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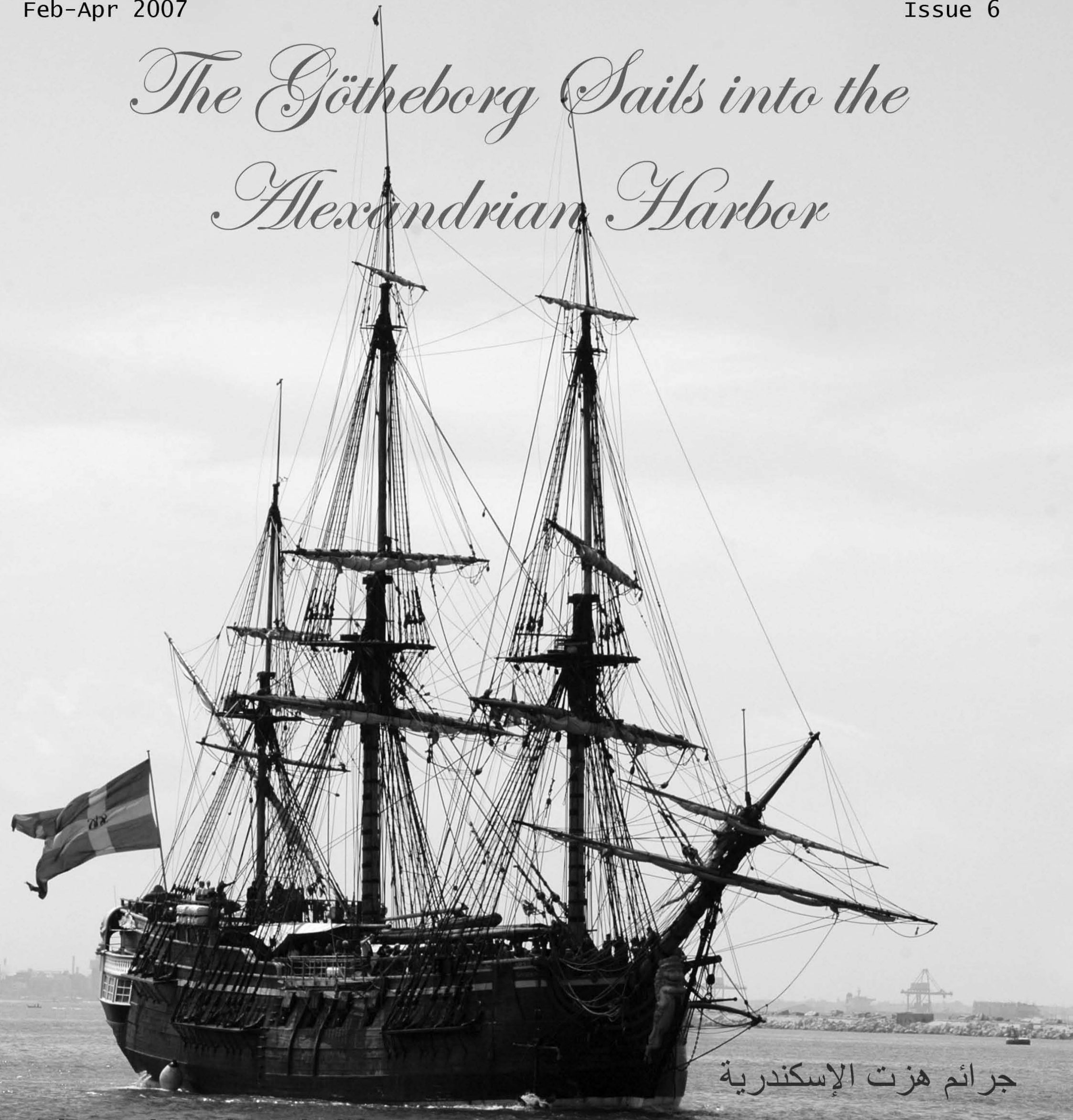
BIBLIOTHECA ALEXANDRINA

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Issue 6

The Göteborg Sails into the Alexandrian Harbor



جرائم هزت الإسكندرية

Ambassador Taher Khalifa **When the Two Desmond O'Grady's met**
L'APPORT HISTORIQUE D'ALEXANDRIE AU DÉVELOPPEMENT DE LA MÉDECINE

The Writer who lost his Heart to Alexandria

عشق الاسكندرية ووساوس السياسة

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So Long Your Excellency

Ambassador Taher Khalifa R.I.P.

Noran Shafey

My first day on the job in Alex-Med ... I open my PC and read the memo inviting BA staff to attend the memorial service honoring Ambassador Taher Khalifa, and kindly requesting male attendees to dress formally in suits, and females to dress in black and white.

Later I notice the presence of the invitation card in a special spot in almost every office in the center. Sahar Hamouda asks me if I knew Ambassador Taher. Regretfully I say no as she nods her head sadly.

I needed to know more about the Ambassador before I attended the service. He had been Head of External Relations Sector in the BA since 2002, and his tasks were numerous: from hosting VIP visits, to inaugurating exhibitions, signing agreements, and even organizing receptions for donations of books and manuscripts – all of which he supervised with utmost perfection. All important and significant BA events were graced with his charming wit, elegant manners and the excellence he always insisted on. No diplomatic or cultural event in Alexandria was complete without the presence of the joyful and courteous Ambassador Taher Khalifa.

Wednesday morning (7 March 2007) I wear a black and white pant suit. I'm not sure if I'm supposed to attend ...well, just in case.

We gather in the Conference Center, small white flowers attached to our lapels, solemn faces meeting for a time of tribute and remembrance. A moving elegy, especially composed for the Ambassador's memorial and composed by Maestro S. Mohie El Din, was played by the Bibliotheca Chamber Orchestra.

I couldn't help but notice that his qualities were agreed upon by each and every speaker, whether during the memorial or in the book of remembrances offered to his family by the BA. Those feelings must be sincere.

They remember him with a smile ...

"It is with a heavy heart full of sorrow that I remember the Ambassador, and yet, paradoxically, with a smile too. For although his loss is so overwhelmingly grave, his memory is a never ending source of joy for me, as I am sure it is for others."

Dr. Azza El Kholy
Advisor, Special Projects, Director's Office, BA

"I had so many losses this year...it hurts so much to lose all these people. However, remembering any of them brings tears to my eyes, but I am sure remembering Taher Khalifa will always bring tears mixed with laughter."

Dr. Sohair Wastawy
Head of Library Sector, BA

"... remembrance of a man who charmed us all with his jolly spirit, for Taher was a jolly good fellow, and so say all of us"

Dr. Mohamed Awad
Director of Alex-Med, BA

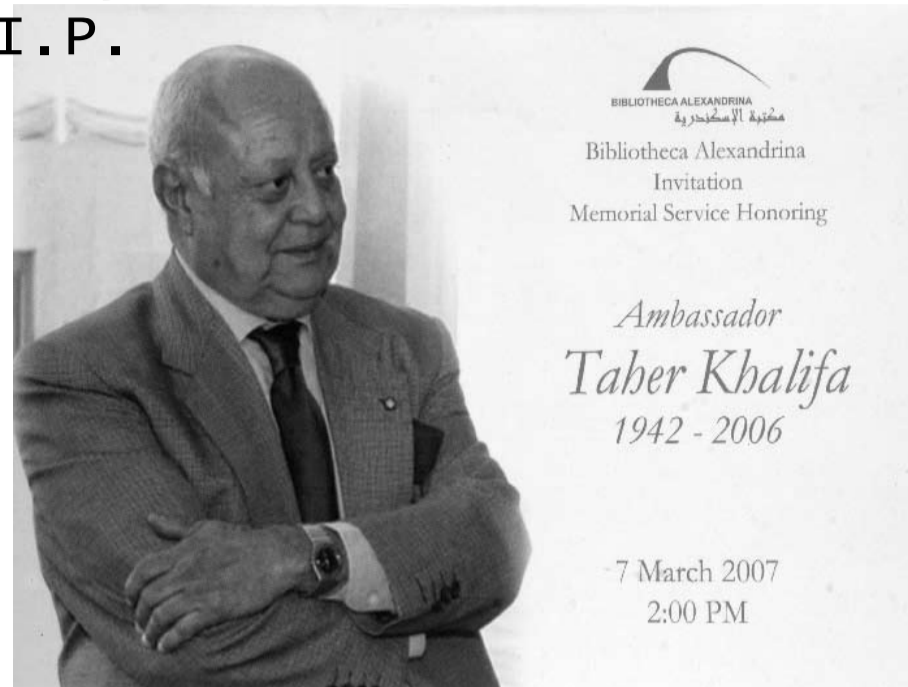
"His unforgettable smile and elevated spirit shall remain embedded in the minds of all those whose lives were touched by him."

Sandro Manzoni
Head of AAHA Association

... his professionalism

"He was part of our lives for four momentous years where much of the reputation of the new Bibliotheca Alexandrina was established and where his work, always done with a smile and an encouraging word to colleagues, helped lay the foundations for every step we took. He helped create the community of the new library of Alexandria. He helped forge not a team, but a family."

Dr. Ismail Serageldin
Director of BA



"Taher Khalifa had a knack for human relations, so being a diplomat came naturally to him. As a diplomat he performed beautifully and strived to build bridges and bonds between the people of Egypt and those of the countries where he was accredited. He gave all his heart to his mission and worked hard and efficiently not only to serve his country's best interest, but also to promote better understanding and cooperation between people."

Ambassador Aly Maher
Director of The Institute for Peace Studies, BA

"During events no detail escaped him and moreover, he made sure that he knew the names of every person he welcomed as well as the history of their country."

Dr. Yehia Halim Zaky
Head of Academic and Cultural Affairs Sector, BA

"Our Ambassador of protocol, Taher served Egypt and the BA in the most distinguished of manner and to the best of his ability."

Dr. Mohamed Awad

... his modesty

"Taher Khalifa's modesty was remarkable; he never bragged or boasted even though he had every reason to."

Ms. Mona El Nashar
Deputy Director PR
and International Contacts Department, BA

"In great modesty, he made each and everyone he worked with feel special and important."

Dr. Azza El Kholy

"His modesty, humility, kindness and humor were so unique and so much admired."

Dr. Sohair Wastawy

...they quoted

Helen Keller

"All that we love deeply becomes a part of us"

Ambassador Aly Maher

William Blake

*"To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour."*

Dr. Azza El Kholy

Omar Khayam

*"Lo! Some we loved, the loveliest and best
That time and fate of all their vintage prest,
Have drunk their cup a round or two before,
And one by one crept silently to rest."*

Ms. Mona El Nashar

Marcel Proust

"L'absence n'est-elle pas, pour qui aime, la plus certaine, la plus efficace, la plus vivace, la plus indestructible, la plus fidèle des présences?"

Ms. Aiten Gamaleldin
Executive Assistant, External Relations Sector, BA

Khalil Gibran

"The most beautiful thing in life is that our souls remain hovering over the places where we once enjoyed ourselves"

Dr. Mohamed Awad

... and then they said their goodbyes



*"Yes it is a far far better place
where you have gone to but it
is a far far greyer place you've
left us in"*

Dr. Sahar Hamouda
Deputy Director, Alex-Med, BA

*"In our usual salute as Old
Victorians, and for the last time;
'Three cheers for Taher Khalifa:
Hip Hip Hurray!'"*

Dr. Mohamed Awad

*"You have demonstrated
to us the real meaning of
an Ambassador, simplicity
and style ... Farewell your
Excellency".*

Dr. Yehia Halim Zaki

"Thank you Sir for the memories, for the affection, the laughter, and the lessons you taught us.

