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## Commemorative Gold Medal for the Ninth International Tourism Conference in 1933 at the Egyptian Mint Authority Museum in Cairo

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### Keywords

Royal Medals  
Ninth International Tourism Conference  
King Fouad  
Egyptian Mint Authority Museum

### Abstract

This paper discusses a commemorative gold medal for the Ninth International Tourism Conference in Cairo in 1933. The medal is one of the significant possessions of the Egyptian Mint Authority Museum in Cairo, which was not only an important historical artifact in the context of tourism and international conferences, but also a valuable Commemorative item. Medal documenting the events of the Ninth International Tourism Conference in 1933, which was among the private collections of King Farouk and was confiscated after the events of the July Revolution and handed over to the Egyptian Mint Authority Museum in Cairo. The medal contains many inscriptions and decorations that reflect the desire to promote Egypt's rich cultural heritage to the world. Despite its significance for tourism guidance, this medal has not been studied thoroughly. Therefore, this paper aims to conduct a historical and artistic study of the medal, which has not been published before.

## **Introduction**

Museums whether modern or ancient, are not just buildings or places that complete a formal system but rather are designated places to collect and preserve the human and natural heritage and display it to society for education and learning (1993 آدمز). Among these museums is the Egyptian mint authority Museum, which despite being established in 1954 (2015 حنفي). Many people including specialists do not know much about it. This was the biggest motivation to study this museum and shed light on its collections. Among these collections are many royal medals and coins, which are an important source of history and Islamic civilization. They are one of the most important branches of the science of numismatics, documenting many historical and political events. Among the royal medals in the Egyptian mint authority Museum is a medal documenting the events of the Ninth International Tourism Conference in 1933.

## **Research Objectives**

Shedding light on the Currency Museum in general, and the 9th International Tourism Conference Medal in particular.

Placing the museum on the tourism map as one of the destinations attracts the attention of coin and medal.

Highlighting the historical role of medals in documenting specific events, which we are currently studying.

Emphasizing the importance of documenting these events through the issuance of commemorative medals that document various events.

## **Research methodology**

The research follows a descriptive-analytical methodology to achieve the research objectives and to answer the research problem through five sequential research axes as follows:

Defining the medal and its stages of development throughout the different ages until it reaches its current form.

A brief overview of King Fuad I, his life, tourism during his reign, and his most important achievements.

A brief overview of the Egyptian Mint Authority Museum.

Studying the medal and shedding light on the event itself, highlighting the inscriptions and decorations on the medal.

The research concludes with the most important results reached by the study.

## Definition of Medal

The medal has had many definitions since its inception, as it varies depending on the place and time. It has evolved into its current definition, which carries an independent science known as the art of medal (الدسوقي 2005). The term "medal" was first used for the large Roman bronze coin. In the 14th century, it was called "maidlle" in French, and it was often confused with ancient coins. However, since the 14th-15th centuries, the medal has become a purely artistic work. In our present era, the word "Medaille" in French means a medal or decoration, while the word "Medaillon" means a large medal or decoration. (الأعصر 2007).

A medal is a metal piece that records events of the era, and it is an expression of a sculpted figure on a defined circular surface (الحداد 2013). It is either struck by a press or hammered by a precise technique using a hammer and chisel. Symbolism and decoration are considered the most important features of the composition of a medal, to add a higher value than the value of the metal itself. This addition is reflected in prominent photographic imaging for recording events that are beyond the ordinary for a special commemorative purpose (عبدالغني 2011).

The definition of a medal in artistic terminology is a work of art executed in one of the types of metals or metal alloys, using prominent and recessed engraving. The medal has a circular shape carrying a front and a back, and its diameter ranges from 5cm to 20cm. The topics usually covered by the medal are historical commemorative events for various occasions such as wars, victories, and peace, or commemorative events for special occasions such as cinema, theatre, and music awards. It can also be personal or commemorative, immortalizing certain individuals who have provided services to society at all levels (فكري 2005).

Indeed, medal designs have evolved significantly to include many geometric shapes such as squares, triangles, and rectangles, in addition to the traditional circular shape. The scope of medal usage has also expanded to cover multiple areas of life, including politics, religion, sports, art, culture, (D Brenner 1910). and more Sports medals are considered to be one of the most prominent examples of evolution in medal design, using a variety of shapes, sizes, and colors to distinguish between first, second, and third places, and other different places in tournaments and sporting events (الأعصر 2005).

