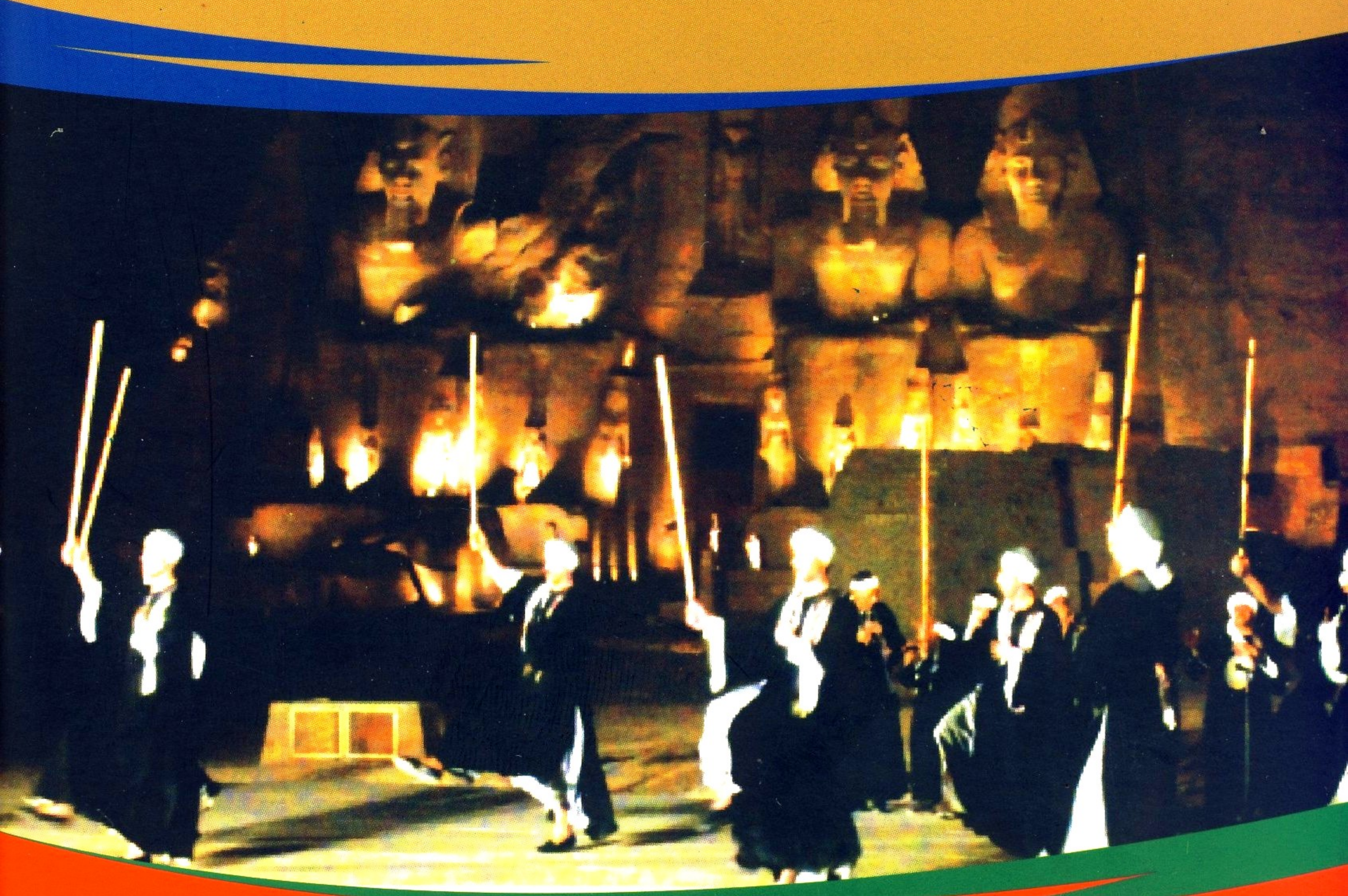
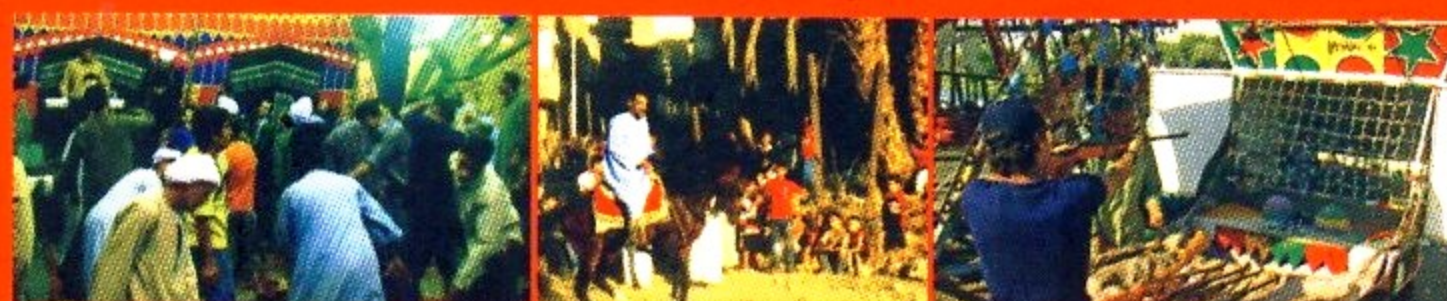


safeguarding egyptian traditional festivals

توثيق الاحتفالات الشعبية المصرية



Collecting & Documenting Egyptian Festivals 2008



SAFEGUARDING
EGYPTIAN
TRADITIONAL FESTIVALS



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Preface

This research was carried out by the Egyptian Society for Folk Traditions (ESFT) and the Culture Unit of the UNESCO Office in Cairo within the framework of the Network of Traditional Festivals of the Mediterranean "Festivals of the Sun" (UNESCO Mediterranean Programme), thanks to a grant from the European Commission in Egypt (local call for proposals for cultural activities).

The Network of Traditional Festivals of the Mediterranean "Festivals of the Sun" itself was launched, thanks to a previous grant from the European Commission (Euromed Heritage I), by UNESCO's Mediterranean Programme in 1988, under the leadership of the city of Sienna. The objective of the Network was to create a common framework for the preservation of cultural identities of the peoples of the Mediterranean while moving them closer together, traditional festivals being privileged occasions for sharing hospitality and opening to the other, while protecting the various traditions and arts and crafts surviving through them.

Until now, there was no participation by any Egyptian festival in the Network, due to lack of information about them. There was no current mapping or general information concerning the main Egyptian traditional festivals, some of which date back to pharaonic times and which are threatened national living treasures still playing a very important role for communities' social cohesion all over the country.

Thanks to this new grant from the European Union, the UNESCO Mediterranean Programme, now based at the UNESCO Regional Bureau for Science in the Arab States, in Cairo, and the Egyptian Society for Folk Traditions (ESFT) were able to start a strong partnership in order to Safeguard Egyptian Traditional Festivals and to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in their management. The present project constitutes the first step of this durable endeavor to be developed during the years to come.

The objective of the current project was to make a first inventory and mapping of Egyptian traditional festivals to be recorded in a database by the ESFT in order to protect and promote them, and to inscribe some of the most relevant ones in the Network.

To that effect, a bibliographical research on the topic was inducted. Three teams of field researchers were trained, they collected necessary information on the traditional festivals in the various Egyptian governorates and gathered electronic data in order to constitute the first database on Egyptian traditional festivals on the following site: www.esft.org and, a CD Rom and the current brochure were published. The database is available at the ESFT premises located at 47, Soliman Gohar street, in Dokki and also at the National folklore Archives located in the heart of old Cairo in Kharazaty house at 23, Darb El Asfar street, Gamaleyya.

Festivals were documented by a team of specialists from the ESFT, under the direction of Professor Ahmed Morsi and Professor Asaad Nadim, in a variety of local Egyptian communities such as farmers, fishermen on the Mediterranean coast, communities of the Delta and Upper Egypt, Nubian and Bedouin communities of the east and the west and the desert oases. The teams spent three days at the site of each festival, two days leading up to the Big Night of the festival. The research spread over the course of one year, to accommodate the annual schedule of festivals in the Islamic, Coptic and agricultural calendars.

Documentation covers festivals of different types as well, including the largest festivals for the most prominent saints in Egypt and smaller local festivals which exhibit many of the same expressive forms. In this way we were able to examine the various roles of saints according to their relative importance nationally and regionally, and according to local customs.



To complement and reinforce the Charter of Traditional Mediterranean Festivals, produced by the Network in 2001, the project has established a specific Code of Conduct for their preservation and promotion to be supported and put into practice by stakeholders of the traditional Mediterranean festivals (Annexes II and III).

In order to celebrate these achievements and to promote the Network in Egypt, the first "Festival of Egyptian Traditional Mediterranean Festivals" was held in Cairo from 5 to 7 March 2009 in Emir Taz Palace, thanks to the invaluable support of the Egyptian Ministry of Culture.

We acknowledge with great appreciation, the contribution of the European Union through the Delegation of the European Commission in Egypt who is aware of the universal will and the common concern to safeguard the intangible cultural heritage of humanity, especially in Europe and in the Mediterranean area, and who recognizes that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of this intangible cultural heritage, thus helping to enrich cultural diversity and human creativity.

We would also like to thank the project team and folklore professors of the Egyptian Society for Folk Traditions for the excellent compilation of information and for carrying in great devotion the implementation of this valuable project. In return, the project team, professors in the field, the Egyptian Society for Folk Traditions and the UNESCO Mediterranean Programme would like to express their recognition to the European Commission contribution that made it possible.

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Director

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Introduction

Traditional festivals and the promotion of intangible heritage

From the point of view of the social sciences, a traditional festival is a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinating events, participates directly or indirectly, and to various degrees, all members of a whole community united by ethnic, linguistic, religious, historical bonds, and sharing a worldview (Alessandro Falassi, "Festival: Definition and Morphology", *Festivals of the Sun, Working Papers 1*, Sienna, 1998, p. 13, see Annex I).

A traditional festival, therefore, is the active, direct, participative periodical public expression of a religious or profane, mythical or symbolic specific collective identity it recognizes as essential for its survival as such: it comes from the people or community, and is performed by the people for the people. Any festival is a collective act, involving not only the presence of a group, but its direct participation, which differentiates the festival from a show. Any festival is a "total social fact" as noted by Mauss, as it includes religious, economic, artistic, ludic, etc. activities, which also differentiate it from a mere ceremony (see Falassi, op.cit., and Omar Calabrese, "Reflexions on Festival and World's Cultural Heritage", *Festivals of the Sun Working Papers 2*, Sienna, 1999).

