



## **Alexander Saroukhan (1898-1977)**

The great cartoonist Alexander Hagop Saroukhan was born on the 1<sup>st</sup> of October 1898 in Ardanoush, a town which at that time was part of Batumi province, one of the administrative regions of Trans-Caucasia, under the Russian Empire.

Alexander was Hagop Zadig Saroukhanian's third child succeeding two daughters. His father worked as a middle-class fabric trader in Ardanoush, and moved in 1900 to Batumi (the capital of the province) which was booming at that time due to its being the main passage of Baku petroleum to the external world, and naturally Hagop started working in the field of oil trade in that city.

In Batumi, a 2<sup>nd</sup> son; Levon, was born, followed by a third daughter; Satenig and the Saroukhanian family – although not wealthy – lived a happy life at that time.

Both Alexander and Levon started their 1<sup>st</sup> drawing attempts at home when still children, encouraged by their father who himself did not have the talent at all. Later on Alexander was enrolled in the Russian primary school in the area, where under the guidance of his Russian art teacher he developed his imagination. This teacher became Alexander's 1<sup>st</sup> real inspirer and encourager, filling his mind and soul with the love of art.

In 1908 the Ottoman Empire witnessed an important political movement, which played a key role in Alexander's life. Some of the Young Turk Officers belonging to the committee of Union and Progress Party (*Etthad wal-Taraqqi*), started a movement against the monarchy of the Ottoman Sultan and favored a reinstallation of the short lived constitution. They established the second constitutional era with what became known as the Young Turks Revolution. As a result, the despot and tyrant ruler Sultan Abdul Hamid II who had ruled for almost thirty years was forced – in 24 July 1908 – to reinstate the Ottoman Constitution and offer considerable freedoms to his citizens.

Since the reinforcement of the constitution many Armenians who had fled before, returned to their homes in Turkey. In 1909, Alexander's father decided to move to Istanbul, accompanied by his family to establish a Caucasian oil business there, and hoping to succeed under the new political conditions.

With the start of school year 1909-1910 Alexander and Levon joined the Catholic Viennese Mekhitarian fathers' school in Panghalty neighborhood in Istanbul, which offered excellent education focusing on languages.

During this early period of their lives in the Ottoman capital, the two Saroukhanian brothers started producing a four-page weekly newspaper in their household (1910-1912). Levon was responsible for the editorial part, collecting and compiling articles, and hand-writing them, whereas Alexander was in charge of illustrations. This was their 1<sup>st</sup> serious attempt which lasted for two and a half years, and stopped due to the departure of its readership, represented by the Saroukhanian family members themselves.

In 1912, because of the failure of his project, Hagop decided to return to Batumi accompanied by his wife and daughters, whereas his two sons were now enrolled in the Mekhitarian Fathers' boarding school with the intention that they would return to Batumi after their graduation. However, ironically fate guided them to a totally different future. The two brothers were never reunited with their parents.

WWI marks one of the most tragic phases of humanity in general and for Armenians in particular. Starting from the 24<sup>th</sup> of April 1915, almost 2.3 million Armenians who lived in Turkey were forcibly deported and treated with unprecedented brutality and the survivors were dispersed worldwide in countries like Syria, Lebanon, Jordan, Egypt, Greece and France.

During this turbulent historical Phase, the two brothers were forced to stay in the boarding school together with few teachers and students, and the Austrian flag on the school building offered considerable protection to them, until the end of the war for the Ottoman Empire on the 30<sup>th</sup> of October 1918. The "Armistice of Mudros" was made between Great Britain and the Ottomans, who then surrendered their remaining garrisons outside Anatolia. This Armistice gave the British military sovereignty rights on the Dardanelle and the Bosphorus Straits, where they disembarked their troops.

Finally in November 1918, Alexander was able to leave the boarding school. He 1<sup>st</sup> worked as a Russian/Turkish/English translator in the British army till the beginning of 1921, then worked in a company for a few months, and remained jobless for next several months till some Armenian newspapers and magazines began publishing his cartoons, the most important being "*Gavroche*" a satirical and humorous newspaper, owned and edited by Yervant Tolayan who discovered Saroukhan's talent and launched his works into the media, by presenting him to a large number of readers through his popular newspaper at that time.