The traditional design of medals no longer only includes personal portraits. The themes of medals have become diverse and encompass all fields, achieved through the use of sculptural design elements such as line, surface, mass, space, texture, and design perspective. The external boundary of the medal and the harmony between shapes and inscriptions in the design are also considered. Therefore, modern medals can contain symbols that express religious, political, cultural, or artistic values, making them artistic pieces that carry important messages and represent the history of nations and civilizations (شوشان 2008).

## Development of Medal Art

Medal art began in ancient Egypt, although not in its current form (الاعصر 2007). If we trace the history of medal art, it becomes clear that its roots stem from the prominent and intricate sculptural design on the walls of temples and tombs for thousands of years, where artists recorded the comprehensive history of the lives of kings, princes, and nobles. The events were recorded on stone, wood, or metal, and this recording of events in ancient Egyptian artwork was the basis for medal art. In addition, these events were also recorded on amulets, which have their own sacred and historical significance, as well as on necklaces and pendants, such as the Narmer palette in the Egyptian Museum, which represents the unification of the two regions and use animals as prominent sculptural elements (الدسوقي 2005).

In Roman civilization, the art of the medal emerged as a result of the development of the metal currency. They created large-sized coins to record important events as well as to honor distinguished, talented, and leaders. This was one of the objectives for which medals were made (السيد 1995). In addition to coins, the Roman civilization produced a large number of cast medals to celebrate special events. However, the Romans also used medals as a means of exchange valued similarly to currency. Medals and coins were similar in the accurate artistic study of facial features and the subject of the medal, in addition to prominent inscriptions. Most of the medals announced victories and important personalities, making them the closest means of communication. The exchange process was not only limited to the mint but also took place in different and distant places, as the exchange was a commercial transaction between people in different parts of the empire (فكري 2005).

Medals have appeared at different intervals throughout Greek, Roman, and Byzantine civilization. Often there was confusion and overlap between coins and medals, as medals were used in commercial transactions with currencies (فكري 2005). In the early 15th century AD, medals appeared in Italy due to their association with the resurgence and development of classical artefacts and the philosophy of the Renaissance era in reviving Roman arts to celebrate special occasions (الحداد 2013). In 1439 AD, on the occasion of the visit of the Eastern Emperor Jean Paleologue to Pope Eugene IV, the Italian artist Pisanello was impressed by the emperor's face when he saw the imperial procession, so he drew a portrait of him and then made a three-dimensional model of the side of his face in profile, creating the first modern medal by sand casting, which achieved the first prominent and distinct metal sculpture. Since then, the medalist has had two methods of making medals: casting and forging.\*

And thus began the history of the medal as an independent artistic work of value since the early Renaissance period through the medals of the Italian artist

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\* The cast medal is a technique for manufacturing medals in which the raw material is poured into a mould containing the desired design of the medal. When the material cools, the mould is removed and the final medal is produced. The forged medal uses the technique of high-pressure pressing to shape the raw material. When it is formed, the medal is hammered into its desired shape with the appropriate tools until the final result is achieved. Generally, forged medals are of higher quality, precision, and detail than cast medals, but they are also more expensive to produce  
 Sours: Moreira, E, & Magalhães, (2002) **A. M. D. C, U.S. Patent, No. 6,464,812**, (Washington, DC: U.S- Patent and Trademark Office).

Pisanello, who is considered the founder of the art of medals in the Renaissance era. This art spread in Italy during the Renaissance until it became one of the most important features of this era ( فوزي 2019 ).

From Italy, where the real beginning of the art of medals began, it spread to Europe without relying on the developments that occurred in Italy. The art of medals shone in France, the Netherlands, England, and Germany ( ابراهيم 2002 ).

France is considered one of the countries that have the most interest in the art of medals. This was when the French government established a school in Paris to teach the art of medals as part of the School of Fine Arts, which was a modern renaissance for the art of medals. Additionally, there were some attempts in Austria in 1768 when a school was opened to teach the art of medals ( D Brenner, 1910 ).