As an event, a social phenomenon celebrating the continuity of a community, confirming its identity and representing its world view, it is the most spectacular, recurrent common expression of its intangible cultural heritage in its historical, religious, social and anthropological dimensions, embodying its traditions, myths, rituals, customs, ways of life and behavioural patterns, "modèles de comportement", through rituals, songs, oral epics, dance, processions, traditional crafts and cuisine. As a major element of a community's intangible heritage, it is both living as the expression of an identity, and, nowadays, especially fragile and threatened, due to the homogenization processes induced by globalization.



Traditional festivals thus contribute to preserving the framework of a social fabric eroded by perverse effects of industrialized societies and to promoting values of exchange and sharing. Traditional festivals must be preserved first and foremost by and for the communities whose identity they express . They also are outstanding tools to promote inter-cultural dialogue, mutual understanding, exchange between cultures and civilizations, especially within the Euro-Mediterranean partnership.

These festivals are particular and universal at the same time. “They are the *trace* of a specific identity, but also of communication and communion among cultures. To lose this kind of a patrimony, therefore, means to lose not the roots of local identities (even if, obviously, this also happens) but rather nothing less than the common matrix of human thought and its general modalities of functioning” (Omar Calabrese, op.cit., p.31).

The intangible cultural heritage, i.e. oral traditions and expressions, oral history and literature, performing arts, drama, music, dancing and plays, beliefs, social practices, customs and rituals, knowledge, material culture, traditional crafts, transmitted from generation to generation, manifested through various “genres of folklore”, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history.

Traditional festivals are major living expressions of this threatened intangible heritage and popular traditions, celebrating natures’ life cycles, religious beliefs, major historical events or myths of origins expressing the living nature and identity of a community.

Mediterranean festivals are innumerable and infinitely varied: sacred or profane in nature, urban or rural, they celebrate first of all solstices and equinoxes, and the perennial return of seasons, they mark the calendar cycle of the sun and the moon, which articulate the times of the three Mediterranean monotheistic religions, Judaism, Christianity and Islam, and are also manifestations of divinity, saints or prophets of the three religions.


For centuries, Egyptians have celebrated popular religious figures with annual festivals and pilgrimages which reflect both ancient traditions and contemporary concerns. Pilgrimage to saint's festivals is a vital broadly based grassroots activity in Egypt, with Muslim and Christian saints' festivals underway virtually every day of the year, attracting millions of believers all over the country. It is worth mentioning that Muslims and Christians share the same "Mawlid", and both participate together in those festivals also linked to harvest time. Mawlid, in particular through religious songs of pilgrimage, share the same tunes and same words, except that one category refers to the Prophet while the other one refers to the Virgin Mary or Jesus Christ. Thus, Egyptian traditional festivals provide a remarkable space for religious tolerance and inter-religious dialogue within Egyptian society.

Some Traditional and non religious Performances mark festivals, such as singing of the Al Sirah Al Hillaliyya epic (Inscribed on the UNESCO List of Masterpieces of the Oral and Intangible Heritage of Humanity) or Aragoz street puppet theatre. The Al Sirah Al Hilaliyya* narrates the epic of the Beni Hilal Arab tribe in the early years of Islam, while Aragoz "guignol" is an antique form of Punch and Judy show expressing social and political satire. Like the handicrafts directly linked to the festivals (fabrication of music instruments, costumes, dolls and puppets...), they need urgent support in order to survive.



Merma`h in Luxor
Abo El Haggag Mawlit

* Cf.: Safeguarding and Protecting the Oral Epic of Sirah Al Hilaliyya, Cairo, UNESCO Cairo Office, 2006, and; the Preservation of the Endangered cultural Assets of the Traditional Egyptian Storytellers' Heritage and its instruments and Tools, Cairo, UNESCO Cairo Office, 2007.



"Safeguarding" the intangible heritage means taking measures aimed at ensuring its viability, including the identification, documentation, research, preservation protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

To this aim, extending the legal protection and promotion of the cultural heritage of humankind to its intangible dimension (traditions, languages, epics...) has been one of UNESCO's priorities in the recent years, as a global forum for issuing universal agreements on educational, scientific and cultural issues with a view to international exchange and mutual understanding. Till recently, the protection of cultural heritage at the international level concentrated on the protection and promotion of the World Cultural and Natural Heritage (1972 convention) in case of armed conflict (1954 - 1999) and against looting (1970) , and the protection of copyright (1952 - 1971).

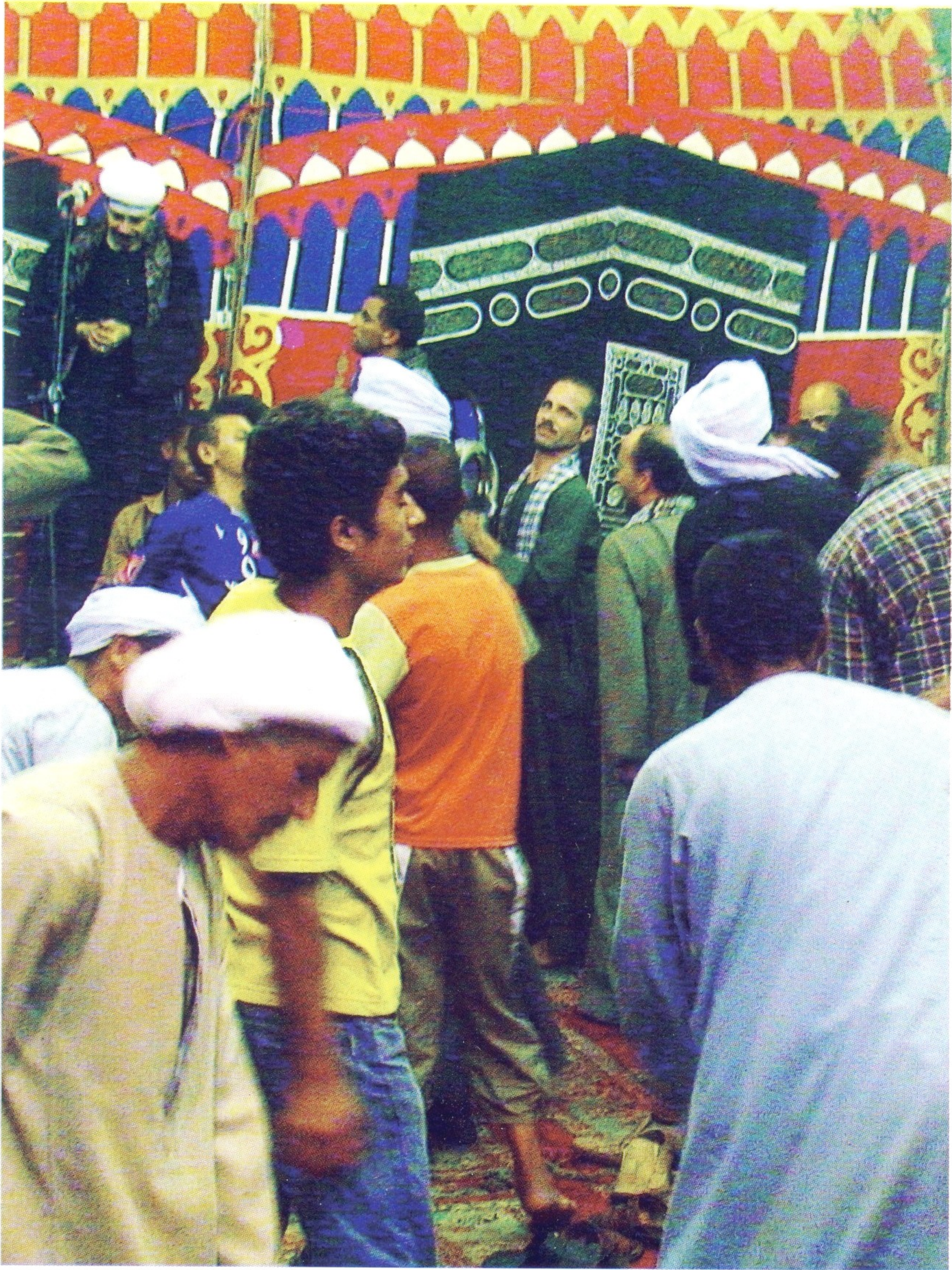
Since the end of the last century, a huge effort has been carried out by the Organization and its Member States in order to enlarge the legal protection of culture beyond these domains. A first very important step was the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989), in the wake of which the Network of Traditional Festivals of the Mediterranean was a major initiative at the Mediterranean level. The recommendation was followed by the launching of the Living Human Treasures Programme (1994), aiming at supporting persons embodying traditional intangible culture the world over and the Proclamation and List of Masterpieces of the Oral and Intangible Heritage of Humanity (1997-1998), created as a complement to the World Heritage List.

The culminating outcome of this trend of activities was the Convention for the Safeguarding of the Intangible Cultural Heritage (2003), which complements the World Heritage Convention concerning the oral and intangible heritage of humankind. It states that the intangible cultural heritage is the mainspring of our cultural diversity and cultural identities, and its maintenance a guarantee for continuing creativity. It calls for the constitution of national, sub-regional and regional inventories, scientific studies, the launching of educational programmes and emergency actions, in search of equitable geographical distribution, best practices and multiplying effects.

The Safeguarding Egyptian Traditional Festivals project inscribes itself within the implementation of the 2003 Convention, which is reinforced by the Universal Declaration on Cultural Diversity (2001), and the Convention on the Diversity of Cultural Expressions (2005).



The Palio in Siena



CHAPTER I



Prologue

Public feasts in Egypt are typically celebrated in common festivals. They are usually presented in two different aspects, it is either a Religious feast where Muslims and Christians celebrate particular religious events or, it is represented in seasonal celebrations such as Sham El Nessim "Easter Monday" and Wafaa El Nil "Nile flooding".

Most of the beatifications and celebrations are inspired by traditional Egyptian cultural heritage which sometimes dates back to the pharaonic era. Thousand of years ago, ancient Egyptians were accustomed to celebrate the Gods in the diverse Egyptian governorates. The most ancient documents reveal that feasts were engraved and represented on the "Palermo" stone. The Gods mentioned are Sokr, Ma'an, Anubis, Sishat, Eid and Zed "Osiris", and the most common example of those celebrations is *Saint Shenouda's* festival, celebrating the unifier and believer of the city of Sohag in Upper Egypt. Those celebrations started on the fourth century A.D. on the ruins of the ancient temples in Sohag.

Egypt is known for its large number of Saints whose hierarchy depends on their fame and prestige.

The celebrations usually take the form of popular festivities; they are dominated by a state of delight and can be differentiated from one another according to the event itself. However, the commonality amongst all commemorations is more often related to the blessing of a saint where mediation is raised, special dishes are prepared, new clothes are bought, where games and prayers animate the festival in order to bring comfort and pleasure amongst the participants.