In September 1922, under the pressure of the invasion of Kemal Ataturk's forces into Izmir on the 9<sup>th</sup> of September 1922 (where they committed brutalities against Armenians and Greeks), Saroukhan brothers decided to leave Turkey forever. They travelled from Istanbul to Austria by train, and when they arrived to the Mekhitarian Fathers' monastery in Vienna, Alexander was caught with great surprise; for he found an envelope in his name from "*Hayrenik*" newspaper in Boston, including a thank you letter for the cartoons he had sent them earlier, and also a check in the amount of US \$ 50, to which they were in dire need.

After one week they headed to Brussels where their uncle Arakel Saroukhan had settled a few months earlier. This was during the 1<sup>st</sup> half of November.

In those days Alexander was worried about his future. However, his uncle after knowing about his success in selling some of his cartoons which were published in the Armenian press, decided to help him financially to pursue his academic art studies in Vienna. Thus, by mid December 1922 Alexander arrived to Vienna and enrolled in the Institute of Graphic Arts, and in less than two years by mid July 1924 he was able to achieve what other students would achieve in four or five years. Thus, he succeeded to compensate for the wasted years of his life.

Fortunately, it is possible now to admire over 125 of Alexander academic art works produced during his years in Vienna, which he brought with him to Egypt in 1924, and are currently preserved in the family archives in Cairo.

By studying those academic works, it is clear that during the 1<sup>st</sup> year (1922-23) Alexander focused on human anatomy, drawing male and female nude figures in different positions, in addition to drawing portraits, using charcoal. During the second year (1923-24) he focused on drawing all types of dressed human figures around him, including professional models, classmates and even his teachers. Thus, in Vienna he became a talented professional artist, after being just an amateur previously.

In Vienna, Alexander got acquainted with a number of personalities, some of whom greatly influenced his life, in one way or another. One of them was Onnig Avedissian (1898-1974), who became a lifelong friend, and whose sister Sirvart he married in 1927 and they all lived together in one house. He also got acquainted with Mimi Marauscheck, an art student who became his intimate friend. Saroukhan also met Abd el-Qader el-Shenawy in Vienna, who played a crucial role in his life, being the main reason of his travel to Egypt.

Abd el-Qader el-Shenawy was an Egyptian intellectual from a wealthy family in Mansoura, who liked journalism. He had gone to Vienna to study printing and was planning to establish a printing house and publish a satirical and humorous newspaper or magazine in Cairo. During that time he was searching for a highly-qualified cartoonist, who would go with him to Egypt and illustrate the pages of his future publication with cartoons. The materialization of Abd el-

Qader's ambitions was based mainly on his grandfather's wealth that he was planning to inherit after his death.

One day Abd el-Qader heard about Saroukhan, the Armenian artist who was drawing caricatures during breaks. On the 15<sup>th</sup> of March 1924 he got acquainted with Saroukhan; a date which the latter always remembered as being one of the most important milestones of his life. He immediately discovered Saroukhan's talent and invited him to Egypt, making big promises that were never materialized. However, Saroukhan saw in Abd el-Qader an honest and descent person, which he really was, yet his misfortune and difficult life conditions were major impediments to the realization of his dreams and that of his promises to Saroukhan.

Later in his life, Saroukhan wrote an autobiography entitled; "*How I came to Egypt*", which appeared serially in "*Arev*", the Armenian daily published in Cairo. In this autobiographical article Saroukhan describes his relationship with Abd el-Qader, and confirms that he was neither a swindler nor a crook, but was an ambitious person.

Abd el-Qader returned to Egypt before Saroukhan, sent him the trip expenses to Egypt and some pocket money, and promised that he would be receiving him at Alexandria harbor upon his arrival.

In late July 1924, young Saroukhan bid farewell to his friends, classmates and teachers in Vienna, overwhelmed with happiness and hope for a bright future ahead. He took the train to Trieste, an Italian harbor in the extreme north of the Adriatic Sea. The young artist boarded the ship "*Helwan*" that sailed on Sunday 27 July, heading to Alexandria.

After four happy days on board, Saroukhan was soon to face the most dramatic moment in his life. The ship arrived at Alexandria harbor in the afternoon of 31 July 1924. All the passengers disembarked and were greeted by their friend and relatives, but to Saroukhan's great disappointment and despair, no one was there to welcome him!!!

This was the most disappointing moment in his life. He was a stranger in a foreign city, whose language was totally unknown to him. He didn't know what to do. Finally a porter guided him to a hotel owned by a Greek, and the next day he met some Armenians who supported him both financially and morally. After three days, he decided to head to Mansoura to look for Abd el-Qader. To his great surprise he met one of Abd el-Qader's brothers in the train terminus of Alexandria while waiting for the train, who having seen Saroukhan's picture recognized him. He apologized on behalf of his brother for not being able to meet him at the harbor due to unexpected circumstances that hindered him.

