an experience which would not be a replica premised on a certain ‘dépà vu’ (regardless of the fact that this is an impossibility), and which would, at any rate, in its self-reliance contribute to a generally new insight.

The significance of objects in the official relations between the two countries, i.e. object collecting within the context of ceremonial gift exchange among high officials of two states, Serbia and Egypt, follows the logic of the anthropological concept of ‘the gift’ in *Gifts for Tito: Egypt in the Collections of the Museum of Yugoslav History*, the essay by curator Aleksandra Momčilović-Jovanović. As the authoress carefully notes, objectification, i.e. the materialization of international relations realized in the form of objects of material culture as symbolic abstracts of the people, reveals a multitude of (in)consistencies that the Non-Aligned Movement established and whose legacy (in the form of objects, ideas or institutions) requires continual reassessment.

Departing from the biography of objects exchanged by statesmen, with the article by curator Narcisa Knežević-Šijan – *Egyptian Art: Important Belgrade Exhibitions of Fine and Applied Arts in the Second Half of the 20th Century*, we enter the most productive period of cultural relations between Serbia and Egypt, which are in part reflected by exhibitions of contemporary Egyptian artists that were held during that period in Belgrade. The uninterrupted Yugoslav identity from the mid-1950s up to the beginning of the 80s formed a firm backdrop that created an ambiance open to certain progressive tendencies of the time. Such an instance made it possible for the famous artist Taha Husein to curate the exhibition presenting modern trends in the Egyptian art. The opportunity for the citizens of Belgrade to be persistently exposed to expressions of contemporary Egyptian art transcends this framework and epoch, for it continues even today. The desire and openness towards Egyptian cinema, as reviewed by film director Aleksandar Maričić in his essay *To Freedom*

autorske tekstove). Imajući, dakle, u vidu *diskontinuitet odnosa* Srbije i Egipta, ali i veru u *potencijal pojedinca* da deluje u svetu, publikacija je prožeta fotografijama koje je u Egiptu napravio osnivač Muzeja afričke umetnosti u Beogradu – Zdravko Pečar 50-ih godina prošlog veka. Tim postupkom se ne daje samo omaž osnivaču Muzeja, kao nekom ko je bio svestan značaja bivanja istovremeno učesnikom i posmatračem svog vremena, već se podseća na obavezu institucije poput muzeja da čuvanjem i zaštitom od zaborava *omogućava kontinuitet* unutar svojih okvira. Shvaćeni bilo kao idejni ili fizički prostor Muzeja, ovi okviri iščekuju inicijativu pojedinaca, istraživača.

Emilia Epštajn
Muzej afričke umetnosti u Beogradu

... *and Back*, confirms the willingness of the community to be exposed and to receive the best of what is offered from beyond the local environment.

Today, when we are witnessing the troubles of the Egyptian peoples, an opportunity arises to express and confirm our solidarity, since political turbulences seem to be an inevitable historical axiom, not some periodical exceptional circumstance that unexpectedly engulfs us. The publication presented to readers in this form in a way summarizes and reflects the relations between the two countries. The relations between Serbia and Egypt are at the same time historically founded and close, but on the other hand they are often thwarted and deprived in longer periods of time of the possibility to fundamentally develop parameters for connecting and, through the process, of contributing to their mutual maturation.

This publication was primarily developed on the idea of connecting the material remnants of 'memories' in the shape of photographs, with their assessment through commentaries (i.e. original essays). Thus bearing in mind the *discontinuity of relations* between Serbia and Egypt, but also trusting the *potential of the individual* to act in the world, the whole publication is complemented with photographs taken in Egypt in the 1950's by Zdravko Pečar, founder of the Museum of African Art in Belgrade. The proposed manner does not only pay homage to the Museum's forefather as a person aware of the implications of being both an observer and actor in time, but it is also a way to recall the given promise and obligation of the museum as institution to *facilitate continuity* within its framework, through the act of constant preservation and safeguarding against oblivion. The museum framework in question is actual space – space as ideation and physicality, which relies on and awaits the initiative of the individual, researcher.

Emilia Epštajn
The Museum of African Art in Belgrade





Muzej afričke umetnosti
**FOTO-ARHIVA
PEČAR**

The Museum of African Art
**THE PEČAR
PHOTO ARCHIVE**

Muzej afričke umetnosti već više od 35 godina održava i unapređuje odnose sa afričkim državama. Razvijajući se u okvirima kulturno-političke ideje Pokreta nesvrstanih, Muzej je u izrazito promenjenim sociopolitičkim okolnostima nastavio da baštini saradnju sa jednom od država sa kojom je u određenom trenutku imao veoma bliske odnose – Egiptom.

Muzej afričke umetnosti u Beogradu predstavlja jedan od potencijalnih okvira za razmatranje egipatske umetnosti i kulture, odnosno percepcije i reprezentacije egipatske kulture kod nas. U tom smislu posebno treba istaći foto-arhivu Pečar, koja je između ostalog sačinjena od serije fotografija koje je tokom svojih putovanja po Egiptu snimio osnivač Muzeja afričke umetnosti u Beogradu – dr Zdravko Pečar. Zdravko Pečar bio je dopisnik iz Egipta između 1952. i 1956. godine i kroz njegove fotografije, ali i tekstove koji su deo arhive porodice Pečar, on pored aktuelnih

The Museum of African Art has maintained and continued to further its relations with African countries for more than 35 years now. As it developed in the framework of the cultural and political idea of the Non-Aligned Movement, and despite strikingly changed socio-political circumstances, the Museum has sustained the legacy of co-operating with one of the countries with which at a certain point it had extremely close relations – Egypt.

The Museum of African Art in Belgrade presents a potential framework when considering Egyptian art and culture, that is, for the perception and representation of Egyptian culture in our country. We should emphasize in this respect the Pečar Photo Archive. It consists of, among other documents, a series of photographs taken while travelling around Egypt, by the founder of the Museum of African Art – Dr. Zdravko Pečar, who was a correspondent from Egypt between 1952 and 1956. Through his



Snimak iz dnevnika:

Egipat 20

u vreme agresije

(ZAOBILAZNIM PUTEM U EGIPAT)

5. novembar

Agresija na Egipat počela je pre nekoliko dana.

(Avio/Alitalia, superkonvejer, čija je osobina velika buka motora /Hauardov Super Konstelejšn svakako je bolji/ krenuo je oko 11 sati sa rimskog aerodroma ^{u Libiji} za Tripoli. Dosta putnika, među kojima razabirem i jednog poznatog Egipćana, ali odlučujem da se nikome ne javljam. Ima dosta i Britanaca, koji su iz baza u Libiji verovatno provodili svoj "Roman holiday" na Apeninima. Posle nepunih deset minuta leta ispod nas se ukazao kraj italijanskog kopna kod Fiuminčina. Prekrasan i jedinstven prizor: Tibar se uliva u more, njegove žute vode postaju zelenkaste, snažno se probijajući nekoliko kilometara u dubinu pučine jasno ovičene plavetnilom mora. Pogled na taj razliveni Tibar u moru, na tu njegovu dugu, široku i upornu ^{u plavom} liniju, traje još dugo posle odlaska sa kopna i pretstavlja ustvari rastanaka sa starom Evropom i tom rekom koja ovuda već milenijama protiče. Posle toga romantičnog intermea nastupa rutinska monotonija leta kroz stada belih kumulusa i nad nezanimljivim prostorom koji se zove more, a može biti mirno ili nemirno, što je na visini od dve hiljade metara čoveku sasvim svezjedno.

Približavajući se afričkom kontinentu, i svom prvom cilju Tripoliju stalno me mučila tegobna dilema: da li da se ^{Britanskim vlastima} javim ili ne. Koje prednosti mogu da se pojave a koje nezgode mogu da iskrсну? Radilo se o onom, možda sasvim dobronamernom predlogu britanskog kolega iz Stamp^a Estere, da potražim britansku ambasadu u ^{Libiji}, jer oni već ^{ionako} znaju za moj dolazak. Na trenutke sam mislio da bi mi Britanci ipak mogli pomoći da što pre iz Tripolija odem dalje ^{na} istok u pravcu egipatske granice.

Nadleteli smo prve kilometre afričke obale i prošli dalje iznad obalskog "bara", kako se u ovom delu Afrike ^{zove uski}



političkih zbivanja o kojima izveštava, prenosi i utiske o okruženju i ljudima sa kojima stupa u kontakt. Neke od tema koje u tom periodu interesuju autora prepoznaju se u naslovima njegovih reportaža, tekstova i izveštaja: „Poslednji dani nubijskih sela na obalama Nila“, „Zaobilaznim putem u Egipat“, „Ceo Egipat je uz Nasera“, „Buduću put revolucije“, itd. Važan je i podatak da je Zdravko Pečar zajedno sa, takođe osnivačem Muzeja, Vedom Zagorac autor knjiga „Republikanski Egipat“ (Beograd: Politička biblioteka, 1955) i „Egipat: zemlja, narod, revolucija“ (Beograd: Kultura, 1958), kao i da je sam potpisao značajnu publikaciju „Buđenje Arapa“ (Sarajevo: Narodna prosvjeta, 1958).

U okviru projekta „Egipat u sećanju Srbije“ digitalizovano je i time zaštićeno 66 filmova (negativa) sa fotografijama iz Egipta, kao i više desetina jedinica materijala od dokumentarnog značaja.

photographs, but also in his texts now part of the Pečar Family archive, he reported not only on current events in politics, but he also conveyed his impressions of the surrounding milieu and of the people with whom he communicated. Certain topics the author was interested in at that time can be recognized by the titles of covered events, texts and reports: “The Last Days of Nubian Villages on the Banks of the Nile”, “The Roundabout Route to Egypt”, “All of Egypt Backs Nasser”, “The Future Road for the Revolution”, and so on. It is important to note that Zdravko Pečar, together with the Museum’s co-founder Veda Zagorac, is the author of “Republican Egypt” (Beograd: Politička biblioteka /Political Library/, 1955), and “Egypt: Land, People, Revolution” (Beograd: Kultura /Culture/, 1958), and he also authored independently a significant work “The Awakening of the Arabs” (Sarajevo: Narodna prosvjeta /National Education/, 1958).

There were 66 films (negatives) with photographs taken in Egypt, as well as several dozen documentary items digitalized and thus protected as part of the “Egypt Remembered by Serbia” Project.









SLIKE FARAONSKE PROŠLOSTI

O razvoju i stanju egiptologije u Srbiji

IMAGES OF A PHARAONIC PAST

On the Development and Current State of Egyptology in Serbia

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Uvod

Dešifrovanje egipatskog hijeroglifskog pisma 1822. godine u radu Žana Fransa Šampoliona najčešće se uzima za ključan momenat i prekretnicu u evropskom promišljanju starog Egipta, odnosno smatra se početkom egiptologije kao naučne discipline. Ovo između ostalog dobro ilustruje i ključne istraživačke metode, pravce i teme u egiptologiji, neminovno skopčane sa lingvističkom osnovom egiptološkog istraživanja u XIX veku, a donekle i danas. Materijalna kultura bila je, a do danas u određenoj meri i ostala, sekundarna oblast istraživanja u egiptologiji (Hassan 2010, 266; Jeffreys 2003, 5–6; Васиљевић 1992, 159). Nastanak i razvoj egiptologije ukorenjen je u imperijalizmu i kolonijalizmu zapadnoevropskih sila krajem XIX i počet-

Introduction

The decipherment of Egyptian hieroglyphic writing by Jean-François Champollion in 1822 is most often considered to be the key moment and turning point in European reflections on Ancient Egypt. In other words, this is taken as the beginning of Egyptology as a discipline. Among other things, this is a good illustration of the most important research methods, directions and themes in Egyptology, which are inevitably linked with the linguistic basis of research within this discipline in the 19th century, and to a certain extent, today as well. Material culture was, and has partly remained to this day, a secondary field of research in Egyptology (Hassan 2010, 266; Jeffreys 2003, 5–6; Васиљевић 1992, 159).

The establishment and development

kom XX veka. Posedovanje egipatskih starina za kolonijalne sile značilo je kulturnu hegemoniju, a Francuska i Velika Britanija preuzele su na sebe ulogu naslednika rimskog carstva (Hassan 2010, 265; Reid 2002, 142). Stari Egipat je na neki način kroz genezu egiptologije kao discipline otrgnut od Egipta savremenog Francuskoj i Velikoj Britaniji, što možda najbolje ilustruje naslovna strana monumentalnog dela *Description de l'Égypte* objavljivanog u više tomova od 1809. do 1829. godine. Na ovoj stranici predstavljena slika, uokvirena bogato dekorisanim ramom, vodi posmatrača u nostalgični pejzaž doline Nila od Aleksandrije do Asuana sa potpunim odsustvom islamskih spomenika i savremenog stanovništva. Na vrhu rama nagi Napoleon, predstavljen kao Apolon ili Aleksandar u dvokolici, baca koplje na poražene Mameluke (Reid 2002, 2–3). Ova slika kao da je najavila kasniju disciplinarnu viziju egiptologije kao discipline koju baštini zapad, sa retkim egipatskim arheolozima početkom XX veka, kako je stari Egipat diskurzivno odsečen od islamskog Egipta, a egiptologija obično definisana kao izučavanje društva u dolini Nila od 3000 godina pre n. e. do dolaska Aleksandra (Jeffreys 2003, 4). Ovakva geneza egiptologije kao discipline preispitana je u okviru struke u poslednjih dvadeset, ali izrazito u poslednjih deset godina (Reid 2002). Osvajajući Egipat, kako kao prostor i ljude, tako i kao pejzaž starina, moderne evropske sile nameravale su da ga vrate nekadašnjoj klasičnoj veličini, ostvarenoj navodno samo zahvaljujući kontaktima sa evropskom prošlošću (Said 2008, 116–117).

Srbija krajem XIX veka nije bila među evropskim državama koje bi se mogle smestiti u domen imperijalnog i kolonijalnog. Štaviše, Srbija se u vreme prvih početaka uspostavljanja egiptologije, kao akademske discipline u Zapadnoj Evropi, upravo oslobodila imperijalne vlasti Osmanskog carstva. Država je naporno radila na konstruisanju svog novog, građanskog i evropskog identiteta, odnosno nacionalni identitet građen je na ruševina-

of Egyptology is rooted in Western-European imperialism and colonialism of the end of the 19th and beginning of the 20th century. Owning Egyptian antiquities meant cultural hegemony for the colonial powers, and France and Great Britain took upon themselves the role of successors of the Roman Empire (Hassan 2010, 265; Reid 2002, 142). Through the genealogy of Egyptology as a discipline, Ancient Egypt was in a way cut off from Egypt contemporary to France and Great Britain, which may be best illustrated by the cover page of the monumental work *Description de l'Égypte* published in several volumes between 1809 and 1829. The cover shows an illustration, with a richly decorated frame, that leads the observer into the nostalgic landscape of the Nile valley, from Alexandria to Aswan, with the complete absence of Islamic monuments and contemporary inhabitants. At the top of the frame, a naked Napoleon, represented as Apollo or Alexander in a chariot, is throwing a spear on the defeated Mamluks (Reid 2002, 2–3). It is as if this illustration heralded the later vision of Egyptology as a discipline fostered by the west, with the rare occurrence of the Egyptian archaeologist at the beginning of the 20th century, as Ancient Egypt was discursively cut off from Islamic Egypt and Egyptology usually defined as the study of society in the Nile valley from the year 3000 B.C. until the arrival of Alexander (Jeffreys 2003, 4). Such a genesis of Egyptology as a discipline has been the topic of research within the field in the past twenty, and particularly the last ten years (Reid 2002). In conquering Egypt, both the space and people, as well as the landscape of antiquities, modern European powers intended to bring it back to its former classical grandeur achieved, apparently, only thanks to its contact with European past (Said 2008, 116–117).

It was not possible to place Serbia, at the end of the 19th century, among those countries which were included within the sphere of the imperial and colonial. Moreover, Serbia at the time of the first



„Ušabti“ figurina

Krečnjak, dimenzije 14 x 4 cm, inv.br. 365, Legat Hinka Lederera, Jevrejski istorijski muzej u Beogradu.

Hinko Lederer, rođen 1886. godine, bio je član Jevrejske zajednice i veliki kolekcionar umetnina. Veliki deo njegove kolekcije je nestao u II svetskom ratu. Nakon Holokausta nastavio je sa prikupljanjem i Jevrejskom muzeju je poklonio brojne predmete judačke, a takođe i figurinu „Ušabti“ iz Egipta (vreme i mesto nepoznato).

„Ushabti“ figurine

Limestone, dimensions: 14 x 4 cm, Inv.No. 365, Legacy of Hinko Lederer, The Jewish Historical Museum in Belgrade.

Hinko Lederer, born in 1886, was a member of the Jewish community and a great art collector. A large part of his collection was lost during World War II. After the Holocaust he continued collecting and donated to the Jewish Museum a number of Judaic items, as well as the „Ushabti“ from Egypt (provenance unknown).

ma Osmanske imperije. Takođe, uslovi u kojima su proučavane starine u XIX veku u Srbiji bili su sasvim drugačiji od onih u tadašnjem Egiptu. Naime, razvoj arheologije u Srbiji bio je ukorenjen u klasične studije, pošto su prvi akademski arheolozi u Srbiji obrazovani na klasičnim studijama nemačkih univerziteta. Ujedno su i teorijske osnove početaka arheologije u Srbiji bile ukorenjene u kulturno-istorijskoj paradigmi (Babić 2002, 311–312; Babić 2006, 657). U tom smislu je zanimljivo ali svakako na interpretativnom planu i provokativno pitanje: Da li je upravo ovo jedan od razloga opšte rane nezainteresovanosti za arheologiju Bliskog istoka, odnosno za sporadično interesovanje za bliskoistočne starine ali i Orijent uopšte? Treba naglasiti da se pre Nikole Vulića i Dušana Glumca niko nije naučno interesovao za stari Egipt u Srbiji, mada ni ovi autori nisu bili egiptolozi. Stari Egipt je krajem XIX i u prvim decenijama XX veka u Srbiji bio predmet interesovanja pre svega putnika i starinara.

Starinari, državnici i egiptomanija u Srbiji

Prvo interesovanje za egipatske starine u Srbiji izrazili su istaknuti građani koji su na svojim putovanjima u Egiptu kupovali starine i potom ih darivali muzejima. Kako je već ranije istaknuto, egipatske starine u Srbiji su odraz romantičarsko-prosvetiteljskog duha vremena završnih decenija XIX veka (Anđelković 2007, 227). Zbirka staro-egipatskih eksponata Gradskog muzeja u Vršcu tako je na dar dobila predmete koje su na svojim putovanjima u Egiptu kupili štampar i izdavač Viljem Vetl, vršački građanin Mikša Adler, koji je darovao predmete koje je sa putovanja po Egiptu doneo njegov brat Jožef Adler 1869. godine, istaknuti srpski slikar Paja Jovanović 1887. godine¹, ali i antikvar Leonard Bem (Anđelković i Panić-Štorh 2002, 9–11). Gradski muzej u Somboru je staroegipatske predmete na dar dobio od Jovana Fermbaha 1899. godine posle njegovih putovanja po Egiptu (Anđelković 2002b, 47).

founding of Egyptology as an academic discipline in Western Europe, had just freed itself from the imperial control of the Ottoman Empire. The country laboured to construe a new, civil and European identity, that is, a national identity built on the remnants of the Ottoman Empire. In addition, the conditions in which antiquities were studied in 19th century Serbia were completely different to those in Egypt of the time. Namely, the development of archaeology in Serbia was rooted in classical studies, because the first academic archaeologists in Serbia were educated in the field of classical studies in German-based universities. At the same time, the theoretical foundations of the beginnings of archaeology in Serbia were embedded in the cultural-historical paradigm (Babić 2002, 311–312; Babić 2006, 657). In such a sense an interesting question, though on the level of interpretation also provocative, might be: Is precisely this one of the reasons for the relative, overall disinterest for Near East Archaeology in these early times, that is, for the sporadic interest in Near Eastern antiquities, as well as the Orient in general? It is necessary to emphasise that before Nikola Vulić and Dušan Glumac, no one showed interest for ancient Egypt in Serbia, even though these authors were not Egyptologists. Ancient Egypt at the end of the 19th and beginning of the 20th century in Serbia, was primarily of interest to travellers and antiquarians.

Antiquarians, Statesmen and Egyptomania in Serbia

The first interest in Egyptian antiquities in Serbia was expressed by prominent citizens who bought antiques on their travels in Egypt and then donated them to museums in Serbia. As already mentioned, Egyptian antiquities in Serbia are a reflection of the spirit of Romanticism and Enlightenment of the times, in the last decades of the 19th century (Anđelković 2007, 227). The collection of Ancient Egyptian exhibits at the City Museum in Vršac,

Međutim, nema mnogo sačuvanih informacija o putovanjima pomenutih darodavaca, naročito kada je u pitanju kupovina starina. U tom smislu najviše informacija sačuvano je o putovanjima istaknutog advokata i člana Matice srpske Hadži Pavla Riđičkog, plemenitog Skribeščanskog, rođenog 1804. godine u Mokrinu. Svoja putovanja Hadži Pavle Riđički je započeo između 1885. i 1888. godine kada je imao između 81 i 83 godine. Na put je krenuo iz Budimpešte, da bi iz Napulja u Egipat putovao parobrodom „Austral”, koji je pristao u Port Saidu i nastavio dalje ka Suecu, odakle je železnicom stigao do Kaira. Obišao je Egipatski muzej², piramide i sfingu u Gizi, džamije i koptske crkve Kaira, bazar Kan el Kalili, a zatim nastavio Nilom i obišao Džoserovu piramidu, Tijevu mastabu i Serapeum. U opisima sa svojih putovanja pominje i rad istaknutog egiptologa Ogišta Marijeta (1821–1881) (Anđelković 1995, 329–333). Zatim je obišao Beni Hasan i grobnice u steni, Amarnu, Denderu, Karnak, Luksor, Ramaseum i Memnonove kolose, Esnu, Edfu, Kom Ombo, Gebel el-Silsila, Elefantinu, Asuan i File, kao najjužniju tačku svog putovanja (Anđelković 1995, 334–336). Hadži Pavle Riđički je u februaru 1888. godine u Luksoru³ kupio mumiju sa namerom da je pokloni Narodnom muzeju u Beogradu. Mumija je u julu 1888. godine preko Mediterana, Crnog mora i Dunava stigla u Beograd, a u avgustu 1888. godine je i izložena (Anđelković and Harker 2011, 718). Riđički je u pismu Narodnom muzeju istakao da je mumiju kupio „ne za sebe, nego za srpski narod, kojemu mislim da će biti najpovoljnije, i za stvar najsigurnije ako istu mumiju predam na sahranu Beogradskog muzeja” (Anđelković 1995, 340). U to vreme upravnik muzeja bio je Mihailo Valtrović, jedan od rodonačelnika arheologije u Srbiji, a na pismo Riđičkog odgovorio je: „Izvoleli ste Srpskom narodnom muzeju (...) poslati na dar dragocenu starinu, misirsku mumiju (...) da je narod srpski gleda i njome stvarno se pouči o jednom naročitom običaju starih Misiraca...” (Anđelković 2002a, 211).

thus, received as gifts, objects which were bought by printer and publisher Vilmos Wettl, Vršac citizen Miksa Adler who bequeathed objects which were acquired by his brother Joseph Adler on his trip to Egypt in 1869, the renowned Serbian painter Paja Jovanović in 1887¹, as well as the antiquarian Leonhard Böhm (Anđelković i Panić-Štorh 2002, 9–11). The City Museum in Sombor received Ancient Egyptian objects from Jovan Fernbach in 1899 after his travels across Egypt (Anđelković 2002b, 47). However, there is insufficient information about the journeys of the above mentioned benefactors, especially with reference to buying antiquities. In such a sense most of the information that has been preserved is about the travels of eminent lawyer and member of the Matica Srpska, Hadži Pavle Riđički, nobleman of Skribešće, born in 1804 in Mokrin. Hadži Pavle Riđički started travelling between 1885 and 1888 when he was between 81 and 83 years old. He set off on his journey from Budapest, boarded the *Austral* ship to Egypt in Naples, disembarked in Port Said and continued further towards the Suez, travelling to Cairo by rail. He visited the Egyptian Museum², the pyramids and The Sphinx in Giza, mosques and the Coptic churches of Cairo, the bazaar in Khan el-Khalili, continuing down the Nile and stopped at Djoser's Pyramid, the Mastaba of Ti and the Serapeum. In the descriptions of his travels he mentions also the work of renowned Egyptologist Auguste Mariette (1821–1881) (Anđelković 1995, 329–333). He then went to see Beni Hassan and the cliff tombs Amarna, Dendera, Karnak, Luxor, Ramaseum and the Colossi of Memnon, Esna, Edfu, Kom Ombo, Gebel el-Silsila, Elephantine, Aswan and File, as the southernmost point of his travels (Anđelković 1995, 334–336). In February 1888³, Hadži Pavle Riđički bought a mummy in Luxor intending to give it as a gift to the National Museum in Belgrade. In July 1888, across the Mediterranean, Black Sea and the Danube, it arrived in Belgrade, and in August 1888, it was exhibited (Anđelković



„Beogradska mumija” koju je Hadži Pavle Ridički kupio u Luksoru u februaru 1888. godine.

Inv.br. 13/IV, Narodni muzej u Beogradu,
(Fotografija: V. Ilić)

“The Belgrade Mummy” purchased by Hadži Pavle Ridički in Luxor in February 1888.

Inv.No. 13/IV, The National Museum in Belgrade,
(Photograph by V. Ilić)

„Beogradska mumija” (detalj)

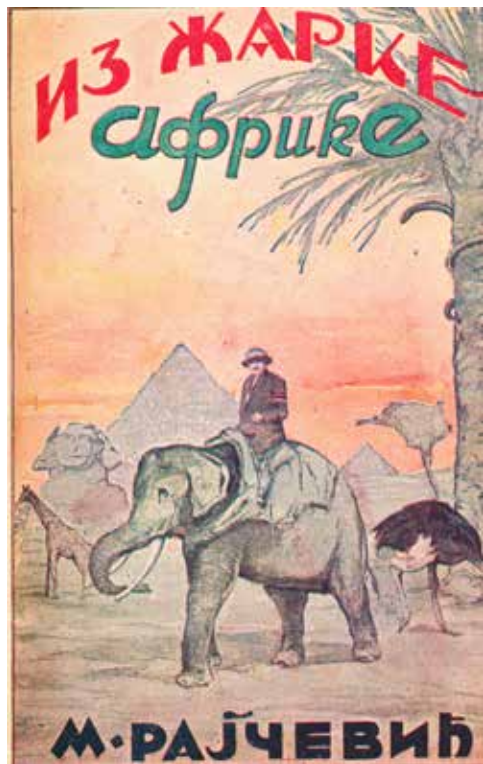
Inv.br. 13/IV, Narodni muzej u Beogradu,
(Fotografija: V. Ilić)

“The Belgrade Mummy” (detail)

Inv.No. 13/IV, The National Museum in Belgrade,
(Photograph by V. Ilić)



Darivanja su nastavljena tako da je Narodni muzej u Beogradu 1895. godine na poklon od Jov. Šoraka s Rijeke preko Dra. Jov. Jovanovića dobio dva skarabeja, ruku mumije i fragment papirusa, ali se ovim nalazima u muzeju izgubio trag (Anđelković 2002a, 212). Ernest Brumer je 1923. godine Narodnom muzeju darovao dva kovčega poreklom iz Akhmima kupljena na aukciji u Londonu 1921. godine, od kojih je danas ostao samo jedan, odnosno kovčeg Nefer-renepet, igračice boga Mina, prema novim rezultatima datovan u polovinu četvrtog veka p.n.e, odnosno 30. dinastiju. Drugi kovčeg pripadao je Ariju, sinu Unnefera, a darovan je Narodnom muzeju iste 1923. godine kada i kovčeg Nefer-renepet. Ovom drugom kovčegu je do danas izgubljen trag (Anđelković 2002a, 212; Anđelković and Elias 2013). Treba pomenuti i interesovanja za Egipat poznatog beogradskog putopisca Milorada Rajčevića jer su njegovi utisci i iskustva na putovanju kroz Egipat 1921. godine značajan uvid u sliku kako starog tako i njemu savremenog Egipta među srpskom građanskom klasom druge decenije XX veka (Rajčević 1924). Egipatski i jugoslovenski državni zvaničnici



and Harker 2011: 718). In his letter to the National Museum Riđički claimed that he bought the mummy “not for himself, but for the Serbian people, for whom I think it will be most appropriate and safest, if I offer the afore mentioned mummy for burial in the Belgrade museum” (Anđelković 1995, 340). The director of the museum at the time was Mihailo Valtrović, one of the founding fathers of archaeology in Serbia, and he replied to Riđički's letter with the following: “You were kind enough to send the Serbian National Museum (...) as gift, a valuable antiquity, a Misr mummy (...) to be observed by the Serbian people and for them to be truly enlightened about a particular custom of the ancient Misr people...” (Anđelković, 2002a: 211).

The gift donations continued and in 1895 the National Museum in Belgrade received from J. Šorak of Rijeka via D. J. Jovanović two scarabs, a mummy limb and papyri fragments, however the museum has lost record of these findings (Anđelković 2002a: 212). In 1923 Ernest Brummer gave the National Museum two coffins originating from Akhmim, bought at an auction in London in 1921, of which only one remained to this day, that is, the coffin of Nefer-renepet, the dancer of the god Min, which has recently been dated to the half of the fourth century BC, i.e. the XXX dynasty. The second coffin belonged to Ari the son of Un-Nefer, and it was given to the National Museum the same year as the Nefer-renepet coffin, in 1923. All traces of this second coffin have been lost (Anđelković 2002a, 212; Anđelković and Elias 2013). It is worth mentioning the interest for Egypt shown by famous Belgrade traveller Milorad Rajčević, because his impressions and experiences from his Egyptian travels in 1921, offer important insight into the perceptions of both ancient Egypt and its contemporary counterpart, among Serbian middleclass intellectuals in the 1920s (Rajčević 1924). Egyptian and Yugoslav state officials during the 1960s and 1970s exchanged gifts, and therefore, three alabaster vessels found upon archae-

Uspomene iz Egipta: Svetski putnik Milorad Rajčević pozira ispred Velike Sfinge u Gizi.