In Egypt the art of medal-making did not begin until the 19th century, despite its flourishing in Europe. The 20th century witnessed a remarkable development in the art of commemorative medals by artists from Switzerland, Germany, and Belgium, and the contributions of major medal artists in designing Egypt's royal commemorative coins, such as Vernier, Dammann, Dropsy, and Barre, until King Farouk issued the royal decree establishing the Egyptian Mint and Medals House ( الا عصر 2007 ).

## **The Biography of King Fuad I**

Fuad I was the sixth son of Khedive Ismail and the youngest son of his third wife, Princess Ferial. He was born on March 26, 1868 (1284 AH) and was sent to the private school at Abdeen Palace, which was designated for the education of his siblings ( عبدالرحمن 2018 ). He stayed there until he was 10 years old. After that, he travelled to Italy to live with his mother after being exiled from a rule. He stayed there for 8 years, during which he was influenced by Italian culture, He then joined the Military Academy in Turin, Switzerland and graduated as a lieutenant in the Italian army. He was also known to have a close relationship with the Italian crown prince, Victor Emmanuel III ( مرعي 2019 ).

Afterwards, he moved with his mother to Istanbul and in the same year, the Ottoman Sultan appointed him as a military attaché to the Ottoman embassy in Vienna, where he spent two years and gained extensive knowledge of the German language in addition to Turkish, Italian, and French. ( رزق 2008 ).

Khedive Tawfik had issued an order not to allow Fuad to enter Egypt. After Tewfik's death, and the succession of his daughter, Abbas Hemi II, to the throne in 1892 (1309 AH), Fuad immediately returned to Egypt and resigned from his position in the Turkish embassy ( مرعي 2019 ).

Upon his return to Egypt, Fuad I was interested in cultural affairs and chaired the committee responsible for establishing and organizing the Egyptian University in 1906 (1324 AH). After the death of Sultan Hussein Kamel in 1917 (1335 AH), it was supposed that his son, Kamal al-Din Hussein, would succeed to the throne, but the British authorities intervened to install King Ahmed Fuad Ali on the throne. Fuad I ruled Egypt for nearly 20 years (1917-1936) ( رزق 2008 ).

### **Medals in the reign of King Fuad I (1917/1936 CE - 1336/1355 AH)**

With the flourishing of medal art in Europe since the Renaissance, its development did not begin in Egypt until the 19th century. However, medal minting began in England and France and these editions of medals spread in Egypt. The Armenian community was responsible for minting medals in Egypt. But with the beginning of the 20th century, a new phase began, in which commemorative medals were created by artists from Germany, Switzerland, Belgium, and France. Major artists in the world of medal design such as Vernier, Dropsy, Dammann, Barre, and Dubois contributed to designing Egypt's commemorative royal coins. (بجی 2021).

After the death of Sultan Hussein Kamel in 1917 (1336 AH), Ahmed Fuad assumed the rule of Egypt. His reign is considered one of the distinctive eras politically and historically, as it witnessed many events, such as Egypt's transformation from a Sultanate to a monarchical parliamentary rule in 1922. As for the numismatics, there was a tangible change in Egyptian coins and medals. For the first time, the currency editions carried the personal portrait of King Ahmed Fuad, reflecting his interest in political events and conferences, and their documentation. King Ahmed Fuad enlisted the help of the world's largest medal artists to immortalize his name throughout the ages (بجی 2021).

### **Tourism during the Reign of Fuad I (1917/1936 AD -1336/1355 AH)**

Fuad's early efforts to promote Egyptian tourism were indeed instrumental in fostering the growth of the tourist industry in Egypt (ثابت 1944). By establishing the Egyptian Society for Promotion of Tourism and organizing marketing strategies such as competitions and events, Fuad was able to draw the attention of potential tourists to Egypt's rich history and cultural heritage. Additionally, his experience in Italy and observation of its reliance on tourist traffic inspired him to believe that tourism could be a key contributor to Egypt's economy (بجی 2021).

Fuad's promotion of scholarly and popular interest in Egypt's material culture through speeches and exhibitions further highlighted the country's potential as a tourist destination. Although the outbreak of World War I prevented the planned pan-African ethnography exhibition from taking place, Fuad's efforts demonstrated his focus on promoting Egypt's cultural richness and compelling attractions to European travelers even before he assumed power (بجی 2021).