Six days later, in the evening of Wednesday 6<sup>th</sup> of August 1924 Saroukhan arrived to Cairo accompanied by Abd el-Qader's brother and met Abd el-Qader who in turn apologized to him.

Since Saroukhan arrival to Egypt a new phase began in his life and art, for he found himself in a land marked with great history and civilization, but struggling under corrupt rulers, deep political unrest, and socio-economic problems coupled with problems of Great Britain's colonial rule.

He started feeling sympathy towards Egyptian people whom he liked and respected. He gradually started to feel himself an Egyptian, but certainly without forgetting his Armenian

roots. This led to his double identity as an individual and an artist. This amalgamation in Egyptian life took place gradually, passing through a transitional psychological period.

This early preparatory phase is what we call “The Armenian cinema” phase, where he could finally formulate his unique style through his drawings on the 1<sup>st</sup> pages of this Armenian weekly that he owned. This phase ended when he joined “*Rose el-Yousef*” magazine being already a mature artist.

Saroukhan’s relation with Abd el-Qader lasted for less than two months. During this short period the latter made a sole attempt to publish two issues of “*el-Garida el-Mosawwara*” (the illustrated newspaper), which included Saroukhan’s cartoons (mainly jokes), after which this newspaper which was technically not to Saroukhan’s liking, was discontinued, and by mid September 1924 Abd el-Qader disappeared from Saroukhan’s life forever, since he was convinced that he would never be able to realize his dream of establishing a modern printing house and issuing a high-quality humorous and satirical magazine, because after the passing away of his grandfather, one of his uncles succeeded (by court order) to takeover all the family wealth (Abd el-Qader’s father seems to have been dead). However, the penniless and frustrated Abd el-Qader didn’t abandon Saroukhan, till he was certain that the latter was able to earn his living, for that time Saroukhan found a job as an art teacher at Kalousdian Armenian School in Boulac since the start of 1924-25 school year, succeeding the previous teacher Ervand Demirdjian (1870-1938) who had resigned for unknown reasons.

In Cairo, Saroukhan became acquainted with several eminent Armenians; such as newspaper and magazine editors, merchants, and some craftsmen, the most important of whom being zincographer; Aram Berberian (1893-1975) who prepared the clichés of most books, newspapers and magazines published in Cairo (in all languages). Berberian’s workshop was an informal meeting point of journalists, owners of newspapers and publishing houses, etc.. Thus being an important spot for Saroukhan’s concerns and ambitions.

One day in October 1924, Saroukhan met an extraordinary personality, the editor Vartan Tchakarian, who was characterized by his egoism and arrogance. However, Saroukhan agreed with him to publish a colored weekly humorous and satirical newspaper, edited by Tchakarian and illustrated by Saroukhan, which was his childhood dream, because he sensed that Tchakarian was the right person at the moment for this endeavor.

The 1<sup>st</sup> issue of “The Armenian Cinema” was published on Saturday, 24 January 1925, and the cartoons in this weekly represent a significant achievement in Saroukhan’s life.

The “Saroukhanian style” which Saroukhan had actually formulated is clear in these cartoons, in spite of being still in its early stages of development. This style is characterized by vivacity, strong movement, and grotesque exaggerations that reflect the artist’s ability to “discover the gist of humor” in the essence of any subject, even a tragic one, through grasping its contradictions. Saroukhan was capable of shaping all that in a sharp, humorous and satirical manner. The Saroukhanian caricature is humorous and satirical in itself, reflecting its expensive power and strong impact on the reader, who is “shocked visually” by the artist’s courage and “shocked mentally” by the originality and depth of idea.

Saroukhan tolerated Tchakarian’s arrogance till the 38<sup>th</sup> issue of “The Armenian Cinema”, for Tchakarian was keen to “humiliate” people by his offensive and harsh criticism. On the other hand, constructive criticism was the principle for Saroukhan.

Finally the moment came when the partners disagreed and Tchakarian quit the newspaper, confident that “Saroukhan would never be able to publish it without him”. However, with the help of the great satirical writer Odian, who had just arrived in Cairo at the time, it was possible to publish the last 12 issues of the newspaper, and on Saturday, 13 March 1926, the last issue (the 50<sup>th</sup>) was published marking Saroukhan’s conviction that his mission at that stage was accomplished.