So long my friend, so long Your Excellency".

Dr. Sohair Wastawy

Now, his picture on the invitation card, with that familiar smile, is honoring my desk as I write this. I can't help wondering what I would have said about him had I known him in person.

Ambassador Taher Khalifa

He was born in 1942 in Cairo. His vast educational background began at Victoria College in Alexandria. He attended Ein Shams University and graduated with honors from the Faculty of Arts with a B.A. in English Literature and then went on to the Institute of Diplomatic and Consular Studies where he also graduated with honors. He also served as the Egyptian delegate to the New York *Herald Tribune*, International Forum. His career in Foreign Affairs started in 1968. He held many positions during his long career including, attaché in the Ministry of Foreign Affairs in the International Department for the Diplomatic and Consular Institute, Third Secretary at the Egyptian Embassy in Algeria. He held the post of Second Secretary in the Asia Department, and Second and First Secretary in the Egyptian Embassy in London in the African Department. He was the head of the OAU Section, and First Secretary and Counselor at the Egyptian Embassies in Uruguay and Greece. He was also the Deputy Chief Cabinet of Boutros Ghali, Minister of State for Foreign Affairs, Counselor and Minister Plenipotentiary, Head of Chancellery in the Egyptian Embassies in Rome and Vienna, Deputy Chief of Protocol, and Chief of Ceremonies and Precedence in the International Department of the Diplomatic and Consular Institute. He served as an ambassador to the Royal Danish court, the Republic of Lithuania and the Republic of Chile. His last position was with the Bibliotheca Alexandrina where he was the head of external relations.

Decorations

- Egyptian Order of Merit awarded by President Sadat
- Commodore of the Republic of the Hellenes
- Commendatore of the Republic of Italy
- Commodore Del Order de merit di Grand Cruze
- Di Republica di Chile



AHOY THERE...

Noran Shafey

The world's largest wooden replica of an 18th century ship, the *Götheborg* visited Alexandria on April 1st, 2007. The three day visit was filled with cultural events, meetings and cooperation between Egyptian and Swedish organisations.

The Swedish Ship *Götheborg* is a full-scale replica of the historic East Indiaman merchant vessel *Götheborg* that foundered off the entrance to the harbor of the city of Gothenburg in 1745. It took more than ten years to build the replica using the same building methods, handicraft technique and materials as in the 18th century. The replica left Sweden on October 2nd, 2005 and sailed back home from China.

Götheborg retraced the historical route to China and passed India and the Suez Canal on the homebound voyage. During 18th and 19th centuries over 130 Swedish merchant vessels were sailing the world's oceans with the same purpose as the Swedish Ship *Götheborg* today, promoting trade on the international markets. The stop in Alexandria is the first stopover focusing on cultural exchange.

The purpose of the visit to Alexandria was to enable people to meet and further strengthen cultural exchange between Egypt and Sweden. The program included visits onboard for Egyptian school children, discovery tours of Alexandria, open concerts by Swedish and Egyptian artists as well as VIP meetings. A result of the meetings was to confirm and strengthen cultural and scientific exchange between Alexandria and the Västra Götaland region in Sweden. Participating organisations during the visit were the Egyptian Network of the Anna Lindh Foundation, whose head is the Alex-Med center in the Bibliotheca Alexandrina, the Swedish Institute in Alexandria, the Västra Götaland region and the Swedish National Museums of World Culture. The Västra region Götaland, which is situated in the western part of Sweden, sponsored the stopover in Alexandria.

The ship has a tradition of inviting people from the country it is sailing to, including them in the ordinary work on board. So four cadets from the Arab Academy for Science, Technology and Maritime Transport in Alexandria flew over to Djibouti and together with the Swedish crew they sailed from Djibouti to Alexandria. They took part in the ordinary work on board, including climbing the 40 metres tall rig and keeping lookout for other ships.



H.R.H. Princess Victoria of Sweden accepting a souvenir from Dr. Mohamed Awad

A royal welcome was in store for *Götheborg* as she berthed a round noon on April 1st 2007. HRH Princess Victoria of Sweden, Swedish Ambassador Stig Elvemer, Governor of VGR Hans Aronsson, Governor of Alexandria General Adel Labib, Chairman of Arab Academy of Maritime Transportation, Dr. Gamal Mokhtar and General Consul and Honorary Consul of Norway and Sweden, Amr El Naggat as well as a vast number of dignitaries were present. Delegates from universities and schools and different organizations were waving Swedish and Egyptian flags to music played by the Arab Academy Orchestra as they caught a glimpse of the ship, and she greeted them back with a thunderous canon salute.

After the gangway was let down and music was played by the Bohuslän Big Band, the crew came down. They were headed by the captain and a man dressed as an officer from the 18th century (*superskagser*).



The *Götheborg* in full splendor

Speeches were given, gifts were exchanged and both the Alexandria Folkloric Troupe and the Egyptian "*Wist El Baled*" Band performed. *Götheborg* then welcomed visitors to go on board for a tour that took them back in history to the golden era of sailing the oceans.

On the next day of the visit, Alex-Med had an interesting program in store for the crew. Forty Swedes from the crew were accompanied by twenty-seven Egyptian students from the English Department of the Faculty of Arts, Alexandria University on a cultural treasure hunt in Fouad Avenue led by Dr. Sahar Hamouda. This was followed by lunch in The Plaza of the BA and a concert by the Swedish Bohuslän Big Band. The crew then invited everybody on a special tour of the ship.

Meanwhile, at the BA, Dr. Mohamed Awad gave an interesting lecture titled 'Alexandria, History of Cultural Interaction', which was attended by Princess Victoria of Sweden.



The Captain of the *Götheborg* followed by a *superskagser* in Alexandria Port

RAMSES²

Cycle de Conférences Penser la Méditerranée

Mervat El Anwar

Le réseau Ramses² a pour vocation principale de définir le domaine des « Etudes méditerranéennes », à la fois comme champ scientifique d'analyse comparée en sciences humaines et sociales, comme base de ressources documentaires, à travers la Bibliothèque de la Méditerranée, et comme horizon de compréhension pour le grand public.

Un cycle original de conférences « Penser la Méditerranée », orientées vers le grand public, a été créé dans ce but. Des conférences, à deux voix, se sont tenues à la Bibliothèque d'Alexandrie. Elles ont fait l'objet d'une très large diffusion et médiatisation, à la fois en Egypte et sur le plan international.

Ce cycle de conférences originales, où les meilleurs spécialistes du monde méditerranéen ont été amenés à intervenir, s'est déroulé à la Bibliotheca au rythme d'une conférence tous les deux mois, instaurant ainsi un rendez-vous régulier.

Ce cycle a démarré le mardi 9 mai 2006 la première conférence étant **La Méditerranée entre les cultures**

Intervenants :

Christian Bromberger - Professeur d'ethnologie à l'Université de Provence où il dirige l'Institut d'Ethnologie Méditerranéenne Comparative (formation associée au CNRS). Ses travaux de recherches portent sur les fondements, les modes d'expression et d'affirmation des identités collectives et en particulier dans des régions méridionales de l'Europe.

Mohamed Tozy - Professeur de science politique à l'Université Hassan II, Casablanca, Chercheur Associé (sociologue) à la Direction du Développement Rural, Institut Agronomique et Vétérinaire, au CERI (CNRS), premier vice-président de l'association marocaine des sciences politiques.

La seconde conférence le 11 juin 2006: **La Méditerranée en récits**

Intervenants :

Edouard Al-Kharrat - romancier, nouvelliste, poète, critique littéraire, critique d'art, traducteur, Al-Kharrat est une figure très importante de la littérature égyptienne contemporaine.

Thierry Fabre - chercheur, essayiste et spécialiste de questions culturelles internationales en Méditerranée. Il a organisé de nombreuses manifestations et publié plusieurs articles et ouvrages sur ce thème, notamment *La Méditerranée entre la raison et la foi* (Actes, Sud/Babel, 1998). Il dirige actuellement le programme « Représentations de la Méditerranée » à la Maison Méditerranéenne des Sciences de l'Homme.

La troisième conférence: **La Méditerranée antique**, par Jean Yves Empereur et Aicha ben Abed le 4 Septembre 2006.

Intervenants :

Jean Yves Empereur - archéologue et égyptologue français. Ancien membre de l'école française d'Athènes, dont il a été le secrétaire général, il a dirigé des chantiers de fouilles (notamment sous-marines) en Grèce, à Chypre et en Turquie, sur les sites de Thasos et Amathonte. Chercheur au CNRS, directeur du Centre d'études Alexandrines (CEAlex) qu'il a fondé en 1990, il dirige depuis les fouilles archéologiques dans la ville d'Alexandrie, sur terre et sous les mers.

Aicha ben Abed - Directrice de recherche à l'Institut National du Patrimoine de Tunisie - division de sauvegarde des sites et monuments.

La Méditerranée, une question stratégique le 17 décembre 2006

Intervenants :

Rashid Khalidi - titulaire de la chaire Edward-Said en études arabes de l'université de Columbia. Il est l'auteur de plusieurs ouvrages sur le Moyen-Orient contemporain, notamment *L'Identité palestinienne* (La Fabrique, 2003).

El Sayed Yassin - Conseiller au Centre d'Etudes politiques et stratégiques d'*Al Ahram* et professeur de sociologie politique au Centre National de Recherches Sociales et Criminologiques du Caire.

La Méditerranée, échelles et figures de l'histoire le 6 février 2007

Intervenants :

David Abulafia - Professeur d'histoire méditerranéenne, traitant en particulier du Moyen Age et de la Renaissance, en particulier dans l'Italie du Sud ainsi que des interactions entre les trois religions du Livre dans l'Espagne et la Sicile médiévales.

Edhem Eldem - professeur d'histoire à l'Université du Bosphore.

- **La Méditerranée des villes** le 15 avril 2007

Intervenants :

Jean Luc Arnaud - architecte, historien, chargé de recherche au CNRS depuis 1996, travaille sur les villes du monde musulman de la Méditerranée aux XIXe et XXe siècles et sur la cartographie et l'iconographie des villes. Responsable du pôle de compétence: *Espace, représentations et usages* de la Maison méditerranéenne des sciences de l'homme d'Aix-en-Provence (site du pôle: <http://cartomed.mmsh.univ-aix.fr>)

Enrico Iachello - président de la Faculté de Lettres et Philosophie de l'Université de Catane. Professeur "ordinario" d'histoire moderne, il enseigne dans plusieurs cours universitaires et écoles d'excellence (doctorats de recherche, École Supérieure de l'Université de



Thierry Fabre et Mohamed Awad

Catane, Ecole des Hautes Etudes en Sciences Sociales de Paris). Il est coordonnateur des Masters de II niveau en *Histoire et analyse du territoire* et *Divulgence de la culture classique* et du Doctorat de recherche en *Histoire de la culture, de la société et du territoire dans l'âge moderne*.

Paolo Milittello est professeur "associato" d'histoire moderne à la Faculté de Lettres et Philosophie de l'Université de Catane. Docteur de recherche en *Histoire moderne* et Docteur de l'Ecole des hautes études en sciences sociales de Paris en histoire et civilisations, est membre de plusieurs groupes de recherche cofinancés du Miur, de l'Université de Catane, de CNR et de CNRS. Actuellement il mène une recherche sur les pratiques et les représentations de l'espace en Sicile en âge moderne avec attention aux procès de formation des identités territoriales analysés à travers l'étude des représentations cartographiques. En 2005 il a été élu pour l'année 2005/2006 Professeur invité à l'Ecole des hautes études en sciences sociales de Paris.