(Iz njegovog putopisa: „Iz žarke Afrike“, Beograd 1924.)

Memories from Egypt: World traveller Milorad Rajčević posing in front of the Great Sphinx of Giza.

(From his travel book: “From the Heat of Africa”, Belgrade, 1924)





su tokom 60-ih i 70-ih godina XX veka razmenjivali poklone, pa su tako i tri alabastrerne posude, pronađene prilikom iskopavanja Džoserove piramide u Sakari, kao i bronzana statua Ozirisa iz Poznog perioda stigili kao dar Josipu Brozu Titu (Anđelković 2002b, 42–43).

U okviru UNESCO projekta za spašavanje nubijskih spomenika prilikom izgradnje asuanske brane bili su angažovani i jugoslovenski stručnjaci. Jugoslovenski stručnjaci su rekognoscirali hram Ramzesa II sa lokaliteta Gerf Husein, a egipatska vlada je u okviru projekta „Nubian Salvage Project“ 1960ih unajmila tim jugoslovenskih stručnjaka da premeste Horemhabov hram sa lokaliteta Abahuda u arheološki park na otvorenom u blizini Asuana. Na žalost lokalni nubijski krečnjak je zbog svoje mekoće i nestabilnosti sprečio potpun uspeh misije, te se sačuvani fragmenti danas mogu videti u novom Nubijskom muzeju u Asuanu. Jugoslovenska ekspedicija učestvovala je u prenosu, konzervaciji i zaštiti fresaka iz hramova i crkava sa više lokaliteta (Vadi es Sebuja; Abu Oda; Šeik abd el Gadir; Abdalah Nirki). Ove freske danas se nalaze u Egipatskom muzeju u Kairu kao i Koptskom muzeju u Kairu. Hrišćanske freske spašene su posredstvom jugoslovenskih eksperata i sa lokaliteta Abahuda (Emery 1965, 100; Larson 2006, 19; Medić 1980, 45; Usick 1998, 150).

Nažalost, egipatske starine u Srbiji gotovo da uopšte nisu dostupne javnosti. Naime, egipatska zbirka Gradskog muzeja u Vršcu poslednji put bila je izložena u Velikoj dvorani pre Drugog svetskog rata (Anđelković i Panić-Štorh 2002, 11), a iako postoji katalog ovih nalaza, na web-strani muzeja nema pomena o njima, a ista situacija, ali bez kataloga, je i sa Gradskim muzejem u Somboru. Prelaskom Narodnog muzeja u Beogradu u zgradu nekadašnje Uprave fondova i Hipotekarne banke, gde se i danas nalazi, u novoj postavci su 1952. godine bili izloženi i egipatski nalazi, ali je 1962. za vreme Lazara Trifunovića egipatska zbirka skinuta sa postavke i uklonjena u depo (Anđelković 2002a, 212–213). U

ological digs of Djoser's pyramid in Saqqara, as well as a bronze statue of Osiris from the Late Period which were given as gifts to Josip Broz Tito (Anđelković 2002b, 42–43).

Under the UNESCO project for the rescue of Nubian monuments during the construction of the Aswan dam, Yugoslav experts were also engaged. Yugoslav experts conducted a survey of the Temple of Ramses II from the Gerf Hussein site and the Egyptian government, as part of the “Nubian Salvage Project” in the 1960s, hired a team of Yugoslav experts to move the Horemhab Temple from the Abahuda site to the archaeological open-air park near Aswan. Unfortunately the local Nubian limestone due to its softness and instability prevented the successful completion of the mission; therefore the preserved fragments may be seen today in the new space of the Nubian Museum in Aswan. The Yugoslav expedition participated in the transfer, conservation and preservation of the temple and church frescoes from different sites (Wadi es Sebuja; Abu Oda; Sheikh Abd el Gadir; Abdalah Nirki). These frescoes may be found today in the Egyptian Museum in Cairo, as well as the Coptic Museum in Cairo. The Christian frescoes from the Abahuda site were also saved due to the mediation of Yugoslav experts (Emery 1965, 100; Larson 2006, 19; Medić 1980, 45; Usick 1998, 150).

Unfortunately, Egyptian antiquities in Serbia are almost completely inaccessible to the public. Namely, the last time that the Egyptian collection of the City Museum in Vršac was exhibited in the Great Hall occurred before the Second World War (Anđelković i Panić-Štorh 2002, 11), and even though there is a catalogue of these findings, there is no information about them on the museum's web-page and the same situation, however without an existing catalogue, can be observed at the City Museum of Sombor. With the move of the National Museum into the buildings of the State Treasury and Mortgage Bank, where it stands today, the new display from 1952 exhibited Egyptian findings, howev-

srpskoj nauci je već predloženo da se nalazi iz različitih muzejskih zbirki (Narodni muzej u Beogradu, Muzej istorije Jugoslavije, Jevrejski istorijski muzej, Gradski muzej u Vršcu, Gradski muzej u Somboru) objedine u jednu muzejsku zbirku i da se njima pristupi u skladu sa savremenim muzeološkim tendencijama (Anđelković 2002b).

Jedna disciplina na dve katedre

Nastava iz arheologije Bliskog istoka, a u okviru nje arheologije starog Egipta, javila se u Srbiji relativno kasno u odnosu na osnivanje katedre za arheologiju uopšte. Prvi je „misirsku istoriju” predavao Nikola Vulić, istoričar, klasični filolog i arheolog, još 1898/1899. godine na Velikoj školi u Beogradu u okviru Opšte istorije starog veka⁴. Na katedri za arheologiju Filozofskog fakulteta u Beogradu prvi predavač u ovoj oblasti bio je Dušan Glumac, koji je 1955–1956. godine sa Bogoslovskog fakulteta prešao na Filozofski fakultet i svoja predavanja otpočeo u okviru klasične arheologije. Glumac je doktorirao u Lajpcigu 1925. godine, a od 1926. do 1955. godine predavao je starojevrejski jezik i biblijsku istoriju i arheologiju na Bogoslovskom fakultetu Srpske pravoslavne crkve. Organizator ovog prelaza bio je Branko Gavela, profesor na katedri za praistorijsku arheologiju, a nastojanje da se uvede arheologija Bliskog istoka podržao je pored Gavele i Miloje Vasić (Anđelković 1999–2000, 407–408; Milinković 1998, 436). Prema mišljenju Milutina Garašanina, jednog od istaknutih srpskih praistoričara, Glumac u je, u stvari, predavao kulturnu istoriju Bliskog istoka (Babić i Tomović 1996, 51). Na odeljenju za istoriju Nikola Vulić i dalje je držao predavanja o starom Egiptu (Anđelković 1999–2000, 409). Sava Tutundžić je ukazao na to da je na odeljenju za arheologiju već u vreme kada je Glumac počeo sa nastavom iz oblasti arheologije Bliskog istoka postojao otpor prema uvođenju arheologije Bliskog istoka u nastavu i prema naučnom radu iz ove oblasti (Anđel-

er in 1962 at the time of Lazar Trifunović the Egyptian collection was taken down and placed in the Museum storage space (Anđelković 2002a, 212–213). There have already been proposals within the Serbian scientific community to gather findings from different museum collections (the National Museum in Belgrade, Museum of Yugoslav History, Jewish Historical Museum, City Museum in Vršac, City Museum in Sombor) into one museum collection and to approach them in accordance with current museological tendencies (Anđelković 2002b).

One Discipline within Two Departments

Lectures in Near East archaeology, and within it the archaeology of Ancient Egypt, appeared relatively late in Serbia in comparison to the founding of the department of archaeology in general. The first to hold lectures in “Misr history” was Nikola Vulić historian, classical philologist and archaeologist, as early as 1898/1899 at the Higher School in Belgrade, as part of the General History of Antiquity⁴. The first lecturer in this field, at the department of archaeology of the Faculty of Philosophy, was Dušan Glumac, who transferred in 1955–1956 from the Faculty of Theology to the Faculty of Philosophy and started his lectures within the field of classical archaeology. Glumac received his doctorate in Leipzig in 1925, and from 1926 to 1955 he taught ancient Hebrew, biblical history and archaeology at the Theological Faculty of the Serbian Orthodox Church. The organizer of this transition was Branko Gavela, professor of prehistoric archaeology, and efforts to introduce archaeology of the Near East were supported besides Gavela, by Miloje Vasić (Anđelković 1999–2000, 407–408; Milinković 1998, 436). According to Milutin Garašarin, a prominent Serbian prehistorian, Glumac, in fact, taught the cultural history of the Near East (Babić i Tomović 1996, 51). Nikola Vulić continued to lecture on Ancient Egypt (Anđelković 1999–2000,



dr Vidosava Neda Nedomački

Rukovodila je katedrom za arheologiju na Filozofskom fakultetu u Beogradu između 1978. i 1983. godine.

Foto arhiva Jevrejskog istorijskog muzeja u Beogradu.

Vidosava Neda Nedomački (PhD)

Head of the Department of Archaeology, Faculty of Philosophy in Belgrade between 1978 and 1983.

Photo archive of the Jewish Historical Museum in Belgrade.

ković 1999–2000, 407). Prema informacijama dostupnim autoru ovog rada, jedino je Milutin Garašanin zvanično izneo da je skeptičan prema „orijentalnoj arheologiji” kako se nastava ograničila na samo jednu oblast i jedan uži period (Babić i Tomović 1996, 51). Nakon što je prestala aktivna služba Dušana Glumca za docenta, na katedri se bira Vidosava Nedomački, a za naučnog saradnika Sava Tutundžić. Nedomački je Glumca zamenila već 1971. godine, a rukovodila je katedrom između 1978. i 1983. godine (Anđelković 1999–2000, 409; Milinković 1998, 137). Sava Tutundžić je na osnovu kulturne konvencije između Ujedinjene arapske republike Egipat i SFRJ otpočeo postdiplomske studije na Filozofskom fakultetu Univerziteta u Kairu 1959. godine (Anđelković 1999–2000, 408), ali je svoje studije završio na Filozofskom fakultetu Univerziteta u Beogradu, gde je i doktorirao. Pored Save Tutundžića, na Filozofskom fakultetu Univerziteta u Kairu studijski je boravila i Miroslava Panić-Štorh (1963–1965). Na inicijativu Fanule Papazoglu, Miroslava Panić-Štorh je angažovana 1969. godine kao asistent na odeljenju za istoriju, 1980. godine dobila je zvanje višeg stručnog saradnika i 1988. godine mesto docenta na istom odeljenju (Anđelković 1999–2000, 408). Miroslava Panić-Štorh je 1987. godine doktorirala na Filozofskom fakultetu u Beogradu sa temom *Uprava u Egiptu u doba Amenhotepa III*.

Takođe je zanimljivo, a svakako slabo poznato, da je posle dvogodišnje pripreme 1970. godine u Kairu formulisana i potpisana prosvetna i kulturna kooperacija između Egipta i SFRJ za 1970. i 1971. godinu. Njen paragraf 33. odredio je da jugoslovenska strana otpočne iskopavanja u Egiptu sa Savom Tutundžićem kao realizatorom projekta. Bilo je dogovoreno da Arheološka zbirka Filozofskog fakulteta dobije 50% neunikatnog materijala, a preko Savezne komisije za kulturne veze sa inostranstvom odobrena su i sredstva za realizaciju projekta. Međutim, najviša instanca u vladi je odlazak prolongirala do isteka roka potpisane kooperacije, nakon čega

409). Sava Tutundžić pointed out that, at the time when Glumac started teaching in the field of archaeology of the Near East, there was resistance at the department of archaeology towards introducing archaeology of the Near East to the syllabus and to scholarly work in this field (Anđelković 1999–2000, 407). According to the data available to the author of this paper, only Milutin Garašanin officially expressed that he was sceptical towards “oriental archaeology” because lectures were limited to merely one area and one specific period (Babić i Tomović 1996: 51). After the active engagement of Dušan Glumac as docent, Vidosava Nedomački was chosen by the department and Sava Tutundžić as research associate. Nedomački took the position of Glumac in 1971 and was head of the department between 1978 and 1983 (Anđelković 1999–2000, 409; Milinković 1998, 137). Based on the cultural convention between the United Arab Republic of Egypt and Yugoslavia, Sava Tutundžić started graduate studies at the Faculty of Philosophy at Cairo University in 1959 (Anđelković 1999–2000, 408), however he finished his studies at the Faculty of Philosophy, at Belgrade University where he earned his doctorate. Besides Sava Tutundžić, Miroslava Panić-Štorh also spent time at the Cairo University (1963–1965). Due to the initiative of Fanula Papazoglu, Miroslava Panić-Štorh was hired in 1969 as assistant at the department of history, in 1980 she received the title of senior associate and in 1988 she became associate professor at the same department (Anđelković 1999–2000, 408). In 1987 Miroslava Panić-Štorh gained her doctorate at the Faculty of Philosophy in Belgrade on the topic *Administration in Egypt in the time of Amenhotep III*.

It is also interesting, at the same time not widely known, that after two-years of preparation, in 1970, educational and cultural cooperation between Egypt and Yugoslavia was formulated and signed in Cairo for the years 1970 and 1971. Its paragraph 33 determined that the Yugoslav side was to conduct archaeological digs

projekat nikada, nažalost, nije realizovan (Anđelković 1999–2000, 410).

Kratkotrajnu saradnju sa katedrom za arheologiju Bliskog istoka odeljenja za arheologiju ostvarila je i Bojana Mojsov na mestu asistenta 1982. godine, a 1984. godine na tom mestu je menja Vera Vasiljević (Milinković 1998, 437), koja je magistrirala na Filozofskom fakultetu u Beogradu sa temom *Svedočanstva o patuljcima u starom Egiptu*, a doktorirala na Univerzitetu u Hamburgu sa temom *Untersuchungen zum Gefolge der Grabherrn in den Gräbern des Alten Reiches*. Na mesto šefa katedre Vera Vasiljević dolazi 1997–1998. godine. Kao što se može primetiti, počeci egiptologije u Srbiji ukorenjeni su u osnivanje katedre za arheologiju Bliskog istoka na odeljenju za arheologiju, iako je nastava o starom Egiptu bila u određenoj meri držana i na odeljenju za istoriju. Angažovanje Miroslava Panić-Štorh na odeljenju za istoriju i Vere Vasiljević na odeljenju za arheologiju, kao prvih školovanih egiptologa, označilo je novu fazu razvoja egiptologije u Srbiji. Uskoro je na odeljenju za arheologiju kao asistent-pripravnik angažovan i Branislav Anđelković, a kasnije na odeljenju za istoriju Danijela Stefanović. Branislav Anđelković je sa temom *Odnosi između Kanaanaca i Egipćana do kraja vladavine Narmera* magistrirao, a sa temom *Evolucija gerzeške kulture: unutrašnji i spoljni činioci* doktorirao na Filozofskom fakultetu u Beogradu. Danijela Stefanović je sa temom *Titula imy-r tA mhw u dokumentima Srednjeg carstva* magistrirala, a sa temom *Vojska faraonskog Egipta u vreme srednjeg carstva* doktorirala takođe na Filozofskom fakultetu u Beogradu. Egiptologija se stoga na Filozofskom fakultetu u Beogradu uporedo razvija na odeljenju za arheologiju i odeljenju za istoriju sa različitim, ali u određenoj meri podudarnim nastavnim programima. Osnovne razlike su u akcentu odeljenja za arheologiju na materijalnoj kulturi i odeljenja za istoriju na pisanim izvorima. Neophodna komplementarnost ovih pristupa prošlosti starog Egipta ostvarena je posle bolonjske reforme i mogućnošću

in Egypt with Sava Tutundžić as project implementer. It was agreed that the Archaeological Collection of the Faculty of Philosophy was to receive 50% of the serially produced materials, and through the Federal Commission for Cultural Relations with Foreign Countries, funding for the project was awarded. However, the highest authority in the government postponed the departure until the expiration date of the signed co-operation, after which the project was, unfortunately, never to be realized (Anđelković 1999–2000, 410).

The short-term collaboration with the department for Near-Eastern Archaeology at the Department of Archaeology, was achieved by Bojana Mojsov as assistant in 1982, and in 1984 she was replaced by Vera Vasiljević (Milinković 1998, 437), who received her master's degree at the University of Belgrade with the topic *Testimonies of Dwarfs in Ancient Egypt*, and Ph.D. from the University of Hamburg with the theme *Untersuchungen zum Gefolge der Grabherrn in den Gräbern des Alten Reiches*. Vera Vasiljević became head of department in 1997–1998. What is made obvious is that the beginnings of Egyptology in Serbia are rooted in the establishment of the Department of Near Eastern archaeology at the Department of Archaeology, even though lessons on ancient Egypt were to a certain extent held at the History Department. Appointing Miroslava Panić-Štorh at the History Department and Vera Vasiljević at the Archaeology Department, as the first educated Egyptologists, marked a new phase in the development of Egyptology in Serbia. Not long after, Branislav Anđelković was appointed teaching assistant at the Archaeology Department, followed by the hiring of Danijela Stefanović at the History Department. Branislav Anđelković earned his master thesis with the topic *The Relationships between the Ancient Canaanites and Egyptians Until the End of Narmer's Rule*, and earned his Ph.D. at the Faculty of Philosophy with the topic *The Evolution of Gerzeh Culture: Inside and Outside Factors*. Danijela Stefanović mastered with the topic *The*



Uroš Matić na terenskom istraživanju u Tell el-Daba, lokalitet Ezbet Rušdi III (2012. godine).

Uroš Matić on field research work in Tell el-Daba, the Ezbet Rushdi III site (in 2012).

za pohađanjem nastave na oba odeljenja (odnosno obe katedre) kroz izborne predmete. U Beogradu je osamdesetih godina XX veka u više navrata predavanja na Pravnom fakultetu u Beogradu, na poziv kluba za rimsku istoriju Forum Romanum, održao Aristid Teodorides sa Univerziteta u Briselu⁵. U svojoj kratkoj istoriji nastava iz oblasti arheologije starog Egipta obogaćena je i gostujućim boravkom Helmuta Zacingera sa Univerziteta u Beču tokom letnjeg semestra 2004/2005. godine i 2006. godine ali i gostujućim predavanjima Hartviga Altenmiller sa Univerziteta u Hamburgu (2004. godine), kao i Emili Titer sa Orijentalnog instituta u Čikagu tokom letnjeg semestra 2008. godine. Gostujuće predavanje na Filozofskom fakultetu, Univerziteta u Beogradu održala je u aprilu 2014. godine i Julia Budka (Institut za orijentalnu i evropsku arheologiju, Austrijska akademija nauka).

Zaključak

Na kraju, na pitanje „Egiptologija kod nas – luksuz ili potreba?“ postavljeno 1998. godine na godišnjem skupu Srpskog arheološkog društva u Subotici (Васиљевић 1999–2000: 297), danas imamo samo jedan odgovor, a to je da bez akademskog pristupa prošlosti starog Egipta Srbija ne može baštiniti artefakte starog Egipta

Title imy-r tA mhw in Middle Kingdom Documents and earned her doctorate also at the Faculty of Philosophy in Belgrade with the topic *The Army of Pharaonic Egypt During the Middle Kingdom*. Therefore, at the Faculty of Philosophy in Belgrade Egyptology developed concomitantly at the Department of Archaeology and Department of History, with differing, however, to an extent concurrent syllabus. The primary difference is placing emphasis on material culture at the Department of Archaeology and on written sources at the Department of History. The necessity of making these approaches to Ancient Egypt's past complementary was made following the Bologna educational reforms and the possibility of attending classes in both departments through chosen subjects. During the 1980s on several occasions Aristid Teodorides from the University of Brussels, held lectures at the Faculty of Law in Belgrade, at the invitation of the Club for Roman History, the Forum Romanum.⁵ Throughout its short history lessons in archaeology of Ancient Egypt were enhanced with visiting lectures by Helmut Satzinger, from the University in Vienna, in the summer semester 2004/2005 and 2006, as well as the visiting lecture by Hartwig Altenmüller from the university in Hamburg (in 2004) and Emily Teeter from the Oriental Institute in Chicago during the summer semester 2008. A visiting lecture at the Faculty of Philosophy, University of Belgrade, was held in April 2014 also by Julia Budka (The Institute for Oriental and European Archaeology, the Austrian Academy of Sciences).

Conclusion

Finally, the question to “Egyptology in Serbia – a luxury or necessity” put forward in 1998 at the annual gathering of the Serbian Archaeological Society in Subotica (Васиљевић 1999–2000, 297), has only one answer today, which is that without an academic approach to Ancient Egypt's past Serbia is not able to nurture artefacts

ali ni razumeti reference na stari Egipat arheologa kojima njegova prošlost nije osnova istraživačkog rada. Dodatno treba ponovo istaći problem diletantske literature i nedovoljan broj stručnih publikacija, na šta je već ukazano u stručnoj javnosti (Васиљевић 1992).

Stanje egiptologije u Srbiji danas pokazuje značajne pomake, što kroz zbližavanje dveju katedri (arheologija i istorija) na kojima je stari Egipat deo nastavnog plana i programa, što kroz saradnju sa egiptološkim zajednicama u regionu i kolegama iz regiona koji se bave recepcijom starog Egipta (Austrija, Hrvatska, Slovenija), ali i kroz saradnju sa egiptološkim zajednicama van regiona i internacionalnim arheološkim timovima u Egiptu⁶. Međutim, u cilju daljeg razvoja i napretka egiptologije u Srbiji potrebno je ponovo promisliti zaobavljenu egiptomaniju u Srbiji⁷, učiniti vidljivost nalaza staroegipatskog porekla u srpskim muzejima većom⁸, ostvariti istraživački dijalog sa drugim oblastima istraživanja ali i pokrenuti bližu saradnju sa kulturnim institucijama u Egiptu.

from ancient Egypt, neither can it understand Ancient Egyptian reference points of archaeologists to whom its past is not the basis of research work. Additionally it is necessary to emphasise the problem of dilettante literature and the insufficient number of specialized publications, which has already been put forth to the public (Васиљевић 1992).

The state of Egyptology in Serbia today shows significant progress in the joining of the two departments (archaeology and history) that have Egypt as part of their syllabus, as well as the collaboration with Egyptian studies communities in the region and colleagues from the region who engage in the reception of ancient Egypt (Austria, Croatia, Slovenia) and the cooperation with Egyptian studies communities outside the region and international archaeological teams in Egypt.⁶ However, with the aim to develop and further Egyptology in Serbia it is necessary to rethink the forgotten Egyptomania in Serbia⁷, make the ancient-Egyptian findings in Serbian museums more visible⁸, create research-based dialogue with other areas of research and to initiate closer cooperation with cultural institutions in Egypt.











Laurel

1926

Geneva F. Quenert Pugaba

POTRAGA ZA ISTOKOM

Egipat u putopisima srpskih žena u prvoj polovini XX veka

IN SEARCH OF THE EAST

Egypt in the Travel Writing of Serbian Women in the First Half of the 20th Century

Milica Naumov
antropolog

Milica Naumov
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U današnjoj eri razvijenih, novih načina komunikacije nudi nam se bezbroj svedočanstava o manje ili više udaljenim predelima. Za „putovanje” je danas možda i dovoljan jedan „klik”, ali nije uvek bilo tako jednostavno.

Na samo putovanje se nekada gledalo, pre svega, kao na vrstu obrazovanja. Putovati je značilo steći neprocenjivo iskustvo i zaokružiti svoju ličnost. Čuveni mislioci su već u XVII veku isticali da putnici treba da koriste svoj boravak u stranim zemljama za upoznavanje naroda i njihovih običaja, kao i za sticanje iskustava koja će im biti od dragocene pomoći kasnije u životu, bilo da se spremaju za trgovačku, diplomatsku karijeru, bilo jednostavno za život kultivisanog, učenog čoveka (Kostić 1989, 16). Sam cilj putovanja bio bi doprinos jednog

The present era of new communications offers numerous testimonies about more or less distant places. It may seem that “travelling” is merely a click away; however things were not always so simple.

At one time, travelling was considered a form of education above all. Travelling meant gaining priceless experience and shaping one's personality. Famous thinkers of the seventeenth century emphasised that travellers should use their time spent in foreign countries to learn about the peoples and customs, and to gain experiences that would be beneficial to them in later life, whether they were preparing for a career in trade, diplomacy, or in order to lead the life of a cultured, learned man (Kostić 1989, 16). The aim of such travel ex-

takvog iskustva izgradnji i obrazovanju pojedinca. I veliki francuski mislilac, Mišel Montenj je isticao da je cilj putovanja u samospoznaji, jer istražujući svet, mi poniremo u dubine vlastitog bića (Todorov 1994, 335).

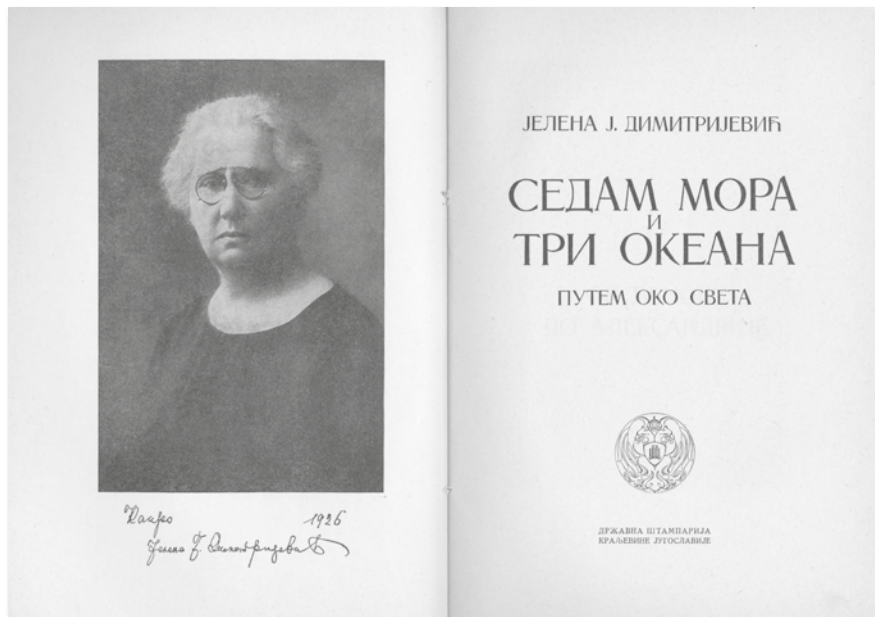
Industrijsko doba donelo je drugačije shvatanje vremena, te podelu na radno i slobodno vreme¹, što je uslovalo promene u navikama i uopšte stilu života ljudi (Stojanović 2008, 313). Putovanja su do tada bila privilegija manjeg broja ljudi, uglavnom rezervisana za pripadnike više klase, trgovce, hodočasnike ili pustolove. Krajem XIX i početkom XX veka, sa tehnološkim napretkom i stvaranjem mreže puteva koji će doprineti homogenizaciji prostora i dostupnosti udaljenih krajeva, sve više ljudi će svoje slobodno vreme provoditi na putovanjima. Neka od najstarijih vidova putovanja jesu ona pokloničke prirode. Istorijat pokloničkih putovanja sa ovih prostora može kontinuirano da se prati od vremena Svetog Save i razvija se pod osmanskim vlašću, kao i u Habzburškoj monarhiji (Makuljević 2006, 808). Poklonička putovanja često su vodila i ka Egiptu. Jedan takav primer je i putovanje Pavla Riđičkog, koji se sa njega vratio sa posebnim „suvenerom” – mumijom.

Ponekad su utisci i doživljaji putnika pretvarani u putopise. Koliko god da je putovanje pre svega intimni, privatni čin i doživljaj samog putnika, toliko su zapažanja i motivi, pretočeni u putopise, uticali u manjoj ili većoj meri na stvaranje slike dalekih, neistraženih oblasti kod samih čitalaca. Ovi zapisi su bili tu da nam, poput današnjih internet foruma, dočaraju određene predele i kreiraju određene predstave čime su, zapravo, stvarali posebnu stvarnost. Putopisi jesu ogledalo vremena i u njima se mogu prepoznati i tekuće književne i istorijske prilike, ali i sam autor, jer putopis kao mimikričan i intiman oblik jeste vrsta autobiografije, kazivanje o sebi (Peković 2008, 119). Putopis je dobra osnova za sagledavanje slike sopstvenog sveta i epohe koja izranja iz slike Drugog; putopis

periences was to contribute to the growth and education of the individual. The great French thinker Michel de Montaigne also stressed that the goal of travelling was self-knowledge, because by exploring the world we delve into the depths of our own being (Todorov 1994, 335).

The industrial age brought with it a different understanding of time, thus the division into work time and leisure¹, resulting in a change in habits and the overall lifestyle of people (Stojanović 2008, 313). Up to that point, travelling was the privilege of a select few and reserved predominantly for members of the upper class, merchants, pilgrims and adventurers. By the end of the nineteenth and beginning of the twentieth century, with the technological advancement and creation of a network of roads that would contribute to the homogenization of space and ease access to remote places, all the more people started spending their free time travelling. Some of the oldest forms of travelling are pilgrimages. The history of pilgrimage in this part of the Balkans may be traced with continuity from the times of Saint Sava (*Sveti Sava*) becoming more prominent under Ottoman rule and within the Hapsburg monarchy (Makuljević 2006, 808). Pilgrimages often led towards Egypt. One such example is the travel of Pavle Riđički who returned from his trip with a special “souvenir” - a mummy.

Sometimes the impressions and exploits of travellers were transformed into travel writing. As much as the journey is an intimate, private act and personal experience of the traveller, the observations and motives transposed into travel writing also, to a greater or lesser extent, had an influence on creating images of distant, unexplored places, among readers. These writings were, much like present day internet forums, there to recreate certain places and images, thus producing a special kind of reality. Travel writings are a mirror of a certain time and it is possible to recognise in them current literary and historical tendencies, yet the author as well, because



Portret Jelene Dimitrijević

Iz putopisa: „Sedam mora i tri okeana. Putem oko sveta”

Portrait of Jelena Dimitrijević

From the travel book: „Seven Seas and Three Oceans. Travelling Around the World”

je priča o tački iz koje putopisac kreće na putovanje, a ne samo narativ o predelima kroz koje je putovao (Vučetić 2005, 67).