This was followed by a turbulent and uncertain year for Saroukhan. By mid 1926 he lost his job as art teacher at Kalousdian Armenian School, and meanwhile Aram Berberian who had previously promised to introduce him to Egyptian media personalities, and consequently to the Egyptian press and media as a whole, failed to fulfill his promise, most probably because the time was not yet appropriate. At this critical moment, Saroukhan thought (for the last time in his life) to look for a job for a living!! He applied for a job in a newly opened German bank in Cairo, and it was mere coincidence to find that its director and deputy were old acquaintances of him.

Nevertheless, Saroukhan; “the free artist” declined from his job at the last moment after having been hired, and finally resolved to pursue art. During that time a Greek cartoonist; nicknamed Kem, organized an exhibition of his caricatures in water color and China ink, depicting Egyptian and foreign celebrities in politics, business and cultural life. Saroukhan attended this exhibition which was a great success, and started thinking of organizing a similar exhibition himself, feeling that he was not any less than Kem.

Immediately he started selecting the personalities to draw, amounting to 95 Armenian figures that he stated to study, either through private meetings or by “chasing” them unnoticed, during social or public gatherings or events. During the next few months he was able to complete the 95 caricatures, which he finally exposed in a joint exhibition with Arakel Badrig; a young Armenian artist, who had moved to Cairo in 1925.

It was on Sunday, 8 May 1927, that this exhibition was inaugurated, Saroukhan’s works were highly recognized and appreciated, and he was able to sell most of the drawings thus collecting more than 200 Egyptian Pounds, which was a considerable amount at that time. Due to this success Saroukhan immediately planned to organize another exhibition in Alexandria. He toiled during the following few months, completing 140 portraits, which he presented in his second exhibition in Alexandria (30 October-10 November 1927) which was crowned by a greater success. On his return to Cairo, he headed directly to “Arev” newspaper to thank its editor, who had praised his work in the newspaper, and there learnt that Aram Berberian wished to meet him urgently.

The next day Saroukhan went to Berberian’s workshop located in Abdin; one of Cairo’s quarters. The latter introduced him to Mohamed effendi el-Tabé’y whom Saroukhan liked at first glance, owing to his civilized and courteous manners, self confidence, and good knowledge of French. This “encounter” marks the beginning of deep friendship between Saroukhan and el-Tabé’y both of whom became key figures in the Egyptian press; and for almost 20 years they were able to achieve great success together. It is worthwhile to mention here that the “timing” of this encounter was very appropriate for both sides! At this most decisive moment in his life Saroukhan was in dire need to work in a widely recognized Egyptian newspaper, which would serve as a “springboard” to launch his art on its pages to the public, while “Rose Al Yousef” was in need for a talented cartoonist, to replace the Spanish artist; Juan Siantes, who illustrated the magazine’s front cover page with cartoons since 1927, but the fact of his being the leading artist of “*El Kashkoul*” magazine, whose

political inclinations totally opposed those of “Rose Al Yousef”, greatly troubled Mohamed el-Tabe’y; its editor-in-chief.

Since Saroukhan’s 1<sup>st</sup> caricature appeared on the cover of “Rose Al Yousef” (118<sup>th</sup> issue), Santes illustrated its cover only once (120<sup>th</sup> issue) and for all.

“Rosa el-Yousef” was the weekly magazine first launched on 26 October 1925. It was on 3, March 1928, that for the 1<sup>st</sup> time, Saroukhan’s caricature appeared on the front cover page (118<sup>th</sup> issue) in two colors – black and red, where the different nuances of these colors produced reddish grey shades. This caricature represented social humor, where a very fat woman covering the half left part of the page is walking down the street accompanied by her extremely skinny breathless husband. A soldier appearing at the right is inquiring: “who has married the other?”

During this period, Mohamed el-Tabe’y asked Saroukhan to draw political caricatures. Saroukhan started – with el-Tabe’y’s assistance and encouragement – to study the faces, personalities, and inclinations of contemporary Egyptian political leaders, till he was able to break-in with his art into the world of political cartoons.

The 1<sup>st</sup> political cartoon (in China ink) was published on the 7<sup>th</sup> page of the 123<sup>rd</sup> issue, then on the same page of the 124<sup>th</sup> issue, followed by the 9<sup>th</sup> page of the 125<sup>th</sup> issue, etc.. till finally his political cartoon in three colors (black, green and red) illustrated the front page of the 128<sup>th</sup> issue of the magazine (22 May 1928). Since that date, Saroukhan’s political cartoons illustrated the front cover of “*Rose Al Yousef*” and – since the 134<sup>th</sup> issue – also the back cover page, instead of Abbas Kamel, whose cartoons were characterized by humor, sentimentality and detailed portrayal.