La Méditerranée, espace religieux le 6 mai 2007

Intervenants :

Habib Tawa - historien et journaliste. Né en 1945, Alexandrin jusqu'à ses dix sept ans, installé à Paris depuis 1969. Doctorat à la Sorbonne (1977) sur l'Egypte contemporaine (Paris IV). Recherches et publications récentes sur l'histoire des religions (Samaritains, Yézidis, etc.), le Proche-Orient contemporain, l'Asie centrale et orientale, l'Europe orientale et méridionale. Responsable d'une chronique de géopolitique depuis 2000 dans un mensuel international parisien. Secrétaire de sociétés savantes (Société d'Etudes Samaritaines, Société des Amis des Manuscrits et des Etudes Karaites), membre de la Société Asiatique.

Carmello Giuseppe Conticello:

- Chercheur au *Centre National de la Recherche Scientifique*
Centre d'études des religions du Livre (UMR 8584)
- Titulaire de la chaire internationale UNESCO « Itinéraires culturels et religieux ».

Champs de recherche :

- Théologie médiévale et byzantine
- Thomas d'Aquin et Byzance
- Dialogue interculturel et interreligieux

* * *

From Abou Kir to Cairo Station

The Railway Trail

Mohamed Awad

Part II: From Victoria to Cairo Station

Victoria

The locality takes its name from Victoria College, a bastion of British education in the Middle East built in memory of Queen Victoria. The remote site of 18 feddans in Siuf was chosen for expansion as a result of the success of the school already in operation since 1902 and located in Mazarita. The foundation stone of the new school was laid on 24 of May 1907 and the new school buildings were inaugurated on 27 of March 1909. The design entrusted to the reputed Alexandrian



Victoria College 1909

architect Henri Gorra of the École Centrale of Paris was conceived in eclectic revivalist Neo-Islamic architecture. Such antiquarian expression was prevalent in that period. During the early Victorian era in Britain, Sir Charles Barry gained a reputation as an advocate of a new departure in revivalist high style Italian Renaissance architecture. Following his movement many of Britain's public buildings and royal residences were modeled on Italian palazzos. In cosmopolitan Alexandria, Gorra conceived along those ideas his most reputed building in 1905, the Banco di Roma, inspired by Sangallo and Michelangelo's Palazzo Farnese in Rome. And in Victoria College the eclectic blend of Italianate style and Islamic revivalism served to render homage both to the Queen and the country in which it stood. The importance of the language expressed in the buildings of Victoria College lies in the fact that it is one of the early attempts of using a local expression, however superficial in application, to blend eclectically within at already occidentalised concept. Eclectic revivalism in 19th and 20th century Alexandrian architecture was representative of pluralism and the characteristic mix of its cosmopolitan society.

Ghobrial

The name of the locality comes from that of a large agricultural estate lying along the Mahmoudieh Canal that was owned by the Ghobrial family. The area consisted of prime agricultural land, which provided the city with fresh fruit and vegetables. Following the post-First World War industrial boom and the expansion of the city, many such estates along the Mahmoudieh canal that were accessible to the river transportation and the railways were converted into industrial plants. Relatively affordable vacant agricultural land around these industrial plants attracted low cost industrial housing. Many large estates such as Ghobrial were subdivided into small plots of 50 to 80 square metres and sold to potential developers. Most such housing developments are poorly planned and over built. There is little room for open space and the unfinished character of bricks and concrete are a typical feature of its built environment.

Bacos – El Souk

The locality takes its name from an early settler in the area, Mr. Bacos, of Levantine origins and Italian nationality. Bacos was one of those families who made concessions of land to the Ramleh Railways, hence the name of the station. During the early 20th century, the district was famous for its elitist residences and gardens, such as those of Greek families like Sinadino,

Constantinides and Zervudacchi, and those of Prince Omar Toussoun. But it was the Bacos family who received first prize in garden and flower shows. The area near the station was also known for its daily market, El Souk, where peasants from surrounding districts gathered to sell their produce. But it was the infiltration of industry on the Mahmoudieh and along the El Souk road that transformed the picturesque agricultural aspect of the area into an industrial zone and a workers' housing district.

El Zahreyeh

Occupying the location of an old village named "Demqâruni", the district was named El Zahreyeh after the Mamelouk King, El Zaher Bybars (658-676 Hegira, 1237 -1255 BCE), mentioned in M. Ramzy's Geographical Atlas *El Kamous El Goghrafi lil belad El Masreieh*, Vol. I, Cairo, 1953. Zahreyeh remained a deserted settlement until the First World War, with Bedouins living around it, in their characteristic tents and roaming animals. The creation of the Egyptian Copper Works on the Mahmoudieh Canal transformed the village landscape into an industrial zone, contributing much to the present day pollution of the area. In 1921, the Société d'Enterprises Urbaines et Rurales was responsible for the early subdivision of the lands of Zahreyeh. The relatively cheap small plots found developers among industrial workers employed in service and petty commerce. There is little more to be mentioned about Zahreyeh with the exception of the existence of the Moslem cemeteries of Abou El Nour, the third most important Moslem cemetery after Hadara's El Manarah and Karmouz's El



Sidi Gaber Station 1930

Amoud.

Sidi Gaber

Named after Sheikh Sidi Gaber, the mosque in the area was built by Khedive Tewfik around 1888. The area of Sidi Gaber delineates the extent of Alexandria. Thereafter begins the suburb of Ramleh (El Ramlah El Miri), which refers to the sand landscape comprised of military camps during the Mohamed Ali period. Sidi Gaber Station is the city's second most important station after Cairo Station on the Cairo-Alexandria railway line. The station building designed in early modern style by Mohamed Raafat, a graduate of Liverpool University, is a landmark of the area with the sand bricks of its façade and its clock tower. The more recent additions of bus and taxi stations, added to the already existing city center tram and possibly the future underground, most certainly give a greater importance to the station and its connecting terminals. One other special feature in the area was the Abercombe monument erected in memory of those who gave their lives in the battle between the British and the French (1801-1803). The monument, later removed, could be seen in the grounds of St. Mark's Anglican Church in Manshieh. The administrative building of the local district authority, the Alexandria Tram Co., and the Sidi Gaber Cultural Center seemed overshadowed by the important military hospital modern facility built on part of what was known as the Mustafa Pasha Barracks.

Sporting

Founded by officers of H.M. British Regiment in Alexandria and prominent members of the city's elite society, the cosmopolitan board of the Alexandria Sporting Club was presided by H.R.H. Prince Omar Toussoun. Its committees, other than its General and Executive, included such sports as racing, the oldest and its raison d'être, since it was the main source of the club's revenue, the clubhouse committee, the garden and the swimming, after a swimming



Race Stands 1930s

pool was added in 1936. For over a decade, the green patch of open space of approximately 100 feddans in the middle of the city, donated by Prince Omar Toussoun to create the club, served Alexandrians as a place of social entertainment and sport activities. The changes in the socio-economic, political and cultural milieu of Alexandria since the abolition of the monarchy and the progression towards a more egalitarian and populist society have left their impact on the club. In 1956, the club counted approximately 1576 families rated as members; presently, the numbers exceed 20,000 families. The limitations in space are manifestly marked by crowding and overbuilding, a phenomenon not uncommon in the contemporary city.

Hadra

Ramez Lakany, in his toponymy of Alexandria, gives two possible explanations for the origins of the name Hadra. Firstly, the term might come from the word "slope" in Arabic, due to the hilly lowlands of the area. The second explanation put forth is that the term refers to the presence of an important personality (Hadret El Fakhama El Khedeweyah), possibly evoking the Khedive, owner of the palace on the Mahmoudieh Canal. Until the 1920's, the area adjacent to the present Hadra was occupied by Lake Hadra. Prince Omar Toussoun, its owner, had abandoned efforts to reclaim its marshes and finally sold it to a British developer, Joseph Smouha, who drained the lake and created the Garden City of Smouha. The northern sectors of the area of Hadra are dominated by a concentration of hospitals and medical facilities, among the most important in the city: the Moassat, the Greek Hospital Kottsika (presently Gamal Abd El Nasser), the Italian Hospital, the Nariman Hospital, the Hospital for Infectious Diseases, and the University Medical Research Center, all of which were built during the inter-war period, possibly because of the availability of land, its easy accessibility and proximity to the city center. The southern sectors of the area, along the Mamoudieh strip, are dominated by industrial enterprises, including textile, oil, soap and paper industries, among many others. The area is also reputed for its fresh fruit and vegetable wholesale market "el Wekala". Industrial low-cost housing, characteristic of the urban morphology of its middle sector, occupies the intermediate area between the industrial zone on the Mahmoudieh and the highlands where most of the institutional health complexes are located. Mahmoud El Falaki in his map of 1866 specifically mentions the mud houses of Hadra "Eishash El Hadra" and the ruins of a temple (the Thesmpophorion) on the shores of its lake. Breccia in his guide *Alexandria Ad Aegyptum*, (1922) also refers to the heaps of broken pottery, *montes testacci* which covered the area and were linked to burial rites: "when the dead were cremated, the ashes were preserved in an urn which had usually the form of a hydria (a vase with three handles nearly about 40 cm height)". The name Hadra, then, could be possibly a mutation of the term "hydria". Hadra is also known for its ancient tomb, discovered in 1941 and dating back to the third century, which lie in the area behind the Italian Hospital, by the railway line, Work on the site continued sporadically until 1987. Another tomb, dating from the fifth century A.D. and discovered in 1908, is situated under Nariman Hospital. The area continues to be known because of its cemeteries and the presence of a prison facility.