Možda manje poznata, ali svakako značajna su putovanja u Egipt na koja su se, u prvoj polovini XX veka, odvažile književnica Jelena Dimitrijević (1862–1945) i glumica Desa Dugalić² (1897–1972). Na koji način su one „videle” ovu zemlju? Za čime su tragale i kakvu sliku o Drugom su nam ponudile? Njihova svedočanstva jesu tekstovi koji se „upisuju” i u kulturu koju opisuju – kulturu Drugog, ali i u kulturu kojoj same pripadaju.

Putovanje Jelene Dimitrijević zabeleženo je u putopisu *Sedam mora i tri okeana. Putem oko sveta*, koji je izašao iz štampe 1940. godine, odnosno štampan četrnaest godina nakon putovanja. Ona svoj put na Istok počinje 17. novembra 1926. godine, polazeći brodom iz Đenove. Pišući o motivima koji su je pokrenuli, Jelena Dimitrijević ističe da je ovo putovanje za nju „duhovna pečelba” (Dimitrijević 1940, 14), a da godine i njen pol, kao i činjenica da putuje sama, nisu posebna prepreka u ovoj avanturi. Za nju je poseta Egiptu neostvaren san: „I, eto, sutra, polazim u Misir. San jedan od najlepših mojih snova sutra će postati java... Polazim iz Đenove, rodno-ga mesta onoga koji je pronašao Novi Svet.

travel writing as a mimicry and intimate form is a type of autobiography – a telling of oneself (Peković 2008, 119). Travel writing is a sound basis for insight into one's own world and epoch, which springs from the image of the Other; travel writing is a story about the point from which the travel writer sets off on his journey, and not solely a narrative about the regions through which he has travelled (Vučetić 2005, 67).

Perhaps less known but certainly important are the courageous journeys to Egypt taken by writer Jelena Dimitrijević (1862–1945) and actress Desa Dugalić² (1897–1972), in the first half of the twentieth century. How did they see this country? What were they in search of and what image of the Other did they offer? Their testimonies are texts which “inscribe” meaning both into the culture that they are describing – the culture of the Other, and the culture to which they belong.

The journeys of Jelena Dimitrijević were recorded in the travel writing *Seven Seas and Three Oceans. Travelling Around the World (Sedam mora i tri okeana. Putem oko sveta)*, published in 1940, fourteen years after the journey. She set off on her journey to the East on November 17, 1926, boarding a ship in Genoa. Writing about the motives which moved her, Jelena Dimitrijević stated that the journey was her “spiritual quest” (Dimitrijević 1940, 14), and that her age and sex, as well as the fact that she is travelling alone, are not an impediment of any sort for this adventure she is undertaking. For her, going to Egypt is an unfulfilled dream: “So, there, I set off for Misr. One of my most beautiful dreams will become reality tomorrow... I set sail from Genoa, the birthplace of the one who discovered the New World. However, I am not attempting to find some other New World, but an Old World; to see the East which has for as long as I know held a captivating charm. To see Misr!” (Dimitrijević 1940, 12).

Fascination with the East and the history of contemplating the Orient are very old. Edward Said defines orientalism as a system of representation and interpreta-

Ali ja ne idem da pronađem neki drugi Novi Svet, nego da nađem Stari, da vidim Istok koji je za mene vazda imao neobično privlačne draži. Da vidim Misir!” (Dimitrijević 1940, 12).

Fascinacija Istokom i istorija bavljenja Orijentom veoma je duga. Edvard Said orijentalizam definiše kao sistem reprezentacija i interpretacija Orijenta, njegove civilizacije, ljudi i lokaliteta (Said 2000, 271). Ovde je manje reč o stvarnom mestu, već više o stanju duha i načinu razmišljanja. Orijent, ali i Zapad, kao simboličke predstave, nisu homogene celine. Orijentalizam pristupa heterogenoj, složenoj, promenljivoj istorijskoj stvarnosti sa esencijalističkog stanovišta, pokušavajući da otkrije postojanje vanvremenske, trajne, nepromenljive stvarnosti (Đorđević 2008, 36). Kao posledica kolonijalne vladavine stvoren je kontinuum gde je sa jedne strane stajao Orijent, a sa druge Zapadna civilizacija. Istaknuta binarna opozicija podrazumeva da merila Zapada i njegovog pogleda na stepen „razvijenosti” ili „civilizovanosti” postaju merila za sve ono što je drugačije ili različito od njega (Đorđević 2008, 32).

Međutim, pozicija spisateljica koje dolaze sa Balkana je pomalo drugačija. Balkan je kao poseban kulturni i geografski entitet sagledavan kao „drugost iznutra”, kao „nedovršena” Evropa³. On je sam po sebi „nešto između”, mesto koje istovremeno jeste i nije orijentalno i evropsko. Svesna ove dvojnosti Jelena Dimitrijević ukazuje na specifičnost svoje pozicije navodeći da Balkan odvaja od Istoka: „pošto je on isto malo Istok, kao što je malo Zapad” (Dimitrijević 1940, 44), a sebe takođe vidi kao „pomalo Orientalku” (Dimitrijević 1940, 32).

Dolazak putnika na svoje odredište jeste ujedno i prelazak granice koja razdvaja dva sveta, a putopisi nam često ukazuju na te zamišljene, simbolične linije razdvajanja dva sveta (Živković 2001, 76). Jelena Dimitrijević biva pomalo razočarana prvim utiscima iz Aleksandrije: „Ah kako je teško strancu-putniku kad uzme da luta

tion of the Orient, its civilisations, peoples and localities (Said 2000, 271). It is less a question of a real place, and more one of a state of mind and way of thinking. The Orient and the West as well, as symbolic representations, are not homogenous wholes. An orientalist approach is based on an essentialist position towards a heterogeneous, complex, changing historical reality, aiming to discern the existence of a timeless, permanent, unchanging reality (Đorđević 2008, 36). As a result of colonial rule, a continuum was created with the Orient on one side and the West on the other. The distinct binary opposition implies that the value systems of the West and its perception of the level of “development” and “civilisation” become the standard of value for what is different or distinct from it (Đorđević 2008, 32).

However the position of female writers from the Balkans is somewhat different. As a separate cultural and geographic entity the Balkans are perceived as “the other within”, as “unfinished” Europe.³ It is “something in between”, a place that both is and is not Oriental and European. Aware of this duality, Jelena Dimitrijević indicates to the specific nature of her position, stating that she separates the Balkans from the East: “because it is at the same time slightly the East and slightly the West” (Dimitrijević 1940, 44), and she sees herself as “slightly Oriental” (Dimitrijević 1940, 32).

The arrival of the traveller to his destination is, at the same time, crossing the border that separates two worlds, and travel writing often points towards these imaginary, symbolic lines that separate two worlds (Živković 2001, 76). In a way, Jelena Dimitrijević is disappointed at her first impressions of Alexandria: “Ah, how hard it is for the foreigner-traveller to roam the streets of Alexandria only to realise that he will not find anything that he was searching for in this unknown, distant land! Especially for the one who, seeking the East, finds the West” (Dimitrijević 1940, 43). She finds the West in the way women dress, in the imported goods of downtown Alexan-

Egipćanke – na raskršću Istoka i Zapada

Iz putopisa: „Sedam mora i tri okeana. Putem oko sveta”

Egyptian Women – at the crossroads of the East and West

From the travel book: “Seven Seas and Three Oceans. Travelling Around the World”





aleksandrijskim ulicama i kad mu se učini da neće naći ništa od onoga zbog čega je došao u ovaj tuđi daleki svet! Naročito onome koji traži Istok, a nalazi Zapad” (Dimitrijević 1940, 43). Ona Zapad nalazi u odevanju žena, u uvoznjoj robi po aleksandrijskoj čaršiji i bazarima, u posterima Glorije Svenson ispred kairskih bioskopa, džezu koji dopire iz kafana, te kako sama kaže: „zaboravlja u kome je delu sveta: u Africi, u Evropi ili u Americi” (Dimitrijević 1940, 52).

Posmatrajući prizor Arapina koji na svojoj asuri uživa: „sanja čarobni san Istoka” – i puši nargile, putnica pomišlja: „Blago njima! Blagosloveni ljudi Istoka, daleko od huke i jurnjave Zapada” (Dimitrijević 1940, 300). U ovom prizoru autorka suprotstavlja različita shvatanja vremena, gde Zapad „gubi” vreme u svojoj trci za progresom i modernizacijom.

Nasuprot tome, Desa Dugalić u gradskoj vrevi i sparnom vazduhu Aleksandrije vidi Afriku: „Gledajući s balkona na ovaj rusvaj, ja sam videla Afriku, Afriku i samo Afriku” (Dugalić 1931, 107). Njena pozicija je drugačija, ugao posmatranja ide iz šire, evropske tradicije, te je pogled na Istok, pogled sa stanovišta Evrope, odnosno Zapada (Rakić 2006, 575). Njeno putovanje opisano je u knjizi *Zabeleške s puta kroz Palestinu, Siriju i Egipat u leto 1931*. Do Egipta dolazi palestinskom železnicom, a prvi susret sa ovom zemljom je susret sa njenom pustinjom. Prolazeći vozom kroz ovu oblast, Desa Dugalić ističe da je: „nemoguće opisati šarm tih peščanih sprudova i talasa po kojima se ovde onde ugleda po neka kamila ili beduin” (Dugalić 1931, 73). Put je dalje vodi preko Sueckog kanala, tog: „uzanog dela koji razdvaja Aziju i Afriku, i spaja dva carstva, Englesku i Indiju” (Dugalić 1931, 75).

Tokom boravka u Kairu Desa Dugalić posećuje Egipatski muzej, a poredeći ga sa evropskim muzejima u kojima je već imala prilike da vidi neke od egipatskih starina, ona ostaje nema pred: „remek delima koja su stvorili i ovekovečili Umetnost, Moć i Bogatstvo tog doba” (Dugalić 1931, 79). Sličan utisak na nju ostavljaju i kairske džamije, a posebno Muhamed Alijeva džamija. Div-

dria and its bazaars, in the posters of Gloria Swanson in front of Cairo cinemas, jazz resonating from the coffee-houses, thus, in her own words: “forgetting what part of the world this is: Africa, Europe or America” (Dimitrijević 1940, 52).

Observing an Arab resting on his mat: “dreaming the magical dream of the East” – and smoking a hookah, this traveller contemplates: “Lucky them! The blessed peoples of the East, far from the rustle and bustle of the West” (Dimitrijević 1940, 300). In this scene the author contrasts different conceptions of time in which the West “looses” time in its race for progress and modernisation.

As opposed to this, Desa Dugalić sees Africa in the bustle and sultry air of Alexandria: “Looking from my balcony at all this chaos, I have seen Africa, Africa and only Africa” (Dugalić 1931, 107). Her perspective is different, it stems from a wider, European tradition, thus her observations of the East are from a European vantage point, that is, the West (Rakić 2006, 575). Her journey is described in the book *Notes from the Journey to Palestine, Syria and Egypt in the Summer of 1931 (Zabeleške s puta kroz Palestinu, Siriju i Egipat u leto 1931)*. She reached Egypt by the Palestinian railway and her first encounter with this country was the encounter with its deserts. Travelling by train through this region, Desa Dugalić reflects: “it is impossible to describe the charm of those backshores and waves with the occasional camel or Bedouin, here and there” (Dugalić 1931, 73). Her journey takes her further across the Suez Channel, that: “narrow area that separates Asia and Africa, and joins the two kingdoms, England and India” (Dugalić 1931, 75).

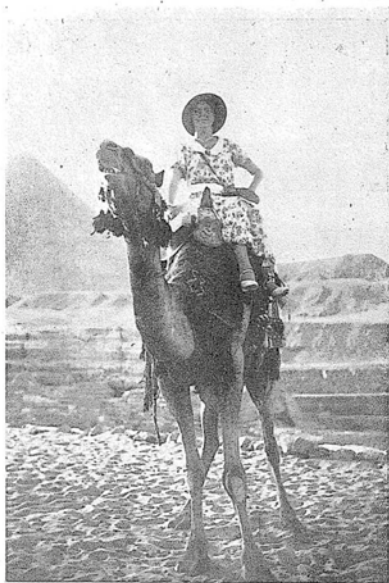
During her stay in Cairo, Desa Dugalić visits the Egyptian Museum, and comparing it to European museums in which she has had the opportunity to see certain Egyptian antiquities, she finds herself astounded by the: “masterpieces created and eternalised by the Art, Power and Wealth of the times” (Dugalić 1931, 79). A similar impression is imprinted on her regarding

Egipćanka sa detetom

Iz putopisa: „Sedam mora i tri okeana. Putem oko sveta”

Egyptian Woman with Child

From the travel book: “Seven Seas and Three Oceans. Travelling Around the World”



Г-ѓа Деса Дугалић на камели у долинају пирамида

ДАЛЕКИ ПУТ Г-ЋЕ ДУГАЛИЋ

И ЗАНИМЉИВИ ПУТОПИС КОЈИ НАМ ЈЕ ДОНЕЛА.
ТРИ ТРЕНУТКА, ВРЛО ОПАСНА ПО ЊЕН ЖИВОТ.

Прваћина наше драме г-ѓа Деса Дугалић издава је не-
давно јавној сфери путо-
писа. Имала је ретку срећу и
задовољство да овога лета на-
прави диван пут кроз Палести-
ну, Сирију и Египат у њеним
која се зове сиромно „Забеле-
шке пута“ износи г-ѓа Дугалић
свој дневник, праћен мно-
гобројним фотографијама.
За многобројне љубитеље наше
одличне глумице биће заним-
љиво да чују да овај пут, који,
имаме, редовно припремају тури-
стичке агенције Куќ и остали, за
г-ѓу Дугалић није био без оп-
асности. Напротив.
Већ при самом исцртавању у
Јасри, љаво из њених дознајања,
дошло је на пајидо крбаке туче
између носача Арабања који
су се борили око пртљага.
Мало довије, у Дамаску, дого-
дило се још нешто опасније.
„Вратили смо се на бечеру и
конак“ прича г-ѓа Дугалић, „у
хотел „Омајад“, најбољи и нај-
отменији у Дамаску.
Вечерали смо у богато освет-
љеној призеорији, а служавци су
нас причини у фраву. И ми смо
сви били у бечерним хаљинама
и бечерном оделу.
Одејаном, усред бечере, чу се је-
дан резовбојски путањ са ули-
це и више главе једнога госта за
суседним столом, свега метар
од нас, пролете јуришом кроз
салу, а за њим полетеше ситна
прозорска стакла. Сви се згра-
нусли, али, љаво за чудо, није се

не маче с места. Само прича
вешери, по истинити своје
расе или можда љаво услужени
ратници, полетеше да између
прозора заузму zgodну бусију,
јер су се очигледно надали
даљем пушарању.
„Изгледа“, бели даље г-ѓа Дуга-
лић, „да то нису ретке појаве ни
сада, после крбако угушеног
устанава Друга у Сирији.“
Али на самом сбршету пута,
преа полазањ из Александрије,
чекала је још једна опасност
г-ѓу Дугалић, и то опет љаво
претставницу беле расе, омр-
знуће од Арабања. Отишла је
да види Луна-парк, александри-



Pustolovine Desu Dugalić

Iz časopisa „Pozorište“

The Adventures of Desu Dugalić

From the magazine "Theatre"

ljenje zasluđuju i Velike piramide u Gizi, svedoci minulih vremena, koje su: „gledale gospodarski i nemarno na ovaj život koji šest hiljada godina svakodnevno vri ispod njihovih podnožja“ (Dugalić 1931, 84). Desu Dugalić će tokom svog boravka u Egiptu posetiti i Memfis, Sarapeum – groblje svetih bikova, Heliopolis, grad mrtvih u Kairu, zooški vrt, Aleksandriju. Gledajući slike na zidovima hramova i grobnica, ona zaključuje da je: „mnogo više saznala o životu ovog starog naroda nego iz mojih debelih knjiga“ (Dugalić 1931, 92).

Impresije koje nam Desu Dugalić nudi u svom spisu, pre svega otkrivaju zanimanje za daleku prošlost Egipta, bez preteranog osvrtanja na savremeni, svakodnevni način života stanovništva ove države. Pozicija je pasivna i ona kroz svoje putovanje prolazi poput posmatrača koji nema preteranu želju da učestvuje u dešavanjima. U opisi širokih i elegantnih ulica i buleva u Kairu, s jedne strane, i gužve i vreве neuređenih arapskih kvartova, sa druge, u prikazu Desu Dugalić nalazimo utvrđenu dihotomiju Evrope i Azije, Zapada i Orijenta.

Putopis Jelene Dimitrijević nije samo opis arhitekture, prirode, ljudi koje sreće već se autorka osvrće i na položaj žena u

Cairo's mosques, especially the Mosque of Muhammad Ali. Also deserving of her admiration are the Great pyramids of Giza, witnesses of past times, which: “looked down with authority and indifference at this life that has been simmering at its feet for six hundred years” (Dugalić 1931, 84). During her stay in Egypt, Desu Dugalić visited the Serapeum in Memphis – the graveyard of sacred bulls, Heliopolis, the City of the Dead in Cairo, the Zoo and Alexandria. Looking at the images on the walls of temples and tombs, she concludes that she: “found out more about the land of this ancient people than from my big books” (Dugalić 1931, 92).

The impressions Desu Dugalić offers in her writing show us, primarily, her interest in Egypt's ancient past, without particular reflection on the contemporary, everyday life of the people of this country. The position is passive; she travels like an observer who has no particular wish to engage in events. In her descriptions of wide and elegant streets and boulevards in Cairo, on the one hand, and the crowds thronging the Arab quarters on the other, we find in Desu Dugalić's writing the established dichotomy of Europe and Asia, the West and the Orient.

Egiptu, seljaka – *felaha*, političku situaciju u prvim godinama nezavisnog Egipta. Ona nije pasivni posmatrač događaja: „Jer nema većeg uživanja nego po stranim gradovima tumarati sam samcit i zastajkivati, zagledati, razmišljati, ponekad s nekim razgovarati, raspitivati i doznati ono od nekog meštanina što nikad ne bi doznao ni od jednog profesionalnog vođe, niti iz ijedne putničke knjige, pa čak ni iz Bedekera koji 'sve zna'...” (Dimitrijević 1940, 63).

Iz njenih redova, nastalih tokom lutanja ulicama Aleksandrije, saznajemo kakvu odeću nose muškarci i žene. Obučene u crno i sa crnim velovima žene šminkaju oči poput žena faraona. Autorka ističe da nije reč o modi koja je prolazni fenomen, jer: „vekovi prolaze, a taj običaj se održava” (Dimitrijević 1940, 47). Takođe, zapaža da su ovakav način ulepšavanja usvojile i žene sa Zapada, koje žive tamo. Odeća je materijalizacija susreta Istoka i Zapada jer: „muškarci u Aleksandriji, i oni u šeširu i oni u fesu, mnogi su u građanskom odelu. Žene su jedne 'šik' i podsećaju na one po velikim pariskim bulevarima; druge u modernim suknjama, sa 'pelerinom', pokrivalom na glavi, velom na licu, ne i na očima” (Dimitrijević 1940, 53).

Jelena Dimitrijević se u svom putopisu posebno osvrće na težak položaj egipatskog seljaka. Ona opisuje kuće koje su od naboja, bez ikakvog zaklona, sa ravnim krovovima i rupama umesto prozora. Prizori ovih naselja na trenutke je podsećaju na neka sela ili zaseoke u Južnoj Srbiji (Dimitrijević 1940, 73). U takvim uslovima život ovih ljudi kao da ne izlazi iz srednjeg veka ili doba faraona. I dok kolima odlazi ka Aleksandriji, a vodič se raduje očekivanom bakšišu, autorka ističe kako je tužna zbog ljudske bede koju je videla: „Ko hoće da vidi Misir – neka dođe u njegove gradove, ali ni po što u njegova sela: da se duboko ne rastuži zbog ljudske bede i strašno ne razgnevi na ljudsku nepravdu” (Dimitrijević 1940, 104).

Putovanje se nastavlja dolinom Nila ka Kairu. Nil, taj „starac, a večno mlad” (Dimitrijević 1940, 79), ostavlja veliki uti-

The travel writing of Jelena Dimitrijević is not solely a description of architecture, nature and the people that she meets; in it the author reflects on the position of women in Egypt, and of the peasants – the *fellah*, as well as the political situation in Egypt's first years of independence. She is not a passive observer of events: “For there is no greater joy than to meander through foreign cities, all alone, to stop, watch, think, sometimes to talk to someone, inquire and learn from one of the locals things we never would have learnt from a professional guide, or from any travel book, not even from the Baedeker that ‘knows everything’...” (Dimitrijević 1940, 63).

From her lines written during her wanderings through the streets of Alexandria, we learn of the type of clothes worn by men and women. Dressed in black, with black veils, the women paint their eyes to resemble the wives of pharaohs. The author states that it is not a matter of fashion which is a fleeting phenomenon, for: “centuries pass, and this custom persists” (Dimitrijević 1940, 47). Also, she perceives that such forms of beatification have been adopted by women from the West living there. Clothes are the materialisation of the encounter of East and West, because: “men in Alexandria, those wearing a hat or a fez are, most of them, in civilian outfits. Women are, some of them, ‘chic’ and like those seen in Parisian boulevards; others are in modern skirts, with ‘cloaks’, a head cover, veil on their face, but not on their eyes” (Dimitrijević 1940, 53).

In her travel writing Jelena Dimitrijević pays special attention to the difficult position of the Egyptian peasant. She describes the earthen houses, without enclosure, with flat roofs and holes instead of windows. Scenes of such settlements remind her on occasion, of certain villages and hamlets in South Serbia (Dimitrijević 1940, 73). In such circumstances, the lives of these people seem to be trapped in the Middle Ages, or the age of the pharaohs. Leaving Alexandria by car, the author claims how sad she is because of the hu-



sak na autorku, kakav nije doživela ugledavši Atlantski okean, Nijagarine vodopade, pa čak ni Misisipi. To je reka pored koje promiču vekovi, gde „rastinje se jedno suši, a drugo raste... sve večito kao osvećena reka Nil” (Dimitrijević 1940, 79). Poput nje i piramide su svedoci prošlih vremena, čija je sudbina srećnija od grčkih starina koje su izmeštene iz svojih staništa, kao što je slučaj sa karijatidama u Britanskom muzeju. Tokom svog boravka u Luksoru Jelena Dimitrijević navodi da su obelisci, poput mnogih drugih značajnih egipatskih spomenika i predmeta, iznošeni iz Egipta i raznošeni po svetu. Njena osuda ovakve sudbine je jasna. Obilazivši grobnicu Tutankamona, samo četiri godine pošto je otkrivena, spisateljica žali zbog praznine koja je ostala, s obzirom na to da je sve preneto u Egipatski muzej u Kairu. Muzeji su prolazni: „ako ih ne uništi neprijatelj, ili ga ne sruši zemljotres – srušiće ga vreme” (Dimitrijević 1940, 163).

man misery she has seen: “Who wants to see Misr—let them come to its cities, but by no means its villages: so that they may not be deeply saddened because of the human misery and be filled with rage for all the human injustice” (Dimitrijević 1940, 104).

The journey continues down the Nile valley towards Cairo. The Nile, that “old man, forever young” (Dimitrijević 1940, 79), leaves a great impression on the author, one that she has not experienced upon seeing the Atlantic Ocean, Niagara Falls, not even the Mississippi. It is a river down which centuries flow, where “certain growth dies away, while other grows... all eternal, like the consecrated Nile river” (Dimitrijević 1940, 79). Like her, the pyramids are also witnesses of past times the fate of which is more fortunate than Greek antiquities that are displaced from their habitat, as is the case with the caryatides in the British Museum. During her stay in Luxor Jelena Dimitrijević states that the

„Šetnje po Kairu”.
Vrač i moderne Egipćanke

Iz putopisa: „Sedam mora i tri okeana. Putem oko sveta”

“Wandering through Cairo”.
A fortuneteller and modern Egyptian women

From the travel book: “Seven Seas and Three Oceans. Travelling Around the World”

Znamenitosti Egipta

Iz putopisa: „Sedam mora i tri okeana. Putem oko sveta“

Sightseeing through Egypt

From the travel book: "Seven Seas and Three Oceans. Travelling Around the World"

U vremenu u kojem posećuje Egipat, država je nezavisna, a autorka se susreće sa drugačijim viđenjima trenutne situacije u zemlji: stavovima predstavnika bivše kolonijalne vlasti oličenih u liku jednog Engleza, i stavovima Egipćanina. S jedne strane, prepoznaju se etnocentrični stereotipi o egipatskoj naciji kao neprosvećenoj, neradnoj, gde se neznanje smatra srećom, a, sa druge, tvrdnje da je nezavisnost ironija gde su progres i razvoj vođeni idejom o što jednostavnijoj eksploataciji stanovništva. Slabo razvijen obrazovni sistem je nameran jer su na taj način šanse za otpor takođe umanjene. Spisateljica ove suprotstavljene stavove vidi kao sudar, gde „zvuk jednog zvona zaglušuje uši, drugoga cepa srce“ (Dimitrijević 1940, 145).

Položaj žena u egipatskom društvu je značajna tema putopisa Jelene Dimitrijević. Autorka sama istupa iz patrijarhalnog sistema, potpuno negirajući vladajući stereotip o ženi kao pasivnoj konstrukciji, zavisnoj od muškarca i domaćeg ognji-

obelisks, like many other important Egyptian monuments and objects, are taken out of Egypt and scattered across the world. Her condemnation of such a fate is clear. Touring the tomb of Tutankhamen, just four years after it was discovered, the writer laments the emptiness that remains, given that everything has been moved to the Egyptian Museum in Cairo. Museums are transient: "if they are not destroyed by the enemy, or collapse in an earthquake – time will be their downfall" (Dimitrijević 1940, 163).

At the time of her visit, Egypt is an independent state and the author is met with different opinions regarding the current situation: attitudes of the former colonial rule embodied in the figure of an Englishman, and the attitudes of an Egyptian. On the one hand, there are ethnocentric stereotypes about the Egyptian nation as uneducated, lazy, where ignorance is considered to be good fortune and, on the other, statements that independence is an irony



šta, fizički i duhovno nemoćnoj da se izrazi u muškim domenima – umetničkom i naučnom stvaralaštvu, kao i u aktivnom činu putovanja (Dimitrijević 1940, 213). Osvrćući se na pitanje žena u egipatskom društvu, Jelena Dimitrijević ističe da su one u veoma lošem položaju, što je posebno utisak u opisima seoskih žena: „U svakoj pojedinoj misirskoj seljanci žalile smo sve žene...” (Dimitrijević 1940, 191). Razmatrajući moguće razloge za takvu situaciju, autorka se priseća razgovora o zatvaranju škola, sa pogubnim posledicama po čitav narod, ali i žene. Ovo će biti i tema razgovora prilikom susreta putnice i Hude Šarai, a koliko je taj susret za autorku važan, svedoče i njene reči: „Da sam otišla iz Egipta, a da nisam imala sreću i čast da vidim Gospođu Šarai-Pašicu, bilo bi mi isto tako kao da sam otišla iz Španije a da nisam videla Alhambru” (Reba Kulauzov 2010, 213).

Razmatrajući pitanja poput obrazovanja, siromaštva i kolonijalnog nasleđa, u razgovoru sa Hudem Šarai, Jelena Dimitrijević pravi paralelu između egipatskih i srpskih žena, naglašavajući važnu ulogu njihovog aktivizma u konstituisanju novih država, samostalnog Egipta i Kraljevine Jugoslavije: „Mi žene srpske nismo manje patriotke od žena egipatskih [...] jedan veliki deo zasluge što je od male Srbije postala velika Jugoslavija – ne pripada li ženama srpskim?” (Dimitrijević 1940, 191).

Nastavljajući putovanje dalje ka istoku, ka Palestini i Siriji, autorka se poslednjim pasusom oprašta od Egipta: „Ostavljaajući Egipat koji možda neću videti nikad više, ja odlazim sa srcem punim uspomena: od ljudi iz Starog Veka, i od žene iz Novijeg: one žene koja je obdarena svim vrlinama što krase ženu, i koja se sva posvetila, za dobro svoje otadžbine – svojim sunarodnicima, egipatskim ženama” (Dimitrijević 1940, 234).

Iako nastali u istom periodu, iako su ih pisale žene, ova dva putopisa na drugačije načine stvaraju i prenose sliku o zamišljenom Drugom. S jedne strane, u putopisu Dese Dugalić malo toga saznajemo o savremenom Egiptu, o njegovim druš-

in which progress and development are governed by the idea of the simplest way to exploit the people. The poorly developed educational system is intentional because it lessens the chances for revolt. The author sees these conflicting opinions as a clash in which “the sound of one bell deafens hearing, the other tearing the heart” (Dimitrijević 1940, 145).

The position of women in Egyptian society is an important topic in Jelena Dimitrijević’s travel writing. The author herself steps out of the patriarchal system, totally rejecting the dominant stereotype of woman as a passive construction, dependant on the male and domestic hearth, physically and spiritually incapable of expressing herself in the male domain – artistic and scientific work, and the active action of travel (Dimitrijević 1940, 213). Reflecting on the issue of women in Egyptian society, Jelena Dimitrijević states that they are in a very unfortunate position, an impression especially strong in descriptions of village women: “In each Misr peasant woman, we grieved all women...” (Dimitrijević 1940, 191). Contemplating the reasons for such a state of affairs, the author reflects on a talk about closing down a school, which has devastating consequences for the entire nation, and women as well. This was a topic of conversation between the traveller and Huda Shaarawi. Just how important this meeting was for the author is evident in her own words: “If I had left Egypt without the fortune of meeting Mrs. Shaarawi-Pasha, it would have been as if upon visiting Spain I did not see the Alhambra” (Reba Kulauzov 2010, 213).