During the 1<sup>st</sup> half of 1934, a dispute arose between Fatma el-Yousef (owner of Rosa el-Yousef magazine) and Mohamed el-Tabe’y, editor-in-chief of her magazine, upon which el-Tabe’y quit his job taking with him Saroukhan and Aly Amin, his young assistant, with the intention of publishing a new magazine called “*Akher Sa’a*” (the last hour).

Saroukhan illustrated the cover pages of Akher Sa’a since its 1<sup>st</sup> issue was published on 15 July 1934, exploiting his artistic energy, efforts and time. In one week he produced 53 drawings (in the 4<sup>th</sup> issue of Akher Sa’a), comprising the front and back covers, 6 big drawings and 45 complementary drawings.

A new development took place in 1946; Akher Sa’a magazine was annexed to Akhbar el-Yom weekly newspaper, founded by Mustafa and Aly Amin brothers on 11 November 1944.

Saroukhan together with el-Tabe’y and Sayyed Abdo joined Akhbar el-Yom. His 1<sup>st</sup> drawing appeared on the 3<sup>rd</sup> page of this newspaper on 27 April 1946, representing a procession including all the editors and writers of both Akher Sa’a and Akhbar el-Yom, all marching together. Finally Saroukhan joined his friend, the great cartoonist Abdel Moneim Rakha, who illustrated the pages of Akhbar el-Yom since its establishment. Both worked together for the following thirty years till Saroukhan’s death on the 1<sup>st</sup> of January 1977.

### **Saroukhan’s works in brief**

Other than his cartoons published on the pages of Rosa el-Yousef, Akhbar el-Yom and Akher Sa'a, He drew thousands of cartoons and caricatures in different journals which are listed here, based on different available references.

“Al-Gadid” (the New), 1927-28

“Al-Mustaqbal” (the Future), 1929-31

“El-Kashkoul” (the Hodgepodge), 1929-33

“Sada al-Sharq” (Echo of the East), 1930

“Al-Sarkha” (the Scream), 1930-31

“Al-Otomobil” (the Automobile), 1929

“Abu el-Hol” (the Sphinx), 1930

“Al-Watania” (Patriotism), 1929, etc...

In addition to French periodicals published in Cairo, namely: “Ana Mali”, 1936-37

“La Bourse Egyptienne”, 1938-40. This daily newspaper published by the beginning of 1939 a book titled “The Political Year 1938”, containing a collection of 46 political cartoons by Saroukhan. By contemplating the cartoons published in this book, it is obvious that Saroukhan has already reached a high degree of artistic maturity, which resented “Saroukhanian style” in its final form. This book with its deep insight into future events, predicts an upcoming war thus, it was the prototype of the artists masterpiece; namely, “Cette Guerre – This War”, published by the end of 1945.

Other French periodicals which contained cartoons by Saroukhan were:

The weekly “Images”, 1941-43

The daily “Le Progres Egyptien”, 1942-46

The daily “Le Journal d’Egypte”, which published cartoons by Saroukhan during the whole duration of WW2

The weekly “LA Caravanne”, published by Saroukhan in association with Yervant Simonian, an Armenian lawyer, since December 1938. This humoristic, satirical and socio-political newspaper lasted for only 4 years, due to the economic shortcomings during WW2.

### **“Cette Guerre – This War”**

After the second world war Saroukhan selected some of his best cartoons drawn during the years of the war and published them in a book titled Cette Guerre. This significant book contains 148 main cartoons and 9 other complementary drawings, such as the drawings of the cover page and the introductory texts.



Today, this book is considered Saroukhan's masterpiece, His magnum opus, undoubtedly representing one of the classics of cartoon drawing during the 20<sup>th</sup> century. While leafing through the book we immediately grasp his exceptional talent in exposing humor in the essence of any political situation, as well as his heavy sarcasm towards his "political foes" that he considered the enemies of humanity, namely the Axis leaders; Hitler, Mussolini, Goebels, Goering and the Japanese prime minister. Here again, the artist was manifesting his historical insight, by supporting the Allies and predicting their final victory. For this reason he was heavily criticized by the supporters of the Axis in Egypt that time.

The cartoons in this book, represent the Saroukhanian style; featuring stronger, simpler and smoother lines. Each drawing is balanced, creating its unique composition. But most importantly motion is the essence of his style.