Overall, Fuad's early efforts to promote Egyptian tourism laid the foundation for the growth of the country's tourism industry, which has become a vital component of the Egyptian economy today (بجی 2021).



## **Gold Medal of the Ninth International Tourism Conference 1933 (fig.1)**

This medal is registered with number 33 at the Currency Museum, is considered one of the outstanding medals in the collection at the Currency Museum. It was made of pure 21-carat gold, with a diameter of about 72 mm, a thickness of about 4.2 mm, and a weight of about 286 grams. The medal documents the events and history of the conference, and contains many details that are worth studying.

**The Obverse:** The obverse of the medal includes a design of a half-statue of the king wearing official attire and a fez on his head. In front of the statue, there is a semi-circular inscription that reads "Fuad I" in Naskh's script. Behind the head, there is a complementary inscription in Naskh script that reads "King of Egypt." Above the shoulders of the statue, there is a very small signature of the designer of the half-statue of King Fuad, which reads as follows: S.L Vernir 1924. (The design dates back to 1924 and was created by the British artist Vernier)

The back of the medal is divided into two parts: the upper part represents Egypt's archaeological tourist attractions, such as pyramids, the Sphinx, the Nile River, rural landscapes, and Nile boats. It can be said that the Egyptian state, which hosted the tourism conference, possesses all the different components of tourism. These include cultural tourism, represented by the Sphinx and pyramids, Nile tourism, represented by the drawing of the Nile River and the sailboat, and environmental tourism, represented by the breathtaking nature of the land and greenery. All these elements serve different means of transportation, such as cars, trains, and aeroplanes, which are suitable for the occasion of the tourism conference.

The second half of the medal features inscriptions in both Arabic and French, conveying the same message. The Arabic inscription is written in Naskh script in four lines, and in the last line, there are Taji letters. The text reads as follows:

"The Ninth International Tourism Conference Under the auspices of His Majesty King Fouad I, the King of Egypt Cairo 1351 H / 1933 AD"

Below the Arabic inscription, there is a French inscription in a half-circle that corresponds to the circular shape of the medal. The text is as follows:

"CONGRÈS INTERNE DU TOURISME ASSEMBLEE GENEALALC SOUS L AUGUSTE PATRONAGE DE S.M FOUAD 1 ROI D EGYPTE LE CAIRE (1351 H) 1933 A.D"

Finally, there is the signature of the artist who designed the medal, C. DEVREESE, located in the middle of the medal's frame on the right-hand side.

The occasion of the medal is the International Tourism Conference, which was held in Cairo, Egypt in February 1933. The conference was hosted by King Fuad I of Egypt and attended by representatives from various countries with a focus on promoting and developing tourism. The conference included discussions and research aimed at improving tourism and its promotion and also featured tourist visits to

various historical sites in Cairo, including the Pyramids and the Citadel of Muhammad Ali.( fig.6)

Table 1 Data for medal registration number 33, the Ninth International Tourism Conference at the Egyptian mint authority Museum(وزارة المالية 1970).

<b>Type of item</b>	Memorial	
<b>The occasion of the item</b>	Gold medal for the 9th International Tourism Conference	
<b>Material</b>	Gold	
<b>Diameter( mm)</b>	72	
<b>Thickness</b>	4.2	
<b>Weight</b>	286 g	
<b>Date</b>	1933 AD	
<b>Place of storage, Registration No</b>	Registration No. 33, Egyptian mint authority museum	
<b>Publishing</b>	First publication	
<b>Designer</b>	<b>OBVERSE</b>	S.L Vernir 1924 <sup>1</sup>
	<b>REVERSE</b>	<b>C.DEVREESE/ 1933<sup>2</sup></b>

- **Émile-Séraphin Vernier** (16 October 1852 – 9 September 1927) was a French sculptor, metal worker, engraver and medalist. He was president of the Société des artistes décorateurs from 1905 to 1910. He later became an expert on antique jewelry in Egypt. The sources: Galst, J. M., & Van Alfen, P. (2018). *Ophthalmologia optica & Visio in nummis* (Vol. 13). Wayenborgh Publishing, p27.
- **DEVREESE, Godefroid** (1861-1941) Belgian medalist, sculptor, Born Courtrai, Belgium. 19 August 1861.  
In addition to producing over 200 medals, he also did low reliefs, statues of figures, animals, monuments. Died in Brussels, 1941. The sources: (Galst & Van Alfen, 2018, p. 330)