The Egyptians are used to celebrate the saints by the establishment of specific ceremonies called Egyptians Mawlid or 'birth'. Even though the word Mawlid is commonly used, the celebrations of the dead or the martyrdom of a Saint is considered to also be a festival, not necessarily related to Christmas or Christianity.

I. Muslim Festivals

The celebrations of greater and smaller Bayrams known as Eid Al-Fitr "Celebrating the end of the fasting month" and Eid Al-Adha "Sacrifice" are considered the most important religious Muslim festivals, they are preceded respectively by the Holy fasting Muslim month of Ramadan and the Haj "pilgrimage to Mecca".

Other festivals thereafter expand to other religious celebrations, usually called seasonal celebrations. They are spread over the Hijry calendar, such as Muslim New Year, Ashura, the Birth of the Prophet, the twenty-seventh night of Rajab, the middle of Sha'baan, etc...

Among those festivals, of particular interest are the Mawlid, (Mawlid El Nabi, all over Egypt, Mawlid Al Morsi Aboul Abbas in Alexandria, Mawlid Sayed El Badawi in Tanta, Mawlid Al Kenawy, Mawlid Sayeda Zeineb and Mawlid Al Hussein in Cairo...).

Egypt also celebrates a number of Mawlid of the Prophet's relatives as Al-Sayeda Zeinab, Al Emam Al-Hussein, Ali Zein Al-Abedin, Al-Sayeda Nafisa, and Al-Sayeda Sukaina. The Egyptians also celebrate the Mawlid of the good believers "Awlyaa' Alla al Saleheen", the founders of the Sufi Orders as Al-Sayed Al-Badawi, Ibrahim Al-Desuki, Ahmed Al-Rifae and Abu Al-Hassan Al-Shazely, etc...

II . Coptic Festivals

Egypt has also defined a number of festivals which belong to the Coptic celebrations related to the Virgin Mary, the Apostles, the Saints and martyrs which have been recorded in the book *Alcincasar*. According to the Coptic calendar and the Church in Egypt, the Christian festivals are either great ceremonies such as Easter or, minor ceremonies, such as circumcision. Hardly any day passes in church without reading the biography of a Saint or Martyr. People celebrate in special ways the Biography of some Saints and Martyrs such as the Virgin Mary in Qena, St George, and Abu Seifein "the Saint with the two swords", etc...



Coptic calendar

The Origin of the Coptic calendar goes back to the time of the ancient Egyptians. The Coptic calendar is composed of twelve months, each having thirty days. The last month is followed by "five" days called "nassea". Every fourth year the "nassea" becomes "six" day. It is a solar calendar that begins on the eleventh of September for three consecutive years, while after the Coptic leap year it begins on September twelve. The current Coptic year is the year 1725 which started September 11, 2008. The last leap year was 1723.

All farmers, whether *Copts or Moslems*, rely heaving on the Coptic calendar for their agricultural activities.



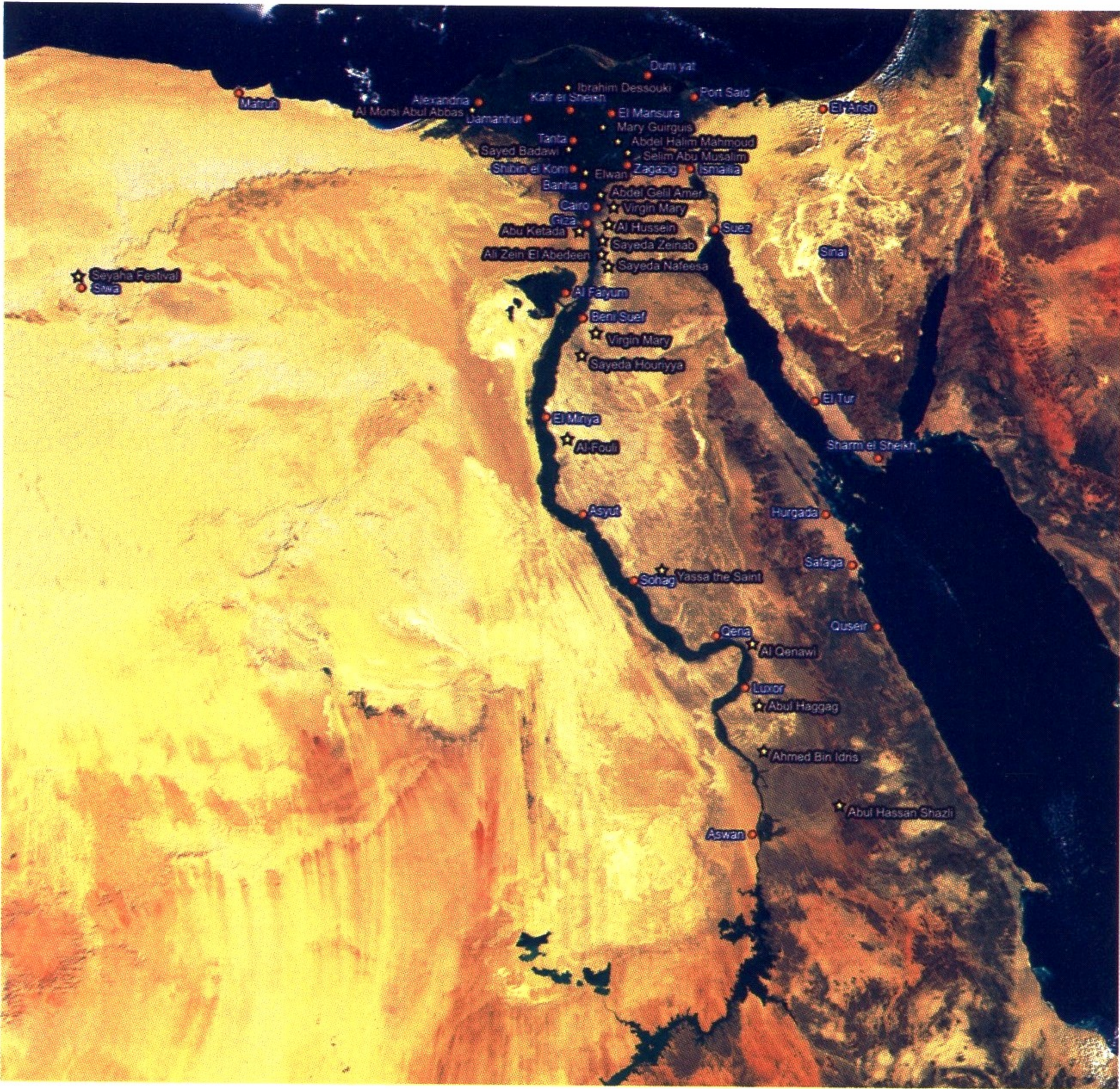
Name of Festival	Starting date	Ending date	Days	Governorates	Importance
Al Hussein	20 April 2008 14 Rabei Akhar 1429	5 May 2008 29 Rabei Akhar 1429	11	Cairo	Big
Abdel Gelil Amer	24 May 2008 19 Gamadi Awal 1429	29 May 2008 24 Gamadi Awal 1429	6	Khanka, Kalioubiyya	Small
Sayeda Nafeesa	1 June 2008 27 Gamadi Awal	11 June 2008 7 Gamadi Akhar 1429	11	Cairo	Big
Yassa the Saint	7 June 2008 3 Gamadi Akhar 1429	11 June 2008 7 Gamadi Akhar 1429	5	Sohag	Big
Ali Zein El Abedeen	21 June 2008 17 Gamadi Akhar 1429	29 June 2008 25 Gamadi Akhar 1429	8	Cairo	Medium
Selim Abu Musalim	28 June 2008 24 Gamadi Akhar 1429	5 July 2008 2 Ragab 1429	9	Abu Hammad, Charkiyya	Medium
Al Morsi Abul Abbas	4 July 2008 1 Ragab 1429	10 July 2008 7 Ragab 1429	6	Alexandria	Big
Abu Ketada	11 July 2008 8 Ragab 1429	17 July 2008 14 Ragab 1429	6	Abu Qetada, Giza	Small
Sayeda Zeinab	22 July 2008 19 Ragab 1429	30 July 2008 27 Ragab 1429	8	Cairo	Big
Ahmad Bin Idris	21 July 2008 18 Ragab 1429	25 July 2008 22 Ragab 1429	4	Esna, Sohag	Small

Elwan	22 July 2008 19 Ragab 1429	25 July 2008 22 Ragab 1429	3	El-Barraneya, Menoufiya	Small
Al-Fouli	28 July 2008 25 Ragab 1429	31 July 2008 28 Ragab 1429	3	Mynia	Medium
Virgin Mary	2 August 2008 1 Shaaban 1429	6 August 2008 5 Shaaban 1429	4	Beni Sweif	Medium
Abul Haggag	10 August 2008 9 Shaaban 1429	15 August 2008 14 Shaaban 1429	6	Luxor	Big
Al Qenawi	5 August 2008 4 Shaaban 1429	19 August 2008 18 Shaaban 1429	14	Qena	Big
Abdel Halim Mahmoud	15 August 2008 14 Shaaban 1429	22 August 2008 21 Shaaban 1429	8	Charkiyya	Big
Mary Guirguis	15 August 2008 14 Shaaban 1429	22 August 2008 21 Shaaban 1429	8	Mest, Demsys, Da- kahliyya	Big
Sayeda Hou- riyya	25 August 2008 24 Shaaban 1429	29 August 2008 28 Shaaban 1429	4	Beni Sweif	Medium
Virgin Mary	25 August 2008 24 Shaaban 1429	3 Septembre 2008 3 Ramadan 1429	9	Mostorod, Kalioubiyya	Big
Seyaha Festival	7 October 2008 7 Shawal 1429	10 October 2008 10 Shawal 1429	3	Siwa	Big
Sayed Badawi	15 October 2008 15 Shawal 1429	24 october 2008 24 Shawal 1429	9	Tanta	Big
Ibrahim Dessouki	25 October 2008 25 Shawal 1429	3 November 2008 5 Zul-Qaeda	9	Dessouk, Kafr El Sheikh	Big
Abul Hassan Shazli	6 December 2008 8 Zul-Qaeda 1429	15 December 2008 17 Zul-Qaeda 1429	9	Red Sea	Big

N.B. : The Lunar year is about 11 days less than the Solar year



Listing of the most important Egyptian Traditional Saints festivals “Mawlid’s”



Work on the project started on the occasion of the Prophet’s Birthday, on March 20th, 2008 or 12th Rabie’ Awwal 1429. Celebrations were recorded in Cairo and in Minya simultaneously.