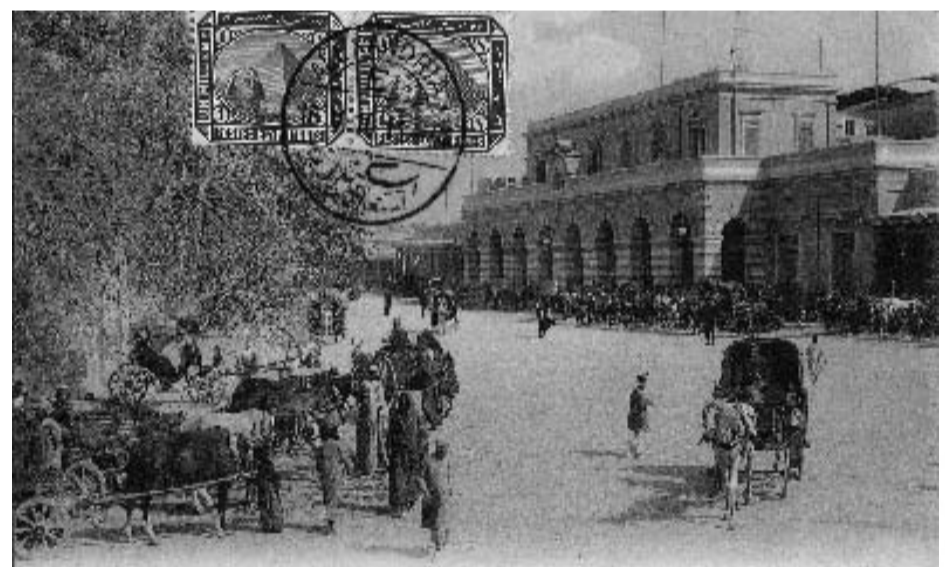
Bab Sharki – Rond Point

Rond Point refers in the French language to the roundabout where the Alexandria Water Works Co. is situated. To the present day, the area of the Rond Point is considered one of Alexandria's most elite residential districts. In the late 19th and early 20th centuries, it was reputed to be Alexandria's elite Jewish quarter, where a concentration of high style villas and elegant apartment buildings belonging to prominent Jewish families of the Alexandrian society characterized its urban morphology. Some notable examples are Gustave Aghion's villa (1926) and the apartment buildings of Edward Aghion (1936) and Ali Pasha Yehia (1936), all designed by the prominent French architect Auguste Perret and characterized by their early application of exposed concrete in the treatment of their Art deco façades. Among other important buildings stand the Adda apartment building, of elegant early modern style by H. Bernau, and the Villa Viterbo conceived in revivalist Italian neo-Romanesque style by G. A. Loria. Rond Point in the 19th century was famous for its shooting club "le tir à Pigeon", the Race Hippodrome and, more recently, for the presence of the Olympic Sports

Club. Bab Sharki refers in Arabic to the eastern gate of Alexandria, known in Antiquity as the Canopic Gate (leading to Canopus) and in the Medieval period as the gate of the sun or Bab Rashid (leading to Rosetta). The Rosetta Gate and the city's Islamic walls were demolished around the turn of the century to make way for the new expansions in Alexandria. The site of the walls was turned into a park, including the Shallalat Gardens designed around 1905 by the Belgian landscape architect Monfront Bey. The gardens still contain to this day remains of Alexandria's fortifications and enclosing walls. But Bab Sharki is also important because of the concentration of cemeteries: Latin, Greek, Syrian, Jewish, Coptic and free thinkers. Among its important landmarks is the Police headquarters, with its notable bell tower designed in the late 19th century by the Italian architect Marelli. An obelisk in Carrara marble, the War Memorial to the French, designed by the French architect Victor Erlanger in 1921 and unveiled by Lord Allenby, was set in a triangular garden at the corner of Sultan Hussein and Abou Kir Avenue. It has since been removed and relocated in the Latin cemeteries.

Cairo Station

Cairo Station is known as "Mehatet Masr" because it is the Alexandria-Cairo main station, the line having been constructed around 1858 by Stevenson. The old station (first Cairo Station), located not far from the present station and designed by Edwin C. Baines, was built between 1856 and 1857. The bi-coloured arched lower building and an upper level arch topped window in Renaissance style was characteristic of Sir Charles Barry's work in the UK and in keeping with many early British railway stations. The building, which did not cover the tracks, was describe in the *Illustrated London News* of 23 January 1858 as "the most substantially constructed edifice in the city partaking more of a European or Anglican character than most civil structures in Alexandria". The station was partly destroyed by a gun fire explosion but rebuilt again by Edwin C. Baine. Maclean's master plan for the city in 1918 supported the intentions of building a new station and decided its new location. The international competition for the design of the new station was awarded to the Greek engineer L. Iconomopoulos and the Italian architect A. Lassiach. The new station was operational in 1927. The design of the square, the largest urban space in the heart of the city center, was landscaped by the municipal design service and was supposed to host the statue of King Fouad. In 1939, the telephone and telegram building by Antanikian added to the neo-renaissance setting of the square. In 1958, Fouad Abdel Meguid added to the rearrangement of the square with the Monument to the Unknown Soldier while the archeological discoveries of the early 1960s around the fort of Kom El Dik brought to light a Roman amphitheater, roman baths and a philosophical school. Cairo Station Square, re-landscaped in 1998 by a group of university staff members after years of chaotic traffic and urban degradation, remains the most important urban space in the city center, the hub connecting various routes of transportation and providing to the many who come visiting a remarkable first impression of Alexandria.



Alexandria - The Station in 1904



Alexandria Cairo Station 1927

Youssef Ezeddin Eassa, 1914 – 1999

The writer who Lost his Heart to Alexandria

Faten Youssef Ezedin Eassa

The University of California, Berkeley, has recently hosted a presentation of the Egyptian writer and professor, Youssef Ezeddin Eassa under the title, 'The Global Vision of Youssef Ezeddin Eassa'. It was considered a special occasion where his daughter was invited to give a presentation of his life and works. With great admiration, the audience listened to the talk about this wonderful man who was the only Egyptian writer who left the Cairo, to live in Alexandria for no other reason than the fact that he had fallen in love with what he called "*The magical city by the sea*".

Youssef Ezeddin Eassa is a significant 20th century figure, writer, thinker and scientist who created an original writing style which was a mixture of imagination and science, breaking the rigid barrier between fields of knowledge. As a man of cosmopolitan visions, he went way beyond time and place, crossing locality boundaries and writing in symbol and abstract to depict our real world today in a style that flows with ease and fluency.

He was raised in El Sharkeya where his father was mayor of 'Asloug Village'. Eassa graduated from Cairo University with Honors, a Ph. D. from Sheffield University England and was later selected by Fulbright to be a visiting professor, in Illinois and Berkeley Universities 1961-1962.

His talent for storytelling appeared at the age of seven, when the village children used to gather around him, wide-eyed, to listen to the stories which he composed on the spur of the moment out of his own imagination. Eassa could never forget the expression on the children's faces as they listened with wonder. At the age of ten, he was already composing poetry.

Eassa's readings during childhood and youth were varied. He was attracted to sciences just as he was attracted to art. He enjoyed reading *The Arabian Nights* as much as he enjoyed reading about astronomy, sciences, and lives of great men, philosophy, dream interpretations and music. He was also very fond of poetry which he amazingly was able to memorize from a first reading. These early readings reflect his character as a man who saw all the fields of knowledge related to one another and shaped his intellect which later gave wings to his global vision.

Despite Eassa's great interest in literature, he joined the Faculty of Science, believing that science and art complete one another. Eassa excelled at university and graduated with honors, yet he always took part in all cultural university activities. He played his violin, sometimes in the laboratory, acted on stage and wrote poetry, stories and articles for the university magazine. He was once asked to write a play to be acted on stage, which was later published in the university magazine. A most significant event then happened, which was to be the start of Eassa's literary career: the Head of the Radio Station, Mohamed Fathy, happened to read the magazine and was fascinated by the play. He wished to meet Eassa and asked for permission to broadcast the play as a radio drama. Eassa consented and the play was broadcast in 1940. It was a great hit and Mohamed Fathy continued to ask for more work; so did magazines, like *Rose Al Youssef* and *The Radio Magazine*. Eassa became a writer, although he had a full-time job as a demonstrator in the Department of Zoology in the University of Cairo. Among his most famous dramas and short stories were, *Butterfly Dreaming*, *Sikosita*, *Green Buds* and *The Geniuses Weeping*.

In 1942, the University of Alexandria was inaugurated and Eassa decided to move to that city which he had always admired. "The Nile", he said, "has two shores, but the blue waters of Alexandria, flow on towards infinity and inspire me!" Therefore Eassa became the only Egyptian writer who moved out of the capital with its centralization, which some believed to be his fatal mistake as a writer. Eassa however answered saying: "Writers cannot be categorized according to their home addresses. It's what I write that matters, not where!" However, the Cairo centralization followed him to Alexandria, still requesting work for the radio, articles and stories for magazines, radio and television interviews and many years later to grant him the highest awards for letters.

In 1948, Eassa went on a scholarship to Sheffield University in England to obtain his Ph. D. Eassa wrote stories and radio dramas for the BBC which were



Dr. Eassa on his usual morning stroll (Stanley Bay 1987)

broadcast during his stay in England. He always received a thank you letter of appreciation for his work.

Youssef Ezeddin Eassa reached the peak of his fame in the 1950s. He wrote his longest and most beautiful pieces during that period and he spontaneously made radical changes to the stereo type and traditional forms in literature. Deep as his meanings were, he was yet able to create a very simple style that captivated readers and listeners to the very last word. He also made changes in radio drama, which he transformed into an elite form of literature; a modern theater where the audiences imagine their own scenery, heroes and heroines, thus making them participants in his works. Moreover, he was also one of the founders of the modern novel, his circular technique, stream of consciousness, surrealism and the use of imagination as a means of depicting reality, create what critics called magical realism. Eassa's contribution to radio drama was almost 400 works, the most famous of which are *Bitter Honey*, *Blame Not Autumn*, *Storms* and *A Voice from the Past*, which was transformed into a movie, directed by Atef Salem.

He published profusely in the seventies; regular columns in *Al Ahram*, like *Weeklies*, *From the Diary of Youssef Ezeddin Eassa* and *With Imagination and Thought*, besides other articles in the most prominent papers and magazines in Egypt and abroad such as *El Akhbar*, *October*, *Nos el Donya*, *Al Dawleya*, *Al Fagr* and *Alam Al Fikr*. His articles and essays amount to over a hundred. He also wrote his most wonderful short stories during those years such as *Nowhere*, *The Train*, *The House*, *Urgent Surgery*, *The Grand Hall* and others. *Al Ahram* writer, Sanaa Seliha, described Eassa's writings saying: "*he paid no attention to the minor details of daily life nor was he fooled by the outside frame ... but focused on humanitarian horizons with thoughtful eyes*".

Among Eassa's most famous novels are *The Man Who Sold his Head*, and of course *The Façade*, a world masterpiece which still inspires readers and critics until our present day.

"If you read *The Façade*," said *Al Ahram* Cultural Editor Abdul Aziz Sharaf, "you will never be the same person again..." (Alexandria University, 2003) Naguib Mahfouz also said "*The Façade* is the most beautiful book I have read..." (*El Akhbar*, 1982)

"The novels of Youssef Ezeddin Eassa" says Professor Zakareya Anani "are top pieces of Arabic literature and a good basis to the intellectual novel, of which we only have a few." (*The Genius of The Modern Novel*, 1998)

It is interesting to note that when Eassa was only three years old, he wept bitterly on finding out that all people were going to die some day. The fact continued to haunt him for the rest of his life, appearing in his works and especially in *The Façade* (1981), in which he imagines the world to be one beautiful city whose inhabitants await an execution sentence:

"The owner of this city," said D, "is free to pass the execution sentence on any of the people of the city, at any time he likes and without giving any reasons."

"But what crime have the city people committed to deserve such an end?" said M. in a shaky voice.

"Nothing at all. They are all innocent."

The idea appears again in other works, most notably in *The Waiting Room* (1978): *Silence was broken when the thick moustached said: "where do all those who enter the other room go to? They go in, but never come out!"*

However, that horror of death gave birth to an immense love for life and sympathy for humankind. Peace also became the core of his themes and all the worries and disappointments of man he regarded as trivialities. This is evident in his play, *In a Drop of Water* (1947), where events take place in a drop of water, and then the scenery changes and events take place on a star in the sky from which Earth is seen amongst other planets as an insignificant drop of water. 'Eassa has fluttered high and far, reaching horizons which nobody has reached.' Ahmad Zaki Abdul Halim (*Hawaa Magazine*, 1981).

Eassa wrote 200 short stories, nine novels and seven plays as well as a good number of poems. His ideas were always original and non-conventional, very close to surreal art. On many occasions Tawfik Al Hakim, an intimate colleague of Eassa's, gazed at him with wonder, saying; "How could this little head carry all those creative ideas of ticking bombs and not explode like a volcano?!"