Considering education, poverty and colonial heritage issues in her conversation with Huda Shaarawi, Jelena Dimitrijević draws parallels between Egyptian and Serbian women, emphasizing the important role of their activism in the constitution of the new state, independent Egypt and the Kingdom of Yugoslavia: “We Serbian women are no less patriots than Egyptian women [...] if credit is due for making small Serbia a great Yugoslavia - should not a

Huda Šarai (1879–1947) bila je jedna od vodećih feministkinja u Egiptu, u prvoj polovini XX veka. Osim što je zastupala prava žena i zahtevala bolji društveni i obrazovni status za svoje sunarodnice, bila je i veliki borac protiv kolonijalne vlasti. Šarai je 1918. godine pomogla organizovanje uličnih protesta protiv britanske okupacije, gde su žene prvi put javno iskazale svoje stavove i ravnopravno učestvovala sa muškarcima u borbi za nezavisnost.

Iz putopisa: „Sedam mora i tri okeana. Putem oko sveta”

Huda Shaarawi (1879–1947) was one of Egypt’s leading feminists in the first half of the 20th century. Besides advocating the rights of women and demanding better social and educational status for her compatriots, she was a great fighter against colonial rule. In 1918 Shaarawi helped to organize street protests against the British occupation and it was then that women for the first time publicly expressed their views and participated equally with men in the struggle for independence.

From the travel book: “Seven Seas and Three Oceans. Travelling Around the World”



ЊЕНА ЕКСЕЛЕНЦИЈА ХОДА ХАНЕМ ШАРАУИ

КАИРО

*En souvenir des moments charmants
passés en Compagnie de notre
potem aimante et sympathique
Madame Y. Dimitrijevitch.*

Hoda Charaoui
Le Caire le 24 Décembre 1926

veno-političkim ili socijalnim prilikama, dok nam, s druge strane, Jelena Dimitrijević, opirući se kolonijalnom i orijentalističkom diskursu, nudi drugačiju sliku stvarnosti. Nasuprot pukim nabrajanjima lokaliteta i pohodu ka unapred određenim, kulturnim i turističkim tačkama, onako kako su navedene u nekom Bedekeru, ona želi da osluškuje neprimetne i tihe glasove Drugih, ne svodeći ih na puke objekte interesovanja.

Čitajući svedočanstva sa putovanja Jelene Dimitrijević i Dese Dugalić, mi kao čitaoci gradimo, poput samih pisaca, određene stavove, vrednosne sudove i predrasude. Prisvajajući ili opirući se ovim opisima, kroz njih stvaramo sliku o Drugom, ali i sliku o Sebi, te stoga putopisi imaju značajnu ulogu u prenošenju, stvaranju ili dekonstrukciji stereotipa i predstava o udaljenim nacijama i kulturama. Ove dve putnice, Jelena Dimitrijević i Desa Dugalić, svaka na svoj način doživljavaju Egipat, i pozivaju čitaoce da tragom ispisanih reči u sebe utisnu sopstveno viđenje Drugog.

portion of it be given to Serbian Women?" (Dimitrijević 1940, 191).

Continuing further on her journey east, towards Palestine and Syria, in the last paragraph the author bids Egypt farewell: "Leaving Egypt that I may never see again, I leave with a heart full of memories: of people from Antiquity, and the woman of the New Century: that woman who, endowed with all the virtues which adorn a woman and who has wholly dedicated herself to the good of her homeland – her compatriots, Egyptian women" (Dimitrijević 1940, 234).

Although created in the same period and even though written by women, these two travel writings create and convey the image of the imagined Other, in two very different ways. On the one hand, Desa Dugalić reveals little in her travel writing about contemporary Egypt, its socio-political or social circumstances, while, on the other hand, resisting colonial and Orientalist discourse, Jelena Dimitrijević offers a different image of reality. In contrast to only listing sites and her quest of predetermined, cultural and tourist locations, as they were mentioned in the Baedeker, she wishes to hear the unnoticeable and quiet voices of Others, not reducing them to mere objects of interest.

Reading the travel testimonies of Jelena Dimitrijević and Desa Dugalić, we as readers create, just like the writers themselves, certain attitudes, value judgments and prejudices. Appropriating or resisting these descriptions, through them we create an image of the Other, but also an image of Ourselves, and therefore travel writing plays an important role in transferring, creating or deconstructing stereotypes and images about distant nations and cultures. These two women travellers, Jelena Dimitrijević and Desa Dugalić, having each in their own way experienced Egypt, invite readers to, by following the lead of the printed word, imprint within themselves their own vision of the Other.











DAROVİ TITU

Egipat u fondu Muzeja istorije Jugoslavije¹

GIFTS FOR TITO

Egypt in the Collections of the Museum of Yugoslav History¹

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Uvodna razmatranja

Iz perspektive *istorije dugog trajanja*² može izgledati neobično što su Balkansko poluostrvo i severna obala Afrike, iako deo mediteranskog kulturnog područja, najintenzivniju komunikaciju imali tek polovinom XX veka. Iako su trgovački brodovi cirkulisali Sredozemljem tokom srednjeg veka prevozeći skupocene tkanine sa Dalekog i Bliskog istoka, a rudu, med, stoku sa Balkana na Istok (Pečar 1958, 316–317), tek 1955. godine na brodu *Galeb* započeo je dijalog dvojice vođa progresivne političke misli koji će u narednih nekoliko decenija zbližiti jadransku obalu i deltu Nila, kako se tada mislilo, zajedničkom vizijom budućnosti. Deo odgovora je svakako i u specifičnoj dinamici istorijskih kretanja prošlog veka, no tadašnjom zvaničnom retorikom

Preliminary Thoughts

From the perspective of long-term history² it might seem unusual that the Balkan peninsula and the northern coast of Africa, despite the fact that they are part of the Mediterranean cultural sphere, developed the most intense communication as late as the mid-twentieth century. Although merchant ships circulated the Mediterranean all through the Middle Ages, carrying valuable textiles from the Far and Near East, as well as ore, honey and livestock from the Balkans to the East (Pečar 1958, 316–317), it was not before 1955 on the ship named *Seagull* that two leaders of progressive political thought engaged in dialogue, which would bring together the Adriatic Coast and the Nile Delta through the idea of, as was presumed at the time, a vision of





dominirala je ideja o bliskosti *egipatskog i jugoslovenskog naroda*, o sličnom istorijskom iskustvu, *zajedničkoj želji za oslobođenjem* i uspostavljanjem novog društvenog poretka.

Pristupila sam temi sa idejom da kroz materijalne tragove u Muzeju istorije Jugoslavije, kao i fototeku i arhiv Josipa Broza Tita ispitam da li se kod nas čuvaju svedočanstva o tome koliko su *narodi* zapravo komunicirali i da u tom kontekstu predstavim ove fondove.

Diplomatska aktivnost Josipa Broza tokom gotovo četiri decenije bila je toliko plodna da bi se o odnosu Jugoslavije s mnogim zemljama sveta mogla napraviti zasebna monografija. Ipak, nema mnogo zemalja s kojima je bilateralna bila toliko intenzivna kao sa Egiptom. Uz Nehrua, Naser i Tito su idejni tvorci Pokreta nesvrstanih, koji se početkom šezdesetih godina XX veka pojavljuje na svetskoj političkoj sceni kao alternativa blokovskoj podeli sveta. Lideri Indije i Egipta imali su i u simboličkom i u praktičnom smislu poseban status u dijalogu s Jugoslavijom, koji je od pedesetih do kraja sedamdesetih godina prošlog veka regulisan tripartitnom saradnjom. Bliskost stavova i međusobno razumevanje ova tri lidera, naročito u početnim susretima, posebno se isticala. Simbolički oni su predstavljali i tri kontinenta – Aziju, Afriku i Evropu.

Iako sa vizijom i ambicijom da postane više od memorijala Josipa Broza, fond Muzeja istorije Jugoslavije još uvek presudno definišu upravo svedočanstva Brozove diplomatije – pokloni iz zemlje i sveta: vredni primerci svetske kulturne baštine, umetnička dela, predmeti vrhunske zanatske izrade, skupoceni nakit i dekorativni predmeti za enterijer, razne rukotvorine itd. Prikupljanje i objedinjavanje podataka o okolnostima u kojima su pokloni uručeni, među desetinama predmeta iz Egipta, u Muzeju s ovako heterogenim i obimnim fondom³ za nas je bio mali istraživački poduhvat⁴.

Bez obzira na širinu i važnost ove teme za regionalnu istoriju, njome se relativno

a joint future. Part of the answer may surely be found in the specific dynamic of historical events of the last century; however, the dominant rhetoric of the time was based on the idea of closeness of the Egyptian and Yugoslav peoples, their related historical experience, shared desire for freedom and the establishment of a new social order.

My research approach is based on the idea that the Museum of Yugoslav History's objects, photo-archive and the archive of Josip Broz Tito, offer material testimony which might support the notion of the extent to which the peoples actually communicated and to present the collections in such a light.

The diplomatic activity of Tito over the course of four decades was so illustrious that there is sufficient enough material to make a separate monograph for each country. However, there are few countries that stand in line Egypt when it comes to bilateral relations. Besides Nehru, Nasser and Tito are the founders of the Non-Aligned Movement, which appeared on the world political scene in the early 1960s as an alternative to the block division of the world. In both symbolic and practical terms the leaders of India and Egypt had special status in their dialogue with Yugoslavia, which was regulated through tripartite cooperation from the 1950s to the late 1970s. The political views and mutual understanding between the three leaders particularly stood out in their early encounters. Symbolically, they represented three continents – Asia, Africa and Europe.

Besides its vision and ambition to become more than a memorial centre for Josip Broz Tito, the collections of the Museum of Yugoslav History are still crucial in defining the testimonies of Tito's diplomacy. These include gifts from the country and the world: valuable examples of the world's cultural heritage, art works, masterfully crafted objects, precious jewellery and decorative objects, a variety of handmade objects, etc. Collecting and unifying data about the circumstances in which a certain gift is given, among dozens of ob-

malo bavilo. Mnogo je uglova iz kojih bi ova priča mogla da se ispriča, a za ovu priliku izabrala sam osim najreprezentativnijih, u protokolarnom smislu, i predmete koji možda predstavljaju trag produbljivanja veza između dva naroda i korak dalje od zvaničnog nivoa komunikacije.

Darovi iz Egipta

U antropologiji je poznato da je razmena darova jedan od fundamentalnih vidova komunikacije kroz koju se reprodukuju moralne vrednosti zajednice (Mos 1982). Institucija protokola i razmena poklona kao kodifikovano ponašanje predstavljaju univerzalan obrazac kojim se u komunikaciji neutrališu kulturološke razlike. Gestovni razgovor između predstavnika dve strane na međunarodnom / međudržavnom nivou prilagođava se priliци i nivou zvaničnika, a odnos predstavnika odslikava odnos dve zemlje. Razmena poklona ne mora da bude sastavni deo protokola i nije obavezna prilikom svakog susreta. Prilikom razmene veoma se vodi računa o tome da se uzajamni pokloni usklade prema vrednosti i simbolici. Program posete planira se unapred – obično jedna strana predlaže, druga odobrava ili prilagodi i koriguje, a na kraju se odobrenje traži i od samog predsednika.

Dinamika odnosa Jugoslavije i Egipta pojačava se pedesetih godina XX veka. Prvi susret Tita i Nasera u Suecu na brodu *Galeb* prilikom Titovog povratka iz Indije februara 1955. godine otvorio je vrata budućoj intenzivnoj saradnji na političkom, ekonomskom i kulturnom planu. Već u decembru iste godine Tito dolazi u prvu zvaničnu posetu Egiptu. Tada je za 10 dana obišao zemlju od Asuana do Aleksandrije i dočekaо Novu godinu u LukSORU.

Na kraju posete, 5. januara 1956, u Palati *Koubbeh*, jednoj od tri rezidencije⁵, Naser je poklonio Titu srebrni servis za čaj i koverat sa opisom drugog poklona koji, zbog velike težine, nije lično uručen već je trebalo da bude utovaren na *Galeb*. Međutim, kako u šifrovanom telegramu

jects from Egypt, within a museum with such a heterogeneous and extensive collection,³ presented a small research enterprise of sorts.⁴

Regardless of the breadth and importance of this topic for regional history, it has not received adequate attention. There are many angles from which this story can be told; however for this occasion besides choosing the most representative museum pieces except in terms of protocol, I also included items that might represent traces of deepening ties between the two nations and a step beyond the official level of communication.

Gifts from Egypt

It is commonly accepted in anthropology that the exchange of gifts is a fundamental form of communication through which moral values of a community are reproduced (Mos 1982). The institutions of protocol and the exchange of gifts as codified behaviour form a universal pattern that neutralises cultural difference in the communication process. Gestural conversations between representatives from two different sides on an international / inter-state level accommodate to the specific circumstances and the rank of the officials, while the relationship between the representatives is a reflection of the relations between the two countries. The exchange of gifts does not necessarily have to be part of the protocol and is not required upon every meeting. During the exchange much care is taken that the gifts are equal in value and symbolic content. The program of the visit is planned in advance – usually one party makes the proposal, the other grants or modifies it, and finally the approval of the president is requested.

The dynamics in the relationship between Yugoslavia and Egypt intensified during the 1950s. Tito's first encounter with Nasser took place on the *Seagull* in the Suez, upon Tito's return journey from India in February 1955, and it was this meeting which opened the door to intense future

upućenom 13. januara jugoslovenskoj ambasadi u Kairu piše šef protokola Predsednika Republike Sloven Smolaka, ovaj predmet „antičke vrednosti“⁶ nije dostavljen. Naime, „po povratku druga Pretsednika u Beograd, utvrđeno je da Egipćani nisu predali tu veliku kamenu vazu.“⁷

Krajem februara u Rijeku stiže sanduk u kome je jedna vaza od alabastera i tu bi trebalo da je priči kraj. Međutim, prilikom primopredaje u Kairu „Veliki Chambellan“ (šef kabineta) je rekao da poklonjena vaza teži šest stotina kilograma, dok ova ima oko šezdeset! Takođe, trebalo bi da je prva okrugla i od kamena, dok je ova duguljasta i od alabastera. Slučaj dodatno komplikuje i to što osim natpisa na sanduku „Cabinet du President“ i broja 5618 na predmetu, nije stiglo nikakvo propratno pismo. Šef protokola po izgledu vaze i broju ceni da je reč o muzejskom predmetu i pretpostavljajući da je, uprkos nepodudarnostima, ipak reč o vazi koju je Naser poklonio, šalje hitan telegram Ambasadi u Kairu s molbom da razjasne stvar. U roku od nedelju dana jugoslovenski ambasador Marko Nikezić šalje odgovor da se „Veliki Chambel-

cooperations on a political, economic and cultural level. Already in December of the same year, Tito made his first official visit to Egypt. Over the course of 10 days, he travelled the country from Aswan to Alexandria and celebrated the New Year in Luxor.

At the end of the visit, on January 5, 1956 in the Koubbeh Palace, one of the three residences⁵, Nasser gave Tito a silver tea service and an envelope with a description of the other gift which due to its excessive weight was not personally handed, but was to be loaded onto the *Seagull*. However, as an encrypted telegram, addressed to the Yugoslav Embassy in Cairo on January 13, by the Chief of Protocol of the President of the Republic Mr. Sloven Smolaka stated, this object “valued as antiquity”⁶ was not delivered. Namely: “upon the return of Comrade the President to Belgrade, it was noted that the Egyptians did not submit the large stone vase.”⁷

In late February, a chest enclosing an alabaster vase reached Rijeka and that should have been the end of the story. However, during the official gift-giving in Cairo, the “Great Chamberlain” (chief of staff) said

Posuda od alabastera (detalj) Egipat

Datirana na oko 2750. godine pre n. e.
Pronađena je 1935. godine u Džoserovoj piramidi u Sakari. Visina: 69,3 cm, maksimalni prečnik 22,5 cm.
Inv. br. 2132 M.

Poklon Gamala Abdel Nasera 1956. godine.

Alabaster jar (detail) Egypt

Circa 2750. B.C.
It was found in 1935 in Djoser's Pyramid in Saqqara.
Height: 69,3 cm, maximum diameter 22,5 cm. Inv. No. 2132 M.

Gift from Gamal Abdel Nasser in 1956.





Posuda od alabastera

Egipat

Datirana na oko 2750. godine pre n.e.
Pronađena je 1935. godine u Džoserovoj piramidi
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Alabaster jar

Egypt

Circa 2750. B.C.
It was found in 1935 in Djoser's Pyramid in Saqqara.
Height: 69,3 cm, maximum diameter 22,5 cm. Inv.
No. 2132 M.

Gift from Gamal Abdel Nasser in 1956.

lan” ne seća da je sa bilo kim razgovarao o težini, obliku i materijalu od koga je vaza i potvrđuje identitet poslatog predmeta. Početkom aprila 1956. u Kabinetu Predsednika napravljena je službena beleška o svedu ovome čime je slučaj zatvoren, a Tito o svemu dva dana kasnije obavešten.⁸

Uz vaz u Muzeju se čuva i sertifikat iz Muzeja u Kairu, čiji prevod glasi: „Posuda od alabastera kupastog oblika. Visina: 69,3 cm. Maksimalan prečnik: 22,5 cm. Pronađena 5. maja 1935. godine u stepenastoj piramidi u Sakari, u kojoj je bio sahranjen kralj Džoser (treća dinastija – oko 2750. g. pre n. e.). Ova posuda je jedan od više hiljada sličnih komada, a svi oni su predstavljali posude namenjene upotrebi od strane Kralja u zagrobnom životu. Iskopavanje izvršilo Ministarstvo za starine.”

Osim toga što svaka naznaka ljudskosti u moru prepiske o pripremi i toku susreta delegacija, spiskova zvanica, predloga poklona i tako dalje, obraduje istraživača, ovaj nesporazum indirektno nudi nekoliko dragocenih informacija. S aspekta antropologije posebno je zanimljivo preuveličavanje dimenzija poklona. Iako ne možemo tačno utvrditi odakle podaci o vazi od 600 kg, ovo predstavlja dragocenu informaciju koja može da ukaže na tendenciju mistifikacije predmeta razmenjenih na ovako visokom nivou, pogotovo poreklom iz Egipta, što posebno može sugerisati grandioznost.⁹

Priča o vazi dobija epilog gotovo šezdeset godina kasnije kada smo u Muzeju izmerivši je, utvrdili da teži 27 kg!¹⁰

Oružje zanatske izrade spada u jednu od najvrednijih kolekcija u Muzeju. Kao vrhunski primer zanatskog umeća i tradicionalni simbol hrabrosti i junaštva, oružje je veoma čest protokolarni poklon. U kolekciji ima vatrenog i hladnog, lovačkog i oružja za borbu, kao i ceremonijalnog oružja. Najviše ima predmeta iz Afrike, zatim Azije, a od evropskog najviše je zastupljeno oružje sa Balkana korišćeno u vreme Osmanlijskog carstva.

Jedini predmet u kolekciji oružja zanatske izrade iz Egipta je zlatna sablja koju je

the vase was supposed to weigh six hundred kilograms, not sixty! Also, the vase was supposed to be round and of stone, not an alabaster elongated one. The case was further complicated by the fact that apart from the label on the box “Cabinet du President” and the number 5618 on the object, there was no accompanying cover letter. The Chief of Protocol judged that, according to the appearance and number on the vase, it was a museum object and assuming that, despite the discrepancies, the vase was in fact a gift from Nasser, he sent an urgent telegram to the Embassy in Cairo, requesting the clarification of the matter. Within a week, the Yugoslav ambassador Marko Nikezić sent a response that the “Great Chamberlain” did not remember talking to anyone about the weight, shape or material of the vase, thus confirming the origin of the sent item. In early April 1956, the Office of the President made an official note with which the whole case was closed, and Tito informed about two days later.⁸

The vase is accompanied with a certificate from the Museum in Cairo, which reads: “Conical alabaster vessel. Height: 69.3 cm. Maximum diameter: 22.5 cm. Found May 5, 1935 in the step pyramid at Saqqara, where King Djoser was buried (Third Dynasty—around 2750 BC). This vessel is one of a thousand similar pieces, all of which were vessels intended for use by the king in his afterlife. The excavation was conducted by the Ministry of Antiquities.”

Aside from the occasional hint of human contact found in a sea of correspondence consisting of notes on the preparation and course of meetings between delegations, guest lists, gift suggestions, etc. – all of which sincerely gladdens the researcher – this misunderstanding indirectly offers valuable information. What is particularly interesting from an anthropological point is the extent to which the dimensions of the gift were exaggerated. Even if we are not able to discern where the idea about a six hundred kilogram vase came from, the fact in itself is valuable because it implies

Josipu Brozu Titu poklonio Anvar el Sadat 1961. godine dok je bio Predsednik skupštine Ujedinjene arapske republike (UAR).¹¹ Nakon posete parlamentarne delegacije, ambasador UAR je „došao da preda poklon za druga Predsjednika i drugaricu Jovanku. Ovo čini u ime predsjednika njihove Parlamentarne delegacije Anvara el Sadata. Za druga Predsjednika predaje mač za koji misli da je od umetničke i historijske vrednosti kao stari rad. Za drugaricu Broz predaje kutiju, sirijski nacionalni rad, i tepih, egipatski nacionalni rad”.¹²

U predmetnom kartonu stoji da sablja ima blago povijeno jednoseklo sečivo izrađeno od visokopoliranog čelika, a drška, persijskog tipa, obložena je navojima zlatne žice, livenjem, graviranjem, zumbanjem i filigranom. Krsnica sa kratkim krakima i višestranim piramidalnim dugmetom je od zlata. Drška je gravirana geometrijskim motivima. Na koricama od drveta obloženim zlatom sa graviranim floralnim geometrijskim motivima nalaze se dva zlatna pokretna prstena. Upotrebljen je oko jedan i po kilogram četrnaestkaratnih zlatnih obloga. Sablja je smeštena u drvenu kutiju presvučenu crvenim plišem, a unutrašnja strana poklopca postavljena je belom svilom. Bravice na kutiji su od zlata.

Čitalac bi bio uskraćen za bitan aspekt ove komunikacije ako ne bi bio upoznat s tim šta se još našlo među darovima na relaciji Tito–Naser i Tito–El Sadat. S Egipćanima se ustalila praksa da se razmenjuju voće, povrće, sokovi i piće.¹³ Bilo je takvih slučajeva i sa drugim zemljama, ali ne toliko često. Tako je u jednoj turi 1966. godine Naser poslao šesnaest sanduka manga. Uzvratio je sa šesnaest sanduka suvih šljivica.¹⁴ Naser je za Novu 1970. godinu poslao pomorandže, a uzvratio je jonatan jabukama i šljivama.¹⁵ Običaj je nastavljen i kada je El Sadat došao na čelo države, a voće je slato i Naserovoj udovici.¹⁶ Prilikom posete 1972. godine Anvar el Sadat je poklonio Titu tri sanduka konjaka, dvanaest sanduka vina i dvadeset pet sanduka raznog povrća koje je zbog niskih tempe-

the tendency towards the mystification of objects exchanged on such a high official level, especially if it is from Egypt, which might in itself imply grandeur.⁹

The story about the vase reached its epilogue almost sixty years later when we, at the Museum of Yugoslav History, upon weighing it determined that it weighed 27 kilos!¹⁰

Handcrafted weapons constitute one of the most valuable collections in the Museum. As a prime example of craftsmanship and a traditional symbol of courage and bravery, weapons are a common official gift. The collection holds firearms and cold weapons, fighting and hunting weapons, as well as ceremonial weaponry. Most of them are from Africa, followed by those from Asia, while European weapons mainly include those used in the Balkans during the Ottoman Empire.

The only object in the handcrafted weapons collection from Egypt is a golden sabre given to Josip Broz Tito by Anwar El Sadat in 1961, while he was President of the United Arab Republic (UAR) Assembly.¹¹ After the visit of the parliamentary delegation, the UAR Ambassador “came to hand over the gift to Comrade Tito the President and Comrade Jovanka. He does so in the name of the president of their Parliamentary delegation Anwar el Sadat. He gives the sabre to Comrade the President, believing it is of artistic and historical value as an old craft object. To Comrade Jovanka he delivers a box, a Syrian national craft and carpet, and an example of Egyptian national craftwork.”¹²

The object's fact-sheet states that the sabre has a slightly curved, single-edged blade made from highly polished steel and that the Persian type handle is coated with gold thread wire, by casting, engraving, hole-punching and filigree. The hilt's guard has short points and a pyramid-like button made of gold. The handle is engraved with geometric motifs. The wooden casement is covered in gold with engraved floral, geometric designs and two golden movable rings. One and a half kilo,



Sablja (zlato, srebro, čelik, drvo)
Egipat

Predmet nije datiran.
D.s. 91 cm, D.d. 11,5 cm;
D.k. 93 cm. Inv. br. 73 OZP.

Poklon Anvara el Sadata 1961. godine.

Sabre (gold, silver, steel, wood)
Egypt

The object has not been dated.
D.s. 91 cm, D.h. 11,5 cm;
D.c. 93 cm. Inv. No. 73 OZP.

Gift from Anwar El Sadat in 1961.



fourteen carat gold lining was used. The sabre is kept in a wooden box covered in red velvet, and the inside of the lid is lined with white silk. The small locks on the case are made of gold.

Without knowing what other objects were part of the mutual exchange of gifts between Tito and Nasser, and Tito and El Sadat, the reader would be deprived of an important aspect of their communication. With the Egyptians it became a customary practice to exchange fruits, vegetables, juices and beverages.¹³ Such cases were recorded with other countries, but not to such an extent and with such regularity. Upon one such delivery in 1966, Nasser sent sixteen containers of mango. Sixteen boxes of prunes were sent in return.¹⁴ For New Year 1970, Nasser sent oranges, for which he received Jonathan apples and plums¹⁵ This habit continued when Al Sadat became the head of state, and fruit was received even by Nasser's widow.¹⁶ Upon his visit in 1972 Anwar El Sadat brought Tito three cases of brandy, twelve cases of wine and twenty-five containers with various vegetables which froze, due to low temperatures in the USSR where the Egyptian president was on a previous visit. Tito reciprocated with fifty pounds of Golden Delicious apples.¹⁷ In addition, a particular investigative piquancy is most certainly the tent which Nasser's children received from the Broz couple upon their visit to Brioni.

Instead of a Conclusion

In comparison to the number of official gifts, it was only from certain countries that citizens, *ordinary folk* sent gifts to the president of Yugoslavia. In November 2010, we were conducting the revision of the former Ethnographic Collection in the Old Museum building. A three-member committee in jackets and woollen jumpers worked on a Monday when the exhibition spaces are closed to the public and not heated. Out of deep metal drawers, in small storage spaces, with white gloves on,



ratura u SSSR-u, gde je egipatski predsednik prethodno boravio, bilo promrzlo. Tito je uzvratio sa pedeset kilograma jabuka zlatni delišes.¹⁷ Osim ovoga, istraživačku pikanteriju predstavlja i podatak da su na primer Naserova deca od Brozovih, prilikom posete Brionima, dobila šator.

Umesto zaključka

U odnosu na količinu protokolarnih poklona, svega je nekoliko zemalja sveta čiji su građani, *običan svet*, slali darove predsedniku Novembra 2010. radili smo reviziju tada Etnografske zbirke u objektu Stari muzej. Tročlana komisija u jaknama i gunjevima radi ponedeljkom kada su izložbene sale zatvorene za publiku i ne greju se. Iz dubokih metalnih fioka u malim depoi- ma belim rukavicama izvlačimo stotine tekstilnih predmeta, jedan po jedan, pažljivo ih pregledamo i još pažljivije vraćamo na mesto. Među nošnjama, peškiri-

we drew hundreds of textiles, one by one, carefully inspecting them and returning them with even more care. Among the costumes, towels, pillowcases and tablecloths often carrying dedications to Tito and/or with a five-pointed star, we occasionally came across a piece of Indian silk, Ethiopian gauze, royal fabrics from Ghana, cloaks worn by nomadic tribes of North Africa. These are mainly “second-rate” gifts sent by lower ranking officials, *aficionados*, work collectives, organisations, associations, etc. Even though my colleague an archaeologist, often loses his patience among such *bric-a-brac*, occasionally his enthusiasm rises. Surprised, we conclude that the factory-made table-set and bed-set, which are very similar to what might have been found in the average Yugoslav household in the 1970s and 1980s, are in fact from Egypt.

The inventory number 2947/E includes a tablecloth and four mats from Cairo, of contemporary production, made from

Tekstilni predmeti za enterijer (dezenirani cvilih)
Egipat

Druga polovina XX veka.
Dimenzije stolnjaka 265 x 192cm;
dimenzije salveta 64 x 66,5 cm.
Inv.br. 1657 E.

Darodavac nepoznat.

Textiles for interior decoration (patterned ticking)
Egypt

Second half of the twentieth century.
Tablecloth dimensions 265 x 192cm;
Napkins dimensions 64 x 66,5 cm.
Inv.No. 1657 E.

Unknown benefactor.



Stolnjak i podmetači (panama platno)
Kairo, Egipat

Druga polovina XX veka.
Dimenzije stolnjaka 93x42 cm;
dimenzije podmetača 43x32 cm.
Inv. br. 2947.

Darodavac nepoznat.

Tablecloth and napkins (Panama cloth)
Cairo, Egypt

Second half of the twentieth century.
Tablecloth dimensions 93x42 cm;
Napkins dimensions 43x32 cm.
Inv. No. 2947.

Unknown benefactor.

ma, jastučnicama i stolnjacima često sa posvetama Titu i/ili petokrakom, nađe se i poneki komad indijske svile, etiopskih gaza, kraljevskih tkanina iz Gane, ogrtača nomadskih plemena severne Afrike. Tu su, uglavnom, pokloni „drugog reda” koje su poslali niži zvaničnici, *poštovaoci*, radni kolektivi, organizacije, udruženja... Iako kolega arheolog ponekad izgubi strpljenje sa svim tim *krpicama*, desi se da ga ponešto obrađuje. S čuđenjem konstatujemo da su komplet za sto i krevet fabričke izrade koji se ne razlikuju od nečega što bi moglo da se nađe u prosečnom jugoslovenskom domaćinstvu sedamdesetih i osamdesetih godina prošlog veka, zapravo iz Egipta.