CHAPTER II



A - Religious Festivals

1- Sufi mysticism

The Sufi Islamic movement has a very special and active spiritual character in Egypt; the Egyptians have accepted the senior Sufi chieftains' mysticism since the fifth Hijry century. During the sixth Hijry century, emerged a set of religious studies such as Al-Rifai and Qadiriyya which are attributed respectively to Ahmad Rifai and Abdul Qadir Gilani. Also in Upper Egypt, emerged the Qenaiyya referring to Abdul Rahim Al-Qenai who played a major role in this domain.

Leading religious delegations in Egypt did not only come from the Arabian peninsula in the East but also from the West, such as the Sufi's delegation headed by Sayed Ahmed Badawi, who founded the Ahmadiyya sect in Tanta, and Al-Shazly and his followers who founded the Shazli cult. Ibrahim Desouki for example, founded Al-Ibrahimiyya sect in Desouk. We will notice that road names refer to the name of the sect founder, in addition to the different rituals belonging to the diverse parties who recite a verse of the Qur'aan.

A widespread of the Sufi cult took place during the Mamluk and Ottoman empires. Streets were packed with processions and followers in the Egyptian countryside as well as in urban areas.

The Sufi theology has widely spread to all categories in the Egyptian nation. The nobles', associations have blossomed and each chieftain or Sheikh developed his own method known as 'carpet'.



During the second half of the nineteenth century the Sufi cult was supervising the various sects which have reached 76, followed by an estimated eight million Egyptian believers and followers. The Sufi sects still play an important role in the definition of saints and followers, it helps Sufi's revive the urban grass-roots activities, processions and the services provided, such as food and drink for visitors during the ceremony or "Al-Mawlid".

To date, no one really knows how the Sufi order started in Egypt. Egypt has known four big schools of "rugs" or carpet for its cult. The Sheikh of each order is named the "Sheikh of the prayer-rug", and each rug is differentiated by its specific colours of turban and flags.

The most important ones are;

- *Al-Rifai* with its large black turban and flag, founded by Abul Fath El Wasety after arriving to Egypt at the end of the VI century.
- *Al-Ahmadiyah* (or Bayoumiyyah) with red turban and flag, founded by Sayed Ahmed Badawi after arriving from the west in the middle of the VII century.
- *Al-Shazliyyah* with its large turban and flags with different colours such as green/yellow/blue/white, founded by Abul Hassan El Shazly.
- *Al-Kaderiyyah* with white turban and flag, founded by Abdel Kader El Ghilany.
- *Al-Ibrahimeyyah* with the green turban and flag, founded by Ibrahim Dessouki.



2- Al-Hadrah "presence"

Al-Hadrah is one of the activities spread within the Sufi rituals; the followers congregate in a given day on a periodic basis to prepare some rites and practices.

Within Al-Hadrah, the *Zikr* "the mentioning of God with words and soul", represents religious chants carried out with specific gestures. The most conspicuous activity of the Sufi groups present anywhere consists of the communal *Zikr*, a ritual dance performed to the music of one or more singers (Munshids), often but not always assisted by players of drums, tambourines and flutes, and designed, like other forms of *Zikr*, to polish the heart of the "Zakir" and prepare it to receive the Lord. The men, and sometimes a few women, typically stand in two, four or six rows facing one another, and move forwards and backwards first, then, as the rhythm of the music becomes faster, swing from left to right, their feet remaining on the ground. In the center, between the rows, the Sheikh or his representative leads the dance by clapping his hands and indicating changes in the rhythm.

Zikr, which takes many forms and can be performed either individually or collectively, with or without movement, represents the core of the Sufi's efforts, and aims at tempting the mind (or spirit, or heart, for the terminology is by no means consistent or uniform) of nothing else but God.

One of the most important activities during Mawlid is that the sheikh of each order reunites his followers in tents next to the tomb of the *Waly* "Saint". The word *Hadrah* most probably means the presence during the occasion, and it also can refer to the presence of the spirits of the saints. The *Hadrah* consist of *Zikr*, the reading and singing of Sufi poetry; it concludes with what we call *Nafha* "gift or present", referring to the food and sweets to be distributed.

Amongst the most variable rites is the folk rank or small dance, while the big dance or community dance is held in one of the big mosques and is usually presided over by the Sheikh of the sect in order to lead the worship. It is accompanied by a slow modulation of the parties. The most famous ones are held at Al-Hussein Mosque, in Cairo, such as Sayeda Zainab, Sayeda Nafisah, Al-Rifai and Aly Zein Al Abedin. The concept of folk dance is quite often limited in some ways to seminars and meetings without a related performance.

The singings of the Sufi traditional poems refer to the great Sufi poets such as Ibn Al-Fared, Ibn Arabi, Albusiry, El-Chachtary, etc... Folk songs revolve around Sufi mysticism, such as love and praise to the Lord, and the solicitation of the guardians.

Coptic festivals and their dancing, known as praise or glory, are celebrated most days of the year. The believers gather around the burial of the saint or martyr whether inside the church or at the monastery. They chant verses related to the memoirs, the suffering of martyrdom, they hold candles, make offerings, vows, and present gifts. They ask for intercession during their expatriation from earth to their final journey in the eternal life.



3 - The parade

Processions are one of the most important manifestations of celebrations in Egyptian festivals, and often occur after the Asr 'afternoon' prayer on the last day of the Muslim celebrations, so called "big night". The Sufi followers attend parades by moving according to a certain order. It starts from the place near the tomb of the Wali 'owner of the parade'.

The followers of each sect rush to the parade holding their distinguished slogans and flags. Each party dressed with its particular clothes, they wrap up their bodies with special omens and each party associates to a musical group on a carriage, while repeating citations and verses during the procession.

Some of the processions paths are accompanied by drums, that help organizing the course of events such as the big drum, and tambourines. When the Khalifa reaches the mosque's square, all participants start reciting the *Fateha* 'opening chapter', of the Holy Koran collectively, in the presence of his representative and they revoke the procession with prayers. Some areas are also known with the 'birth procession' or the Khalifa's procession. During this parade, the Khalifa and his followers sing and chant hymns and slogans, on their carriages. A delightful carnival displays diverse arts and crafts representing artisans such as the carpenter, the bread maker, etc, in an enchanting fair.

On the other hand, in Coptic celebrations 'the Icon' is about the image of a saint most probably an old one designed the traditional way to icon makers by adding gold leaves around the saint's or martyr's head.

On the anniversary of the death of a saint or martyr, the local people attend the procession of the Icon which is carried out by the priest together with crosses and incense in a series of rounds inside and outside the church.





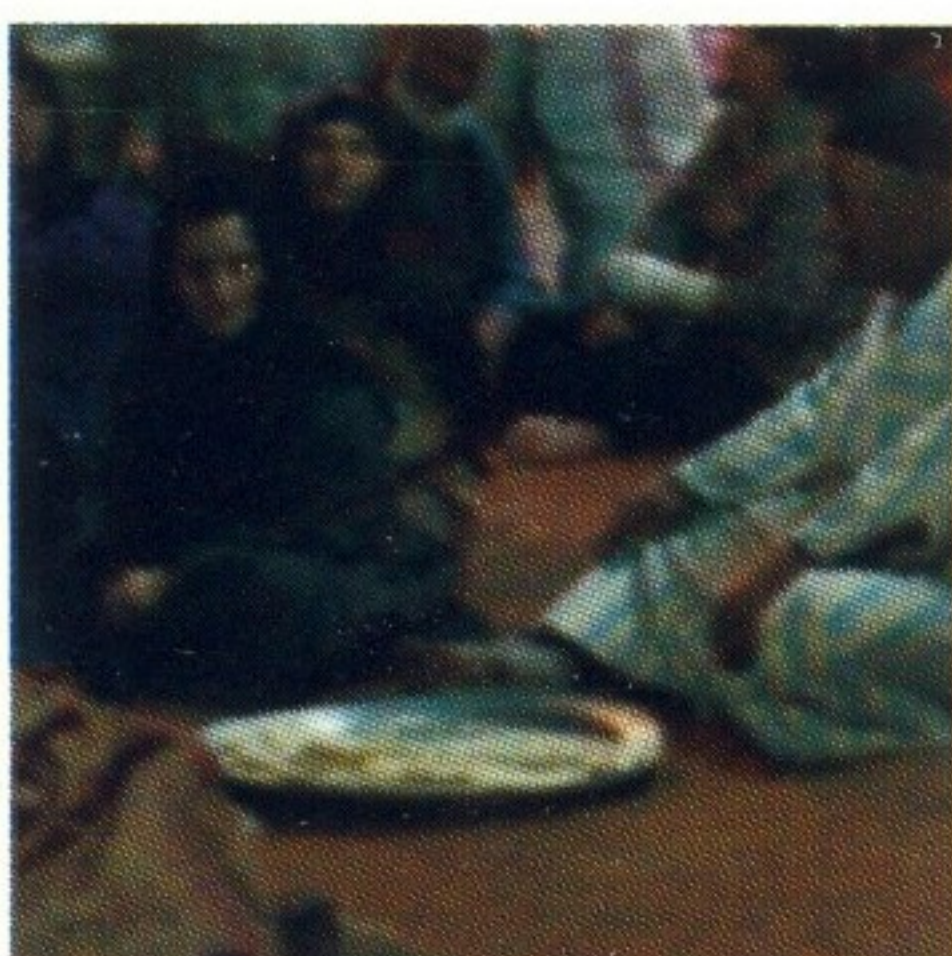
4 - Services

During celebrations, various services take place in pavilions or tents where different types of food and drinks are served to the participants of the procession. One of the processing Sufi methods is presented by such services, where women process food and cook meat and vegetables to be served free of charge for those who wish 'to God'. The expenses of those services are borne by either the Sheikh and his followers, or by charity donated by some rich people in the village or domestic town in order to carry it to the fair and present it during the services.

During the ceremonies, most services in the Egyptian Monasteries are presented by monks in exercise. The services in Egyptian Monasteries provide places for visitors, food, beverages and first aid, financed also by voluntary contributions and vows dedicated to the saints of the monastery.

Celebrations outside the monasteries are mostly free services and are totally different from those happening inside the monastery.

As regards to "food" services they differ during the fasting days. If the Mawlid is held during fasting time, then vegetarian food is served.