Eassa's works are now beginning to appear in English translation, *A Selection of Short Stories* by Prism Publications is available in great libraries, such as those of Princeton, Harvard, Berkeley, Sheffield, UCLA, Chung Chi Hong Kong, the American University of Beirut, the Bibliotheca Alexandrina and others. The translations brought world thinkers to see and admire the world of Youssef Ezeddin Eassa, about which they said:

"A distinguished Alumni of Sheffield University... there are very few modern writers who manage to bridge the worlds of science and letters." Martin Lewis, Director of Sheffield University Library.

"The books of Youssef Ezeddin Eassa have enriched our library." James Weinberger, Princeton.

"Dr. Eassa was a gifted writer, essayist, poet and scientist... most of all he was a humanist ... a man contemplating life from a balcony. Through this... we get an idea of what this wonderful man was like." Siberell, Director of the American Cultural Center, Alexandria.

"I particularly enjoy the author's eye for critical detail and his humorous gently ironic observations." Frank Carothers, Berkeley University.

As a person, Eassa was a man who enjoyed a strong sense of humor and wit. He was a liberal man, and showed respect for other beliefs even if they disagreed with his own; a lover of nature, music, art and culture; he was fascinated by modernity and what the human mind was able to create. A wonderful family man who loved his home, he actually designed every bit of its furniture, choosing very non-conventional styles and colors. Moreover, he was a most generous and entertaining host whose living room always buzzed with friendly gatherings, fun and laughter. "*The happiest moments in my life,*" he said, "*are those which I spend with friends, chatting and laughing over tea!*" Wise with age, he continued to be young at heart, bearing the spirit of our modern age, and very much aware of the dreams and disappointments of younger generations through his career as a dedicated university professor.

At the age of 85, the young man who had come to Alexandria in his twenties had not changed much. He never lost his laughter and love for life and he still had his daily walk on the Corniche as he looked at the sea with meditating eyes: "*On this very road, Alexander might have once walked with Cleopatra!*" On September 18th 1999, he passed away peacefully, leaving a legacy of works to live on.

His home is still exactly the way he left it, especially his study, which so many people now come to see, making the place more alive than ever.

www.eassa1914.net

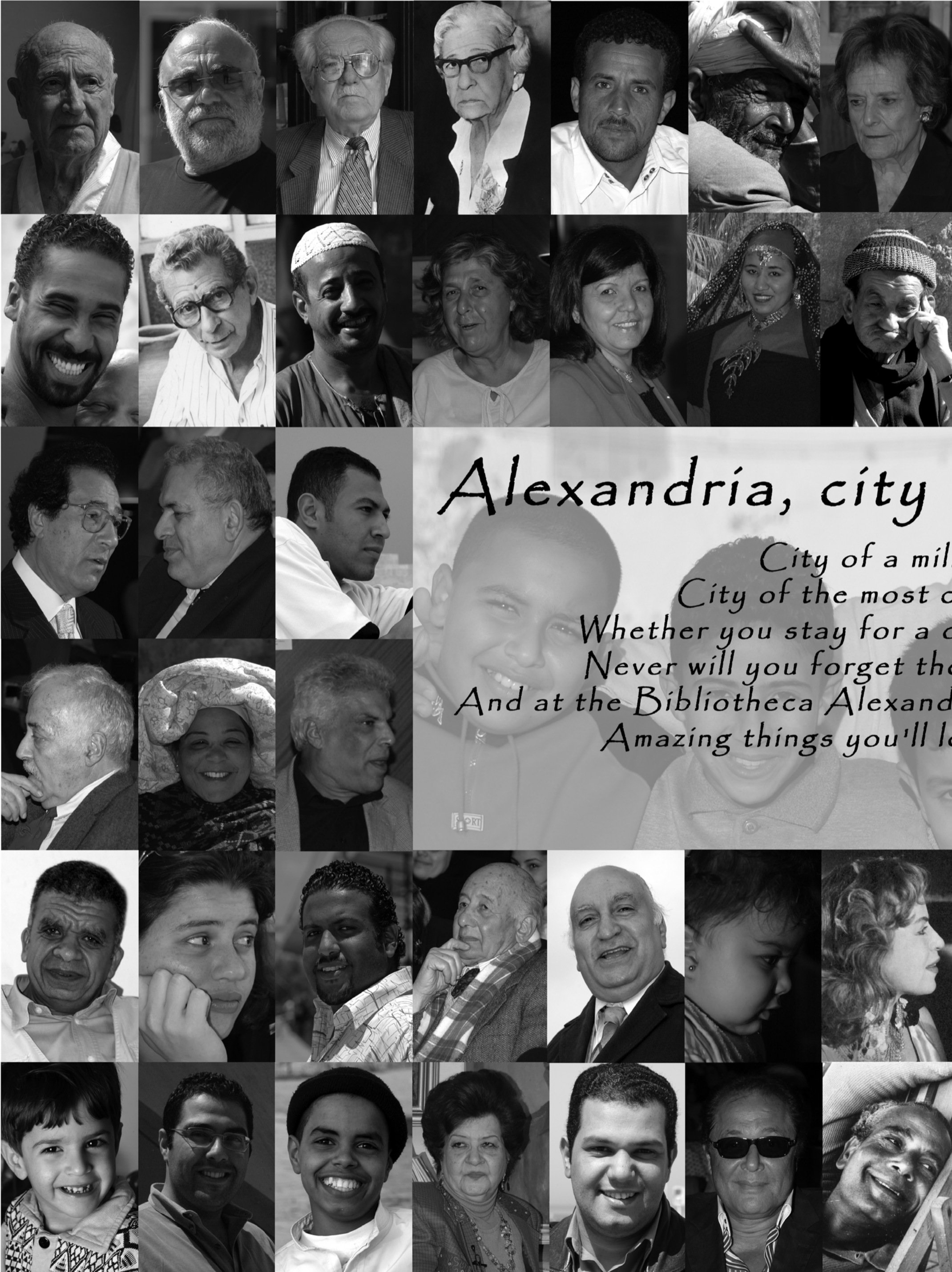
Awards

- The National Award for Literary Appreciation of First Degree in 1987;
- The Badge of Arts and Sciences of the First Degree which he received twice, in 1977 and 1987;
- The Republic State Prize, 1981;
- The Knighthood Literary Award, 1999;
- Selected as Best Man of Letters in Egypt in 1998 and 1999.

Today, the literary salon at the Center of Creativity of Alexandria, bears his name. Moreover, the University of Sheffield has honored him in its 100th anniversary with a spotlight article in the Annual Sheffield Magazine.



Young Eassa playing the violin in his laboratory.



Alexandria, city

City of a million
 City of the most colorful
 Whether you stay for a day
 Never will you forget the
 And at the Bibliotheca Alexandrina
 Amazing things you'll learn



of a million faces

*million faces
charming places
day, a month or a year
the time you spent here
Alrina, how fascinated you'll be
earn, hear and see...*

*Poem : Alia El Swefy
Photos : Abdallah Dawestashy*



ولا يكتفي الكاتب العبقرى بذلك، بل لقد جعل جو المدينة وسماواتها الخريفية وأمطارها الرعدية وثورة بحرها وعواصفه، وكأنها تشارك أبطال رواياته في مشاعرهم (السمان والخريف وميرامار) وفي أحلامهم بل وحياتهم اليومية (الطريق). تأمل قول منصور باهي- أحد أبطال ميرامار مناجيا نفسه في منولوج داخلي: "الريح تسفح النوافذ ببوابل المطر .. هدير الأمواج يقتحم أعماقي .. " (ميرامار) ثم: "عاشت العاصفة من وراء الزجاج. حتى نعمت بالصفاء. شيء حدثني بأن تلك الدراما إنما تحكي أسطورة مطمورة في قلبي" ومن رواية الطريق، تأمل كيف يصف محفوظ مشاعر بطل الطريق صابر سيد أرحيمي نحو مدينته وهو يغادرها الي القاهرة:

"وتعلق بصره بالمدينة والقطار يرج الأرض مبتعدا. رآها مدينة الأطياف مغروسة في حلم الخريف تحت مظلة هائلة من السحب، وهواء بارد معيق بمطلع نوفمبر يجوب شوارعها الأنيقة شبه الخالية. ودعها هي وأمه وذكريات ربع قرن من الزمان بزفرة طويلة ساخنة". ففي هذه السطور، يقدم نجيب محفوظ صورة من أرق وأعذب الصور لعشقه للمدينة وتأثره عند فراقها ولو علي لسان بطل روايته (الطريق).

ورغم اهتمام محفوظ بابرز جو الاسكندرية الخريفية والشتوية في رواياته السكندرية الثلاث فمن الغريب أن هذا الجانب قد أغفله صانعو الأفلام المأخوذة عن هذه الروايات.

عندما يقع الشاعر في الحب، فانه يتغزل في محبوبته: في عينها، في شعرها، في احمر الشفاه علي شفيتها، في عطرها، في فساتينها: ونجيب محفوظ هو أشهر عاشق للإسكندرية، وفي أسكندريته يقدم مشوقته المسحورة الساحرة: المدينة – الأماكن و يتغزل في لغة شعرية رفيقة في شوارعها وميادينها، في سماها وبحرها وخريفها وشتائها، وبرقها ورعدا وحتى في عواصفها ونواتها وعويل رياحها، ولا أعرف كاتباً كتب عن مدينة وعشقاها كما كتب نجيب محفوظ عن الإسكندرية، وإذا كان الإسكندر الأكبر هو من أمر بإنشائها، فان نجيب محفوظ هو الروائي الذي عشقها وخذها باجمل الألفاظ وأرق كلمات الغزل.

"تري البحر وقد سحره أكتوبر فأخذ الي أحلام اليقظة وتري أيضا أسراب السمان تنهوي الي مصير محتوم عقب رحلة شاقة مليئة بالبطولة الخيالية" (السمان ولخريف)



المبنى الذي به بنسيون ميرامار

أحداثها مع زمن ما بعد التأميم وتكوين الاتحاد الاشتراكي ١٩٦٢ وما بعدها)، إلا ليؤكد وعي الكاتب بتاريخ الإسكندرية، وانتباهه إلي تسجيل مراحل الانتقال التي مرت بها المدينة خلال فترة هامة من فترات التحول بها، فترة اجتاحت المدينة رياح التغيير العاصفة، فترة كانت المدينة تتحول فيها من مدينة عالمية Cosmopolitan تضم سكانا ينتمون الي حضارات متعددة الي مدينة مصرية تضم سكانا مصريين فقط: ففي هذه الفترة كان سكان الاسكندرية الذين ينتمون إلي أصول أجنبية قد بدأوا في النزوح عنها في هجرة عكسية الي أوروبا والأمريكتين وأستراليا، وذلك لأسباب سياسية. ويحيى وصف الفنان الكبير لهذه الصورة المتكاملة لوجود الأجانب بالمدينة واستيطانهم بها من خلال نسيج رواياته ومسير أحداثها، فهاهو عيسى الدباغ – بطل السمان والخريف – يختار لسكنائه بالاسكندرية شقة مفروشة لأسرة يونانية ليقيم فيها في حي الإبراهيمية وهو من أحياء الاسكندرية المشهورة التي سكنها اليونانيون والأرمن والأجانب علي وجه العموم في تلك الحقبة من الزمن: "وجدران الحجرات محلاة بصورة الأسرة اليونانية صاحبة الشقة – وكلما نظرت الي الخارج رأيت الوجوه اليونانية في الشرفات والنوافذ وعلي قارعة الطريق، غريبا في موطن غرباء – وتلك مزية الإبراهيمية، والمقهى المرصع طواره بالأشجار وسوق الخضار بالوانه النضرة والحوانيت الأنيقة التي تحفل بالوجوه اليونانية وتتردي في جنباتها – بعد زوال الموسم – لغتهم الأجنبية". ولا يكتفي نجيب محفوظ بذلك، فهو يمزج بين المدينة ومن يسكن بها من "غرباء" ووضع عيسى الدباغ الذي "هاجر" الي المدينة هربا من مأساة حياته "ليصبح" غريبا في في موطن غرباء" علي حد قوله.