### **23<sup>rd</sup> of July Revolution; A new phase in Saroukhan's life:**

By the outset of the 23<sup>rd</sup> of July Revolution in 1952, Saroukhan became an ardent supporter of the Revolution ever since it's started. The Revolution evoked in him – as well as in many Egyptians – a true change in life and understanding, in one word, the Revolution brought about a totally new phase into Saroukhan's life. His support to the government was reflected in his drawings as opposed to his previous opposition. Before the Revolution, he heavily criticized the party leaders who were in constant conflict among one another. His cartoons mirrored party struggles, the corrupted rule, struggles between the parties and the British over power. His only positive hero was 'Egypt' whom he represented as a beautiful woman. Then in 1932 this hero was developed into "the Egyptian people" represented symbolically as "*Al-Masry Efendi*" (the Egyptian gentleman). However, after the Revolution Saroukhan started to glorify it on one hand and to criticize the enemies of the Revolution, Egypt, Arab Nations and global imperialism on the other hand, thus his art shifted from "attacking" to a "defensive" stance.

At the beginning of the Revolution, one of his drawings depicted General Mohamed Naguib; the Armed Forces Commander in Chief, just one week after the outbreak of the Revolution. In this drawing Saroukhan was glorifying the Commander in Chief using very simple lines, and reflecting his optimism. Fortunately, Saroukhan's family still keeps a photograph in which Saroukhan is handing the caricature to Mohamed Naguib for his signature.

### **The last phase in Saroukhan's life:**

The 3<sup>rd</sup> and last phase of Saroukhan's life is characterized by diversity and expansion in different activities, and also by his travels abroad. This was the phase of large-scale recognition, accession into the outer world and perfection of creative powers. In parallel, he also enjoyed a serene and happy family life. His daughter "Seta" got married in 1956, and he was granted by two granddaughters whom he greatly adored.

At this point we will present the key events in Saroukhan's life during this phase; the most important was that he could finally obtain the Egyptian nationality by mid February 1955, in accordance with a Presidential Decree, By President Gamal Abdel Nasser, issued in October 1954. He travelled to Beirut and Aleppo for the first time, where he organized several successful exhibitions of his works. By the end of 1959, he travelled to Europe – as a representative of "Akhbar el-Yom" – visiting Vienna, Monte Carlo, Brussels and Paris. The first thing he did in Brussels was visiting his brother Levon's cemetery who had passed away

few years earlier after a struggle with cancer (Levon was born in Batoumi in February 1901 and died in Brussels in December 1953)

By early 1953, Levon had sent a letter to his brother Saroukhan, informing him about his bad health state and that he wished to see him for the last time, Saroukhan started right away his travel preparations, but to his great dismay, an inspector came to his house and informed him that he was not allowed to travel abroad. Later on – and after it was too late – he discovered that one of his Armenian political opponent had deliberately informed against him.

This was the most tragic event in Saroukhan's life, leaving a deep scar in his life. Upon visiting the cemetery, Saroukhan cried with bitterness and a guilty conscience for having been unable to fulfill his brother's last wish.

In 1960, Saroukhan was awarded the medallion "Cartoons for Peace" from the "People to people" US Cartoonists' committee Inc.

In 1964, Armenian Cultural societies together with the Journalists' syndicate commemorated his 40 years of service to the Egyptian press, under the auspices of Dr. Abdel Kader Hatem, minister of culture at that time.

During the summer of 1968, accompanied by his wife Sirvart, and Onnig Avedissian and his wife Anahid, he visited for two months, his homeland Armenia for the 1<sup>st</sup> time and last time (at that time a Soviet Republic), where he held three exhibitions: in Yerevan; the capital, Leninakan and Kirovakan.

In 1973, the International Montreal Exhibition Organization in Canada honored Saroukhan, by inviting him to hold an exhibition of his works in the "Cartoonists' Hall". Then his works were exhibited in Toronto, New York, Boston, Detroit and finally Paris.

Saroukhan was a simple and friendly person, communicating with all ages, and all social classes without discrimination. He was always dearly loved and respected, always surrounded by friends, colleagues and acquaintances. He was a proficient speaker as well as a lively, dynamic and interesting social companion.

As an artist, his focus was twofold; he has offered much to both the Egyptian media, and the Armenian people, but today his heritage (e.g. *Cette Guerre*) belongs to all humanity.

His artistic life span is 67 years; extending from the beginning of 1910 when he and his brother Levon established their 1<sup>st</sup> domestic magazine till the end of 1967.