Table 2 Description of the Medal of the Tourism Conference, OBVERSE and REVERSE (fig .2)

<b>OBVERSE</b>	A circular golden medal featuring a natural scenery appropriate to the conference's nature, depicting the Nile River with a sailboat carrying the Egyptian flag with a crescent and three stars, and an image of the three pyramids with the Sphinx in between, palm trees, a car, and a train. At the bottom of the medal, there is an inscription in Arabic and French with the same content: "The Ninth International Tourism Conference under the auspices of His Majesty King Fuad I, King of Egypt, Cairo 1351 H/1933 AD. CONGRÈS INTERNE DU TOURISME ASSEMBLEE GENEALALC SOUS I AUGUSTE PATRONAGE DE S.M FOUAD L ROI D EGYPTE LE CAIRE (1351 H) 1933 A.D."
<b>REVERSE</b>	A portrait of King Fuad I of Egypt wearing official attire and a fez in front of him. Behind him: there is a text that reads "Fuad I, King of Egypt." There is also a very small text behind his head that reads "S. L VERNIR 1924."
<b>Designer</b>	C. DEVREESE

### The Calligraphic Decorations on the Ninth Tourism Conference Medal (fig.3)

The decoration expressed the best expression of the identity of Islamic art and was a sincere expression of the personality of the artist and his creativity (عبدالودود وأخرون، 2004). Writing is considered one of the oldest human phenomena, invented by humans since their awareness and made it a means of recording and preserving ideas. Writing evolved over the ages until it reached its final form. Arabic calligraphy is considered the most beautiful of all scripts, as it is characterized by compression, which saves time and space. The Arabic letters are also characterized by their straightness, rotation, expansion, flexibility, and ability to stretch, intertwine, intersect, and overlap. It is noticeable that the evolution of calligraphy on coins was slower than other arts, due to the small space available for writing and the reverse and indistinct writing on the coin mould.

Table 3 Calligraphic Decorations on the Medal of the Ninth International Tourism Conference at the Egyptian mint authority Museum.

<b>OBVERSE</b>	A drawing of a half-statue of the king wearing his official attire and a fez on his head
	An inscription in calligraphic script on the right edge of the face: "Fuad I".
	An inscription in calligraphic script on the left edge of the face: "King of Egypt".
<b>REVERSE</b>	A drawing of the most important tourist landmarks in Egypt, including the Pyramids, the Sphinx, the Nile, and rural nature.
	calligraphic inscription in the lower half of the medal in Naskh script on the first and second lines: "The Ninth International Tourism Conference under the comprehensive royal patronage."
	A calligraphic inscription in Naskh script on the third line and in the form of a crown: "To His Majesty King Fuad I of Egypt".
	An inscription in French, in two lines in a semi-circular shape aligned with the edge of the medal, as registration for documenting the conference: "CONGRÈS INTERNE DU TOURISME ASSEMBLEE GENEALALC SOUS L AUGUSTE PATRONAGE DE S.M FOUAD L ROI D EGYPTE LE CAIRE (1351 H) 1933 A.D" (fig 5)

Secondly: Arabic calligraphy was used on the medal of the Ninth International Tourism Conference, in 1933.

One of the most prominent elements of Islamic Arabic decoration is Arabic calligraphy. Every spoken or written Arabic word has been adopted by artists in their decorative or cosmetic works. It can be found on everything from small trinkets to halls, rooms, wooden works, and monumental buildings like mosques, schools, and minarets(عبد الودود 2009).

Arabic calligraphy is considered one of the most important subjects of Arab and Islamic civilization because it is one of the most vital and versatile elements. It has evolved from being just a written form to a form of art that has social and personal implications, affecting national and religious identity(حنش 1998).

Naskh script: Naskh is a cursive Arabic script that is widely used in the Islamic world for writing in Arabic and other languages such as Persian, Kurdish, and Urdu. It is known for its clear, legible, and easy-to-read style, which makes it a popular choice for printing books, newspapers, and official documents(Alshahrani 2008).