ثم يأتي وصف نجيب محفوظ لمرحلة بدء الهجرة العكسية لسكان الاسكندرية من الأجانب حيث يسجل هذه المرحلة الهامة من تاريخ الاسكندرية في رواية ميرامار، ببراعة الفنان و المؤرخ معا، فإذا تأملنا الحوار بين ماريانا وعامر وجدي (ميرامار) نجد أن نجيب محفوظ قد قام بتسجيل شعور هؤلاء بانتماء المدينة اليهم بل بامتلاكهم لها أيضا "ولكننا نحن الذين خلقناها". ثم ينقل أيضا عدم رضاهم عما يحدث بالمدينة من تغييرات سلبية، ومرة أخرى، نجد نجيب محفوظ لا يستطيع فككا من وسواس السياسة الذي يسيطر عليه، فيشير من بعيد الي حركة التأميم: إن " البنسيونات الصغيرة لن تؤمم بأي حال"

نجيب محفوظ .. عاشق الإسكندرية

ولا تكتمل اللوحة التي يرسمها عاشق المدينة نجيب محفوظ للمدينة الساحلية العتيبة الا بتلك الصور الحية التي ينقلها لنا عن بحر اسكندرية وخريفها وشتائها، ويستخدم محفوظ في وصف أجواء اسكندرية صورا رشيقة فريدة وأسلوبا عذبا رقيقا يرقى الي مستوى الشعر لم يسبقه اليه أحد.

"فالخريف في الإسكندرية روح من أرواح الجنة ومغسل لجميع الأحران." (السمان والخريف) ويقول أيضا والإسكندرية هي مدينة الأطياف مغروسة في حلم الخريف. (الطريق) إن نجيب محفوظ في وصفه لأجواء المدينة يجعل قاره يجوب شوارعها ويتجول في ميادينها المغسولة بماء المطر، يسمع هدير أمواج البحر و يحس بالرياح تلغح وجهه وبالماء المالح في شفنيه وقطرات المطر تسيل علي وجهه بينما يتسلل الي أنفه رائحة البحر وينقل القاريء من ليال عاصفة يسمع فيها هزيم الرعد وينبهر بوميض البرق الي أيام ينعم فيها بالدفء والشمس والصفاء والسكون.

وبأسلوب مباشر علي لسان منصور باهي أيضا، يعبر نجيب محفوظ عن اعجابه بجو الاسكندرية الشتوية العاصف: "يعجبني جو الإسكندرية .. لا في صفائه وإشعاعاته الذهبية الدافئة .. ولكن في غضباته الموسمية .. عندما تتراكم السحب وتتعدد جبال الغيوم .. ويمتلئ رواق السماء بلحظة صمت مريب .. ثم تنهادي دفته هواء فتجوب الفراغ كندبر" (ميرامار)



ميدان سعد زغول يتوسطه تمثاله

عشق الاسكندرية ووساوس السياسة قراءة في اسكندرية نجيب محفوظ

صلاح خليل



الإسكندرية أخيرا .. قطر الندي .. نفثه السحاب البيضاء .. مهبط الشعاع المغسول بماء السماء وقلب الذكريات المبللة بالشهد والدموع (ميرامار) هكذا يناجي نجيب محفوظ الاسكندرية علي لسان عامر وجدي، أحد أبطال رائعته "ميرامار". لقد كان نجيب محفوظ مفتونا بالمدينة وعاشقا لها ولقد احتفى بالمدينة العتيبة وخلدها في إنتاجه الأدبي ، ولقد تجلي ذلك بوضوح في اسكندريته، اسكندرية نجيب محفوظ، وهي تضم رواياته الثلاث السمان والخريف (١٩٦٢)، الطريق (١٩٦٤) و ميرامار (١٩٦٧)، (أنظر اسكندرية نجيب محفوظ لكتاب هذه السطور - الهلال نوفمبر ٢٠٠٤)، وتنتمي هذه الروايات الي المرحلة الثالثة من مراحل الإنتاج الأدبي لنجيب محفوظ وهي مرحلة ما بعد الواقعية.

فقد لعبت الإسكندرية ببحرها وميادينها الشهيرة وشوارعها السنجابية المغسولة بماء المطر وسموات خريفها وفنادقها ومقاهيها وشتاتها فقد لعبت دورا هاما في روايات نجيب محفوظ الاسكندرية الثلاث ولم تكن مجرد خلفية لأحداث هذه الروايات بل شاركت أبطال هذه الروايات في أدوارهم ولعبت دورا أساسيا في أحداثها.

وقد يكون من العبث محاولة إيجاد تفسير احادي لأعمال نجيب محفوظ الروائية، خصوصا تلك التي تنتمي الي المرحلة الثالثة من إنتاجه، ولكن من غير الممكن أيضا انكار أن روايته السمان والخريف وميرامار هي روايات سياسية أو ذات أبعاد سياسية علي أقل تقدير، فمن المعروف أن نجيب محفوظ روائي يهوي السياسة، وأحيانا يبدو وكأن السياسة هي وسوا سه القهري الذي لا يستطيع منه فكاكا ، ولكن العالم الروائي لنجيب محفوظ عالم ثري متعدد الأبعاد حيث يتجاوز ابداعه الروائي السياسة الي عالم أكثر رحابة وقد تجلت في هاتين الروائيتين قدرة نجيب محفوظ المتفردة علي المزج بين السياسة والتاريخ وعبقورية المكان، الي جانب حرفيته في الحكى ومهارته في الاقتراب من أعماق النفس البشرية ومحاولة سبغ غورها وكشف أسرارها واطهار تفردتها وتنوعها وتناقضاتها. وربما استطاع نجيب محفوظ في رواية الطريق الاقالات من وساوس السياسة، ولكنه مرة أخرى يمزج بين الأمكنة "الجغرافية" للمدينة الساحرية والأمكنة القابعة في مغاليق النفس البشرية متمثلة في شخصية صابر سيد سيد الرحيمي ورحلته الغامضة للبحث عن الأب الضائع. وعلي الرغم من أن معظم أحداث رواية الطريق قد دارت في القاهرة، فقد ظهرت الاسكندرية فيها بكثافة: بأماكنها وشوارعها وسموات خريفها ورائحة بحرها وهدير أمواجه ، فبطل الرواية السكندري لم يستطع التخلص من ذكرياته في موطنه الأصلي، فشاركته المدينة غربته القاهرية وسيطر ماضيه علي كل صغيرة وكبيرة في تجربته القاهرية، فهو يستحضر هذا الماضي ويكاد يعايشه خلال الرواية، في منامه ويقظته، في لهوه وجدده، في مغامراته العاطفية، وحتى أثناء ارتكابه لجريمته.

يصف نجيب محفوظ علي لسان عيسى الدباغ بطل روايته السمان والخريف "حبه" لميدان محطة الرمل، فيقول: "وأحب ميدان الرمل .. فهو مسرح دائم لحاملات الأناقة والشعور الذهبية الملعفات برائحة المطر ؛ وكلما جاءت ترام أنطلقت أسراب الحسن تبهج خاطر وتسكر اللب وتعزف بسيفانها أعذب الألحان."

وقد قام نجيب محفوظ ببراعة منقطعة النظير بتوظيف شارع سعد زغول وميدان سعد زغول وتمثاله في ابراز مراحل رحلة عيسى الدباغ في صراعه مع نفسه لقد كان عيسى الدباغ وقد يؤمن إيمانا أسطوريا بسعد زغول وبزعامته للأمة، وكان لا يزال يعيش في



فندق سيسل

الماضي ويحن اليه حتي بعد قيام الثورة والغاء الأحزاب، ويصف الكاتب مشاعر عيسى الدباغ نحو شارع سعد زغول بالاسكندرية في فترة حنينه الي ماضيه فيقول: "وسار علي مهل في شارع سعد زغول أحب شوارع الاسكندرية الي نفسه وبخاصة بعد الثورة انه شارع الخاص علي وجهه ما يحب كثيرا أن يقطعه ولو مرة كل يوم جيئة وذهابا ليناجي فيض الذكريات"

ثم يصف الكاتب المرحلة النهائية لصراع عيسى الدباغ مع ماضيه وقراره بالتخلص منه - مستخدما ميدان وتمثال سعد زغول كرمز للماضي الذي قرر فعلا التخلص منه في ديناميكية رائعة في نهاية الرواية:

"وانتفض قائما في نشوة حماس مفاجئة، ومضي في طريق الشاب بخطي واسعة، تاركا وراء ظهره مجلسه الغارق في الوحدة والظلام .." لقد ترك عيسى الدباغ تمثال سعد زغول الغارق في الظلام والوحدة ليلاحق بالشباب (رمز الثورة المنتصرة أو المستقبل أو الاثنين معا).

واحتوت رواية ميرامار أيضا علي تعبيرات تشي بافتتان الكاتب الكبير بالاسكندرية وأمكنتها وفي نفس الرواية و علي لسان عامر وجدي: "زرت بحنان أثنيوس وبسترووس وأنطونيادس، جلست وقتا في بهو وندسور وسيسيل ، ملتقي الباشوات والساسة الأجنبي في الزمن القديم وخير محل لالتقاط الأخبار ومتابعة الأحداث، فلم أر الا قلة من الأجنبي شرقيين وغربيين.."