Predmeti pod inventarnim brojem 2947/E su stolnjak i četiri podmetača iz Kaira savremene izrade, od rezeda paname, pretkane raznobojnom potkom u vidu stilizovanih grančica sa resama po ivicama. Drugu grupu pod inventarnim brojem 1657/E čine dva prekrivača za krevet,

greenish-blue Panama cloth woven with a colourful weft in the form of stylized branches with tasselled edges. The second group under the inventory number 1657/E consists of two bedspreads, a tablecloth and twelve coasters made from strong and thick patterned ticking.

These pieces are only at first glance of lesser importance. Official gifts, when they are a form of cultural heritage, are a gift to humanity. They are consciously and forever alienated through the gesture of goodwill in order to *communicate culture*. However, there is a chance bordering the ephemeral that we may find traces of cultural merging of a *more profound* nature. By merely opening the door of a *small world*, the pieces will tell us that living in Egypt in the second half of the twentieth century meant having something in common with people from the other side of the Mediterranean, in Yugoslavia. *Great* (artefacts) without the *small* ones would end

stolnjak i dvanaest podmetača od dezeriranog cviliha.

Ovi predmeti su samo na prvi pogled manje značajni. Zvanični pokloni, kada su predmeti kulturne baštine, predstavljaju dar čovečanstvu. Oni su svesno zauvek otuđeni gestom dobre volje da bi *komunicirali kulturu*. Međutim, postoji šansa da na granici efemernog pronađemo tragove dubljeg prožimanja kultura. Samo otvorivši vrata *malog sveta*, predmeti će nam reći da li je živeti u Egiptu u drugoj polovini XX veka značilo imati nešto zajedničko sa ljudima sa druge strane Mediterana, u Jugoslaviji. *Veliki* (predmeti) bez *malih* ostali bi da objašnjavaju sami sebe i ne bi rekli da li su i šta svi ti susreti značili ljudima zbog kojih i u ime kojih su i darovani.

Predmeti koji se čuvaju u Muzeju istorije Jugoslavije ipak ne mogu sami posvedočiti domete kulturne razmene i kontakte srpskog i egipatskog naroda. Da bi se slika o tome upotpunila, neophodno je uključiti i empirijsko istraživanje širih razmera. Taj deo posla nam tek predstoji, a nadam se da će ova monografija biti jedan od ključnih koraka u pokretanju daljih istraživanja.

up being self-explanatory and would not convey whether all those encounters bore meaning for the people due to whom and in whose name they functioned as gifts.

Objects kept at the Museum of Yugoslav History are in themselves not, after all, evidence enough of the extent of cultural exchange and established contacts between the Serbian and Egyptian people. In order to gain a more complete picture it is necessary to include empirical research of a wider scope. This work lies ahead of us and it is my hope that this monograph is a crucial step towards future research.

Gamal Abdel Nasser (1918-1970) predvodio je revoluciju 1952. godine kojom je zbačena egipatska monarhija. Bio je pukovnik u egipatskoj vojsci i predsednik Egipta od 1956. do smrti 1970. godine. Revolucija je dovela do perioda modernizacije i socijalističkih reformi, zajedno sa temeljnim unapređenjem pan-arapskog nacionalizma. Ostaće najmarkantnija politička figura u savremenom arapskom svetu, a zajedno sa Josipom Brozom Titom i indijskim premijerom Džavarhalal Nehruom smatra se jednim od osnivača Pokreta nesvrstanih.

Gamal Abdel Nasser (1918-1970) was the leader of the 1952 Revolution which dethroned the Egyptian monarchy. He was a colonel in the Egyptian Army and president of Egypt from 1956 until his death in 1970. The Revolution brought on a period modernization and socialist reform, along with the fundamental promotion of pan-Arab nationalism. He remains the most remarkable political figure in the modern Arab world, considered to be one of the founders of the Non-Aligned Movement together with Josip Broz Tito and Indian Prime Minister Jawaharlal Nehru.











EGIPATSKA UMETNOST

Značajne beogradske izložbe egipatske likovne i primenjene umetnosti u drugoj polovini XX veka

EGYPTIAN ART

Important Belgrade Exhibitions of Fine and Applied Arts in the Second Half of the 20th Century

Narcisa Knežević-Šijan
istoričar umetnosti, muzejski savetnik

Narcisa Knežević-Šijan
Art historian, Museum counselor

Izuzetan razvojni put moderne egipatske umetnosti formalno je započeo 1908. godine, osnivanjem *Škole za likovnu umetnost* u Kairu. Političari i intelektualci, koji od 20-ih godina prošlog veka predvode antikolonijalni proces i izgradnju nezavisne države-nacije, pružili su značajnu podršku umetničkim institucijama i stvaraocima, dok su dela pionira, poput Mahmuda Muhgara, Mohameda Nagija, Rageba Ajada i drugih, dala važan doprinos potvrđivanju državne samobitnosti i oblikovanju nacionalnog identiteta u projektu svestrane emancipacije.

Faraonska, islamska i evropska umetnost, arapsko, koptsko, afričko i mediteransko nasleđe predstavljaju izvore inspiracije i uticaja koji doprinose, u nejednakoj meri u pojedinim razdobljima, stvaranju jedin-

The extraordinary development of Egyptian modern art officially commenced in 1908 with the founding of *The School of Fine Arts* in Cairo. Politicians and intellectuals, who led the anticolonial process and were among the builders of the independent state-nation during the 1920s, were important supporters of art institutions and artists. At the same time, works of pioneers such as Mahmoud Mukhtar, Mohamed Nagi, Ragheb Ayad and others, made an important contribution to the affirmation of state independence and formation of national identity, part of the overall project of emancipation.

The art of the Pharaohs, Islamic and European art, as well as the Arabian, Coptic, African and Mediterranean heritage are all sources of inspiration and influence,

stvenog kreativnog okruženja. Prisutni su i stalni izazovi dihotomije između tradicionalnih vrednosti i modernih shvaćanja (pored zahteva za nacionalnom utilizacijom).

Izgrađen odnos prema nacionalnom identitetu i kulturi objedinjuje sve pravce dinamičnog razvitka egipatske umetnosti u XX veku. Raznolika strujanja i tendencije tokom stotinak godina njenog slobodnog razvitka teško se mogu opisati i sistematizovati uobičajenim terminima i možda je uputnije govoriti o naročitim modelima razmišljanja i reakcijama u specifičnom socijalnom, političkom i verskom kontekstu.

Generacije umetnika, stalno u istraživačkom i generativnom procesu, nastavljaju da neguju stvaralačke načine interpretacije društvene realnosti i artikulišu različite tradicije i uticaje prisutne u zajednici. Tragajući za optimalnom merom transformacije elemenata koje baštini istorijom bogato i slojevito egipatsko društvo, dosežu do autentičnih hibridnih kreacija s aktivnom socijalnom funkcijom.

Novija politička istorija Egipta obeležena je, pored ostalog, učesćem u Pokretu nesvrstanih zemalja. Na *principima mirne ljubive koegzistencije*, tokom izazovnog perioda u razvitku savremene države, od početka 60-ih godina proteklog stoleća, razvijani su i bliski politički odnosi i savezništvo sa Jugoslavijom i Srbijom, najvećom republikom bivše balkanske zajednice. Nije neobično da pored postojećih puteva kulturne razmene i nezavisno od stvarnih umetničkih tokova, državni interesi i mogućnosti određuju ili omogućе veze sa različitim centrima stvaralaštva i uspostavljanje novih pravaca prožimanja. Intenziviranje političke, pratila su i nastojanja na proširenju kulturne saradnje između Jugoslavije i Egipta. U širokim okvirima antikolonijalne i revolucionarne motivacije za prestrukturiranjem uobičajenih i okoštalih kanala uticaja i kreativnih strujanja, te njihovom globalizacijom u politički novoj dimenziji, što danas možemo posmatrati i kao anticipaciju savremenog fenomena

which add to the development, albeit in an unequal extent depending on the historical periods, of a unique background for creativity. Also evident are the persistent challenges brought on by the dichotomy of traditional values and modern concepts (besides the needs for utilization for national purposes).

A formed approach to national identity and culture is the link between all movements in the dynamic development of Egyptian art in the twentieth century. Different art movements and tendencies in art over the course of a hundred years of its free growth are difficult to describe and systematise by employing traditional terms and it may be more appropriate, perhaps, to speak of particular models of thought and reactions in a specific social, political and religious context.

Generations of artists, in a constant investigative and generative process, continue to nurture creative interpretations of social circumstances and to articulate different traditions and influences present in the community. In search of the optimal transformation of elements, which are the legacy of a historically rich and multi-layered Egyptian society, authentic hybrid creations with an active social function are achieved.

The more recent political history of Egypt is marked, among other things, by its participation in the Movement of Non-Aligned Countries. Founded on the *principles of peaceful coexistence*, throughout the challenging age of the development of the contemporary state, from the beginning of the 1960s, close political ties and allegiance were cultivated with Yugoslavia and Serbia as the largest republic of the former Balkan confederation. It is not unusual that alongside existing paths of cultural exchange and independently from actual artistic currents, state interests and potentials decide upon and allow ties with different centres of art and create the ground for new amalgamations. The intensification of political cooperation was followed by efforts to expand cultural co-



operation between Yugoslavia and Egypt. Within the wider framework of anticolonial and revolutionary motivations, which instigated the restructuring of accepted and stagnant channels of influence and creative flow, consequently their globalization into a politically new dimension (which may be observed today as the anticipation of the contemporary phenomenon of transnational creativity), we may find the foundations of cultural and artistic cooperation between Egypt and Serbia of our time. In contemporary political circumstances, devoid of strategic incentives, these ties become even more valuable and more necessary and the more so as it seems that the experiences and messages of Egyptian artists are important for the constituents of the Serbian cultural space.

The Fine Arts

During the seventh and eighth decade of the last century, there were several important exhibitions of contemporary Egyptian art. The first occurred in the spring of 1962, at the "Cvijeta Zuzorić" Art Pavilion, perhaps the most beautiful exhibiting space in the centre of town. It left a strong and very positive impression amongst local audiences who up to that point were not offered a similar opportunity to discover the wealth of Egyptian artistic treasures. In this stunning panorama of contemporary art of a country, Egypt presented the works of recognized masters such as Salah Taher and Ramses Yunan, however, also younger artists who had just embarked on the journey of self-assertion and the artistic expansion of their talent and notions demonstrating the inexhaustible creative resources of the population of the Nile state, as well as the vitality of the process of art education and promotion in the new historical conditions after the revolution of 1952. Among the artists who were yet to contribute significantly to the global recognition of Egyptian art were Abd El Wahab Morsi, Nagy Kamel, Salah Abdel-Kerim, Taha Hussein and Sami Rafi.

transnacionalne kreativnosti, nalaze se i temelji kulturno-umetničke saradnje između Egipta i Srbije našeg doba. U savremenim političkim okolnostima, lišene strateškog podsticaja, ove veze postaju još dragocenije i potrebnije, tim pre što se čini da su iskustva i poruke egipatskih umetnika značajni i za pripadnike srpskog kulturnog prostora.

Likovna umetnost

U Beogradu, tokom sedme i osme decenije prošlog veka, održano je nekoliko značajnih izložbi savremene egipatske umetnosti. Prva u tom nizu, s proleća davne 1962. godine, u Paviljonu „Cvijeta Zuzorić“, možda najlepšem izložbenom prostoru u centru grada, načinila je izvanredno pozitivan i snažan utisak kod domaće publike, koja do tada nije imala sličnu priliku da se uveri u

Klovn

Abdel-Aziz Darviš

Izložba savremene egipatske umetnosti u Paviljonu „Cvijeta Zuzorić“, 1962.

The Clown

Abdel-Aziz Darwish

Exhibition of contemporary Egyptian art in the "Cvijeta Zuzorić" Art Pavillion, 1962.

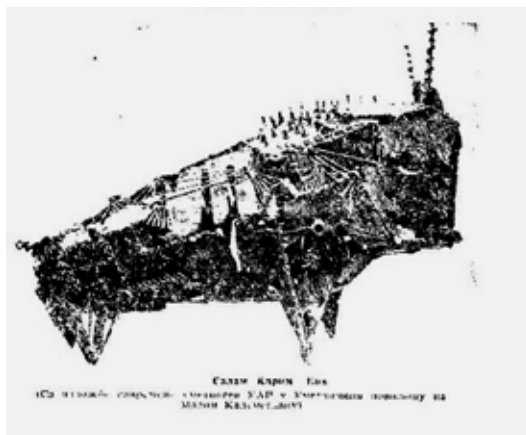
bogatstvo egipatske umetničke riznice. Na ovoj zadivljujućoj panorami savremenog stvaralaštva jedne zemlje Egipat se predstavio radovima priznatih majstora poput Salaha Tahera ili Ramzesa Junana, ali i onih mlađih, koji su skoro krenuli na put potvrđivanja i svestranog razvitka svog talenta i zamisli, pokazujući nepresušne izvore kreativnosti stanovnika nilske države i vitalnost procesa umetničkog obrazovanja i afirmacije u novonastalim istorijskim uslovima, posle revolucije 1952. godine. Među stvaraocima koji će tek u budućnosti značajno doprineti svetskoj slavi egipatske umetnosti nalazili su se i Abd El Vahab Morsi, Nagi Kamel, Salah Abdel-Kerim, Taha Husein, Sami Rafi...

Jedan od učesnika bio je i Abdel-Aziz Darviš (1918–1981), poznat po radovima velikih formata u javnim prostorima, portretima i postimpresionističkim pejzažima sezanovskog stila. Delo *Klovn*, predstavljeno beogradskoj publici, možemo i tematski dovesti u vezu sa Sezanom i njegovim *Harlekinom*. Darviš je, međutim, usmeren na obradu skrivene strane života javnog zabavljača, privatne, intimne, nedostupne oku i razmišljanjima njegove publike. Dok Harlekin stoji na podijumu u superiornoj scenskoj pozi, ispred pretpostavljenog auditorijuma, Darvišov Klovn je u garderobi, oslonjen laktom na naslon stolice, i deluje veoma umorno. Igra svetlosti i senki ističe izraz njegovog lica koje se nalazi, zajedno sa odsutnim pogledom u prazan prostor, sumornim ambijentom i buteljkom vina na podu, u izrazitom neskladu sa šarenim kostimom i javnim nastupom. Ta podvojenost izaziva utisak egzistencijalne teskobe na ličnom planu, ali tako nadahnuta emocija ocrtava i obrasce prinude i konotira pojavu mimikrije kao neprijatnog ali, kako nam Klovn sugeriše, racionalnog odgovora pojedinca.

Salah Abdel-Kerim (1925–1988), umetnik koji će ostvariti i veliku pedagošku karijeru, bavio se dizajnom enterijera, scenografijom i kostimom, keramikom, crtežom, slikarstvom i skulpturom. Još krajem 50-ih godina prošlog veka počinje da

One of the participants of the above mentioned exhibition was Abdel-Aziz Darwish (1918–1981), well known for his large-format artworks in public spaces, portraits and postimpressionistic landscapes reminiscent of Cézanne. We may thematically link his painting *The Clown*, which was presented to the Belgrade public, with Cézanne's *Harlequin*. However, Darwish was focused on the hidden life of public entertainers which, being private, intimate, is inaccessible to the eye and thoughts of their audience. Unlike the Harlequin who is standing on the podium in a superior stage-like posture, in front of a presumed audience, Darwish's Clown is in his dressing room, leaning his elbow on the chair, looking very tired. The play of light and shadows emphasizes his facial expression, staring into empty space, set in a gloomy atmosphere and with a bottle of wine on the floor, in stark discrepancy with his colourful costume and the public performance. This dichotomy suggests existential angst on a personal level; however, such an inspired emotion outlines also forms of coercion and connotes the occurrence of mimicry as an unpleasant but, as the Clown suggests, rational response of the individual.

The artist Salah Abdel-Kerim (1925–1988), who was consequently to develop a prominent pedagogical career, was also engaged in interior design, stage-design and costume, ceramics, drawing, painting and sculpture. Back in the late 1950s he started creating objects out of scrap metal, by reusing and reassembling discarded parts and by partially reshaping and assembling them into different formations in order to represent real and abstract forms. A particularly notable series of bestiary creatures is his sculpture of *The Bull*, displayed at the Pavilion set in Kalemegdan. The works from this series appear solid, firm and almost aggressive, and this is achieved through the use of sharp metal parts, which are fitted into the anatomy of the represented animals. Abdel-Kerim's magical skill is able to purify the aura of the very



Bik

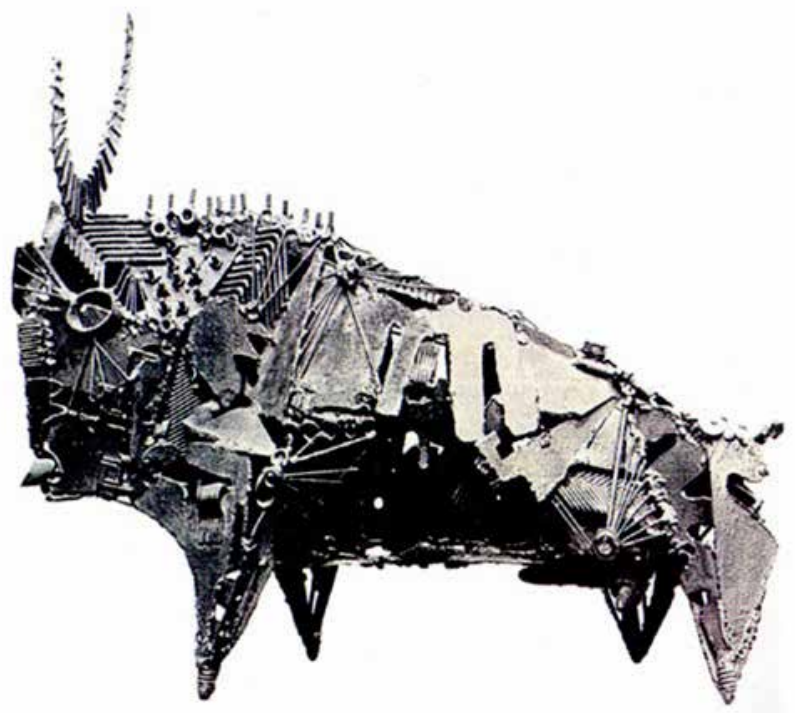
Salah Abdel-Kerim

Izložba savremene egipatske umetnosti u Paviljonu „Cvijeta Zuzorić“, 1962.

The Bull

Salah Abdel-Kerim

Exhibition of contemporary Egyptian art in the “Cvijeta Zuzorić” Art Pavillion, 1962.



izrađuje predmete od starog gvožđa, tehnikom prenamene i uklapanja odbačenih delova, njihovim delimičnim oblikovanjem i sklapanjem u celine koje prikazuju različite realne i apstraktne forme.

Naročito je zapažena serija njegovih bestijarijumskih stvorenja, među koje spada i figura pod nazivom *Bik*, izložena u kalemegdanskom paviljonu. Radovi iz ovog ciklusa deluju solidno, čvrsto i gotovo agresivno, što se postiže upotrebom oštih metalnih delova koji se, ipak, uklapaju u anatomiju predstavljenih životinja. Može se reći da ih upravo taj preteći potencijal, čarobnom veštinom Abdel-Kerima, oplemenjuje aurom mitoloških bića. Sirova, snažna i nesputana priroda ovih radova, inspirisana uvidima u stare mediteranske kulture, povezana s afričkim skulptorskim nasleđem i tradicionalnim zanatstvom, može se dovesti u vezu s tadašnjom industrijalizacijom i napetostima političkog života.

Još jedan veliki umetnik predstavio se u Beogradu svojim skulptorskim stvaralaštvom. Nagy Kamel Abdel Megid (1934–2013), skulptor, slikar i karikaturista, prikazao je dirljivu kompoziciju pod nazivom *Molitva*. U Megidovom osećanju prostora i rešenjima koja pronalazi oblikujući svoj

threatening potential of these mythological beings. The raw, powerful and uninhibited nature of these works, inspired by insights into ancient Mediterranean culture, African sculptural heritage and traditional craftsmanship, may be associated with the industrialization and political tensions of the time.

Another important artist was featured in Belgrade through his sculptural work. The recently deceased painter and caricaturist Nagy Kamel Abdel Megid (1934–2013) who displayed his touching composition titled *Prayer*. The rich heritage of the region is reflected in Megid's dealings with space. The figure of a woman, kneeling, her head compliantly bowed, is a manifestation of a spiritual being's personal piety. The monolithic, cubist, geometric simplicity of form and line reveals a certain moral superiority, as well as an almost inexhaustible capacity for endurance and benevolence. This leads us to considerations about the position of women in modern Egyptian society and the perception of the scene's diachronic immutability, which transcends the present moment, as well as local and regional realities.

The creativity of this benevolent country was shown in the “Cvijeta Zuzorić” Pavillion



Molitva

Nagi Kamel Abdel Megid

Izložba savremene egipatske umetnosti u Paviljonu „Cvijeta Zuzorić“, 1962.

Prayer

Nagi Kamel Abdel Megid

Exhibition of contemporary Egyptian art in the "Cvijeta Zuzorić" Art Pavillion, 1962.

doživljaj prepoznavamo bogato nasleđe podneblja. Figura žene u klečećem položaju, pokorno oborene glave, predstavlja trenutke ispoljavanja lične pobožnosti jednog duhovno samosvojnog bića. Monolitnost, kubistička geometrijska jednostavnost oblika i svedenost linija iskazuju moralnu nadmoć, ali i neiscrpne kapacitete trpljenja i blagonaklonosti. To nas vodi ka promišljanjima o položaju žene u savremenom egipatskom društvu i opažanju dijahronijske nepromenljivosti prizora, čime se prevazilazi aktuelni trenutak, ali i lokalna i regionalna stvarnost.

Kreativno stvaralaštvo prijateljske zemlje u Paviljonu „Cvijeta Zuzorić“ predstavljali su i radovi Seifa Vanleja (1906–1979), još tada veoma cenjenog autora nešto starije generacije. U aleksandrijskom Muzejskom centru „Mahmoud Said“ danas je čitav jedan sprat posvećen Seifu Vanleju i njegovom bratu Adamu Vanleju, dvojici pionira modernog egipatskog slikarstva, rođenjem i karijerom vezanim za ovaj sredozemni grad i njegovo multikulturalno nasleđe.

Vanli je uradio veliki broj prvoklasnih portreta i predstava iz svakodnevnog života, ali već spisak naziva njegovih dela otkriva opčinjenost muzikom i plesom: *Violinista*, *Harmonikaš*, *Čelista*, *Bolero*, *Igračice...*, kao i *Svirač na mandolini* koji je izložen u Beogradu. Otvorenog i radoznalog duha, Seif Vanlej ispituje različite evropske progresističke koncepte uobličavane od početka XX veka, pomerajući granice svojih izražajnih mogućnosti sugestivnim razradama fovističkih i kubističkih ideja. Njegovi radovi su poučni i uzbudljivi zapisi o promišljanju imanentne prirode odabranog subjekta, o otkrivanju i naglašavanju nekog zapuštenog aspekta realnosti, o spoznaji stvarnosti koja se gubi u svakodnevicu. Višeugaona sintetizacija površina, stvaralačko ograničavanje izraza, bajkovita upotreba boja, uvek su kod Seifa način da se podstakne i usmeri potraga za suštinom. (Desetak godina nakon ove izložbe imali smo privilegiju da dela ovog umetnika ponovo vidimo u Srbiji.)

through the works of Seif Wanly (1906-1979), who was at the time a renowned artist of a slightly older generation. In the Mahmoud Said Museum in Alexandria there is a whole floor dedicated to Seif Wanly and his brother Adam Wanly, two pioneers of modern Egyptian painting, who were attached to this Mediterranean city and its multicultural heritage by birth and through work.

Wanly produced a number of first-rate portraits and representations of everyday life, however it is through the titles of his work that we reveal his fascination with music and dance: *The Violinist*, *The Accordion Player*, *The Cellist*, *Bolero*, *Dancers...*, and *The Mandolin Player*, which was exhibited in Belgrade. With an open and curious mind, Seif Wanly examined the different concepts of European Progressivism created since the early twentieth century, pushing the limits of his expressive possibilities through suggestive elaborations of Fauvist and Cubist ideas. His works were instructive and exciting records of reflections on the inherent nature of a chosen subject, the discovery and emphasis of a neglected aspect of reality, the comprehension of reality lost in everyday life. A multi-angular synthesizing of the surface, the creative limitation of artistic expression and the fairytale-like use of colour is, with Seif, always a way to encourage and direct the search for essential meaning. (Ten years after this exhibition, we had the privilege to witness this artist's works in Serbia a second time.)

Applied Arts

Egypt has a unique position in today's world and its rich tradition dates to the Pharaonic and Coptic period. Different cultures have with continuity influenced contemporary artists and their works contain obvious reminders of this complex past.

The Yugoslav audience received insight into Egyptian applied arts through two major exhibitions at the Museum of Applied Arts in Belgrade in 1967 and 1979.



Izložba „Egipatska keramika” u Muzeju primenjene umetnosti u Beogradu, 1967–1968.

The “**Egyptian Ceramics**” exhibition at the Museum of Applied Art in Belgrade, 1967-1968



Keramički tanjir

Nabil Darviš

Izložba „Egipatska keramika“ u Muzeju primenjene umetnosti u Beogradu, 1967–1968.

Ceramic plate

Nabil Darwish

The "Egyptian Ceramics" exhibition at the Museum of Applied Art in Belgrade, 1967–1968.



Dekoratívni sud iz Egipatskog muzeja

Izložba „Egipatska keramika“ u Muzeju primenjene umetnosti u Beogradu, 1967–1968.

Decorative vessel from the Egyptian Museum

The "Egyptian Ceramics" exhibition at the Museum of Applied Art in Belgrade, 1967–1968.

Primenjena umetnost

Egipat ima jedinstvenu poziciju unutar današnjeg sveta, a bogata tradicija datira još od faraonskog i koptskog perioda: različite kulture sa kontinuitetom utiču na savremene umetnike i njihova dela sadrže očigledne podsetnike na ovu kompleksnu prošlost.

Jugoslovenska publika je dobila uvid u egipatsku primenjenu umetnost putem dve značajne izložbe u Muzeju primenjene umetnosti u Beogradu, 1967. i 1979. godine. Tadašnja beogradska štampa to beleži prikazima i reprodukcijama umetničkih radova, kao uzorak malo poznatog, a priželjkivanog sveta koji je balkanska prestonica želela da upozna. Svakako, u domenu umetničkih pravaca, stilova i estetike bila je to potpuna novina za posmatrače u geografski udaljenoj zemlji. Ali istorijske veze i bliski politički kontakti između dveju zemalja ohrabivali su obe sredine da bolje upoznaju, razumeju i uvažavaju onu drugu stranu, što je u krajnjem ishodu imalo za rezultat i ovdašnje sagledavanje egipatskog specifikuma kroz reprezentativne izložbe primenjenih umetnosti. Gostujuće izložbe egipatske primenjene umetnosti širom sveta, pa i u tadašnjoj Jugoslaviji, prikazivale su remek-dela primenjenih umetnosti sa najznačajnijim zastupljenim tehnikama.

Prva u nizu prezentacija primenjenih umetnosti tadašnje Ujedinjene Arapske Republike bila je izložba „Egipatska keramika“ otvorena u Muzeju primenjene umetnosti u Beogradu 1967. godine. Ekspoziti su bili iz Koptskog muzeja u Kairu, Grčko-rimskog muzeja u Aleksandriji i Muzeja islamske umetnosti u Kairu, ali i keramički radovi 19 savremenih autora. Taj pristup autora izložbe, protivstavljanje starog i novog kroz muzejski uporedni prikaz je omogućio jasno paralelno sagledavanje kulturne baštine i savremenosti kao jednog nezaobilaznog elementa u razumevanju totaliteta egipatske kulture.

U uvodu kataloga izložbe *Egipatska keramika* navodi se: „Drevni Egipat iz vremena faraona položio je temelje keramičke

The Belgrade press of the time recorded the events with reviews and reproductions of works of art, which were to pose as samples of a known, but coveted world that the Balkan capital wanted to learn about. Indeed, in the domain of artistic genres, styles and aesthetics this was a complete novelty for observers in a geographically distant land. However, historical ties and close political contacts between the two countries encouraged both communities to learn about, understand and appreciate the other side, which ultimately resulted in the local perception of the Egyptian specificum through representative exhibitions of applied arts. Visiting exhibitions of Egyptian applied art across the world and in Yugoslavia at the time, displayed masterpieces of applied art presenting the most important current techniques.

The first of a series of presentations of applied art from the United Arab Republic was the exhibition "Egyptian Ceramics" opened in 1967 at the Museum of Applied Art in Belgrade. Exhibits came from the Coptic Museum in Cairo, the Greco-Roman Museum in Alexandria and the Museum of Islamic Art in Cairo, and the exhibition also included ceramic works of 19 contemporary artists. Such a curatorial approach, the counterposition of old and new using a comparative museum display, enabled a parallel analysis of cultural heritage and contemporaneity as one inevitable element in the process of understanding the totality of Egyptian culture.