However, if we consider his 1<sup>st</sup> artistic launch to mid 1921, when his cartoons were published in "Gavroche"; a humorous Armenian magazine published in Istanbul, then we could say that his article life extended for 55 years. It is worthwhile to mention that Saroukhan, next to his cartoons, has also abundant literary publications.

### **Saroukhan's Heritage:**

**Caricature and cartoons:** He produced over 20,000 cartoons. Ironically he drew his last cartoon on 31<sup>st</sup> December 1976, one day before his death and it was published in "Akhbar el-Yom" on the day he passed away. i.e. 1<sup>st</sup> of January 1977.

Saroukhan created all types of cartoons; namely social and political types, jokes, as well as book illustrations which he used mainly in exposing Armenian literary works and local community life. He illustrated the following books:

- Yervant Odian's political and satirical masterpiece: *Enger Panchouni* (the comrade Panchouni), published in Cairo in 1939.
- Saroukhan's *The Political Year 1938*: an album of cartoons published in Cairo in 1939 by *La Bourse Egyptienne*.
- Saroukhan's *Cette Guerre*: a collection of political cartoons, published in Cairo in late 1945.
- Hagop Baronian's satirical novel: *Medzabadiv Mouratsganner* (Honorable Beggars), published in Cairo in 1962.
- His own collection of Armenian sayings transcribed into cartoons: *Des khoskeret* (See Your Words), published in Cairo in 1962.
- Saroukhan's analysis of Armenians in Diaspora through cartoons: *Menk Mer Agnotsov* (We Through Our Eye-glasses), published in Cairo in 1962.

### **Literary Productions:**

- A comprehensive study of caricature and cartoon-drawing in Armenian language, published in Beirut in an Armenian artistic magazine called *Ani* in 1946.
- As an amateur writer he produced 5 comic and satirical plays in Armenian language, tackling Armenian Diaspora's issues and causes.
- Saroukhan: *Vasen Yotnougesitz Meghats Merots*, published in Beirut in 1968 discussing Armenians' individual and national deficiencies.
- An autobiographical article titled *How I Came to Egypt*, written in Armenian during 1974-75 and published serially in *Arev*, Armenian daily newspaper in Cairo (9 October 14 November 1975).
- A second autobiographical article titled *How I became a cartoonist*, written in Armenian during the 1<sup>st</sup> half of 1976 and published serially in *Arev*, Armenian daily newspaper in Cairo, years after his death (10-21 December 1983).

These two articles, besides being autobiographical masterpieces, preserve important historical documentations concerning Saroukhan's life, his personal relations and their influences on his life. Tens of different articles on different issues published during many years on the pages of *Arev*.





## EGYPT VERSUS EGYPT IN FOOTBALL !!

مر منذ هو في كرة القدم !!

[illegible]





















NAHAS PASHA'S CABINET

- وزارة النحاس باشا -



أحمد عزة - وزير الزراعة	عبد اللطيف محمود - وزير العدة	أحمد حسين - وزير الشؤون	الوكيل طه حسين - وزير المعارف	صليحة نعت - وزير التربية	النحاس باشا - رئيس الوزراء
سليمه غنام - وزير التجارة	محمد صليح الدين - وزير الخارجية	فؤاد سراج الواسع - وزير الداخلية	محمد الزكي - وزير الاقتصاد	يسر أحمد - وزير الشؤون	عاصم زكي - وزير الدولة
عبد النعمان الطويل - وزير العدل	عثمان لمصر - وزير التعليم	زكي عبد المنعم - وزير المالية	زكي الداني - وزير المواصلات	أبراهيم فرج - وزير الشؤون البلدية	مصري نعت - وزير الحوض







# NAHAS PASHA (THE MODEL), AS SEEN BY THE ART STUDENTS ...



الفتى عطفه الناس: كما يراه طلبة الفنون

↑ وقامه فخرم باشا يراه غفلاً مستقيماً وحيداً بين يراه طلبة  
الوطنى باشا يراه يدهم غفاد سراج الهمم باشا يراه حليم  
له يراه طفا الميمال!

↑ ...يكنم باشا يراه مال الطل وعلى ما هو باشا يراه طلبة الفنون  
ونقاد سراج الهمم باشا يراه يدهم غفاد سراج الهمم باشا ...

↑ عطف باشا يراه طلبة الفنون وحيداً بين يراه غفلاً مستقيماً وحيداً بين يراه طلبة  
الوطنى باشا يراه يدهم غفاد سراج الهمم باشا يراه حليم  
له يراه طفا الميمال!