وإذا تأملنا هذه العبارات، نجد أن نجيب محفوظ، لم يعبر فقط عن حبه للأماكن بالمدينة، (تأمل لفظ حنان هنا)، ولكن وساوس السياسة لاتزال تطارده هنا أيضا، فيذكر الزمن القديم (ما قبل ثورة ١٩٥٢) ثم يقارن بين الزمن قبل الثورة وبعدها بل ويتنبأ بما حدث لمصر من عزلة سياسية بعد الثورة، وحنينه إلي الزمن القديم، ما قبل الثورة، ألا يسجل هنا الكاتب العبقري موقف بطل الرواية علي الأقل من الثورة ؟ وليس ذلك فقط ، فالكاتب لا يزال يسجل هنا بعدا تاريخيا / سياسيا آخر: تأمل اسماء الأماكن الأجنبية والفنادق، فهو يسجل أيضا بقايا احدي خصائص الاسكندرية الهامة ألا وهي عالميتها Cosmopolitan Alexandria ووجود الأجنبي بها وتأثيرهم القوي علي ثقافتها المحلية. تري هل كان هو أيضا يحن الي الاسكندرية العالمية ؟

ومن الأماكن التي اهتم نجيب باظهارها في اسكندريته ، شارع النبي دانيال وهو الشارع الذي يبقى شاهدا علي عالمية المدينة، ويقال ان هذا الشارع هو أقدم شوارع الاسكندرية الحديثة، وقد ورد ذكره أيضا أكثر من مرة في رباعية لورانس داريل. وقد ورد ذكر الشارع الشهير بكثرة في رواية الطريق هو يشير اليه في الرواية معبرا عن مدي تعلق البطل بمدينته وذكرياته فيها، فلا زالت شوارعها وبحرها يطارده حتي في اللحظات ما بين النوم واليقظة: "وفتح النافذة فلم ير المنظر الذي في غفلة توقعه، منظر عمارات النبي دانيال وسعد زغول وزرقة البحر علي مرمي البصر وهواء الاسكندرية العامر بالفتن"

عالمية الإسكندرية ورياح التغيير:

لم يأت اختيار نجيب محفوظ لزمن أحداث روايته السمان والخريف (نشرت في ١٩٦٢ وتجري أحداثها متزامنة مع أحداث ثورة ١٩٥٢)، و ميرامار(نشرت في ١٩٦٧ وتجري

L'Apport historique d'Alexandrie au développement de la médecine

Carole Escoffey

Ce fut à Alexandrie que rayonna la plus grande école de médecine de l'Antiquité. Sous les rois Ptolémées, cette ville fondée par Alexandre le Grand en 331 av. J.-C. devint un centre de recherche et de formation médicales dont la renommée s'étendit à tout le bassin méditerranéen. Or, parmi les illustres membres de cette école figuraient trois noms fondateurs de la science de la médecine et dont l'autorité demeura incontestée pendant de nombreux siècles, autant en Occident qu'en Orient. Le premier, Hérophile de Chalcédoine, est considéré le père de l'anatomie, tandis que c'est à son contemporain, Érasistrate de Céos, que l'on attribue "la plus belle expérience de toute l'Antiquité". Le troisième, Claude Galien, demeura la première référence médicale en Europe jusqu'au dix-septième siècle et c'est à lui qu'on doit le célèbre Serment de Galien prêté par les docteurs en pharmacie jusqu'à nos jours.

Mais tout d'abord, à une époque où les pratiques religieuses et magiques, notamment le culte d'Asclépios, dieu grec de la médecine, jouaient un rôle de premier plan, de quelles traditions médicales les médecins alexandrins étaient-ils les héritiers? Or, au troisième siècle avant notre ère, c'est aux écoles aristotélicienne et hippocratique qu'ils devaient l'essentiel de leur formation.

D'une intelligence encyclopédique, Aristote (v.384 – v.322 av. J.-C.) fut le fondateur d'une science de la vie. Ce philosophe et ses disciples faisaient des expériences sur les animaux et procédaient à une dissection comparative leur permettant l'élaboration d'un classement des espèces. Ces travaux furent source d'inspiration pour les recherches anatomiques entreprises plus tard par l'école d'Alexandrie. Quant à Hippocrate (v.460 – v.377 av. J.-C.), dont la thérapeutique et la chirurgie eurent une influence considérable sur la médecine grecque, c'est probablement en tant qu'initiateur d'une nouvelle médecine fondée sur l'observation clinique, que l'école d'Alexandrie lui devait le plus. De même, sa théorie des quatre humeurs (bile jaune, bile noire, lymphe et sang), sur l'équilibre desquelles dépendait la santé, allait devenir la base de toute une thérapeutique, en particulier chez Galien.



Le philosophe Aristote et ses élèves, J. G. Thom, 1855

Mais, pourquoi à Alexandrie? La ville d'Athènes rayonnait alors sur le monde hellénistique, et les deux écoles de médecine les plus vénérées se trouvaient ailleurs: l'une à Cnide et puis celle d'Hippocrate sur l'île de Cos. Du point de vue purement géographique, la nouvelle ville d'Alexandrie se situait plutôt en marge: une ville grecque sur le sol égyptien. Or, précisément cette situation de 'marginalité' et le fait d'être



Ces trois illustres ont été représentés en Cabinet de Médailles par G. Goussier, sous le titre de Tertius operuz Valent Tomus. Galien a contribué à une certaine maîtrise de l'épiscopat, basé sur l'absence de toute référence à son culte. Avec lui, l'école médicale hippocratique fut éliminée par Galien et ses disciples en Orient et en Occident. Ce "Tertius" n'est pas un type de Cabinet mais comme tel.

une ville jeune où les vieilles traditions n'étaient pas encore ancrées allaient permettre d'ouvrir de nouveaux horizons de recherche et de pratique médicales qui n'auraient pu voir le jour ailleurs.

Un facteur décisif à cet égard fut le mécénat des deux premiers souverains ptolémaïques à l'égard des savants. Après la mort d'Alexandre le Grand en 323 av. J.-C., son vaste empire fut divisé entre quatre de ses principaux généraux macédoniens, dont Ptolémée, qui devint roi d'Égypte. Or, à l'instar de son ancien maître et ami Alexandre, Ptolémée était un homme cultivé. Tout comme Alexandre avait été l'élève du grand Aristote, Ptolémée I Soter, et après lui son fils, Ptolémée II Philadelphe, entretenirent des liens de proximité avec les savants, notamment ceux du Musée et de la Bibliothèque d'Alexandrie. Et ces liens allaient jouer un rôle essentiel dans les nouvelles recherches anatomiques entreprises à Alexandrie. Car, Hérophile et Érasistrate disséquèrent non seulement des animaux comme l'avait fait Aristote, mais, grâce au mécénat royal, ils purent briser le tabou grec contre la manipulation des cadavres humains dont ils pratiquèrent également la dissection. Une telle transgression aurait difficilement eu lieu ailleurs. Ainsi que l'ont noté certains historiens¹, s'il existait alors un lieu où ce tabou n'existait pas, c'était précisément en Égypte où la religion sanctionnait l'embaumement et la momification des cadavres.

De plus, il semble que l'ambition et la rivalité entre les Ptolémées et les autres héritiers d'Alexandre, notamment Séleucos, fondateur de la dynastie des Séleucides en Syrie, donnèrent au mécénat ptolémaïque une ampleur particulière. Car, outre la dissection des cadavres humains pratiquée librement à Alexandrie, pendant un certain temps Hérophile et Érasistrate y pratiquèrent aussi la vivisection sur des êtres humains, leur permettant ainsi des découvertes non seulement anatomiques mais surtout physiologiques qui allaient bouleverser la médecine. Selon le médecin romain Celse, dont le *De arte medica* constitue un important recueil de la médecine ancienne depuis Hippocrate, la vivisection d'êtres humains à Alexandrie n'aurait été possible que grâce à l'intervention directe du roi². Celse affirme que c'est ainsi qu'Hérophile aurait obtenu des criminels pour ses vivisections.

De surcroît, le Musée et la Bibliothèque d'Alexandrie fondés par les Ptolémées permirent des échanges entre les savants qui eurent une certaine influence sur l'évolution de la médecine. Ainsi, par exemple, l'expérimentation physiologique entreprise par cette école de médecine, refléta-t-elle une conception mécaniste du corps tirée sans doute des machines pneumatiques des ingénieurs alexandrins³.

Le premier de ces grands médecins de l'école alexandrine, Hérophile de Chalcédoine (v.330 – v.260 av. J.-C.), fut l'auteur de six traités: sur l'anatomie, le pouls, l'obstétrique, la thérapeutique, la diététique et contre les opinions communes. Parmi ses plus grandes découvertes en anatomie, figurent ses travaux sur le cerveau humain et le système nerveux. Il observa la proximité du cerveau de la moelle épinière et des nerfs, et découvrit que le cervelet était le centre de toute activité musculaire. Hérophile fut le premier à distinguer entre les nerfs moteurs et les nerfs sensoriels. De même, il distingua les principaux ventricules du cerveau, tout en attribuant un rôle primordial au quatrième. Il donna même son nom au confluent des quatre grands sinus veineux crâniens, nommé "pressoir d'Hérophile" ou *torcular herophilii*.



Une page anatomique montrant le pressoir d'Hérophile ou *torcular herophilii* (Musée de la Ville de Paris, 1830)

Hérophile élaborait toute une théorie du pouls auquel il accordait une valeur diagnostique cruciale dans sa pratique clinique. Il observa la capacité du cœur de dilater et de contracter les artères. Il distingua deux phases du pouls: la systole et la diastole. Ensuite l'anatomiste classifia les différents espèces de pouls suivant leur volume, vitesse, force et rythme. Ce médecin aurait même mesuré le pouls de ses patients à l'aide d'une horloge à eau: une clepsydre portative graduée. Ainsi démontra-t-il la relation entre la fréquence du pouls et la fièvre⁴.



Clepsydra, dessin de Kipriotes, 1830 (1468-1572 av. J.-C.) Musée de Cos. La clepsydra est une ancienne horloge à eau régulière. Elle se composait d'un récipient régulier permettant de mesurer le passage du temps. Hérophile de Chalcédoine mesurait le pouls de ses patients à Alexandrie à l'aide d'une clepsydra portative.

Une autre contribution importante d'Hérophile à la médecine fut sa nomenclature qui nous est parvenue dans sa forme latine. Cette nomenclature novatrice fut souvent basée sur les ressemblances qu'il percevait entre ses découvertes anatomiques et son environnement. À titre d'exemple, il nomme l'extrémité inférieure du quatrième ventriculaire le *calamus scriptorius* à cause de sa forme de plume taillée pour écrire¹. (Les Égyptiens écrivaient alors avec des roseaux du Nil taillés, ou calames). De même, il donna le nom 'duodénum' à la première partie des intestins: *duodenum digitorum* signifiant douze doigts (de longueur).



Herophilus et Erasistratus, gravure de 1832.
Reproduit avec l'aimable autorisation de la Bibliothèque de la Sorbonne.

Quant au deuxième, Erasistrate de Céos (v.330 – v.250 av. J.-C.), il exerça à Alexandrie et à Antioche, la capitale des rois Séleucides. Lui aussi pratiqua la dissection et la vivisection sur des animaux et des êtres humains. On lui doit, entre autres, la description ancienne la plus détaillée du système nerveux, qui fait de lui un précurseur en neurologie.

Erasistrate est notamment connu comme fondateur de la physiologie expérimentale grâce à ses nombreux expérimentations. Parmi celles-ci, la plus célèbre est citée dans un papyrus anonyme du 2ème siècle de notre ère, *Anonymus Londinensis*. À cette occasion, Erasistrate se servit d'un oiseau pour prouver l'hypothèse selon laquelle des émanations invisibles s'échappaient continuellement de tout corps². Selon ce manuscrit, Erasistrate aurait enfoncé un oiseau un certain temps dans un bocal sans nourriture. Puis, l'oiseau fut posé avec ses excréments visibles et l'on constata une diminution du poids de l'animal, d'où une émanation abondante. Comme le remarque Nathalie Ray, l'on retrouve ici toutes les étapes de l'expérimentation: l'hypothèse initiale, les conditions artificielles créées pour l'expérience, les mesures, et finalement l'interprétation basée sur les résultats.