5 - Vows

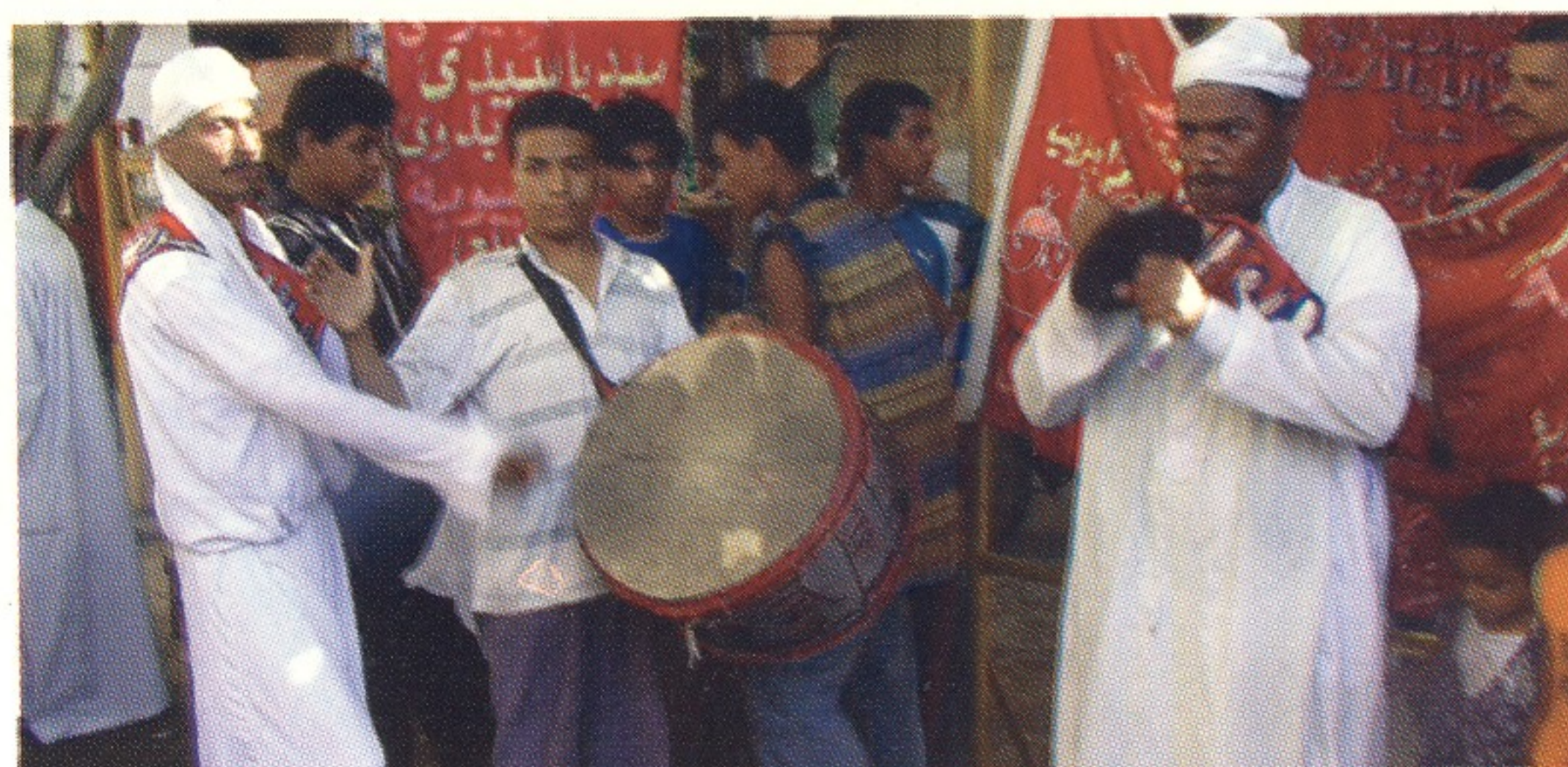
One of the manifestations in honoring a guardian is the belief in his abilities. Each tomb guardian allocates fund seeds collected in order to disburse it directly at the tomb guardian and charitable giving's to the needy. There are various types of vows, in addition to the financial vows there are in kind contributions and the slaughtering of the sheep that provides food for visitors.

The vow is a commitment to achieve specific security or prevent the evil. One used to say "if my sick son is cured then a vow represented in the slaughtering of a sheep or the payment of twenty pounds should be given to the needy". The vower must then comply with his promise in order to avoid scarcity fear of the guardian.

Mawlids are great occasions to make vows. We do realize the striking increase represented by the number of visitors to the shrine on the occasion.

In Coptic ceremonies, there are different forms of vows; they are not linked to specific seasons, but mostly made during the commemoration of the saint or martyr. The vow ranges from sacrifice to offerings and donations in order to provide honor and content at the Altar inside the church or monastery.

In churches and monasteries the Altar is covered by embroidery representing the saint or martyr helping the poor. Icons, flowers and perfumes dedicated for the embalming during the annual celebration of the martyr.





6 - Games

The recreational activities during celebrations, whether of Islamic or Coptic character, is the most important type of manifestations: dancing and playing, the folkloric dance with the stick 'Altahteeb' to the rhythm of music and drums, as well as games with artillery such as the cannon, rifle shooting, or the rotative swings for children or adults. There are some other entertainment games such as card games, lotteries and fortune tellers, etc ...

The custom category that provides these activities moves from one ceremony to the other on exact dates. Participants in Mawlid's grab the opportunity of the occasion to have other recreations. In substantial festivals, a circus troupe presents different shows according to the sum paid by the spectators.



7- Seyaha Celebration

This belief is very deep in the collective mind and social behavior of the Egyptians. In the Oasis of Siwa, a great local celebration takes place during the month of October each year. The tribes and Siwa Bedouins move in various groups to Mount Dakrour which is situated about five kilometers from Siwa's city centre, in order to participate in the celebration. Various groups are involved in the preparation of food, drink and its distribution on a collective manner to the participants.

During the two or three days celebrations, the participants exercise the dancing and singing of religious songs on the hills of Mount Dakrour. Participants then move to the city plaza beside the tomb of Sidi Slimane, the largest oasis shrine, which is located next to Al-Malek mosque, where the celebration is concluded. This was where the old room for celebrations of the harvest in the oasis was called from (Tamagra).

Perhaps the most important of Seyaha-related Coptic celebrations in Egypt, is the commemoration of the Holy Family trip. This journey starts from north-east to the south region of Egypt until "Drunka" in Assiut, where the celebration of the Virgin Mary, who is celebrated by Muslims and Copts in Assiut from all over Egypt, takes place .





B - Seasonal Occasions

Sun Illumination of the Inner Sanctuary of the Pharaoh's Temple

For most of the year, the inner sanctum of the main temple at Abu Simbel is shrouded in darkness. On two specific days, traditionally the anniversary of the birthday and coronation of pharaoh Ramses II, a shaft of sunlight pierces the gloom, illuminating statues of gods and the king in the temple's inner sanctum.

On February 22, a day celebrating the king's birthday and again on October 22, a day celebrating his coronation, sunlight illuminates seated statues of the sun gods Re-Horakhte and Amon-Re, as well as a statue of king Ramses II. The statues sit in the company of the Theban god of darkness, Ptah (who remains in the shadows all year).

The sun illuminating Abu Simbel is considered to be one of the oldest Egyptian Sun Festivals, *it dates back to the pharaonic era and has endured more than 3,200 years of Egyptian history*. It draws thousands of tourists to Abu Simbel to watch this ancient tribute to a pharaoh whose name is still known up and down the Nile Valley and the world over for his military exploits and monumental building projects. Nowadays, it became a touristic attraction due to the high dam and the moving of the temple.

During the spectacle, people stand in two rows to let the sun rays reach the statues in the shrine.



Sham El Nessim,

Sham El Nessim is an all-Egyptian feast that also goes back to the time of ancient Egypt, marking the return of spring after the last blowing of Khamsin. It is celebrated all over Egypt and is related to age-old worshipping of the Sun.



The date of Sham El Nessim changes from year to year. This is due to the fact that it is a combination of the solar and lunar calendars, while the lunar year is about eleven days less than the solar one. Sham El Nessim is the Monday following the Coptic Easter. The Eastern Easter is the first Sunday following the "full moon" that follows the beginning of the spring. This year Sham El Nessim is Monday April 20th, 2009.

Port Said Festival

Al Imdi festival, celebrated in Port Said during Sham el Nessim, although referring to the memory of a governor in the early 20th century, is also, through the burning of a big doll, a celebration through fire worship of the longest day in the year. It is reminiscent, among others, of the rites practiced



during the Saint Joseph day in Sevilla (Spain), where Fallas, enormous papier-mache sculptures are burnt and of the festival of Nevruz in Turkey, which also starts after Khamsin.



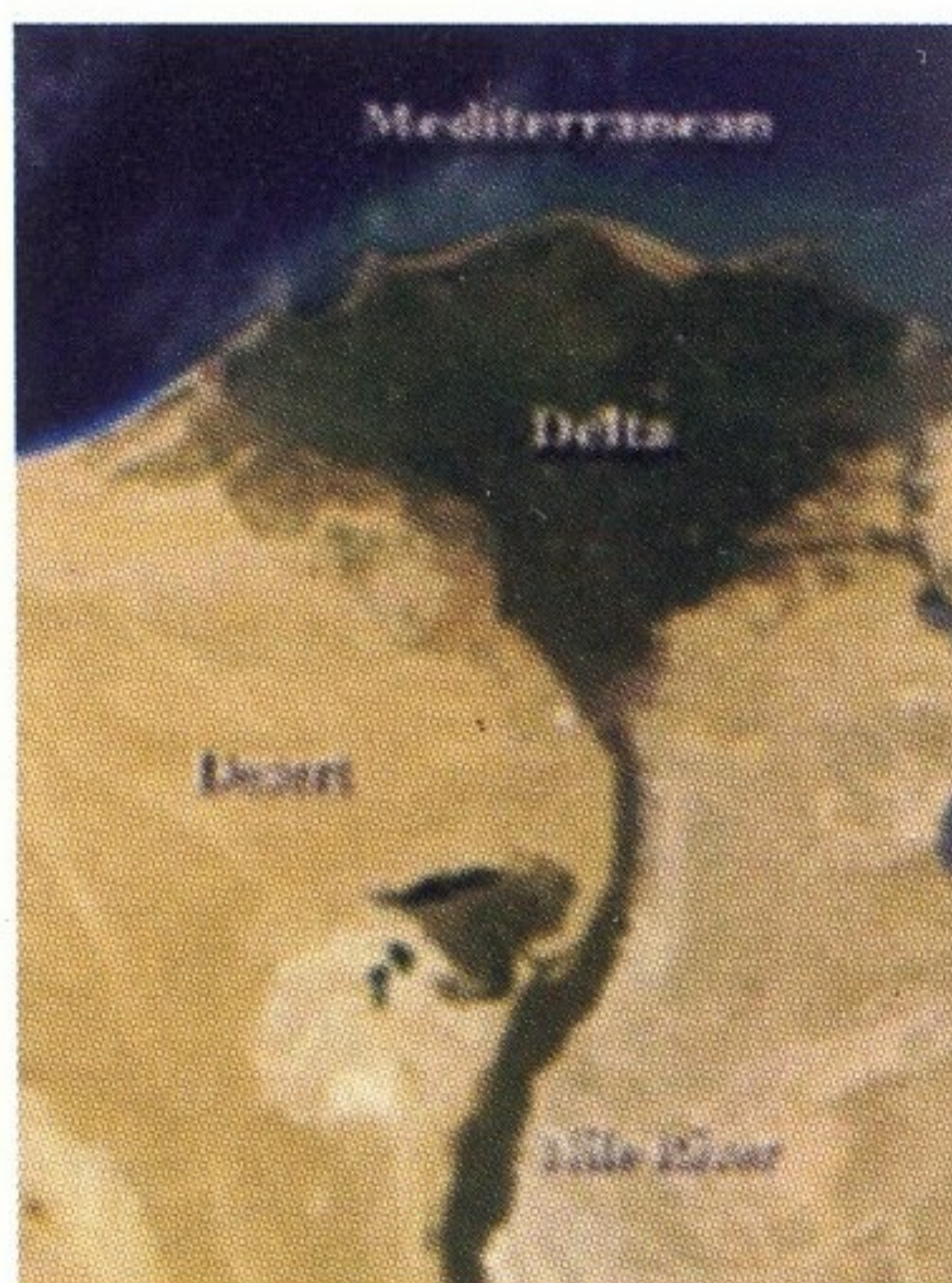
Wafa El Nil

Also dating to pagan times, celebrates the annual flood of the Nile River. It is particularly threatened to disappear, following the construction of the High Dam. Interestingly, it is still celebrated in Cairo. The Nile has long been the lifeline of the people of Egypt. Dating back from as early as 3,500 BCE, the people of Ancient Egypt relied on the floods of the Nile River for survival.