Naskh was developed during the 10th century and became the predominant style of Arabic writing during the Ottoman Empire. It is characterized by its tall and straight vertical strokes, even spacing, and balanced proportions between the letters. Naskh is often used in combination with other scripts, such as the more ornate Thuluth or the angular Kufic (حنش 1998).

In addition to its practical applications, Naskh has also considered an art form and has been used for centuries in Islamic calligraphy. It has been used to transcribe religious texts, as well as to create decorative inscriptions on buildings, manuscripts, and other objects. Many famous calligraphers throughout history have used Naskh as their preferred script, and it continues to be an important part of Islamic art and culture today.

The script used on the obverse is the Arabic Naskh script, which is one of the most widely used calligraphic styles in the Arab and Islamic world. This script is known for its elegance, clarity, and readability, which makes it suitable for use in official writing, printed materials, and advertising.

Naskh's script is characterized by its rectangular and symmetrical shapes, as well as its letters that have the same height. It is used for titles, short phrases, and small printed texts. It is also used in writing Qurans and other religious books.

The other side of the medal bears the phrase "The Ninth International Tourism Conference under the Comprehensive Royal Patronage" in the same Arabic Naskh script used on the face of the medal. This phrase refers to the conference that was held in Cairo in 1933 with the participation of representatives from several Arab and European countries to promote the tourism industry in the Middle East.

### **Taj letters (fig .4)**

The origin of the Taj letters is due to the royal desire of King Ahmed Fuad I to create images of the alphabet letters that perform the same function as the capital letters in English. This led to the creation of a competition aimed at improving Arabic writing, and a committee was formed to improve Arabic letters within the academy. These new letters were invented by Mohammed Mahfouz, who held the position of calligrapher at the Dar al-Ma'arif Public Library. The name "Taj letters" is derived from the fact that the idea belonged to the "owner of the crown," referring to King Fuad (عزب & حسن 2010).

The idea of the Taj letters is summarized as a technical addition of "jewelry generated from the body of the letter itself" in the form of the two letters "لأ" inverted on top of the letter. These letters are used in the same way as capital letters in English, such as at the beginning of paragraphs and main headings, at the beginning of independent sentences, and in quotations, after question marks, exclamation points, and colons. They are also used for proper nouns, including names of media, places, and Gregorian months, as well as names referring to royal figures (عزب & حسن 2010).

### **Conclusion**

The gold medal from the 9th International Tourism Conference held during King Fuad I's reign in 1933 is an important and valuable commemorative medal in the field of coinage, reflecting Egypt's diverse tourism components and the royal family's interest in tourism. Despite its significance, this medal has not been studied thoroughly. Therefore, this research paper aims to conduct a historical and artistic study of the

medal, which has not been published before. The study has revealed the following results:

The research has shown the importance of medals as a way to reflect and record historical and political events witnessed by countries in general and Egypt in particular, by highlighting an important era in Egypt's history, the reign of King Fuad.

The research covers the development of medals from ancient times until the reign of Mohamed Ali's family and the Egyptian monarchy.

The research discusses the minting of medals during King Fuad's reign and the most important medal designers in the world.

The research describes and analyzes the 9th International Tourism Conference medal in Cairo, highlighting its decorative elements.

The medal was characterized by the precision of the decorative engravings and drawings, including a portrait of King Fuad in formal attire, as well as written inscriptions in Naskh script, including the name of King Fuad and the date of the conference in both Arabic and French.

The research proved the interest of the royal family in the tourism industry and its diversity, as well as the discussion of the reasons for its development.

The Egyptian leadership's interest in documenting political events through medals to immortalize memory was also highlighted.