As the Introduction of the *Egyptian Ceramics* exhibition catalogue states: "Ancient Egypt from the times of the pharaohs laid the foundations of ceramic art. The temple walls [...] carry to this day the characters and painted pictures that represent different periods in the process of production of a variety of ceramic objects, as well as the tools used. [...] The United Arab Republic is enriched in this field by the historical heritage of three great civilisations that have left their lasting mark along the banks of the Nile. Each is a bright ray of science and profound knowledge, characterized

umetnosti. Na zidovima hramova [...] nalaze se i danas likovi i obojene slike koje predstavljaju razne etape procesa proizvodnje najrazličitijih keramičkih predmeta kao i alat koji se koristio. [...] Ujedinjena Arapska Republika je obogaćena na ovom polju istorijskim nasleđem triju velikih civilizacija koje su ostavile svoje trajne tragove duž obale Nila. Svaka od njih predstavlja svetao zrak nauke i dubokog saznanja, kojeg karakteriše velika prođuhovljenost i osećanje lepote. [...] Keramičari u Ujedinjenoj Arapskoj Republici nadahnjuju se svojim novim životom, svojom savremenom sredinom i prirodom, proučavajući istovremeno i staru umetnost u dolini Nila, dodajući svom talentu nauku, poznavanje i veštinu koja proističe sa tla njihove zemlje, i tako stvaraju vanredno lepe predmete keramičke umetnosti. Primerci predmeta izrađenih od strane tih umetnika izloženi su ovde pored primeraka starih keramičara. To daje mogućnost da se vidi kako se talenat savremenih egipatskih umetnika i narodnih majstora prenosio preko beskrajno dugog lanca generacija i tokom vekova označava prenošenje dara koji se rodio pre pet hiljada godina u nilskoj dolini.” (1967)

Keramičari, grafičari, tkai, tapiseristi, prenosioi su duge tradicije koja je u islamskoj umetnosti bila u pretvaranju korisnih predmeta u prefinjena umetnička dela. Egipatska primenjena umetnost već je do tada prešla put od tradicije najobičnijih uljanih lampi, posuda i ćupova, do pročišćenog, samosvojnog i individualnog umetničkog izraza umetnika koji u XX veku, sažimajući nasleđeno znanje anonimnih majstora u novu formu, pružaju inostranoj publici mogućnost sagledavanja konkretnog istorijskog trenutka. To će se u obimnijem prikazu sagledati na narednoj beogradskoj izložbi organizovanoj 12 godina kasnije.

Profesor Univerziteta, erudita i istaknuti umetnik Taha Husein koncipirao je izložbu u Muzeju primenjene umetnosti u Beogradu 1979. godine, upravo kroz poređanje različitih vidova primenjene umet-

by a high sense of spirituality and beauty. [...] Ceramic artists from the United Arab Republic inspire with their new life, their contemporary surroundings and nature, exploring concurrently the ancient art of the Nile valley, adding science to their talent and thus creating remarkably beautiful objects of ceramic art. Examples of the works of these artists are exhibited here alongside objects of old ceramists. This offers the opportunity to observe the way in which the talent of contemporary Egyptian artists and folk masters was passed on across eternal generations and over the centuries signifies the transmission of a gift that was born five thousand years ago in the Nile valley” (1967).

Ceramists, graphic artists, weavers and tapestry makers passed on the old tradition, which in Islamic art was based on converting objects into sophisticated works of art. Egyptian applied art had by then moved from the tradition of producing ordinary oil lamps, vessels and pots, to the refined, genuine and individual artistic expression of the artists who in the twentieth century, by summarizing the inherited knowledge of anonymous masters into a new form, provided foreign audiences with the possibility of evaluating the particular historical moment. This was to be presented in a more encompassing display in the next Belgrade exhibition, organized 12 years later.

University professor, erudite and renowned artist Taha Hussein conceptualised the exhibition at the Museum of Applied Art in Belgrade in 1979, by comparing different types of applied arts. He displayed batiks and printed textiles, graphics and ceramics, art photography, metal and enamel, of 50 artists. So, different techniques of a relatively related artistic approach – for, as the homeland of the arabesque, abstract stylisation in thousands of artefacts, since the eleventh century – Egypt had a lot to offer through its exhibitions organised across the world. About the exhibition itself, Taha Hussein said: “We may trace the roots of applied



Na otvaranju izložbe „Savremena umetnost Egipta“ u Muzeju primenjene umetnosti u Beogradu 1979. godine, govor su održali gospodin Kamal El Din Bakr, savetnik pri Ambasadi Egipta i Taha Husein, dekan Akademije primenjenih umetnosti Helwan univerziteta u Kairu.

At the opening of the "Contemporary Art of Egypt" exhibition at the Museum of Applied Arts in Belgrade in 1979, speeches were delivered by Mr. Kamal El Din Bakr, Counsellor of the Embassy of Egypt and Taha Hussein, Dean of the Academy of Applied Arts, Helwan University in Cairo.

nosti. Prikazani su batik i štampani tekstil, grafika i keramika, umetnička fotografija, metal i emajl, od ukupno 50 autora. Dakle, različite tehnike donekle srodnog umetničkog pristupa, jer kao domovina arabeske, apstraktne stilizacije u hiljadama artefakata, još od XI veka, Egipat je imao mnogo da ponudi svojim izložbama koje je priređivao širom sveta. O samoj beogradskoj izložbi autor je rekao: „Korene primenjene umetnosti Egipta možemo tražiti u periodu praistorije. Pokoljenja nepoznatih primenjenih umetnika faraonskog vremena, zlatnog doba islamske umetnosti i drugi ostavili su dela koja su uticala na razvoj primenjene umetnosti čije rezultate mi danas vidimo. [...] Umetnici su pokušali i uspeli da na najprirodniji način produže tradiciju, a u skladu sa estetskim zahtevima našeg vremena. Godine 1835. osniva se prva institucija koja predstavlja početak primenjene umetno-

arts in Egypt to prehistory. Generations of anonymous applied artists from pharaonic times, the golden age of Islamic art and others, have left behind them works that influenced the development of applied arts the results of which we see today. [...] Artists have tried and succeeded to further the continuation of tradition in the most natural way and in accordance with the aesthetic requirements of our times. In 1835 the first institution representing the beginnings of applied arts in Egypt was established and it was also the first in East Africa. A hundred years later, passing through many metamorphoses, this institution merged as the Faculty of Applied Arts with the Helwan University in Cairo. The pioneers of the applied arts of Egypt are former graduates from various old or new applied arts groups at this University" (1979, 5).

The latest developments in Egyptian applied arts are inspired by earlier eras



sti u Egiptu, a ujedno je bila prva Istočne Afrike. Sto godina kasnije, prolazeći kroz mnoge metamorfoze, ta ista institucija se pripaja kao Fakultet primenjenih umetnosti Helvan univerzitetu u Kairu. Pioniri savremene primenjene umetnosti Egipta su bivši diplomci raznih grupa bilo stare ili moderne primenjene umetnosti ovog fakulteta” (1979, 5).

U savremenim tokovima primenjene umetnosti u Egiptu inspiracija potiče od ranijih epoha umetnosti, arhitekture, primenjenih umetnosti i zanata – to je više nego očigledno u radovima mnogih autora. Varijeteti figuralnih dekoracija u formi murala i mozaičkih dekoracija na tavanicama palata su evidentan izvor inspiracije. Nasleđe apstrakcije i arabeske je najuočljivije kada se govori o dvodimenzionalnim rešenjima, u savremenim umetnostima tekstila, grafike i slikarstva. Bogata kaligrafska umetnost je takođe među iz-

in art, architecture and applied arts and crafts – this is apparent in the works of numerous artists. Varieties of figural decoration in the form of murals and mosaic decoration on the ceilings of palaces are an obvious source of inspiration. The legacy of abstraction and arabesques is most evident regarding two-dimensional solutions within contemporary textile arts, graphics and paintings. Rich calligraphic art is also a source of inspiration; miniatures are so to a lesser extent, however, they appear as an important source of inspiration in certain works where there is a combination of calligraphy and figurative expression.

The central theme of this exhibition at the Museum of Applied Art in Belgrade was, again, ceramics: ceramics as a technique, an opportunity to encompass a living, illustrious and stylistically complex genre of applied art; ceramics in which twentieth century modernism reached

„Savremena umetnost Egipta”
u Muzeju primenjene umetnosti u Beogradu, 1979.

“Contemporary Art of Egypt”
at the Museum of Applied Art in Belgrade, 1979.

Štampani tekstil

Sabri El Said

„Savremena umetnost Egipta“ u Muzeju primenjene umetnosti u Beogradu, 1979.

Printed textile

Sabry El Said

“Contemporary Art of Egypt” at the Museum of Applied Art in Belgrade, 1979.



vorima inspiracije. Minijature su to u manjoj meri, ali se pojavljuju kao bitan izvor inspiracije u nekim delima gde ima kombinacija kaligrafije i figurativne ekspresije.

Centralno mesto na izložbi u Muzeju primenjene umetnosti u Beogradu zauzimala je i ovoga puta keramika: keramika kao tehnika, mogućnost sagledavanja jednog živog, veoma plodnog i stilski kompleksnog žanra primenjene umetnosti; keramika u kojoj je modernizam XX veka kroz baš ovu tehniku u islamskom svetu imao visoke domete. Tehnika grafike se nadovezuje na tradiciju kaligrafije i kaligrafa u islamskom svetu i umetnosti pisanja – što je značilo i u svim veštinama pravljenja knjiga. U islamskoj civilizaciji majstorima-kaligrafima pripisivan je izuzetan značaj, jer su u dugim periodima pre pronalaska štamparije svi spisi, od kopija Kurana do popularnih priča i naučnih dela, zahtevali mukotrpno prepisivanje rukom, najpre na listovima papirusa i pergamenta, a kasnije na papiru. Tradicija umetničke izrade tkanina takođe je viševjekovna, a izrada šatora, čilima i drugih delova enterijera učinili su da se tekstil usavršava i da se često funkcionalna strana dopunjuje luksuznom izradom i uvođenjem najfinijih i najskupljih materijala.

Jedan od najznačajnijih umetničkih kritičara Jugoslavije Zoran Markuš u tadašnjem dnevnom listu „Borba“ svedoči o izložbi „Savremena primenjena umetnost Egipta“ u beogradskom MPU 1979. godine: „Bez obzira što se stvaralaštvo egipatskih umetnika kreće u okviru modernih a univerzalnih plastičnih formula, snažan dodir sa tradicijom daje joj specifičan pečat čime se postiže autentičnost izraza. To je posebno naglašeno u tekstilnoj ornamentici (Abdel Rahman Amar), gde se daleki eho koptske i arapske umetnosti spaja sa modernim izrazom. Takođe bismo istakli kolekciju moderne egipatske keramike (vaze Laile Soliman), koje se nameću skulptorskim osećanjem oblika i rafiniranom koloracijom. Gde je prava granica između „čistog“ i „primenjenog“ slikarstva i grafike? To pitanje bi se s pravom moglo postaviti pred

such heights in the Islamic world. The graphics technique is a continuation of the tradition of calligraphy and calligraphers in the Islamic world as well as the art of writing, which meant in all skills of bookmaking too. In the Islamic civilization great importance was attributed to master-calligraphers because, in the long periods before the invention of printing, all scripts, from copies of the Koran to popular tales and scientific works, required painstaking transcribing by hand, first on papyrus and parchment, and later on paper. The tradition of the art of fabric making is also centuries-old, and the production of tents, carpets and elements for the interior led to the maturation of textiles and the functional side was often complemented with their luxurious elaboration and the introduction of the finest and most expensive materials.

One of Yugoslavia's preeminent art critics, Zoran Markuš wrote the following lines in „Borba“, the daily paper of the times, about the 1979 exhibition “Contemporary Applied Art of Egypt” at the Belgrade Museum of Applied Art: “Regardless of the fact that the creative output of the Egyptian artist moves within the parameter of modern and universal plastic formulas, the strong link with tradition gives it a specific trademark through which it is able to reach an authentic expression. This is particularly emphasized in textile ornamental designs (Abdel Rahman Ammar), in which the distant echo of Coptic and Arab art is joint with modern expressions. Also, we might highlight the collection of modern Egyptian ceramics (the vase of Laila Soliman) that impose themselves with a sculptural feel for shape and refined colouring. Where is the true boundary between ‘pure’ and ‘applied’ paintings and graphics? This question may rightly be put before a certain number of exhibits whose function is ‘non-applied’, and expression is ‘pure’ and ‘plastic’. They spring from the artists who only formally belong to applied arts category but may be, in their visual expression (representation, symbolism, coloured ge-

jednim brojem eksponata čija je funkcija ,neprimenjena', a izraz ,čist' i ,plastičan'. Potiču od autora koji samo po formaciji pripadaju primenjenoj umetnosti, a po likovnosti (simbolika predstave, kolorisan geometrizam i optičko-kinetički izraz) mogli bi da uđu u svaku slikarsku selekciju ,čiste' umetnosti (Magda Abdel Azis, Mona El Marzuki, Amin Šaban)." (1979)

I prelistavajući reprodukcije i svedočenja onog vremena, danas 2013. godine u Centru za dokumentaciju Muzeja primenjene umetnosti u Beogradu, nameće se pitanje nesumnjivog pluralizma estetika i pristupa. Kulturni diverzitet ove umetnosti potiče od činjenice da je Egipat, kroz istoriju, konglomerat različitih dinastija, religija i vladara, bili oni hrišćani ili muslimani. Islamski aspekt ima dve važne dimenzije: nacionalnu – jer deluje u odnosu na zapadnu kulturu, i internacionalnu – imajući veće veze sa islamskim kontekstom, jer se savremeni egipatski intelektualci, filmski stvaraoci, muzičari i slikari obraćaju celom arapskom svetu, ne samo Egiptu. A prenoseći tako značajan kontinuitet starih civilizacija kao što je ona drevna faraonska, Egipat je postao možda najintragantnija savremena država koja je nekako prirodno stekla kulturno prepoznatljiv liderski položaj unutar arapskog sveta i severne Afrike.

Dihotomija između modernizma i tradicionalnih vrednosti uvek je bila prisutna u Egiptu, a sami egipatski umetnici na sebe gledaju kao na stvaraoce koji stoje na razmeđu više ili manje mnogostrukih, više ili manje kontradiktornih izvora ili uticaja. Svi oni su se borili za različite ideje stvaranja moderne egipatske nacije. Ovaj kratki osvrt na egipatske stvaraoce treba da podseti na nasleđene vrednosti i mogućnosti saradnje, ali ukazuje i na odgovornost prema pronalaženju i primeni novih oblika razmene ideja, prilagođenih savremenim okolnostima, između umetnika i njihove publike u obe zemlje.

ometrism and optical-kinetic expression) included as part of any painting selection of 'pure' art (Magda Abdel Azis, Mona El Marzuki, Amin Šaban)". (1979)

Finally, browsing through reproductions and testimonies of the times, today in 2013 at the Centre for Documentation of the Museum of Applied Arts in Belgrade, the question put forward is that of the unequivocal aesthetic pluralism and approach. The cultural diversity of this art comes from the fact that Egypt, throughout history, has been a conglomerate of various dynasties, religions and rulers, be they Christians or Muslims. The Islamic aspect has two dimensions, national – because it acts in relation to Western culture, and international – having greater ties with the Islamic context, because modern Egyptian intellectuals, filmmakers, musicians and artists rapport with the entire Arab world, not just Egypt. By transmitting such an important element of the continuity of ancient civilizations, such as that of ancient pharaonic times, Egypt has become perhaps the most intriguing modern state that has, somehow, naturally acquired a culturally distinctive position as leader within the Arab world and North Africa.

The dichotomy between modernity and traditional values has always been present in Egypt and Egyptian artists look upon themselves as artists who stand at the crossroads of more or less multiple, more or less contradictory sources and influences. They all fought for different ideas of creating a modern Egyptian nation. This brief review of Egyptian artists should remind of inherent values and opportunities for collaboration, but also imply the responsibility of finding and implementing new forms of exchange of ideas, adapted to modern circumstances, between artists and their audiences in both countries.







بيت السعيد





DO OSLOBOĐENJA...I NAZAD

Egipatska kinematografija u okviru Nedelje UAR filma

TO FREEDOM...AND BACK

Egyptian Cinematography at the Week of UAR Film

Aleksandar Maričić
filmski reditelj

Aleksandar Maričić
Film director

Kao prvi kontakt srpske kinematografije i Egipta, i kao fenomen vredan pažnje, stoji filmski zapis pod imenom „Gospođa Loreta“, koji je u leto 1918. u Egiptu snimio Srbin, gospodin Lakić. O tome piše slovenački izvor – list „Delo“ novembra 1960. godine, kada je na prostorima FNRJ, i u Beogradu, retrospektivu filma imala još jedna zemlja koje više nema – UAR (Ujedinjena Arapska Republika).

Promene društvenog karaktera, kao što je to bila socijalistička revolucija 1952. godine, neminovno se odražavaju na svim nivoima, te u raznim vidovima društva angažovanja. Do pojave naserizma u egipatskoj kinematografiji su uglavnom prevladivale melodrame s jakim uticajem italijanskog podžanra „Beli telefoni“, te

The first contact between Serbian cinematography and Egypt and a curious phenomenon worth noting, is the film titled “Mrs Loretta”, taken in the summer of 1918 by a certain Serb Mr. Lakić. This was reported on by the Slovene newspaper *The Act (Delo)* in November 1960 when the FPRY (the Federal Peoples Republic of Yugoslavia) and Belgrade, hosted a film retrospective from another country that does not exist anymore – the UAR (United Arab Republic).

Social changes, such as the socialist revolution of 1952, inevitably led to changes on all levels, and in different forms of social engagement. Before the occurrence of Nasserism, Egyptian cinematography was strongly influenced by the Italian “white telephone” sub-genre, as well as musical

muzički film koji se paralelno razvijao sa stilskim konstantama Bolivuda. Odjednom su se na stolu sudarile sve teme koje su tištile egipatskog pojedinca: Drugi svetski rat i njegove posledice, put oslobođenja od francuskog i britanskog imperijalizma, nemački antiimperijalizam, sovjetski marksizam i sl. Sve te teme su se našle u romanima erudite Nagiba Mahfuz-a, tad još uvek nedovoljno filmski obrađivanog, te i u njegovom delu „Miramar”, koji je uključivao dakako i osvrt na razračunavanje sa novom „feudo-buržoazijom” – njene pozitivne aspekte, ali i nedostatke. Jedan od negativnih aspekata naserizma je svakako pojava cenzure, koja iskreno govoreći u ranijem periodu nije postojala, jer su film u smislu uticaja na široke narodne mase potcenili tada najveći finansijeri egipatskog tla – princ Omar Tusum Paša i kralj Fuad I.

Film koji je 1960. godine otvorio prvu nedelju egipatskog (UAR) filma u Beogradu je „Slavujeva priča”, jednog od najzanimljivijih režisera te ere uopšte, čoveka koga slobodno mogu nazvati Satjadžit Rejem transarapskog filma, ne samo zbog odabira tema i načina na koji se kretao kroz njih već prevashodno zbog neuhvatljivo lepog slikovnog izraza – reč je o Henriju Barakatu.

„Slavujeva priča” utiče i na poneki vizuelni izraz naših filmova tog vremena, na primer na film „Hasanaginica” (1967; režija: Mića Popović), ali je umnogome realističnija, a opet začarana crno-belim kontrastom, svetlom i senkom, prirodom i patnjom. Junakinja Barakatovog remek-dela ponire u greh, produbljuje poimanje žene do ogolelih potreba. Ona, poput proroka Muhameda, pokušava da pomeri planinu dotičući pitanja kao što su samoubistvo, osveta, porok... Slatka patnja koja se upali već prvim prisustvom glavne junakinje (njene senke) u kadru koju tumači Faten Hamama, sevdah kao fenjer tihog plama, kao senka njene zvezde. Fenjer koji će se pojaviti u scenarističkom toku pred samu kulminaciju pri već razbuktaloj vatri međuljudskih nesporazuma, ali i gor-

films which developed simultaneously with the stylistic constants of Bollywood. All at once, the themes that troubled the Egyptian individual collided: the Second World War and its aftermath, the road to independence from French and British imperialism, German anti-imperialism, Soviet Marxism, etc. All these themes could be found in the novels of the erudite Naguib Mahfouz, at that moment still not learned in the art of film, and his work “Miramar”, which also included reference to the settling of accounts with the new “feudo-bourgeoisie” – its positive and negative aspects, as well as its deficiencies. Censorship was certainly one of the negative aspects of Nasserism which, in all honesty, did not exist in the past because film, in terms of its impact on the masses was underestimated by the largest financiers of the Egyptian land at the time – Prince Omar Toussoum Pasha and King Fuad I.

The film which opened the first week of Egyptian (UAR) film in Belgrade, was “The Nightingale’s Prayer” by one of the most interesting film directors of the era, a man who may without restraint be called “the Satyajit Ray of trans-Arab film” not solely for his choice of topics and the way he dealt with them, but primarily for the elusive beauty of his imagery – the man in question is Henry Barakat.

“The Nightingale’s Prayer” influenced the visual expression of certain Serbian films of the time, such as “Hasanaginica” (1967; directed by Mića Popović), however it is more realistic, yet at the same time enchanted by black and white contrasts, light and shadow, nature and suffering. The heroine of Barakat’s masterpiece delves into sin, bearing the understanding of woman down to her core needs. She, alike the Prophet Muhammad, endeavours to move the mountain by tackling questions of suicide, revenge, vice... The sweet suffering which lights-up with the first appearance of the heroine (her shadow) is interpreted by Faten Hamama, the “sevdah” as a low-lit lantern, a shadow of her star. The lantern will appear in the film’s scenic flow just be-



„Poljubac smrti” - žena koja ljubi čoveka zbog kojeg je njena sestra mrtva i muškarac koji tu cenu tek treba da plati, paradoksalno braneći nju – Amnu.

„Slavujeva priča” (1959), r. Henri Barakat

“The Kiss of Death” – a woman who loves the man who his responsible for her siter’s death, and the man who has yet to pay the price, paradoxically by defending her – Amna.

“The Nightingale’s Prayer” (1959), dir. Henry Barakat

dosti; kao žena koja se zaljubljuje u svoju osvetu, u čoveka koji joj je uništio sestru. Svi noseći likovi su bespoštedno iskoračili u pretople boje podneblja svojeg temperamenta. Ovde oni nisu duhovi u drugosti, tuđosti prepoznatljivoj za japansku ili indijsku tradiciju, te i film. Ovde su ljudi u prvom licu, i jedini duhovi. Barakat je bio prinuđen da promeni kraj filma, jer publika nije mogla da oprostí Amni da se srećno zaljubi u ubicu svoje sestre. On je jednostavno morao da ga ubije da bi zadovoljio pravde željnu publiku... ali je na taj način u osećaju u bioskopskoj sali ostao zatečen, u osećanju nedovršen, beskrajan, definišući na taj način pojam sudbine, tako čest i fatalan u egipatskom filmu. Sudbina je ta Muhamedova ogledanost u to brdo, prozor u dušu svojih junaka.

Osim Faten Hamame, koja je bila čuveni borac za prava žena i supruga dva velika filmska stvaraoca: Mahmuda Zulfikara – pionira filmske umetnosti u Egiptu, ali i jedina žena Omar Šarifa – dakako najveće internacionalne zvezde egipatskog filma, u Beograd je te 1960. godine u goste došla i Šadia, koja je u filmu „Nepoznata žena”, već pomenutog M. Zulfikara, također dala nezaboravnu interpretaciju arhetipa ženske požrtvovanosti u ulozi trbušne plesačice, koja uporno greši birajući muškarce zatrovane primitivizmom, ostaje bez sina i nastavlja život u jadu i bolu. Zulfikar je režirao još jedan film prikazan kod nas, mjuzikl u kojem žene ponovo imaju preovlađujuću ulogu – „Devojke u leto”, međutim, to pravilo nije slučajno u egipatskoj kinematografiji. Osim feudalnih vladara najviše novca u produkciju, odnosno proizvodnju filmova uložile su upravo one – žene kao već velike zvezde. I to je situacija koja uveliko podseća na onu iz Holivuda dvadesetih godina 20. veka. Naime, najveće zvezde u prvom periodu egipatskog filma bile su pevačica (Um Kulsum) i trbušne plesačice (Samija Gamal, Tahija Karioka itd.) nastavljajući tradiciju koju je Žerar de Nerval opisao u svom delu „Put na Orijent”. Ulogu trbušnog plesa lepo opisuje još jedan vanvremenski umetnik

fore the culmination of the already lit fire of interpersonal misunderstanding and pride; as a woman in love with her revenge, the man who destroyed her sister. All the leading characters mercilessly dive into the warm colours of their temperament's horizons. Here they are not spirits inhabiting otherness, that which is foreign, a trait of the Japanese or Indian tradition as well as film; the people are in the first person, they are the only spirits. Barakat was forced to change the film's ending because the audience could not forgive Amna by allowing her to fall happily in love with his sister's murderer. He just had to kill him in order to appease a justice-hungry audience; however by doing so the theatre room was taken aback, left with a feeling of incompleteness, time without end, thus defining the concept of destiny, so common and fatal in Egyptian film. Fate is Muhammad's reflection in the mountain, a window into the soul of its characters.

Besides Faten Hamama who was a renowned woman's rights activist and wife of two great filmmakers: Mahmoud Zulfikar – the pioneer of film in Egypt, and the only wife of Omar Sharif – unquestionably the greatest star of Egyptian cinema, another guest of Belgrade in 1960 was Shadia who in the film “The Unknown Woman” by the above mentioned M. Zulfikar, also gave a memorable interpretation of archetypal female devotion, playing the role of a belly-dancer who repeats the same mistake of choosing men poisoned by primitivism, and remains without a son, continuing to live in pain and suffering. Zulfikar directed another film shown in Serbia, a musical in which women dominate the leading roles – “The Girls in Summer”. However, this rule is not accidental in Egyptian cinematography. Besides feudal rulers, the most money for production, that is, filmmaking, was invested by them – women as great movie stars. This is a situation that greatly resembles that of Hollywood in the 1920s. Namely, the biggest stars in the first period of Egyptian cinema were the singer Umm Kulthum and belly dancers Samia Gamal,

čije smo filmove mogli videti na retrospektivama koje slede u Beogradu narednih godina – Salah Abu Seif: „Orijentalni ples je utkan u život tradicionalnog Egipta – od devojčice na ulici, ili neke za klavirom, od žene koja pleše, do njene majke, bake – koja čini to isto. Orijeentalni ples je sasvim normalna stvar u egipatskom društvu. Trbušni ples ima posebno mesto u našoj stvarnosti. Njegovo je prisustvo u filmu neizbežan začim u svakoj čorbi” (Farrugia 2002, 36).

Za vreme druge retrospektive UAR filma u Beogradu 1961. prikazana su dva filma kojima je našem auditorijumu predstavljen jedan od najpoznatijih egipatskih filmskih stvaralaca Jusuf Šahin. Jedan od njih je „Džamila”, kako M. Čolić kaže u recenziji u dnevnoj novini „Politika”: „Film koji odoleva iskušenjima sentimentalnog time dobijajući stamenost starih tragedija.” (Čolić 1961, 11) No, ovde se opet radi o još jednom od dominantnih žanrova tog vremena „oslobodilačkom” filmu. Dakako, o filmu koji se bavi oslobođenjem egipatskog naroda od imperijalizma, ali i borbom za socijalnu pravdu prema potlačenim slojevima društva koja se ponajviše ogledala te burne 1952. godine – godine vatrenog neba i stalnih prevrata, kada je u samo jednom danu zapaljeno ravno 40 bioskopa samo u Kairu. I u „Džamili” je prisutna ta opsesija krvlju i pesmom, ali i estetska određenost koja lebdi negde između filмова Marsel Karnea (period saradnje sa Žan Gabenom, ali i Žak Preverom), i „montaže atrakcije” koja je posebno zanimljiva kod Šahina, kako u završnoj sceni istog filma, u kojoj Džamila prinosi žrtvu pretpostavivši sebi borbu za slobodu svog naroda, tako i u „Stanici Kairo”, gde proživljavamo uzbuđenje glavnog junaka kada sluša kako devojka koju voli vodi ljubav sa drugim, dok njegove nerve i njene dahtaje poput šina „seče” voz koji upravo prolazi u neposrednoj blizini.

Te 1961. godine prikazan je još jedan film već pomenutog H. Barakata – „Čovek u našoj kući”. Još jedan film sa oslobodilačkom temom i tragičnom žrtvom glavnog

Tahi Carioca, etc., who continued the tradition described by Gérard de Nerval in his book *Journey to the Orient*. The role of belly dancing is closely observed by another timeless artist whose films were shown as part of retrospectives that were to follow in Belgrade – Salah Abu Seif: “Oriental dance is woven into the life of traditional Egypt – from girls on the street, or those at a piano, from the woman that dances, to her mother and grandmother – who do the same. Oriental dance is a normal thing in Egyptian society. Belly dance has a special place in our reality. Its presence in film is the inevitable spice in every broth” (Farrugia 2002, 36).

Throughout the second UAR film retrospective in Belgrade, in 1961, two films were shown to local audiences, among which one by the most well known Egyptian filmmaker – Youssef Chahine. One of the films in question was “Jamila, the Algerian” and according to M. Čolić in his “Politika” newspaper review: “The film resists the temptations of the sentimental thus earning the pathos of old tragedies” (Čolić 1961, 11). However, this is yet again a question of dominant genres of the time – the “liberation” film. This is a film that deals with the liberation of the Egyptian people from imperialism, however also, their fight for social justice of oppressed groups within society, which was at its peak in the tumultuous year of 1952 – the year of fiery skies and a time of permanent revolution, when around 40 Cairo theaters burned to the ground in just one day. In “Jamila, the Algerian” as well, there is the obsession with blood and song, but at the same time an aesthetic certainty suspended somewhere between the films of Marcel Carné (during the period of his collaboration with Jean Gabin, and Jacques Prévert as well) and “montage of attractions”, which is particularly interesting in Chahine’s work, both in the final scene of the above mentioned film in which Jamila sacrifices herself for the sake of her people’s freedom fight, and in “Cairo Station”, where we experience the excitement of the leading actor as he lis-

junaka, kojeg tumači Omar Šarif, a čiji duh u poslednjem kadru lebdi nad Kairom u obećanoj budućnosti. Omar Šarif – legendarni Šerif Ali iz filma koji mu je definitivno doneo svetsku slavu „Lorensa od Arabije“, ušao je u legendu sasvim neambiciozno (jedva poslavši šturu biografiju i jednu fotografiju, još iz školskih dana), nakon volšebnog kastinga koji je obavio David Lin, bukvalno preletevši pogledom preko fotografije uzviknuvši – „On je taj!“ Sve dalje je legenda – i njegovi filmovi („Nebo u plamenu“, „Čovek u našoj kući“, „Doktor Živago“ ...), ali i njegova opsesija kartanjem i boemski ispadi.