The Nile supplied a source of food and water and a means for trade and transportation. Thousands of years later, the people of Egypt still depend on the Nile River for those same basic needs.

The Nile River which is 4,187 miles long, flows' differently than other rivers: from South to North. The delta at the end of the Nile River reminded the Egyptians of the Lotus flower blossom. The ancient name for Egypt was Kemet, the 'Black Land', or 'Land of the Blacks.' The annual flooding of the Nile between June and September brought with it deposits of rich soil and left behind dark life giving earth on the red deserts. As these silts flushed out of the Nile each year, they caused the Delta canals and river ways to shift over time.

In some cases whole cities have slipped beneath the waves, waiting for someone to remember their former glory.



CHAPTER III



Training of field work Team

The managers of the project, Professors Ahmed Morsi and Asaad Nadim have assigned Dr. Samih Shaa'lan to direct the field work and Engineers Haitham Younis and Atef Nawar to train university graduates for a period of two weeks, to use the video recording cameras, photography, digital audio recording, and the use of Internet. This training included:

- I- Use of Camera for video and still images: University students were trained on the various ranges of use of digital cameras, the use of digital optical lenses, uses of flash, the connection of camera to the computer and the download to the computer.
- II- Use of digital audio: Researchers were trained on the different possibilities for use of digital recording devices, how to collect and download the data on computer.
- III- Use of computer: students learned to manipulate the computer in particular concerning the copies of various camera file, send the articles from the field to the central administration of the project in order to assess the content, and the follow-up to combine field operations and to guide the students in the field.
- IV- Training to fill-in the data base specifically designed for the project: students have been trained on entering data within the data base.
- V- HDD External Hard Disk: students have also learned to deal with secondary storage units such as HDD external hard disk with a large capacity, as well as the use of compact discs such as DVDs.

Academic Qualifications:

The teams of field collectors were selected through scientific criteria adopted specifically for the project through university application. Most of the selected university field collectors were selected from the School of Folk Art, Academy of Arts, where they have all expertise in field collection of material.



Project Team

Project Coordinators

UNESCO Mediterranean Programme

Dr. Gérard de Puymège

Ms. Gehanne Abdel-Malek

Project Directors

Dr. Ahmed Morsi

Dr. Asaad Nadim

Principal Investigator

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Consultants / Experts

Abdel Rahman El Shafae

Dr. Hanna Naïm Hanna

Hasan Soroor

Dr. Hosam Mohasseb

Dr. Ibrahim Abdel Hafez

Dr. Mohamed Shabana

Dr. Nahla Imam

Samir Gaber

Dr. Shawki Habib

Dr. Suzan EL Saïd

Festivity Director

Abdel Rahman El Shafae

Finance Officer

El Mohamade Attia

IT

Atef Nawar

Haitham Yones

Video Editing

Ahmed Yones

Field Data Collectors

Abdel Raof Hema Ali Abdel Monem

Mohamed Abo Elela

Fawzeya Nessim

Ahmed Bahey El Din

Mostafa Shalabi

Marwan Ragab

Alaa Hasab Allah

Yehya Hassan

Adel Abdel Razek

Mostafa Essawi

Khaled Metwally

Ahmed Tawfik

Tamer Seodi

Mishel Gerges

Office work

Ahmed Sami

Hani Sabri

Amr El Sagheer



ANNEXES



ANNEX I

FESTIVAL: DEFINITION AND MORPHOLOGY by Prof. Alessandro Falassi,
Director of the Scientific Committee, "Festival of the Sun":

- I. A Festival is an event, a social phenomenon, encountered in virtually all human cultures. The colorful variety and dramatic intensity of its dynamic choreographic and aesthetic aspects, the signs of deep meaning underlying them, its historical roots and the involvement of the "natives" have always attracted the attention of casual visitors, consumed travelers and men of letters alike. Since the last century, scholars from disciplines such as comparative religion, anthropology, sociology, and folklore have concerned themselves with the description, the analysis and, more recently, the interpretation of festivities. Yet little explicit theoretical effort has been devoted to the nomenclature of festive events or to the definition of the term festival. As a result, the meaning of festival in the social sciences is simply taken from common language, where the term covers a constellation of very different events, sacred and profane, private and public, sanctioning tradition and introducing innovation, proposing nostalgic revivals, providing the expressive means for the survival of the most archaic folk customs, and celebrating the highly speculative and experimental avant-gardes of the elite fine arts.

Etymologically the term festival derives ultimately from the Latin *festum*. But originally Latin had two terms for festive events: *festum*, for "public joy, merriment, revelry", and *feria*, meaning "abstinence from work in honor of the gods". Both terms were used in the plural, *festa* and *feria*, which indicates that at that time, festivals already lasted many days and included many events. In classical Latin, the two terms tended to become synonyms, as the two types of events tended to merge.



From *festa* derived the Italian *festa* (pl. *feste*), the French *fête* (pl. *fêtes*, - adj. *festif*), the Portuguese *festa*, the Spanish *fiesta* (pl. *fiestas*), the Middle English *feste*, *feste dai*, *festial*, then *festival*, at first an adjective connoting events and then a noun denoting them.

Feria (pl. *ferai*) had a semantic implication of lack, intermission, and absence that remained in the original meaning of the Italian *feria* (abstinence from work in honor of a Saint), *ferie* (time away from work), and *giorni feriali* (days of absence of religious ceremonies) as well as in the medieval *feriae* (truce), *feriae matricularum* (festive vacation for University students), and the Spanish *ferias* (day of rest in honor of a Saint). The meaning of "empty" (which could be taken to indicate that festival is the resounding cage of culture) was later joined and overshadowed by the festive events that progressively filled such days of "rest from". Thus *feria* became the term for market and exposition of commercial produce, such as in the Portuguese *fiera*, the Spanish *feria*, the Italian *fiera*, the Old French *feire*, then *foire*, and the Old English *faire*, then *fair*.

Other secondary meanings of these two basic terms indicate in different languages forms of festive behavior or segments of festivals, such as *fest* and *festine* for an abundant formal meal, the Spanish *fiesta* for public combat of knights to show their ability and valor, the Latin *festo* for sacred offerings, the Rumanian *festa* for "prank", or the Italian *festa* and the French *fête* for "birthday celebration" or simply "warm welcome".

In contemporary English, festival means:

- A sacred or profane time of celebration, marked by special observances;
- The annual celebration of a notable person or event, or the harvest of an important product;
- A cultural event consisting of a series of performances of works in the fine arts, often devoted to a single artist or genre;
- A fair;

- Generic gaiety, conviviality, cheerfulness. Similar common-language uses are to be found in all Romance languages.

As for the social sciences, the definition that can be inferred from the works of scholars who have dealt with festival while studying social and ritual events from the viewpoint of various disciplines such as comparative religion, anthropology, social psychology, folklore, and sociology indicates that festival commonly means a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate, directly or indirectly and to various degrees, all members of a whole community united by ethnic, linguistic, religious, historical bonds and sharing worldview. Both the social function and the symbolic meaning of the festival are closely related to a series of overt values that the community recognizes as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festival celebrates.

- II. Scholars have defined various types of festival, relying mainly on the sacred/secular dichotomy first discussed by Durkheim. This is more a theoretical than a practical distinction, since each type usually includes elements of the other, even if secondary and subordinate. Religious festivals have evident secular implications, and secular ones almost invariably resort to metaphysics to gain solemnity and sanction for their events or for their sponsors. Another basic typological distinction is often made upon the setting of the festivals which are supposedly older, agrarian, centered on fertility rites and cosmogony myths, while the more recent, urban festivals celebrate prosperity in less archaic forms and may be tied to foundation legends and historical events and feats. Another typology can be based on power, class structure, and social roles, distinguishing among festivals given by the people for the people, those given by the establishment, for the people, and by the people against the establishment.



Festive behavior has also been studied as a whole complex with one basic symbolic characteristic. While some scholars have indicated as most important the symbolic inversion, the topsy-turvy aspect apparent in festivals such as the Roman Saturnalia or the Feast of Fools, stressing that the latter parallels the former by with a more stylized form and with greatly increased semantic meaning.

The two approaches are not mutually exclusive. If we consider that the primary and most general function of the festival is to renounce and then to announce culture, to renew periodically the lifestream of a community by creating new energy, and to give sanction to its institutions, the symbolic means to achieve it is to represent the primordial chaos before creation, or a historical disorder before the establishment of the culture, society, or regime where the festival happens to take place.

Such representation cannot be properly accomplished by reversal behavior or by rites of intensification alone, but only by the simultaneous presence in the same festival of all the basic behavioral modalities of daily social life, all modified – by distortion, inversion, stylization, or disguise – in such a way that they take on an especially meaningful symbolic character. Consequently, both symbolic inversion and intensification must be present in the festival, and in addition there will be the element of symbolic abstinence – for instance from work, from play, from study, from religious observances.

In sum, festival presents a complete range of behavioral modalities, each one related to the modalities of normal daily life. At festival times, people do something they normally do not; they abstain from something they normally do; they carry to the extreme behaviors that are usually regulated by measure; they invert patterns of daily social life. Reversal intensification, trespassing, and abstinence are the four cardinal points of festive behavior.