OBVERSE	REVERSE
	
<p>Fig.1 Gold medal of the ninth international tourism conference in Cairo in 1933 at the Egyptian mint authority museum</p>	
<p>Photographed by the researcher</p>	

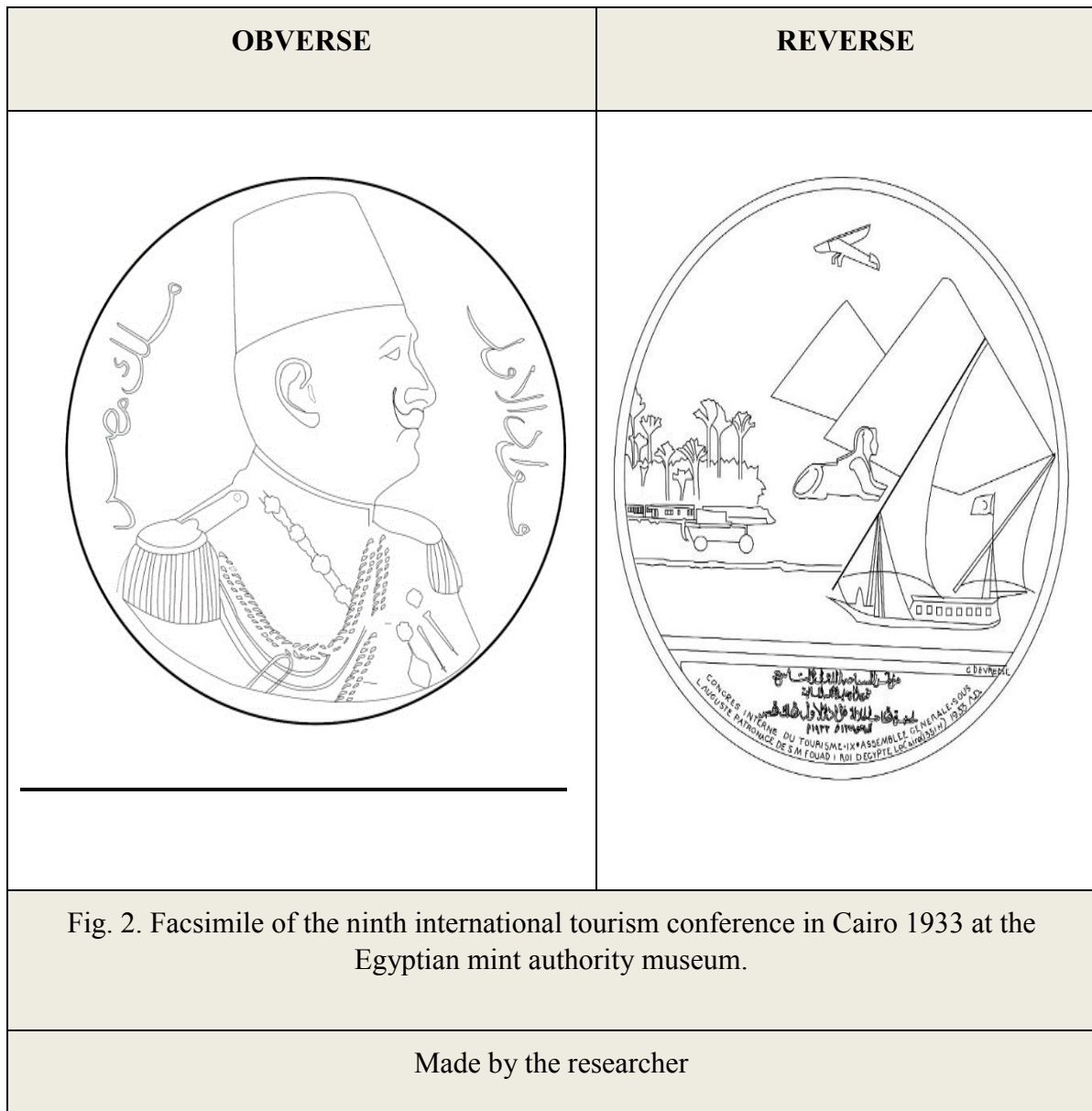




Fig.3 Documentation of the event in Arabic and French languages  
Made by the researcher