Interesantna je opaska Gaja Henebela u jednoj od rekapitulacija o egipatskom filmu tog doba: „Egipatski sineasti su poput volontera, svojevolejno se zarobivši u deplasiranim shemama. Konstantno balansirajući između retrogradnih obrazaca i morbidne fascinacije sudbinom. Ali ne treba sumnjati u njihov problem sa cenzurom, no treba reći da su oni i sami sebi ograničili slobode. Sineasti realizma prema tome nisu uspeli da nadiđu ni jedno ni drugo, i da prihvate sve istine, posebno one koje se tiču morala kao što je drugačiji pogled na religiju te radikalnu kritiku kulturnog nasleđa arapsko-islamske civilizacije“ (Henebelle, 81).

Te 1961. godine jedan je čovek kročio sa srebrnastog tkanja koje plete platno kroz mrak bioskopske sale beogradskog Doma sindikata. Kao da je sišao sa platna kao prosjak iz pomenutog filma „Stanica Kairo“ sa Hind Rostom, publici se s naklonom predstavio Farid Šavki, otkrivši još jednom svu raskoš Egipta, ovog puta kroz savremenu umetnost filma. Čovek koga je beogradska publika prihvatila kao starog prijatelja, a koji i te kako zna šta je privrženost publike. Naime, njemu se desilo isto što i na premijeri filma „Lejla“ 1927. godine – publika je zbog nepravednog kraja demolirala bioskop. Njegova popularnost je takva da su u gradu Asijut, kada je njegovom liku iz filma načinjena nepravda – pobesneli gledaoci izazvali nered u gradu ili su ga, pak – na primer, javno prizivali

tens to the girl he loves making love with another man, while his nerves and gasps are “slit” the same way the nearby railway lines are slain by a passing train.

In 1961 another film of the aforementioned H. Barakat was screened – “A Man in Our House”. This is a film with a liberation theme and the tragic martyrdom of the main character played by Omar Sharif, whose spirit hovers in the last scene above Cairo in the promised afterlife. Omar Sharif – the legendary Sherif Ali in the film that definitely brought him world popularity “Lawrence of Arabia” – became a legend unassumingly (by merely sending a short biography and one photograph, from his schooldays), following the great casting conducted by David Lean, upon which the director literally glanced at the photograph and shouted – “He is the one!”. The rest is legend – his films (“The Blazing Sky”, “A Man in our House”, “Doctor Zhivago”, etc.) as well as his obsessive gambling and bohemian outbursts.

An interesting observation is given by Guy Henebelle in one of the recapitulations of Egyptian film of that era: “Egyptian filmmakers are like volunteers, willingly entrapping themselves within out of place frameworks. Constantly balancing between retrograde forms and a morbid fascination with fate. However, this is not the result of their problem with censorship, but rather it should be recognized that they themselves have restricted their freedoms. Realism filmmakers have thus failed to overcome both, and to accept all truths, especially those concerning morality offering a different take on religion, consequently also offering a radical critique of the cultural heritage of the Arab-Islamic civilization” (Henebelle 1972, 81).

In 1961 one man stepped out of the silver canvas that weaves the screen in the darkness of the Union Hall cinema theatre in Belgrade. It was as if he stepped out of the screen like a beggar in the film “Cairo Station” with Hind Rostom; Farid Shawki took a bow in front of the audience, revealing once again the splendor of Egypt, this time



Hind Rostom i Farid Šavki – egipatski Merilin Monroe i Džon Vejn, u beogradskom Domu Sindikata tokom Druge nedelje UAR filma u Beogradu, 23. decembra 1961. godine.

Hind Rostom and Farid Shawki – the Egyptian Marilyn Monroe and John Wayne, at the Union Hall cinema theatre in Belgrade during the Second Week of UAR Film, December 23, 1961.

da dođe i spasi seljaka tragične sudbine u Šahinovom filmu „Zemlja” kada glavnog lika – starca, vuku po zemlji dok ostavlja trag krvi po belim „pahuljama” pamuka. Gledaoci su ga zvali u pomoć mada Šavki uopšte nije ni učesnik filma „Zemlja”. Ako je prvi gost festivala gospodin Šavki bio Džon Vejn ove egzotične kinematografije, onda je Hind Rostom bila njihova Merilin Monroe. Igrala je u brojnim filmovima sa njim – „Izdajnik žena”, sa čuvenom scenom tuče u kafani, ali i sa Omarom Šarifom u „Borbi oko Nila”, „Nesanic” i, u Beogradu prikazanim, „Ljubavnim patnjama”. O njenoj ličnosti možemo ponešto zaključiti iz činjenice da je odbila da učestvuje u pisanju svoje monografije za koju joj je ponuđeno milion dolara, dok je nasuprot tome pristala da primi nagradu za životno delo na Aleksandrijskom festivalu filma, u svom rodnom gradu.

Neobične su te specifičnosti odnosa egipatske publike i stvaralaca... možda ih možemo samo naslutiti kao što možemo razumeti Šahinovu izjavu apropos korišćenja muzike u egipatskom filmu: „...da će njenu upotrebu u priči moći da pravilno

through film as contemporary art form. This was the man who was welcomed like an old friend by the Belgrade audience, and who knew very well what the support of the audience means. Namely, he experienced the same thing at the premiere of “Layla” in 1927 – due to the unjust ending, the audience demolished the cinema. His popularity was such that in Asyut, after his character in the film experienced an injustice the enraged audience caused a riot in the city. On yet another occasion, they called upon him to come and save the villager from his tragic fate in Chahine’s film “The Land” when the main character (an old man) was dragged on the ground leaving a trail of blood on the white “flakes” of cotton. The audiences called out to him even though Shawki was not an actor in the film. If the first guest of the Belgrade festival, Mr. Shawki was the John Wayne of this exotic cinematography, then Hind Rostom was its Marilyn Monroe. She acted in many films with him – “Betrayal of Woman”, with the famous bar brawl scene, and with Omar Sharif in “Struggle on the Nile”, “Sleepless” and “The Fault of my Love”,



percipiraju samo oni koji razumeju višedecenijski egipatski kontekst" (Thoraval 1986, 4).

Godine 1974. snimljen je film čudne neobične stilizacije – „Mumija”. Film koji u sebi ukršta eklektičnost Pazolinija, estetiku Antonionija i Paradžanova, filmski postupak Alana Renea, drskost Kena Rase-la, filosofiju Timoti Lirija – a koji spojem mizanscena i zvuka podseća na radove Psajhik TV. Potpuno atipičan za tu produkciju, a opet po odabiru lokacija i temi to je najviše egipatski film od svih. Luta-jući među grobnicama u cilju očuvanja od zaborava, mi padamo u ruke poetskom podtekstu prateći glavnog junaka među ruševine gde se dešava trgovina začaranim antikvitetima oskrnavljenih hramova. Dugi naleti zvuka frekvencijom vetra daju potku filmu o besramnoj krađi predmeta iz grobnica da bi se putem Sueckog kanala prodali belosvetkim bogatašima. A naravno glavni lik Vahid, koji pokušava da ne bude deo toga, polako se pretvara u: *čoveka bez sudbine, okamenjenog dlana, kao brod bez cilja; s pogledom statue koja se vratila u život*. No, taj je film sačekao 1980. godinu kada je otkupljen i prikazan, kao i „Greh” Henrija

which was screened in Belgrade. Certain aspects of her personality can be inferred by the fact that she refused to participate in the writing of her monograph, for which she was offered a million dollars while, contrarily, she agreed to receive a lifetime achievement award at the Alexandria Film Festival in her hometown.

We may speculate on the unusual nature of the relationship between Egyptian audiences and the artist; it may be along the lines of understanding Chahine's statement apropos the use of music in Egyptian film: "...its use in the story can be properly perceived only by those who understand the decades-old Egyptian context" (Thoraval 1986, 4).

In 1974 an unusually stylized film was made – "The Mummy". This film merges the eclecticism of Pasolini, the aesthetics of Antonioni and Parajanov, the film procedure of Alain Resnais, the audacity of Ken Russell, and the philosophy of Timothy Leary; finally, it is a film combining the *mise-en-scène* and music reminiscing the works of the later occurring art group Psychic TV. Completely atypical for the production, then again, based on the choice of location and theme, it is the most Egyptian film of all. Wandering among the graves in order to preserve them from oblivion, we fall into the hands of the poetic subtext accompanying the hero among the ruins where the vicious trade in antiques from desecrated temples takes place. Long gusts of sound in wind frequencies create the basis of the film about the shameless theft of items found in tombs, which are then sold through the Suez Canal to the wealthy elite worldwide. Naturally, the main character, Wahid, who tries not to take part in this, is slowly turned into: *a man without a destiny, with a petrified hand, like a ship with no destination; with the gaze of a statue that has been brought back to life*. This film, however, was only bought and screened in 1980, as is the case with Henry Barakat's "The Sin", another socially conscious film not only with regard to social stratification, but also gender struggle.



Barakata, još jedan film socijalno svestan, ne samo u vidu klasnih podeljenosti već i u borbi za ravnopravnost polova. U pitanju je surova priča o seoskoj ženi sa više nego tragičnim ishodom. Prvo prikazivanje u Beogradu 1980. je dočekala i „Ljubav u senci piramida” – poslednji trzaj mjuzikla kao dominantnog žanra sa jakim uticajima marksističkog morala, no i sa parafrazom plesova dragog para Aster i Rodžers, pa čak i „Priče sa zapadne strane”, film utkan u ambijent čuvenih piramida koje su neretko eksploatisane kao dekor, odnosno scenografija. Sa zakašnjenjem, tj. 1980. otкупljeni su i već pominjani „Zemlja” Jusufa Šahina i njegov tada savremeni film s autobiografskom konotacijom, koji čisto kinematografskim stilom podseća na alžirski „Omar Gatlato”, nagradama ovenčani –

It is a cruel story of a village woman with more than a tragic ending. „Love in Karnak” also had its first screening in Belgrade, in 1980; a last attempt at the dominant musical genre strongly influenced with Marxist morality, but also paraphrasing the dance moves of the beloved couple Astaire and Rogers, even „West Side Story”; it is a film woven into the ambience of the famous pyramids that are often exploited as decor, that is, scenery. Belatedly, i.e. in 1980, screening rights were purchased for the already mentioned film, „The Earth” by Yusuf Chahine and his then contemporary film with autobiographical overtones of pure cinematic style, reminiscent of the Algerian „Omar Gatlato”, the much awarded „Alexandria... Why?”. This film chronicles a somewhat frivolous adolescence, discreet-

Čuvare drevnih grobnica na svaki način pokušavaju da zaštite svoje nasleđe od bezočne preprodaje.

„Mumija” (1969), r: Šadi Abdel Salam

The guardians of ancient tombs trying in every possible way to protect their heritage from shameless trade.

„The Mummy” (1969), dir. Shadi Abdel Salam



„Orijentalni ples je sasvim normalna stvar u egiptatskom društvu. (...) Njegovo je prisustvo u filmu neizbežan začim u svakoj čorbi.“ (Faruggia 2002)

„Ljubav u senci piramida“ (1966), r. Ali Reda

“Oriental dance is a normal thing in Egyptian society. (...) Its presence in the film is the inevitable spice in every broth.” (Faruggia 2002)

“Love in Karnak” (1965), dir. Ali Reda

„Aleksandrija... Zašto?“. Film kroz pomalo neozbiljnu hroniku adolescentskog bivstvovanja, diskretno servira ljubavnu priču između Muslimana i Jevrejke, što je oduvek provokativna tema.

Godine 1975. održana je Treća nedelja UAR filma. Tad je prikazan i film „Nos i tri oka“ reditelja Huseina Kamale, koji je nekoliko godina ranije stekao svetsku popularnost filmom „Lebdenje nad Nilom“ – svojevrsnom kritikom društvenog poretka kroz likove: državnog službenika, novinara, glumca i ostalih intelektualaca koji se okupljaju u kući pored Nila, u mag-novenju nastalom od pušenja hašiša. Te godine beogradska publika je imala priliku da vidi i film „Bela haljina“ Hasana Ramzija, u sovjetskoj produkciji sa gledanošću od neverovatnih 61 milion gledaoca. Što ga

ly serving a love story between a Muslim man and a Jewish woman, which is always a provocative topic.

In 1975 the Third Week of UAR Film was held. It showed the film “One Nose and Three Eyes” by Hussein Kamal who earned world renown several years previously with his film “Adrift on the Nile” – a critique of sorts of the social order through the characters: state officials, journalists, actors and other intellectuals who gather in a house by the Nile, in a daze incurred by smoking hashish. In the same year, audiences were also able to see the film “The White Dress” by Hassan Ramzi, with a Soviet production and an amazing 61 million viewers. This placed it at number seven in the Soviet Union's films of all times list. The film is a romantic drama bearing the

stavlja na 7. mesto filmova svih vremena u Sovjetskom Savezu. Radi se o romantičnoj drami prepoznatljivog dizajna onog vremena sa songovima poput „Stranci u noći”, a opet sa tipično egipatskim zapletom, bogat otac brani veridbu sinu jer se njegova odabranica ne uklapa u njegove aršine. Film „Devojke se moraju udati” Ali Rede je još jedan izdanak do tada omiljenog egipatskog žanra – mjuzikla u kojem se Ali Reda sa svojim bratom Mahmudom i njihovom plesnom trupom održao nekoliko decenija kako na sceni tako i na filmu. Prikazano je i nekoliko dokumentarnih filmova: „U periodu od šest sati”, „Pokret umesto govora” i „Plač bez zida plača”. A prikazani su i filmovi dva prijatelja, pionira egipatskog filma „U potrazi za skandalom” Nijazi Mostafe i „Kairo 30” Salah Abu Seifa, film koji je nominovan za Oskara 1966. godine. Ponovo su tu arhetipovi te kinematografije, borba i ljubav, u predrevolucionarnom Egiptu. Abu Seif je, dakle, tzv. otac egipatske kinematografije, ali su njegovi počeci direktno vezani za Nijazi Mostafu, kojem je asistirao u prvim filmovima, jer se Mostafa školovao u Nemačkoj. Dugo je Abu Seif tražio svoj stil snimivši oko 400 filmova razapet između istorijskog, mističnog, romantičnog žanra; između komedije, melodrame i farse. Krajem 50-ih godina 20. veka imao je izuzetno plodnu saradnju sa scenaristom Al Kuduzom („Nesanica” i „Devojke u leto”). U Beogradu na već pomenutom prvom festivalu UAR filma 1960. videli smo i njegovog „Drugog čoveka”, u kojem je hrabro postavio pitanje ženske ravnopravnosti, još jednu od tema koje će ga pratiti u socijalnom angažmanu. Film govori o muškarcu koji ima dilemu o žrtvi koju treba podneti, jer mu je prva žena nerotkinja a, naravno, nailazi na drugu. Takvim se pitanjima konsekvencnosti braka bavio Seif u svojoj najproduktivnijoj fazi postavljajući temelj realizmu kao najdominantnijem žanru Naserove ere. Potom je došla saradnja sa Nagib Mahfuzom, koja je na neobičan način produbila njegovu opsednutost snalaženjem pojedinca u konstantnim previranjima društvenog

distinctive set-design of the time, with songs such as *Strangers in the Night*, and yet with a typical Egyptian twist: a rich father forbids his son's engagement because his woman of choice does not live up to his expectations. The film “The Girls Must Marry” by Ali Reda is another offshoot in the favourite Egyptian genre of the time – the musical; the genre within which Ali Reda along with his brother Mahmoud and their dance troupe held a firm position over the course of several decades, on both the stage and in film. Several documentaries were also shown: “In the Course of Six Hours”, “Movement Instead of Speech” and “Wailing without the Wailing Wall”, as well as films by two friends, pioneers of Egyptian film “Searching for a Scandal” by Niazzi Mostafa and “Cairo 30” by Salah Abu Seif, a film nominated for the Oscar in 1966. Again, there are the archetypes of Egyptian cinematography – struggle and love in pre-revolutionary Egypt. Abu Seif is the so called father of Egyptian cinematography however his beginnings are directly linked to Niazzi Mostafa, whom he assisted in his first films, due to the fact that Mostafa was schooled in Germany. For a long time Abu Seif was in search of his style, filming around 400 films, torn between the historical, mystical and romantic genre; between comedy, melodrama and farce. By the end of the 1950s he had created a fruitful collaboration with the screenwriter Ihsan Abdel Quddous (“Sleepless” and “The Girls and the Summer”). In the aforementioned First festival of UAR films in 1960, audiences were able to see Seif's film “The Other Man” in which he bravely put forward the question of the equality of women, another theme that was to follow his social engagement. The film is about a man who is posed with a dilemma about the sacrifice he is to make because his first wife is barren and, of course, he meets another woman. These are the questions of the consequences of marriage that Seif dealt with in his most productive phase, laying the foundations of realism as the most dominant genre of Nasser's era. This

okrilja u kojem se našao, odnosno o njegovoj odgovornosti s obzirom na okolnosti koje nikada nisu bile blagonaklone.

Nagib Mahfuz je poznati društveni kritičar, između ostalog i naserizma, no bitna je i činjenica da pod njegovim uticajem magični soc-realizam postaje dominantni pravac u egipatskom filmu. On je egipatski film potpuno izmenio. Kao što to Galal el Šarkui konkretno opisuje: „Egipatski film napušta salone, kamerni film, i uzbuđenja noćnih klubova. Izašao je na ulice Kaira, aleksandrijske luke i vrevu Port Saida, u pustinje Sueza i Sinaja, posećivši hramove savremenog Egipta, Asvana” (Thoraval 1986, 43).

S kraja vladavine Mohameda Alija, sredina XIX veka, tinjala je želja za ujedinjenjem arapskog sveta, ali su je imperijalističke sile gasile strategijom podele. Kako je od prve filmske projekcije, u kafeu Turani u Aleksandriji 1896. godine, do danas Egipat doživeo nebrojene promene, što socijalne što političke prirode, tako su one uticale i na filmsku umetnost – čas je obogaćivale šarenolikošću pristupa i pravaca, čas je usmeravale i sputavale cenzurom. Posle Kralja Faruka do 60-ih godina prošlog veka egipatski film nije imao premca u regionu, a onda je došao Naser – ujedinitelj Arapa, kako u dobru tako i u zlu, kako u životu tako i na filmu. Posle razvoja realista za vreme naserizma došao je Mubarak, koji je uglavnom okarakterisan kao cenzor svih prethodnih vlasti, učesnik u brisanju kolektivne svesti. U tom periodu mnogi sineasti iz Egipta odlazili su ka Persijskom zalivu (npr. pominjani film „Ljubav u senci piramida”) i Iraku nalazeći finansijere za svoje projekte. Na kraju 20. veka, 1996. Sad Edin Vahba najavio je privatizaciju kinematografije, jer gledanost domaće produkcije opada.

U novom milenijumu su, 2009. i krajem 2010, kao i 2012. godine, u Jugoslovenskoj kinoteci u Beogradu prikazani gotovo svi navedeni filmovi u okviru retrospektiva egipatskog filma, ali i po neki od filmova novije produkcije sa vrlo raznovrsnim pristupom; zadržavajući karakteristike tog

was followed with his collaboration with Naguib Mahfouz, which in an unusual way deepened his obsession with the theme of the individual making his way in the constant social turmoil in which he found himself, that is, his responsibility with regard to the circumstances which were never benevolent.

Naguib Mahfouz was a famous social critic of, among other things, Nasserism as well, however what is important is the fact that under his influence the magical social-realism became a dominant movement in Egyptian film. He changed Egyptian film completely. As Galal El-Sharkawy specifically describes: “The Egyptian film left the salon, the chamber film and the excitement of nightclubs. It went out into the streets of Cairo, to the ports of Alexandria and the bustle of Port Said, the deserts of Suez and Sinai, visiting the temples of modern Egypt, Aswan” (Thoraval 1986, 43).

By the end of Muhammad Ali's rule, in the mid-19th century, there was the gradually growing desire to unite the Arab world, however imperialist powers thwarted these attempts through divisive strategies. Since the first film projection in the Alexandrian cafe Turani, in 1896, to date Egypt has undergone numerous changes, those of a social and political nature, which affected the art of film—on the one hand film was enriched with a variety of approaches and style directions, and on the other, it was controlled and inhibited through censorship. Following King Faroukh and until the 1960s Egyptian film was the leading in the region, and then came Nasser—the one who united the Arabs, for better or worse, in both everyday life and in film. After the development of the realists during Nasserism, there followed Mubarak generally characterized as the censor of all previous governments and the forerunner of wiping out collective consciousness. During this period, many filmmakers from Egypt went in search of financiers for their projects to the Persian Gulf (e.g., the previously mentioned film “Love in Karnak”) and Iraq. By the end of the 20th century, in 1996, Saad

nasleđa, kao što je to i u filmu „Odrezano-odbačeno” – na tradiciji ljubavne melodrame, ili na primer ljubav kao opsesija u filmu „Kao na današnji dan”, gde devojka u iracionalnom strahu prepoznaje sličnosti između njenog sadašnjeg momka i muškarca s kojim je bila pre njega, koji je stradao pre nekog vremena u saobraćajnoj nesreći. Prikazan je i sada već poznat film „Jakubijanska zgrada”, koji se bavi promena u 70 godina staroj zgradi koja, dakle, poput piramide, spomenika, prati sve intenzivne društvene promene, kao „živi svedok”, kroz sudbine svojih stanara. Film je pun diskretnih glumačkih bravura i rečenica koje emituju izuzetno oštar kritički stav nove generacije, na primer: *ako ne možete naći dobro u svojoj zemlji, nećete ga naći nigde drugde*.

Atef El Tajeb, jedan od dolazećih sinova savremene egipatske kinematografije, je upravo u takvoj konotaciji pokušao okarakterisati situaciju u kojoj se egipatski film sad nalazi prikazavši egipatske sineaste u usponu kao: „Sinove ulice, sinove Salah Abu Seifa i koka-kole” (Al Aris, 1997). Iako se Abu Seif nikad ne bi složio sa delom u kojem se pominje koka-kola.

Edin Wahba announced the privatization of cinema, because the rating of domestic production was in decline.

In the new millennium, in 2009, at the end of 2010 and in 2012, the Yugoslav Film Archive in Belgrade screened almost all the films that have been mentioned as part of the Egyptian film retrospectives, as well as certain recent productions with very different approaches; maintaining the characteristics of its heritage, as in the film “Cut and Paste” – based on the tradition of the love story melodrama, or for example love as an obsession in the film “On a Day Like Today”, where a girl in an irrational frenzy realizes the similarities between her current boyfriend and the man with whom she had been before him, who was killed some time ago in a car accident. Also featured was the now well-known film “The Yacoubian Building”, which deals with the changes mirrored in the 70-year-old building, which, like a pyramid or monument, keeps track of all the intense social changes and is a “living witness” of the fates of its occupants. It is a film saturated with discrete acting bravura and sentences that emit extremely sharp critical attitudes of the new generation, such as: *if you cannot find the good in your own country, you will not find it anywhere else*.

Atef El-Tayeb, one of the up and coming sons of contemporary Egyptian cinematography, tried to pinpoint the situation in which Egyptian film finds itself today, depicting Egyptian filmmakers on the rise as: “The sons of the street, the sons of Salah Abu Seif and Coca-Cola” (Al Aris, 1997). Even though Abu Seif never agreed with the work in which reference of Coca-Cola is made.



صحاري سیتی
SAHARA.CITY

HRONOLOGIJA

TIMELINE

1885

Hadži Pavle Riđički, poznati srpski advokat i član „Matice srpske“, između 1885. i 1888. godine, u nekoliko navrata putuje kroz Egipat.

Hadži Pavle Riđički, renowned Serbian lawyer and member of the “Serbian Heritage Society”, travels through Egypt on several occasions between 1885 and 1888.

1887

Poznati srpski slikar Paja Jovanović boravi u Egiptu.

Acclaimed Serbian painter Paja Jovanović sojourns in Egypt.

1888

U Luksoru Hadži Pavle Riđički kupuje mumiju koja će s vremenom postati poznata kao „Beogradska mumija“.

Hadži Pavle Riđički purchases a mummy in Luxor, which will in time become known as “the Belgrade Mummy”.

1908

Započeti diplomatski odnosi Beograda i Kaira. Kraljevina Srbija otvorila je 1. februara 1908. godine Diplomatsku agenciju u Kairu koja je ubrzo podignuta na nivo Generalnog konzulata.

Diplomatic relations between Belgrade and Cairo are established. On February 1, 1908, the Kingdom of Serbia opened the Diplomatic Agency in Cairo, soon to be elevated to the rank of the General Consulate.

1918

Prvi kontakt srpske kinematografije i Egipta. Srbin, poznat kao gospodin Lakić u leto 1918. godine, u Egiptu pravi filmski zapis „Gospođa Loreta“.

The first contact of Serbian cinematography with Egypt. A Serb, known as Mister Lakić, shot his film “Miss Loreta” in the summer of 1918 in Egypt.

1922

Egipat je od 1882. godine bio pod britanskom okupacijom, a nezavisnost je proglašena 28. februara 1922. Iste godine otvorena je Ambasada Srbije u Kairu, a prvi ambasador bio je Jovan Dučić.

Since 1882 Egypt was under British occupation, and independence was proclaimed on February 28, 1922. The Royal Embassy of Serbia was opened in the same year, with Jovan Dučić as the first ambassador.

1925

1. oktobra 1925. godine je otvorena Trgovinska agencija Kraljevine SHS u Aleksandriji s ciljem lakšeg ekonomskog povezivanja dve zemlje.

The Trade Agency of the Kingdom of SHS was opened on October 1, 1925 in Alexandria, with the aim of facilitating economic relations between the two countries.

1926

Jelena Dimitrijević kreće na put u Egipat 17. novembra 1926. Tom prilikom ona se upoznaje sa Hudom Šaraui.

Jelena Dimitrijević embarks upon her journey to Egypt on November 17, 1926. There she will meet Huda Shaarawi.

Jovan Dučić boravio je u Egiptu, kao otpravnik poslova u dva navrata: od 1926. do 1927. i od 1929. do 1932. godine. U knjizi „Gradovi i himere“, zbirci njegovih iskustava i zapažanja tokom službovanja po različitim zemljama, nalazi se i „Pismo iz Egipta“.

Jovan Dučić was in Egypt as charge d'affaires on two occasions: from 1926 to 1927 and from 1929 to 1932. His book "Cities and Chimeras", a collection of experiences and observations while stationed in different countries, also contains "A Letter from Egypt".

Poznati srpski pisac i diplomata, Jovan Dučić (1871 – 1943) u Egiptu, oko 1927. godine. Fotografija iz arhiva Legata Jovana Dučića, Narodna biblioteka Trebinje.

The famous Serbian writer and diplomat Jovan Dučić (1871 – 1943) in Egypt, circa 1927. The photograph is from the archives of the Jovan Dučić Legacy, the National Library in Trebinje.



1931

Srpska glumica Desa Dugalić posećuje Egipat u leto 1931. godine.

Serbian actress Desa Dugalić visits Egypt in the summer of 1931.

1936

12. oktobra 1936. godine osnovan je Jugoslovenski dom u Aleksandriji kao udruženje koje je imalo za cilj da okuplja sve članove jugoslovenske zajednice u Egiptu, zarad njihovog povezivanja, upoznavanja i međusobnog pomaganja.

The Yugoslav Home in Alexandria was established on October 12, 1936, as an association with the aim of assembling all members of the Yugoslav community in Egypt in order to set up connections between them, get them acquainted, and for their mutual assistance.

1941

Egipat je za jugoslovensku vladu postao izuzetno važan posle kapitulacije Kraljevine Jugoslavije 17. aprila 1941. godine pošto su se kralj Petar II i vladar preko Atine prebacili u Kairo (a zatim i u London).

Egypt became extremely important for the Yugoslav government after the Kingdom of Yugoslavia capitulated on April 17, 1941, as HM King Peter II and the government were transported to Cairo via Athens (and then to London).

1955

Prvi susret Josipa Broza Tita i Gamal Abdel Nasser u Suecu na brodu „Galeb“. Prilikom povratka sa puta po Indiji i Burmi, jugoslovenski predsednik Josip Broz se kratko zadržao i u Egiptu. Posle sastanka sa egipatskim premijerom Naserom, on se 6. februara 1955. godine sastao na brodu „Galeb“ sa osobljem jugoslovenskih diplomatskih i trgovačkih predstavništava u Egiptu i prvcima jugoslovenske emigracije u toj zemlji. Ovaj istorijski događaj zabeležio je svojim foto aparatom i dr Zdravko Pečar.

The first meeting between Josip Broz Tito and Gamal Abdel Nasser was at Suez aboard the ship "Galeb". On his journey back from the sojourn in India and Burma, the Yugoslav president Josip Broz made a brief stop in Egypt. After meeting the Egyptian Prime Minister Nasser on February 6, 1955 on board the ship "Galeb", he also had a meeting with the staff of the Yugoslav diplomatic and trade missions in Egypt, along with the leaders of the Yugoslav emigration to that country. This historic event was recorded by dr Zdravko Pečar's camera.

1956

Camal Abdel Naser uzvraća posetu Jugoslaviji u julu mesecu 1956. godine.

The return visit of Gamal Abdel Nasser to Yugoslavia in July 1956.

1960

Održana je Prva nedelja egipatskog (UAR) filma u Beogradu.

The first Egyptian (UAR) Film Week held in Belgrade.

1961

Održana Prva konferencija Pokreta nesvrstanih u Beogradu koja je trajala od 1. do 6. septembra. Uz premijera Indije Nehrua, Naser i Tito su idejni tvorci Pokreta nesvrstanih.

The first Non-Aligned Movement Conference held in Belgrade, which lasted from 1 to 6 September. Besides the Indian Prime Minister Nehru, Nasser and Tito are the founding fathers of the Non-Aligned Movement.

Predsednik skupštine Ujedinjene Arapske Republike (UAR), Anvar el Sadat poklanja Josipu Brozu Titu „zlatnu sablju“.

The President of the Assembly of the United Arab Republic (UAR) Anwar El Sadat presented the 'Golden Sword' to Josip Broz Tito.

1962

U Paviljonu „Cvijeta Zuzorić“ javnosti je predstavljena izložba savremene egipatske umetnosti.

The exhibition of contemporary Egyptian art was presented to the public at the "Cvijeta Zuzorić" Pavilion.