- III. A morphology of festivals must indicate their minimal units and their possible sequences. Such a theoretical operation, analogous to what Vladimir Propp did for the constituent parts of the folktale, may aim at an archetype accounting for all festivals, or more accurately at "oicotypes" accounting for a class of festivals of the same kind or from the same cultural area.

Studies have indicated that several constituent parts seem to be quantitatively ever-recurrent and qualitatively important in festive events. These units, building blocks of festivals, can all be considered rituals acts, "rites", since they happen within an exceptional frame of time and space, and their meaning is considered to go beyond their literal and explicit aspects.

The framing ritual that opens the festival is one of valorization (which for religious events has been called sacralization) that modifies the usual and daily function and meaning of time and space. To serve as the theater of the festive events an area is reclaimed, cleared, delimited, blessed, adorned, and forbidden to normal activities.

Similarly, daily time is modified by a gradual or sudden interruption that introduces "time out of time", a special temporal dimension devoted to special activities, festival time imposes itself as an autonomous duration, not so much to be perceived and measured in days or hours, but to be divided internally by what happens within it from its beginning to its end, as in the "movements" of mythical narratives or musical scores.



The opening rite is followed by a number of events that belong to a limited group of general rituals type. These are rites of purification and cleansing by means of fire, water, or air, or centered around the solemn expulsion of some sort of scapegoat carrying the "evil" and "negative" out of the community. If the rationale of these rites is to expel the evil that is already within, as in exorcisms, other complementary rites aim at keeping away the evil perceived as a threat coming from outside. These rites of safeguard include various forms of benediction and procession of sacred objects around and through significant points of the festival space setting, in order to renew the magical defenses of the community against natural and supernatural enemies.

Rites of passage, in the form described by van Gennep, mark the transition from one life stage to the next. They may be given special relevance by being part of a festive event. These may include forms of initiation into age groups, such as childhood, youth, adulthood, and even public execution of criminals, or initiation, into occupational, military, or religious groups.

Rites of reversal through symbolic inversion drastically represent the mutability of people, culture, and life itself. Significant terms which are in binary opposition in the "normal" life of a culture are inverted. Sex roles are inverted in masquerade with males dressing as females and females dressing as males, social roles with masters serving their serfs. Sacred and profane spaces are also used in reverse.

Rites of conspicuous display permit the most important symbolic elements of the community to be seen, touched, adored, or worshipped: their communicative function are "phatic", of contact. Sacred shrines, relics, magic objects are solemnly displayed and become the destination of visitations from within the immediate boundaries of the festival, or of pilgrimages from faraway places.

In sacred processions and secular parades, the icons and symbolic elements are instead moved through space specifically adorned with ephemeral festive decorations such as festoons, flower arrangements, hangings, lights and flags. In such perambulatory events, along with the community icons, the ruling groups typically display themselves as their guardians and keepers, and as depositories of religious or secular power, authority and military might.

Rites of conspicuous consumption usually involve food and drink. These are prepared in abundance and even excess, made generously available, and solemnly consumed in various forms of feasts, banquets, or symposia (lit. "drinking together at the end of a banquet"). Traditional meals or blessed foods are one of the most frequent and typical features of festival, since they are a very eloquent way to represent and enjoy abundance, fertility, and prosperity. Ritual food is also a means to communicate with gods and ancestors, as in the Christian belief in the presence of Christ in the sacred meal of Communion, the Greek tradition that Zeus is invisibly present at the ritual banquets of the Olympic games, or the practice of the Tsembanga Maring people of New Guinea who raise, slaughter, and eat pigs for an with the ancestor. In far less frequent cases, as in the potlatch, objects with special material and symbolic value are ritually consumed, wasted, or destroyed.

Ritual dramas are usually staged at festival sites as rites have a strong tie to myths. Their subject matter is often a creation myth, a foundation or migratory legend, or a military success particularly relevant in the mythical or historical memory of the community staging the festival. By means of the drama, the community members are reminded of their Golden Age, the trials and tribulations of their founding fathers in reaching the present location of the community, the miracles of a saint, or the periodic visit of a deity to whom the festival is dedicated. When the sacred story is not directly staged, it is very often hinted at or referred to in some segments or events of the festival.



Rites of exchange express the abstract equality of the community members, their theoretical status as equally relevant members of a "communitas"; a community of equals under certain shared laws of reciprocity.

At the fair, money and goods are exchanged at an economic level. At more abstract and symbolic levels, information, ritual gifts, or visits may be exchanged; public acts of pacification, symbolic *remissio debitum*, or thanksgiving for a grace received may take place in various forms of redistribution, sponsored by the community or a privileged individual, who thus repays the community or the gods for what he has received in excess.

Festival typically includes rites of competition, which often constitute its cathartic moment in the form of games. Even if the games are commonly defined as competitions regulated by special rules and with uncertain outcome (as opposed to ritual, the outcome of which is known in advance), the logic of festival is concerned with the competition and the awards for the winner; the rules of the game are canonic, and its paradigm is ritual. The parts or roles are assigned at the beginning to the personae as equals and undifferentiated "contestants", "hopefuls", "candidates". Then the development and the result of the game create among them a "final" hierarchical order – either binary (winners and losers) or by rank (from first to last).

Games show how equality may be turned into hierarchy. Besides games in the strict sense, festival competitions include various forms of contest and prize giving, from the election of the beauty queen to the selection of the best musician, player, singer, or dance, individual or group, to awards to a new improvised narrative or work of art of any kind or to the best festive decorations. By singling out its outstanding members and giving them prizes, the group implicitly reaffirms some of its most important values.

Athletic or competitive sporting events include individual or collective games of luck, strength, or ability. These have been considered a "corruption" of older plays of ritual combats with fixed routine and obligatory ending, such as the fight between Light and Darkness representing cosmogony, then progressively historicized and territorialized into combats between, for example, the Christians and the Moors, or representative individuals, the champions (literally "the sample") carrying the colors of the whole group.

In their functional aspects, such games may be seen as display and encouragement of skills such as strength, endurance, and precision, required in daily work and military occupations; such was for instance the rationale of medieval mock battles. In their symbolic aspect, festival competitions may be seen as a metaphor for the emergence and establishment of power, as when the "winner takes all", or when the winning faction symbolically takes over the arena, or the city in triumph.

At the end of the festival, a rite of devalorization, symmetrical to the opening ones, marks the end of the festive activities and the return to the normal spatial and temporal dimension of daily life.

- IV. Admittedly, a complete or even an extensive morphology of festivals will correspond to very few – if any – actual events. Real life festivals will not present all the ritual components listed, not even in "de-semanticized", that is, secondary and scarcely meaningful forms.

A complete festival morphology will correspond to the complete festive cycle, and several of its parts will form the configuration of each of the actual festive events.



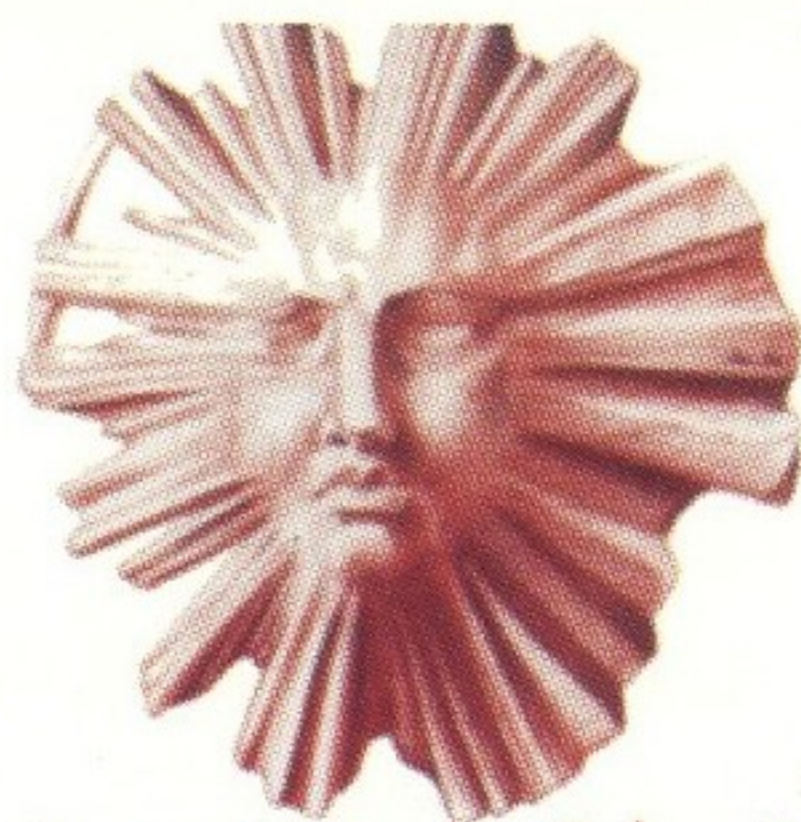
This fragmentation of the festive complex into events distributed all along the calendar cycle follows the course of history and its trends of centralization and decentralization in social life, as well as the interplay of religious and secular powers and their division in the running of social and symbolic life and its "collective rituals". Furthermore, in today's western and westernized cultures, larger, often more abstract and distant entities try to substitute themselves for the older, smaller, tightly woven communities as reference groups and centers of the symbolic life of the people.

Today we try to bring the audience close to the event by means of the mass media, or to bring the event close to the audience by delegation to smaller entities such as the family, to administer it everywhere at the same time, or to fragment the older festivals into simpler festive events centered on one highly significant ritual. Such fragmentation is seen in the United States, where the ritual meal is the focus of Thanksgiving, the exchange of gifts the focus of Christmas, excess of New Year's, military might and victories and civic pride are the themes underlying the parade on the Fourth of July and the Rose Parade. Carnavalesque aspects underlie Mardi Gras and Halloween. And symbolic reversal is nowhere more evident than in the demolition derby. Even the tradition of dynastic anniversaries is present, modified though it may be, in Washington's and Lincoln's birthdays; competitions are perfectly typified by the Indianapolis 500, the Superbowl, and the Kentucky Derby.

Even the archaic tendency to consider the ritual games of the festival as cosmic events that in the strict sense are encounters of local teams playing a culture-bound and territorially limited game, such as American football or baseball. Festive rites of passage take place on Valentine's Day, at debutantes' balls, drinking celebrations of the eighteenth birthday and fraternity and sorority rushes. Rites of deference and confirmation of status include presidential inaugurations, Fathers' Day and Mothers' Day.

The archaic Kings and Queens of May have their functional equivalents in the yearly beauty pageants of Miss, Mister and Mrs. America. Plays have been grouped in various yearly festivals of the arts that range from Shakespeare festivals to the Oscars ceremonies in Los Angeles, through symphonies, jazz festivals, and fiddling contests. The modern ferias, the county fairs are numerous and ever-present.