## SERRY PASHA'S CABINET MEETING ....



اجتماع لست وزراء سري باشا كما يراه الرسام صاوي

↑ أحمد سري باشا وزير الداخلية والكسري  
اسكندر باشا وزير المالية يدهم غفاد سراج الهمم باشا يراه حليم  
له يراه طفا الميمال!

↑ وزير الميزانية والكسري سري باشا يراه غفلاً مستقيماً وحيداً بين يراه طلبة  
الوطنى باشا يراه يدهم غفاد سراج الهمم باشا يراه حليم  
له يراه طفا الميمال!

↑ حسين سري باشا وزير  
الزراعة وامامه الكسري  
حليم سري باشا وزير  
الداخلية وكما يراه

↑ نواز سراج الهمم باشا وزير المرافعة يراه  
صطفى باشا وزير المرافعة وكما يراه  
سري باشا وزير المرافعة وكما يراه  
سري باشا وزير المرافعة وكما يراه

↑ حليم سري باشا وزير  
الداخلية وكما يراه  
سري باشا وزير المرافعة  
وكما يراه



THE 'ARAB LEAGUE' DURING A CERTAIN PERIOD

جامعة الدول العربية في فترة من الفترات

[illegible]

PARADE OF WAFD CABINET MEMBERS

مَخْمَلُ الْوَفْدِ



احدث حرة ليه جيل زهرى وبما يله فيه تالاع بعد التالاع الغليل باش ودرارهم  
 قبل التالاع زهرى صعد باش جيل من على العرايا باش غارهم ، واللى بعد  
 وادعاهم بده جيل زهرى ليه  
 الجى حرة عطفه العاصى باش  
 وفيه على طيرة نفاك سرايا العاصى باش  
 وادعاهم بده جيل زهرى  
 الاستعمار العسكرى :  
 سرى باش ودرارهم  
 فدان حرم باش جيل نيب الهول باش  
 والى فيه التالاع فدان باش والى فيه  
 معاف عطفه لغرت ليه



# FUNERAL OF THE MINISTRY'S PROMISES

# جنازة وعود الوزارة ...



↑ السيد صبري بك كنيه  
↑ وزيره - براء نفقة القاتل -  
عاشم باشا ومسيه سر باشا  
نيران الضحالة تشيع وعود  
الوزارة إلى شغل الكهنة صبر

↑ الشاذة تفرح، وترأسه برزاعا  
فقط يرميها باشا كرم صبر باشا  
وقال باشا دار فقيم صبر الوزير باشا  
سألت الدود لتقيم على التبر  
أذن سندته تيه الوعود !

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# THE SWIMMING POOL .... IN POLITICS

# حمام السباحة .... في السياسة



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↑ وزيره - براء نفقة القاتل -  
عاشم باشا ومسيه سر باشا  
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أذن سندته تيه الوعود !



الزله الياى المهرى !!



آكل النران...  
رسمي ترملة

يا كيا الهمام عبيد يا  
يا على كنفه ضلعت فرج  
يا وفرقه ففتى الزايرى  
يا وفى ذيل الهان بكرم  
فص يا

الآن الحمد لله رب العالمين ونوهه عنه لرد  
بأنه يلعب بعد الجعل أو سمره بأش  
ونوهه الذممه صدق بأش والذم  
يحاول ترويضه عند الرهيم  
عزكم بأش

سری باشا یلعی بره و س حبیب ساری  
باشا و سید مصطفی باشا و سید مصطفی  
باشا و دکتر ابراهیم شوقی باشا و سید  
الذی رفع مع العروم بعد راس  
العثماری باشا

أَكْبَرُ الْعَالَمِ مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ أَبِي طَالِبٍ  
وَسَيِّدُ الْمَرْغَمِ مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ أَبِي طَالِبٍ  
السُّلَمِيُّ مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ أَبِي طَالِبٍ  
وَمَوْلَا مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ أَبِي طَالِبٍ  
يَا مُحَمَّدُ بْنُ عَبْدِ اللَّهِ بْنِ أَبِي طَالِبٍ

السلطان رزق العباسي باشا  
على تربية عثمان محمد باشا والي  
بغداد من القلعة يوم ابراهيم والي  
باشا والي يتلقاه على باشا

القي نؤاد سراج الوهم باشا وعلى  
زولفته نيب الهادي باشا وفي الخلفه: وفي  
العتقه احمد عبد العنار باشا برنعم  
دسوق اناغة باشا، حالي الزنگلي  
لمود غالب باشا