1967

Od 22. decembra 1967. do 12. januara 1968. godine održana je prva u nizu prezentacija primenjenih umetnosti tadašnje Ujedinjene Arapske Republike. Izložba je nosila naziv „Egipatska keramika“ i otvorena je u Muzeju primenjene umetnosti u Beogradu.

The first in a series of presentations of applied art in the former United Arab Republic was held from December 22, 1968 to January 12, 1969. The exhibition entitled "The Egyptian Ceramics" was opened at the Museum of Applied Arts in Belgrade.

1970

U Kairu je formulisana i potpisana prosvetna i kulturna kooperacija između Egipta i SFRJ za 1970. i 1971. godinu.

The Educational and Cultural Cooperation between Egypt and the SFRY was formulated and signed in Cairo, in 1970 and 1971.

1974

Izložba „Savremeno egipatsko slikarstvo“ otvorena je u Galeriji Doma JNA i trajala od 8. do 20. oktobra 1974. godine. Izložba je realizovana u saradnji sa Saveznim zavodom za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju i tom prilikom je prikazano 49 radova, 8 tada najpoznatijih egipatskih slikara.

The "Contemporary Egyptian Painting" exhibition was opened in the Gallery of the House of the Yugoslav People's Army, from October 8 to 20, 1974. The exhibition was organized in collaboration with the Federal Institute for International Scientific, Educational, Cultural and Technical Cooperation, presenting 49 works by 8 famous Egyptian artists of the time.

1979

U Kulturnom centru Beograd postavljena je izložba slikara Seifa Vanlija. Iste godine istaknuti umetnik i profesor univerziteta – Taha Hussein koncipirao je izložbu „Savremena primenjena umetnost Egipta“ u Muzeju primenjene umetnosti u Beogradu. Izložba je trajala od 3. do 9. oktobra.

The Cultural Centre of Belgrade set up the exhibition of painter Seif Wanly. In the same year the distinguished artist and university professor Taha Hussein conceived the exhibition "Contemporary Applied Art in Egypt" at the Museum of Applied Arts in Belgrade. The presentation was open from 3 to 9 October.



Naslovna strana kataloga savremenih egipatskih slikara. Izdavač je Ministarstvo za kulturnu i nacionalnu orijentaciju UAR, Kairo, u saradnji sa izdavačkim zavodima Jugoslavije. U katalogu su reprodukcije umetnika: Mahmuda Saida, Muhameda Fadžija, Ahmada Sabrija, Jusefa Kamela, Ragiba Ajada, Salaha Tahera, Saida Abdula Rasula, Seifa Vanlija, Ramzesa Jufana, Hasana Solimana, Salaha Abdula Kerima i Hamida Gada. Iz arhiva Muzeja istorije Jugoslavije.

Front cover of the catalogue presenting contemporary Egyptian artists. Published by the Ministry for Culture and National Orientation UAR, Cairo, in cooperation with Yugoslav publishing houses. The catalogue has reproductions of the following artist: Mahmoud Said, Mohamed Faji, Ahmad Sabri, Youssef Kamel, Raghib Ayad, Salah Taher, Said Abdul Rasul, Seif Wanly, Ramses Yufan, Hassan Soliman, Salah Abdul Kerim and Hamid Gad. From the Museum of Yugoslav History archive.

Izložbu „Savremeno egipatsko slikarstvo” (1974) ispratio je jedan od najistaknutijih beogradskih kritičara moderne i savremene likovne umetnosti Slobodan Boda Ristić (1942–2012).

The “Contemporary Egyptian Painting” exhibition was reviewed by one of the most prominent Belgrade critics of modern and contemporary visual arts, Slobodan Boda Ristić (1942–2012).

U Galeriji Doma JNA otvorena je izložba savremenog egipatskog slikarstva, koju je organizovao Savezni zavod za međunarodnu saradnju i Ministarstvo kulture Arapske Republike Egipat. Predstavljeno je osam slikara različitih generacija sa pedeset dela...

Kako se manifestuje savremena umetnost, u ovom slučaju slikarstvo, u jednoj sredini koja ima izuzetnu istorijsku i kulturno-umetničku prošlost, uvek je značajno i zanimljivo pitanje za sredine u kojima se savremeni koncept umetnosti prihvata kao logična posledica sveukupnog društvenog razvoja. Za egipatske slikare koji su predstavljeni na ovoj izložbi, ovo pitanje je razrešeno kao u bilo kojoj drugoj evropskoj sredini, a da ova izložba ne predstavlja samo reprezentativni izbor dela, koja su posebno odabrana, da bi se što lakše uspostavila komunikacija s drugim sredinama, svedoči i jedna danas verovatno zaboravljena izložba egipatske umetnosti, koja je održana u Beogradu pre desetak godina, a na kojoj su, takođe, manifestovani različiti i savremeni izrazi, kao i kod osam slikara s kojima se sada susrećemo. Naravno, jedna društveno mlada sredina, koja je tek pre dve decenije postala nezavisna, ima i svoje karakteristične probleme, tako da su i u umetnosti, bez obzira na njenu savremenu koncepciju, prisutni i elementi inspirisani tradicionalnim oblicima, specifičnostima podneblja i narodnom, folklornom umetnošću. Zanimljivo je da je i stav egipatskog društva prema umetnosti upravo da podstiče ovakvo jedinstvo. Društvo, u svojim minimalnim zahtevima, citiramo: zahteva da se svaki umetnik ističe u svojoj grani umetnosti, bez obzira na način izražavanja; da sledi pravce novih umetničkih tendencija, ali i da istovremeno čuva nacionalnu pripadnost, što je već individualni problem svakog umetnika. Ovaj demokratski zahtev podstiče razvoj savremene umetnosti u Egiptu i teži da se uspostavi što bolja komunikacija s drugim sredinama.

Inače dela na ovoj izložbi predstavljaju nekoliko različitih izraza savremene egipatske umetnosti, a dominira slikarstvo orijentisano ka figurativnoj tematici, u kome se javlja specifičan spoj vizuelnih proreda masovnih medijuma, koje danas koristi figurativno slikarstvo, i folklorne tradicije, izražene u ornamentaciji i dekorativnosti. Nešto je manji broj pripadnika apstraktnog usmerenja, a prevagu odnosi takozvana lirska apstrakcija, slobodnog gesta i spontanog izražavanja.

U svakom slučaju, izložba egipatskog slikarstva samo je još jedna potvrda mišljenja: da je umetnost u ovoj sredini orijentisana ka savremenim izrazima.

The Gallery of the House of the YPA hosted an exhibition of contemporary Egyptian paintings, organized by the Federal Institute for International Cooperation and the Ministry of Culture of the Arab Republic of Egypt. Eight painters from different generations were represented with almost fifty works...

It is always a meaningful and interesting point, for societies in which the modern concept of art is accepted as a logical consequence of the overall social development, to see how contemporary art, in our case painting, is manifested in a society with an exceptional historic and cultural-artistic past. The matter is resolved for the Egyptian artists presented at the exhibition just like in any other European milieu, and the fact that this exhibition is not just a representative selection of works, chosen particularly with the purpose of facilitating communication with other societies, is evidenced of the, by today, probably forgotten exhibition of Egyptian art, held in Belgrade about ten years ago, and which also manifested various modern expressions, as is the case with the eight painters before us here today. A budding society, which became independent only two decades ago, has its own characteristic problems, so that art, regardless of its modern conception, also presents some elements inspired by traditional forms, specifics of the climate and the people, or by folk art. Curiously, the Egyptian society's approach towards art is to encourage exactly this kind of unity. The society, with its minimum demands – we quote: requires of each artist to be distinguished in his field of art regardless of the mode of expression; to follow trends of new art tendencies, but at the same time to guard his nationality, which is an individual problem of each artist. This democratic demand that fosters the development of contemporary art in Egypt seeks to establish better communication with other communities.

The works presented at the exhibition typify several different expressions of modern Egyptian art, with the domineering part comprising paintings oriented towards figurative themes, where one finds a specific coupling of visual methods of mass media, used nowadays in figurative painting, and of folk traditions, expressed in ornamentation and decorations. A somewhat smaller number of artists belong to the abstract movement, the so-called lyrical abstraction being dominant with its free gestures and spontaneous expression.

In any case, the Egyptian art exhibition is just another confirmation of the opinion that Egyptian art is oriented towards modern expressions.

*U Beogradu, 1974. godine,
Slobodan Ristić*

*In Belgrade, 1974,
Slobodan Ristić*

2003

U Muzeju afričke umetnosti, 16. aprila prof. dr Robert Anderson, egiptolog, održao je predavanje „Mužičar u drevnom Egiptu“. Profesor Anderson je više od dvanaest godina bio počasni sekretar „Duštva za izučavanje Egipta“, nadležnog za britanska iskopavanja u Egiptu. Profesor Robert Anderson osnivač je „Dobrotvorne istraživačke fondacije Robert Anderson“ koja je od uspostavljanja saradnje 2003. godine omogućila stručno usavršavanje u oblasti muzeologije nekoliko generacija kustosa Muzeja afričke umetnosti u Beogradu.

Professor dr Robert Anderson, egyptologist, held a lecture entitled “The Musician in Ancient Egypt” at the Museum of African Art on April 16. Professor Anderson was for twelve years the honorary secretary of the “Egypt Exploration Society”, which was in charge of British excavations in Egypt. Professor Robert Anderson is the founder of the “Robert Anderson Research Charitable Trust” which, upon establishing co-operation in 2003, enabled expert training in the field of museology to several generations of curators of the Museum of African Art in Belgrade.

2004

Muzeju afričke umetnosti ustupljena su tri izrazito vredna artefakta: drevno-egipatska „lica“, odnosno „maske“ sa kovčega.

The Museum of African Art acquisitioned three exceptionally valuable artefacts: ancient Egyptian wooden ‘faces’, i.e. coffin-masks.

Tri posmrtna maske/lica s kovčega. Drvo.
Inv. br. P0250, P0251, P0252.
Zbirka Muzeja afričke umetnosti u Beogradu.

Three funerary coffin-masks. Wood.
Inv. no. P0250, P0251, P0252.
Collection of the Museum of African Art in Belgrade.



2009

Održana je retrospektiva egipatskih filmova u Jugoslovenskoj Kinoteci u Beogradu. Slične filmske retrospektive, u istom prostoru, održane su i 2010. i 2012. godine.

A retrospective of Egyptian films was held at the Yugoslav Film Archive in Belgrade. Similar film retrospectives were held at the same venue in 2010 and 2012.

Marta 2009. godine, u okviru manifestacije Dani kulture Egipta u Srbiji, u Istorijskom muzeju Srbije otvorena je izložba na kojoj su predstavljeni radovi 11 savremenih egipatskih umetnika.

In March 2009, as part of the Days of Egyptian Culture in Serbia event, an exhibition presenting the works of 11 contemporary Egyptian artists was opened at the Historical Museum of Serbia.

2010

Muzej afričke umetnosti je primio na poklon repliku statue faraona Tutmozisa III 27. maja 2010. Njemu je, povodom saradnje između grada Beograda i Arapske Republike Egipat, poklon uručila Faiza Albinaga, ministarka za međunarodnu saradnju Egipta. Replika statue se danas nalazi na Fakultetu likovnih umetnosti u Beogradu.

On May 27 2010 the Museum of African Art received a gift to the City of Belgrade, a replica of the statue of Pharaoh Tuthmosis III. The gift was presented to him by Faiza Albinaga, Egyptian Minister for International Cooperation, honouring the cooperation between Belgrade and the Arab Republic of Egypt. The replica of the statue is now at the Faculty of Fine Arts in Belgrade.

Od 8. do 15. novembra održana je Nedelja kulture Srbije u Egiptu i izložba arhivskih fotografija TANJUG-a. U istorijskom jezgru starog Kaira, u dvorcu princa od Taza iz XIV veka, u prisustvu tadašnjeg premijera Srbije Mirka Cvetkovića, ministri kulture Srbije i Egipta - Nebojša Bradić i Faruk Hosni - otvorili su izložbu fotografija „TANJUG: pogled u zeni-cu istorije“.

The Week of Serbian Culture and an exhibition based on TANJUG archival photographs were held in Egypt from 8 to 15 November. The Ministers of Culture of Serbia and Egypt - Nebojša Bradić and Faruk Hosni - opened the exhibition of photographs “TANJUG: A Look Into the Eye of History” in the historical hub of old Cairo, at the fourteenth century palace of Prince of Taz, attended also by the former Serbian Prime Minister Mirko Cvetković.

2011

U Beogradu je 21. januar 2011. održana osnivačka skupština Društva srpsko-egipatskog prijateljstva.

On January 21, a founding assembly of the Serbian-Egyptian Friendship Society was held in Belgrade.

2012

Katalog izložbe „Vizija Egipta“. Fotografije Maje Medić i instalacija Nemanje Đorđevića rezultat su boravka umetnika u Egiptu u okviru projekta „Egipat viđen očima Srbije“, 2012. godine.

Exhibition catalogue “Visions of Egypt”. The art photographs by Maja Medić and installation by Nemanja Đorđević were the result of the artists' residence in Egypt, as part of the “Egypt in the Eyes of Serbia” project, 2012.



U Galeriji Fakulteta likovnih umetnosti u Beogradu, 11. maja je otvorena izložba „Vizije Egipta“ Maje Medić i Nemanje Đorđevića. Dva beogradska umetnika provela su mesec dana u Egiptu, u okviru projekta „Egipat viđen očima Srbije“. Projekat je ostvaren zahvaljujući Ambasadi Republike Egipat u Beogradu, tadašnjem ambasadoru Ali Galal Basijuniju i Ministarstvu kulture i informisanja republike Srbije. Umetnici su se sa putovanja vratili na dan kada je u Egiptu počela januarska revolucija, a radovi koji su izloženi nastajali su u nedeljama koje su prethodile ovom važnom istorijskom trenutku.

The exhibition “Visions of Egypt” by Maja Medić and Nemanja Đorđević was opened in Belgrade on May 11 at the Faculty of Fine Arts Gallery. The two artists from Belgrade had spent a month in Egypt as part of the “Egypt in the Eyes of Serbia” Project. The project was realized owing to the Egyptian Embassy in Belgrade and thanks to Ambassador Ali Galal Abdelaziz Mohamed Basiuni and the Ministry of Culture and Information of Serbia. The artists returned from their journey on the very day the January Revolution of 2011 started in Egypt, and their exhibited works were created in the weeks preceding this important historic moment.

U okviru manifestacije „Noć muzeja“, 19. maja u Muzeju afričke umetnosti održan je poseban program „Trans-arapska avantura“. Program koji je uključivao „live“ oslikavanje „Oka Horusa“ na velikom platnu (Milica Josimov) i muzičko-scenski performans (Aleksandar Maričić i Dubravka Subotić) preneo je posetiocima vitalnost večnih egipatskih freskoprizora.

As part of the “Night of Museums” on May 19 the Museum of African Art held a special programme: “The Trans-Arab Adventure”. The programme including ‘live’ painting of the Eye of Horus on a large canvas (Milica Josimov) and a musical and theatrical performance (Aleksandar Maričić and Dubravka Subotić) conveyed to visitors the vitality of Egyptian fresco depictions.

Savremeno iščitavanje likovnog i muzičkog nasleđa Egipta. „Trans-arapska avantura“, program u okviru Noći muzeja 2012, u Muzeju afričke umetnosti u Beogradu.

A contemporary reading of the visual and musical heritage of Egypt. The “Trans-Arabian Adventure” programme as part of the Night of Museums 2012, at the Museum of African Art in Belgrade.







SLIKE FARAONSKE PROŠLOSTI

O razvoju i stanju egiptologije u Srbiji

(Uroš Matić)

¹ Neki radovi Paje Jovanovića tematski su vezani za Egipat i pokazuju opšta mesta karakteristična za radove orijentalista poput malog interesovanja ili čak potpunog odsustva interesovanja za stvarnost Bliskog istoka nasuprot interesovanjima ciljne grupe koja je činila deo društvene elite tog doba. Ovom prilikom zahvaljujem se Veri Vasiljević na podatku o prisustvu egipatskih motiva u radovima Paje Jovanovića. Vera Vasiljević je na ovu temu prezentovala rad pod naslovom „Orientalism oblige. A case study” na skupu „Egypt and Austria IX: The Perception of the Orient in Central Europe (1800–1918)” 22. oktobra 2013. godine u Betliaru u Slovačkoj. Ovde dati podaci preuzeti su iz apstrakta Vere Vasiljević sa pomenute konferencije.

² Egipatski muzej u Kairu se između 1858. i 1889. godine nalazio na kairskom distriktu Bulak (Reid 2002, 103).

³ Godine 1888. tržište starina u Luksoru bilo je snabdeveno nalazima sa nekropole u Akmimu, 200 km nizvodno. Lokalitet je pljačkan između 1884. i 1888. godine, a mumija koju je u Luksoru kupio Hadži Pavle Ridički sasvim izvesno potiče sa ovog lokaliteta (Anđelković and Harker 2011, 718).

⁴ U fondu Narodne biblioteke Srbije čuva se autograf „Misirska istorija. Pripreme za predavanja letnji semestar 1898/1899” (NBS, R 382/1) koji je Danijela Stefanović predstavila na međunarodnoj konferenciji „Istraživanje povijesti i kulture starog Istoka i Egipta na prostoru jugoistočne Evrope” u Zagrebu 18–20. juna 2012. Apstrakt predavanja objavljen je u knjizi sa ove konferencije.

⁵ Ovom prilikom izražavam zahvalnost Veri Vasiljević na skrenutoj pažnji i podacima vezanim za predavanja koja su održali Teodorides, Altenmiller i Zacinger.

⁶ Prvi studenti diplomskih studija arheologije na Filozofskom fakultetu u Beogradu koji su učestvovali na terenskim istraživanjima u Egiptu u više navrata su Ivana Milosavljević (Asuan, Siva, Hierakonpolis) i Boris Trivan (Um Hieran, Sikait Zubara, Amarna). Autor ovog priloga je u periodu od marta do maja 2012. i 2013. godine učestvovao na iskopavanjima „Austrijskog arheološkog instituta u Kairu” na lokalitetu Tel el-Daba, kao i na arheološkim iskopavanjima „Švajcarskog arheološkog instituta” u Asuanu od januara do marta 2013. godine. Pored rada na terenu, autoru je ljubaznošću Austrijskog arheološkog instituta omogućen pristup dokumentaciji i arheološkom materijalu sa lokaliteta Tel el-Daba pri izradi doktorske disertacije.

⁷ Prve radove na ovom polju u Srbiji objavile su Vera Vasiljević i Danijela Stefanović. Vera Vasiljević trenutno radi na monografiji na temu recepcije starog Egipta u Srbiji.

⁸ Dobar uzor i primer zbirke manjeg obima (oko 2 200 predmeta) u poređenju sa pojedinim muzejima u svetu je svakako egipatska zbirka Arheološkog muzeja u Zagrebu (Uranić 2007). Postavka sa staroegipatskim nalazima redovno je posećena i predstavlja jednu od najatraktivnijih postavki za posetioce. Pored dostupnih stručnih publikacija, podaci o zbirci i pratećim izložbama dostupni su i na web-strani muzeja.

IMAGES OF A PHARAONIC PAST

On the Development and Current State of Egyptology in Serbia

(by Uroš Matić)

¹ Certain works by Paja Jovanović are thematically linked to Egypt and reveal particular general points characteristic to the works of orientalists such as little or even a complete lack of interest in the reality of the Near East opposite the interest of the target group, which constituted a part of the social elite of the time. I use the opportunity to thank Vera Vasiljević for sharing information on the presence of Egyptian motifs in the works of Paja Jovanović. Vera Vasiljević has based a paper in this theme titled „Orientalism oblige. A case study” at the conference „Egypt and Austria IX: The Perception of the Orient in Central Europe (1800–1918)” held October 22, 2013 in Betliar, Slovakia. The data presented here was obtained from Vera Vasiljević’s abstract from the above mentioned conference.

² The venue of the Egyptian Museum in Cairo between 1858 and 1889 was in the Cairo district Bulaq (Reid 2002, 103).

³ In 1888 the market of antiquities in Luxor had excavations from the Akhmim necropolis, 200 km downstream. The site was plundered between 1884 and 1888, and the mummy purchased by Hadži Pavle Ridički almost certainly originates from this site (Anđelković and Harker 2011, 718).

⁴ The National Library of Serbia holds the autograph „Misirska istorija. Pripreme za predavanja letnji semestar 1898/1899” (NBS, R 382/1) („Misir History. Preparations for the summer semestral lectures 1898/1899”) that have been presented by Danijela Stefanović at the international conference „Enquiries into the History and Culture of the Ancient East and Egypt in the region of South-East Europe”, in Zagreb, June 18–20th, 2012. The Abstract from the lectures has been published in the book of abstract from this conference.

⁵ I use the opportunity to express my gratitude to Vera Vasiljević for drawing my attention to this and the data from the lectures given by Teodorides, Altenmüller and Satzinger.

⁶ The first graduate archaeology students at the Faculty of Philosophy in Belgrade that participated in several fieldwork projects in Egypt are Ivana Milosavljević (Aswan, Siwa, Hierakonpolis) and Boris Trivan (Umm, Hieran, Sikait-Zubara, Amarna). The author of this contribution participated in the excavations conducted by the „Austrian archaeological Institute in Cairo” during the period from March to May 2012 and 2013, at the Tel el-Daba site, as well as the archaeological excavations of the „Swiss archaeological institute” in Aswan, from January to March 2013. In addition to the fieldwork, due to the kind considerations of the Austrian archaeological institute, the author was able to gain access to the documentation and archaeological materials from the Tel el-Daba site which aided his work on his doctoral dissertation.

⁷ The first to publish studies in this field, in Serbia, are Vera Vasiljević and Danijela Stefanović. Vera Vasiljević is currently working on a monograph on the topic of the reception of Ancient Egypt in Serbia.

⁸ A good reference and example of a small-scale collection (approx. 2 200 objects) in comparison to certain museums worldwide, is definitely the Egyptian collection in Zagreb (Uranić 2007). The display of Ancient Egyptian findings is regularly visited and is one of the most attractive exhibits for visitors. Besides available specialized publications, information about the collection and accompanying exhibitions is available on the museum’s web page.

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BELEŠKE

POTRAGA ZA ISTOKOM

Egipat u putopisima srpskih žena u prvoj polovini XX veka
(*Milica Naumov*)

¹ O nastanku slobodnog vremena, vidi: Maze, Kaspar. 2008. *Bezgranična zabava: uspon masovne kulture 1850–1970*. Beograd: Službeni glasnik

² Milošević, Aleksandra. 2003. *Desa Dugalić (1897–1972), prvakinja Drame Narodnog pozorišta između dva rata*. Beograd: Muzej pozorišne umetnosti Srbije

³ Za više o pozicioniranju Balkana, vidi: Todorova, Marija. 1999. *Imaginarni Balkan*. Beograd: XX vek

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IN SEARCH OF THE EAST

Egypt in the Travel Writing of Serbian Women in the First Half of the 20th Century
(*by Milica Naumov*)

¹ About the occurrence of leisure, see: Maze, Kaspar. 2008. *Bezgranična zabava: uspon masovne kulture 1850–1970*. Beograd: Službeni glasnik

² Milošević, Aleksandra. 2003. *Desa Dugalić (1897–1972), prvakinja Drame Narodnog pozorišta između dva rata*. Beograd: Muzej pozorišne umetnosti Srbije

³ More on the positioning of the Balkans, in: Todorova, Marija. 1999. *Imaginarni Balkan*. Beograd: XX vek

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BELEŠKE

DAROVİ TITU

Egipat u fondu muzeja istorije Jugoslavije

(Aleksandra Momčilović Jovanović)

¹ Muzej istorije Jugoslavije nastao je 1997. spajanjem Memorijalnog centra Josip Broz Tito i Muzeja revolucije naroda i narodnosti Jugoslavije. Najveći deo fonda čine pokloni koje je Tito dobio dok je bio na vlasti između 1945. i 1980. godine. Danas Muzej ima viziju da bude prepoznat kao ustanova koja čuva artefakte i obrađuje teme iz perioda postojanja Jugoslavije, od prvih ideja o nastanku zajedničke države Južnih Slovena do kraja njenog postojanja.

² Tehnički termin francuske istorijske škole Analista, čiji je pristup nazivan i *totalnom istorijom*, a koja je unela preokret u posmatranju istorijskih procesa i kauzalnost tradicionalne događajne istorije, i zamenila ih perspektivom bliskijom drugim društvenim naukama poput sociologije i antropologije.

³ Ukupan Muzejski fond broji oko dvesta hiljada predmeta.

⁴ Zahvaljujem se kolegama Momi Cvijoviću, Vesni Mikelić, Radovanu Cukiću sa timom, Slavici Drobac, Savi Kovačeviću, Veselinki Kastratović-Ristić, Nadi Pantelić, kao i Mariji Đorgović i Tatomiru Toromanu na podršci i pomoći.

⁵ <http://www.egy.com/landmarks/>

⁶ Arhiv Jugoslavije, KPR I-2/5-2.

⁷ Ibid.

⁸ Ibid.

⁹ Još jedna indikacija koja nosi istraživački potencijal može se iščitati iz dinamike prepiske koja pokazuje koliko je *brza* komunikacija bila spora. Bez obzira na to što svaki telegram ima oznaku „HITNO”, od sredine januara do kraja aprila razmenjeno je pet pisama, a najkraći razmak između njih je sedam dana.

¹⁰ Naser je, ovom prilikom, na poklon dobio srebrni pehar, iznutra pozlaćen, sa reljefnim predstavama Seljačke bune, Prvog srpskog ustanka, Narodnooslobodilačke borbe, izgradnje i blagostanja, sa crtežima u emajlu, rad vajara Vladete Petrića iz Beograda, Augustinčićevu skulpturu *Rušenje kolonijalizma*, u belom mramoru, i garnituru za pušenje u srebru i zlatu, izrada Zlatarne Celje. Arhiv Jugoslavije, KPR I-2/14.

NOTES

GIFTS FOR TITO

Egypt in the Collections of the Museum of Yugoslav History

(by Aleksandra Momčilović Jovanović)

¹ The Museum of Yugoslav History was founded in 1997 by merging the Josip Broz Tito Memorial Centre and The Museum of the Revolution of peoples and nationalities of Yugoslavia. Most of the corpus consists of gifts that Tito received during his rule from 1945 to 1980. Today the Museum has the vision to be acknowledged as an institution that safeguards artefacts and researches topics from the period of the establishment of Yugoslavia, from the first founding ideas about the united countries of South Slavs to its demise.

² The Technical term of the French Annales School of history, whose approach is also termed *total history*, which was groundbreaking for the observation of historical processes and causalities of traditional history of events, shifting them to the approach more familiar to other social sciences such as sociology and anthropology.

³ The overall Museum corpus includes approximately two hundred thousand objects.

⁴ I would like to thank my colleagues Momo Cvijović, Vesna Mikelić, Radovan Cukić with his team, Slavica Drobac, Sava Kovačević, Veselinka Kastratović-Ristić, Nada Pantelić, as well as Marija Đorgović and Tatomir Toroman for their support and help.

⁵ <http://www.egy.com/landmarks/>

⁶ Archives of Yugoslavia, KPR I-2/5-2.

⁷ Ibid.

⁸ Ibid.

⁹ Another indication of potential may be found in the dynamics of the correspondence which reveals how the *fast* communication was actually slow. Regardless of the fact that each telegram was stamped “URGENT”, from mid-January to the end of April, five letters were exchanged, and the shortest time span between two was seven days.

¹⁰ On this occasion, Nasser was given a silver goblet, goldplated on the inside with the relief representations of the Peasant Revolt, the First Serbian Uprising, the National Liberation Struggle, scenes of construction and well-being, with enamel drawings by the sculptor Vlada Petrić from Belgrade, sculpture by Augustinčić *The Destruction of Colonialism* in white marble and smoking set in silver and gold, made by Zlatarna Celje. Arhives of Yugoslavia, KPR I-2/14.

¹¹ Ujedinjena Arapska Republika stvorena je 1958. ujedinjenjem Egipta i Sirije. Iako je 1961. Sirija istupila iz zajednice, Egipat je nastupao pod ovim imenom sve do 1971. godine.

¹² Arhiv Jugoslavije, KPR I-3-a/121-19.

¹³ Ibid., KPR I-3-a/121-58.

¹⁴ Ibid., Protokol predsednika Republike, *Pregled poklona iz inostranstva i od stranih predstavnika*.

¹⁵ Arhiv Jugoslavije, Protokol predsednika Republike, *Pregled poklona iz inostranstva i od stranih predstavnika*.

¹⁶ Ibid., KPR I-3-a/121-65.

¹⁷ Ibid., KPR I-3-a/121-58.

¹¹ The United Arab Republic was formed in 1958 with the union of Egypt and Syria. Although in 1961 Syria stepped down from the union, Egypt was represented under this name until 1971.

¹² Archives of Yugoslavia, KPR I-3-a/121-19.

¹³ Ibid., KPR I-3-a/121-58.

¹⁴ Ibid., Protocol of the President of the Republic, *An overview of gifts from abroad and gifts from foreign representatives*.

¹⁵ Archives of Yugoslavia, Protokol predsednika Republike, *An overview of gifts from abroad and gifts from foreign representatives*.

¹⁶ Ibid., KPR I-3-a/121-65.

¹⁷ Ibid., KPR I-3-a/121-58.

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Arhiv Jugoslavije: KPR I-2/5-2; KPR I-2/14; KPR I-3-a/121-19; KPR I-3-a/121-58; KPR I-3-a/121-65.

<http://www.egy.com/landmarks/>

EGIPATSKA UMETNOST

Značajne beogradske izložbe egipatske likovne i primenjene umetnosti u drugoj polovini XX veka

(*Narcisa Knežević-Šijan*)

EGYPTIAN ART

Important Belgrade Exhibitions of Fine and Applied Arts in the Second Half of the 20th Century

(*by Narcisa Knežević-Šijan*)

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DO OSLOBOĐENJA... I NAZAD

Egipatska kinematografija u okviru Nedelje UAR filma

(Aleksandar Maričić)

TO FREEDOM... AND BACK

Egyptian Cinematography at the Week of UAR Film

(by Aleksandar Maričić)

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