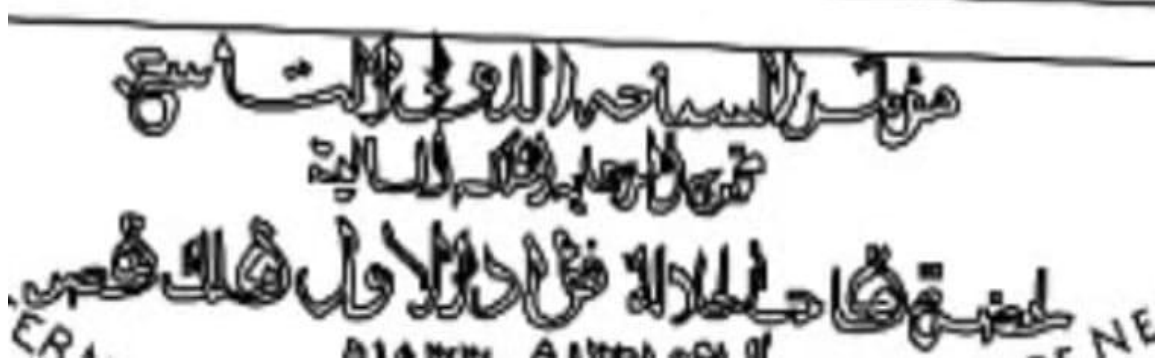


Fig.4Taj letter on the medal of the Ninth International Tourism Conference, in 1933.  
Made by the researcher

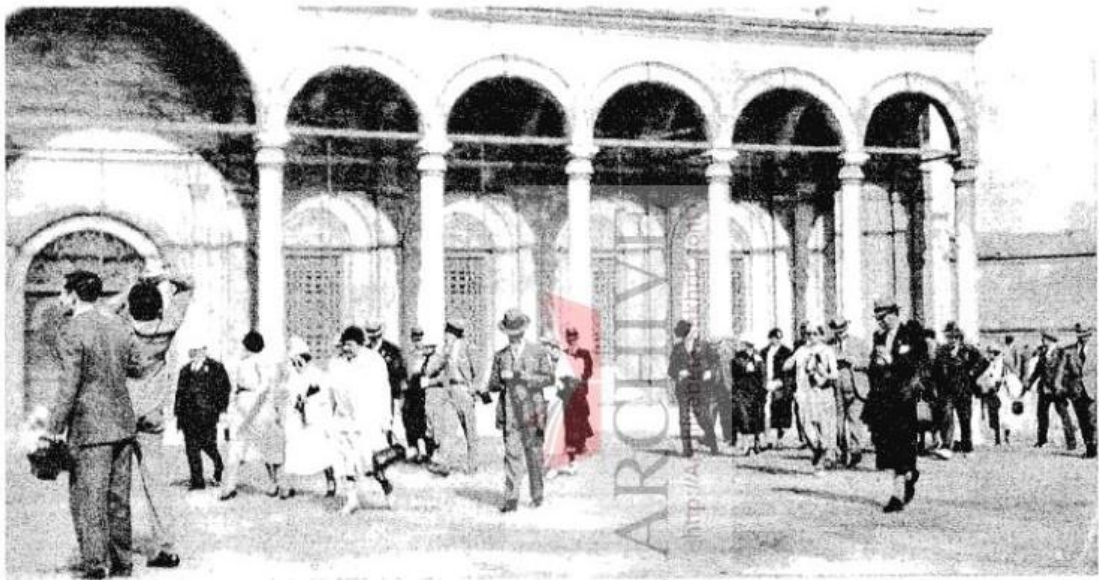




Fig.5. French text on the medal of the Ninth International Tourism Conference (1933) “Congres interne du tourism IX Assemblée General sous l’auguste patronage de S. M. Fouad I Roi d’Egypte Le Caire (1351 H) 1933 A.D.”

International Congress of Tourism, 9th General Meeting, Under the great protection of his majesty king Fouad I of Egypt, Cairo, (1351 H) 1933.

Made by the researcher



### مؤتمر السياحة الدولي بالقاهرة

انعقد في القاهرة في اواخر الشهر الماضي مؤتمر السياحة الدولي حضره مندوبون من كافة الدول التي تعنى بتنشيط السياحة والأخذ بانصرها وتشجيعها . ولقد افتتح جلالة الملك العظم أعمال هذا المؤتمر رسمياً في دار الأوبرا الملكية يوم ١٦ فبراير الماضي ، وواصل الأعضاء بعدئذ اجرائهم ومناقشتهم في سبيل تنشيط السياحة وأساليب العناية لها . وترى على هذه الصفحة صورة لأعضاء المؤتمر أخذت لهم في أثناء زيارتهم القاعة

Fig.6 the members of the international tourism conference 1933 in trip to Mohamed Aly mosque in Cairo (أبو النجا 1933).

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