If not festival proper, such events are part of a festive cycle, a series of events that in other times and cultures would fall within tighter boundaries of time, space, and action. This festive complex is ever changing and evolving. But with all its modifications festival has retained its primary importance in all cultures, for the human social anima still does not have a more significant way to feel in tune with his world than to partake in the special reality of the festival, and celebrate life in its "time out of time".

*Les fêtes du Soleil*

ANNEX II

CHARTER OF TRADITIONAL FESTIVALS OF THE MEDITERRANEAN (2001)

Prologue

This Charter is the result of the work of the project "Festivals of the Sun, Network of traditional festivals of the Mediterranean", which was carried out thanks to the support of the MEDA Heritage I programme of the European Commission. We submit it to the local, regional, national and international institutions, notably to the European Union, UNESCO, ALECSO, in order to contribute to the sustainability of these living treasures that traditional festivals are and to the protection of their anthropological, historical and social value. We do so in a spirit of sustainable development and promotion of diversity and cultural rights in a world under globalization. May we contribute, from the Mediterranean, to the preservation of the intangible cultural heritage of humankind and to that of its many/multiple expressions.

- I. Privileged vectors of ancestral values peculiar to human communities, traditional festivals embody the cultural specificity of the identity of the peoples through expressing the continuity of immemorial traditions.
- II. As a result, they help to preserve the framework of the social fabric, which is eroded by the adverse effects of industrial and post-industrial societies, and to promote the values of exchange and sharing.
- III. Contributing also strongly in asserting their cultural identities, namely "all ethnic, linguistic, religious or other identification, whether conscious or unconscious", of a group, by the same token they strengthen cultural diversity, which is the common good of humanity, faced with a unifying globalization, while they today virtually constitute a powerful means of bringing together different peoples of the Mediterranean due to what they have in common, which is to be proclaimed.

- IV. We must indeed ensure that the promotion of traditional festivals of the Mediterranean could not be used to promote religious intolerance, racial, ethnic, ideological or political or fundamentalism, in their various forms, nor to encourage any cultural exclusiveness likely to result in the rejection of others. The festival, in the Mediterranean today, must be, for its peoples, celebration and construction of strong but plural identities, transcending the local and leading to the universal. It must be a powerful factor of dialogue between cultures, enriching creativity through contact with the other and the cross-fertilization of traditions. The festival is first and foremost an occasion for sharing and hospitality, for welcoming foreign visitors, tourists.
- V. The peoples of the four banks and the islands of the Mediterranean have always shared common cultural experiences. Their mission today is to combine their efforts in order to provide traditional folk festivals with a common framework whose premises have been laid by the "Festivals of the Sun" Network.
- VI. In accordance with the ideals of democracy and humanism promoted by the European Union, in particular within the framework of the Barcelona Euro-Mediterranean process, and with the mission of promoting peace, cultural diversity and dialogue among cultures of UNESCO, we, the members of the Scientific Council of the Network of traditional festivals of the Mediterranean "Festivals of the Sun", submit the following proposals to the local, regional, national and international institutions concerned and in charge of safeguarding intangible heritage, and first of all UNESCO. We consider these proposals as our contribution to the development of normative instruments applicable to the protection of folklore and intangible heritage of humanity.



- VII. The traditional, popular festivals of the Mediterranean, are part of the intangible universal cultural heritage as defined by the Recommendation on the Safeguarding of Traditional Folk Culture adopted at the 25th session of UNESCO's General Conference in 1989, by the Regulations on the Proclamation of Masterpieces of the Oral and Intangible Heritage of 1998 and the Plan of Action for the Protection of Intangible Cultural Heritage, adopted by the experts of the International Round Table "Intangible Cultural Heritage-operational definitions", organized by UNESCO from 14 to 17 March 2001.
- VIII. Like other expressions of intangible cultural heritage, traditional Mediterranean folk festivals are now proving fragile when they are not purely and simply threatened with extinction. It is therefore urgent to protect them from dangers threatening them, including that of seeing them being corrupted/ led astray by mass commercial tourism trivialization, the unification brought about by the media and cultural industrialization, or those of other political and social hostile forces.
- IX. We understand festivals in a broad, holistic way that includes not only the event itself, but also the knowledges and values who originate them, the creative processes which are at the very roots of their existence, the traditions and know-hows of the crafts whose existence and survival they ensure. This is the reason why practitioners of the feast at the local level, communities and artists who maintain and develop them, must be recognized as leading players and supported at the cultural and economic levels. The popular traditional festivals of the Mediterranean must be preserved first and foremost by and for the group whose identity they express which must be protected in the face of globalization. We accordingly invite those in charge of producing legal texts, and in the first place UNESCO:
- a. to provide concrete measures guaranteeing the status, sustainability and economic support to crafts related to traditional folk festivals;

- b. to facilitate meetings and exchanges between individuals, groups and institutions concerned with these festivals both locally and regionally, nationally and internationally;
 - c. to facilitate the realization and distribution of promotional materials, of their contents, of the values they perpetuate and the skills related to them;
 - d. to facilitate the establishment of a documentation and exchange of information centre or network on festivals, the best existing practices for their identification, protection, revitalization. This information being systematically sent to the States concerned and UNESCO;
 - e. to facilitate the participation of women, youth, elderly, minority groups, the disabled and the excluded in this work and thus to strengthen the sustainability of the festivals as well as the identity and cohesion of the populations concerned.
- X. We also call upon these institutions to develop all measures to help protect the rights and capacities of communities and creators concerned, to ensure the survival of their intangible cultural heritage in a Mediterranean perspective, in order to secure the protection of their way of life. To this end, it has become urgent to extend the achievements of the European Commission, UNESCO and WIPO in the field of intellectual property to the traditional festivals of the Mediterranean by the adoption of specific measures securing their legal protection.

*Les fêtes du Soleil*

ANNEX III

The General Conference of the United Nations Educational, Scientific and Cultural Organization, UNESCO, adopted in 2001 the Universal Declaration on Cultural Diversity, in October 2003 the Convention for the Safeguarding of the Intangible Cultural Heritage, and in October 2005 the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. This Code of Ethics is conceived according to the principles of the Universal Declaration and these Conventions. It completes and reinforces the principles of the Charter of Traditional Festivals of the Mediterranean established by the Network of Traditional Festivals of the Mediterranean "Festivals of the Sun" in 2001.

CODE OF ETHICS:

We, the members of the Network of Traditional Festivals of the Mediterranean "Festivals of the Sun", agree to the following code of ethics:

- I. Definitions: A traditional festival is a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate, directly or indirectly and to various degrees, all members of a whole community, united by ethnic, religious, historical bonds and sharing a worldview. We consider traditional festivals of the Mediterranean in a holistic way, which includes specific knowledge, values, creative processes, traditions, and the arts and crafts whose existence and survival they ensure.
- II. We support all aspects of the Convention for the Safeguarding of Intangible Cultural Heritage, of which traditional festivals are a major expression. This includes, in close cooperation with the local communities concerned, ensuring their viability, identification, documentation, research, information, preservation, protection, promotion, awareness

raising, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the traditional festivals of the Mediterranean in all the various aspects of this invaluable intangible heritage.

- III. To this aim, we will support traditional festivals of the Mediterranean both as strong expressions of cultural diversity and as a major instrument of exchange between the peoples of the Mediterranean, a major instrument of sharing, of hospitality and of dialogue between cultures, by providing a common framework for their promotion, safeguard and development, and a forum for all forms of support to be suggested to local, national and international authorities.
- IV. We will support the necessary development of specific ethics concerning the respect of traditional cultures, including the respect of related rights and the development of legal protection instruments, following and complementing, by the adoption of specific measures related to traditional festivals, those already established by UNESCO and OMPI concerning intellectual property. We will elaborate concrete measures for the protection and promotion of the status and economic development of concerned professions at the local level in a spirit of cooperation and mutual assistance.
- V. Deeply aware that traditional festivals have both a social function and symbolic meaning for a community, we refuse to dissociate those two dimensions which are inseparable. We therefore support a development of those festivals first of all by and for the local community, which must be the first promoter and beneficiary of their protection and promotion. We will therefore ensure the widest possible participation of the communities, groups and individuals concerned in the revival and transmission of traditional festivals, and involve them actively in their management.



- VI. We will protect the social and anthropological authenticity of the festivals and the arts and crafts related to them. Aware of the dangers that the logic of profit and immediate commercial demands can carry with them, we will take all necessary measures to stop those that may subvert the richness of the festival as the expression of a unique identity for commercial reasons, while supporting or allowing for the natural evolution of festivals due to local communities' cultural and sociological evolution.
- VII. We will support the stakeholders of the traditional festivals, and in particular the craftspeople involved, especially women, young artists and artisans and the handicapped.
- VIII. Some of our major guidelines and tools in order to promote and Safeguard traditional festivals of the Mediterranean will consist in:
- a. Identification: research, inventories, typologies.
 - b. Conservation: we will develop and maintain a digitalized archive of Mediterranean traditional festivals to be made accessible on the web portal/database to the general public and researchers.
 - c. Preservation: we will contribute, through the protection of traditions and those who are their bearers, to training sessions and programmes, and help coordinate scientific research on the topic. To this aim, the most prestigious festivals will provide support to less developed ones which may be threatened to disappear or be altered by uncontrolled economic development.
 - d. Diffusion: we will contribute to the organization of films, exhibitions, seminars, workshops, training courses at the national and Mediterranean levels and support diffusion and publication of relevant materials and documents on the topic and encourage all media to give relevant space to these festivals and their various manifestations.

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Graphics and Cover Design by *Lumina Advertising Agency*, Abbas KHALIL.
Printed by *Lumina Edition*

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The UNESCO Mediterranean Programme brings together UNESCO activities focused on the Mediterranean. It promotes dialogue between civilizations through concrete activities associating new stakeholders in international networks (traditional festivals, gardens and landscapes, historical naval dockyards, handicrafts, history textbooks revision...). Originally based at UNESCO Headquarters in Paris, the Mediterranean Programme was recently decentralized to the UNESCO Office in Cairo.

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The Egyptian Society for Folk Traditions (ESFT) was founded in 2000 under the supervision of the Egyptian Ministry of Social Affairs, as an NGO. It is composed mainly of Professors specialized in folk traditions, experts in different aspects of Tangible and Intangible Heritage, as well as graduate students preparing their Master of Arts or PhD in this field. Its main objective is to safeguard and revitalize Egyptian Intangible Heritage in all related forms of folk expressions; it organizes workshops and training programmes, and promotes fieldwork methods and specific classification to these forms of Arts. ESFT is also concerned with Egyptian material culture and is cooperating with other associations in the preparation of the national Museum for Egyptian Civilization (NMEC).

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This project is co-funded by the European Union



A project implemented and co-funded by
UNESCO Cairo Office & Egyptian Society for Folk Traditions