Un autre apport considérable de cet anatomiste au savoir médical fut son utilisation de principes mécaniques généraux, tel le principe de l'honneur du vide, pour expliquer des processus physiologiques comme la digestion ou la circulation du sang³. Par exemple, selon sa théorie de la digestion, *"la nourriture, poussée par les contractions musculaires de l'œsophage vers l'estomac, y subit une action mécanique de broyage ou de 'trifuration', avant [...] d'être expulsée à travers les parois de l'estomac et des intestins jusqu'aux vaisseaux sanguins aboutissant au foie; finalement elle est absorbée par les fissures en se laissant aspirer à travers les parois des vaisseaux sanguins selon le principe du remplissage de ce qui est vidé..."*⁴

Le talent diagnostique d'Erasistrate lui valut un épisode devenu célèbre. Pendant son séjour à Antioche, le roi Séleucus le convoqua pour soigner son fils Antiochus qui languissait d'une maladie mystérieuse. Plutarque raconte comment Erasistrate observait minutieusement les symptômes du dauphin et découvrit ainsi la cause de sa maladie:

*"...mais toutes les fois que Stratistrate entra dans sa chambre, ou avant ou avec Séleucus [...] sa voix était oppressée, son visage rouge et enflammé, un usage épais couvrait ses yeux, la sueur inondait son corps. L'inégalité de son pouls marquait le désordre, et il frissonnait par terre dans l'accablement de l'âme, s'écriant: le tremblement et la pâleur..."*⁵

Ainsi, Erasistrate conclut-il qu'un fait le jeune prince souffrait d'un grand chagrin d'amour pour sa belle-mère Stratonicé et avait décidé de se laisser mourir de faim.

Après la mort d'Hérophile et d'Erasistrate, suivit une période de multiplication d'écoles ou "sectes" médicales... jusqu'à la venue de Claude Galien (129 – v.199 apr. J.-C.). Ce dernier, médecin et philosophe,



Reproduction d'un détail de la page de la version d'Herophilus, Jacques-Louis David, 1774. Extrait de l'ouvrage posthume de Erasistrate, Paris.

passa plusieurs années à Alexandrie avant de retourner à sa ville natale, Pergame. Là, il devint médecin des gladiateurs, ce qui lui permit d'approfondir ses connaissances en anatomie. Plus tard, il exerça à Rome. Très réputé pour ses démonstrations anatomiques et physiologiques, sa renommée ne cessa de croître et il devint même le médecin de Commode, le fils de l'empereur Marc Aurèle. Inaltigable travailleur, Galien nous a laissé de nombreux traités sur des sujets très divers.

À cette époque, la vivisection d'êtres humains ne se pratiquait plus à Alexandrie. Toutefois, Galien souligna que ce n'était que dans cette ville que l'on pouvait obtenir des cadavres humains pour la dissection⁶. Sans doute, ces cadavres ne suffisaient-ils pas car Galien disséquait surtout des animaux, en particulier des chèvres, des cochons et des singes, et puis transposait ses découvertes anatomiques au corps humain. D'ailleurs plusieurs erreurs de Galien sont à imputer à ce procédé⁷. La vivisection et l'expérimentation animales lui permirent également plusieurs découvertes. Par exemple, il pratiqua des incisions dans la moelle épinière d'un cochon pour en examiner le fonctionnement du système nerveux. De même, tenta-t-il de localiser les fonctions psychiques du cerveau à travers des sections étagées. Il prouva que l'urine était formée dans les reins par une expérience sur un chien vivant. Ainsi, pour beaucoup d'historiens, ses nombreuses expériences font de lui, comme d'Erasistrate, un fondateur de la physiologie expérimentale. Outre l'anatomie et la physiologie, ses travaux sur les médicaments donnèrent lieu à toute une tradition pharmaceutique: aujourd'hui encore, l'on parle toujours de la forme galénique des médicaments.

S'il n'y a pas lieu ici de rendre justice à l'apport considérable de Galien à la médecine, signalons toutefois ce qui lui peut-être sa plus grande bêtise: sa description de la circulation du sang, où l'anatomiste affirma que le foie était l'organe responsable pour la circulation, et qu'il existait une communication entre les cavités cardiaques gauches et droites.



Manuscrit latin de 1474, v. 45r. Expérience avec un cochon. From: History of Art - Washington.



Page d'une traduction arabe des œuvres de Claude Galien en langue de l'époque d'Andalous, 11ème siècle. Bibliothèque de la Sorbonne.

Après Galien, et pour des siècles à venir, les recherches anatomiques furent progressivement abandonnées pour donner place à des compilations et à des commentaires sur les ouvrages de médecine déjà connus. Et si l'œuvre de Galien est parvenue jusqu'en Occident, cela est en grande partie dû aux traducteurs arabes. Au 8ème siècle, le médecin Hunayn ibn Ishaq traduit de nombreux ouvrages grecs en arabe y compris ceux de Galien. Ensuite, ce savoir médical passa de l'arabe au latin notamment en Sicile au 13ème siècle sous l'égide du roi Frédéric II, et en Espagne par la célèbre école de traducteurs de Tolède. Ainsi, au cours des siècles, cette transmission du savoir de la grande école de médecine d'Alexandrie a contribué non seulement au développement de la médecine orientale grâce aux travaux de savants tels Avicenne et Rhazes, mais aussi au fondement des études médicales dans les universités naissantes occidentales du Moyen Âge.



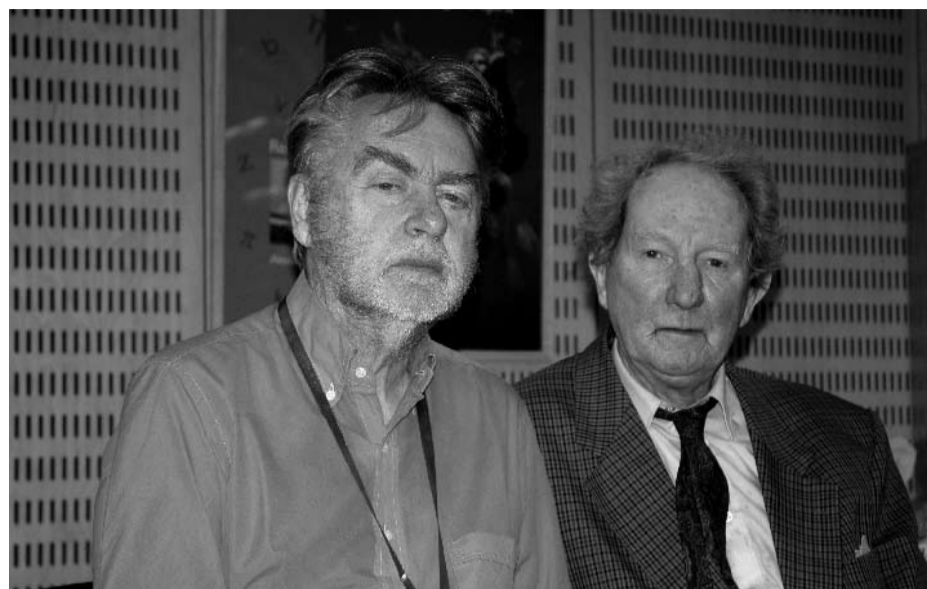
Gravure sur bois de 1857 montrant le préparateur de la médecine Galien. Galien a été le premier à proposer à cet effet le préparateur en pharmacologie, c'est-à-dire le préparateur de la médecine, qui était une sorte de pharmacien. La formation de ce préparateur est citée dans divers manuscrits et ouvrages postérieurs. Bibliothèque de la Sorbonne.

1. Hér. E. Galien, *De Clavibus de 1666*, les éditions de la Sorbonne, Paris, 1977, p.75.
2. *De experimentis*, de Erasistrate, *Manuscrit Anonymus Londinensis*, *Manuscrits de la Sorbonne*, 1984, p.179.
3. *De experimentis*, de Erasistrate, *Manuscrit Anonymus Londinensis*, *Manuscrits de la Sorbonne*, 1984, p.179.
4. *Manuscrit de la Sorbonne*, *Manuscrit Anonymus Londinensis*, *Manuscrits de la Sorbonne*, 1984, p.179.
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When the Two Desmond O'Grady's Met in Alexandria

Noran Shafey

Australian O'Grady (right) meets with Irish O'Grady (left) in Alex-Med



The Irish Desmond O'Grady

On 18 March 2007 the Irish poet Desmond O'Grady visited his beloved Alexandria once more, this time to launch his much-awaited book *My Alexandria: Poems and Prose*. The book is the third Alexandria and Mediterranean Research Center Monograph, edited by Mohamed Awad and Sahar Hamouda.

For a foreigner to write a book about Alexandria must be daunting. After all, he has the awesome trio to worry about: Cavafy, Forster and Durrell, not to mention a host of other English, Greek and Italian names. But though O'Grady had come especially to Alexandria to seek out Cavafy, he had his own story to tell. The book is, as its preface says, "an honest account of Alexandria in the late seventies, a period rarely written about. Most narratives have not gone beyond the fifties, and are populated with a cosmopolitan society – regardless of class or neighborhood – that had almost died out by the time O'Grady came to teach at Alexandria University. This did not dismay him, for though the other Alexandria could be recreated in the imagination, the real one held an appeal of its own, too. Here we have a narrative revolving round ordinary people who went about their daily lives, and the poet's reaction to them. There are no world-shaking events either: no conspiracies, wars, revolutions, or even a single demonstration or strike, but there is an Alexandria the contemporary reader can identify with."

The book launch started off on a cool spring evening in the BA's Conference Center with a coffee break, then a short session of book signing which was to be later resumed. Present were Olivia Lesley from the Irish Embassy, which had generously contributed towards the publication of the book, and Hisham Helmy, Honorary Consul of Ireland in Alexandria.



Dr. Sahar Hamouda and Dr. Mohamed Awad follow as Desmond recites his poems

After I had thanked O'Grady for signing my copy, and told him I looked forward to his lecture, he answered that it wouldn't be a lecture actually, but more like gossip and tales! Well it didn't turn out exactly that way either, but almost so, as it was a nice, friendly, relaxed atmosphere where he reminisced and read a couple of his poems.

After Mohamed Awad had introduced the poet, Sahar Hamouda took the audience on the long journey – thirteen years – they had all traveled to make the book. Then Dr. Maysa Abd El Aal, a poet as well as a former student of O'Grady's in the early 1980s, took the podium. She remembered him as an unconventional lecturer who used distinguished teaching techniques. Maysa could still hear his deep, vibrant voice with the Irish accent reading poetry in Room 80 in the English Department, while the birds that flew freely there sang their own melodies. Many of his former students who attended the event agreed to that. She said he shared poetry, never lectured it, and that is when she started to write poetry herself. The day before, he had met English Department students and told them that he was a Bohemian. In answer to their question whether that was a good thing, he replied that being a "gentleman Bohemian" was good, and that is what he was.

It was finally O'Grady's turn to tell us a few tales, after thanking everybody responsible for making the book possible. He pointed out that one should not be afraid to keep a diary as he had done, to write about places whether one enjoyed them or not, about people who create places and about the paraphernalia that decorate the places. That was how he wrote about Alexandria. The Alexandria he saw and recorded took another dimension. Lovingly, like the poet at heart that he was, he said, "The female factor in my life is encouraging, distracting, annoying, all you find in a male-female relationship, even inspiring and seducing. For that, I am grateful to her." He then donated the book to the obvious place, Alexandria University, where they believed in him and delivered the book. And so, a new child was born to his family, and he was delighted to see the printed copy arrive at his hermitage in Southern Ireland. O'Grady hoped, as

a teacher, to set an example to his ex-students or whoever was interested in writing but kept putting it off, because sometimes the magic actually works! *My Alexandria* would help him to face the aging process and to write more. His words were very encouraging, "Face the blank page. Do something about it, chase the blank away!"

Maysa Abdel Aal went home inspired, and wrote the following poems:

Writer and Student

*Make an act of faith each morning
Sit at the desk and face the blank page.*

*Weave words into the imagination,
resounding boldly in the air,
into the memory of generation.
A twenty-five-year-old memory
has kept each sound, each letter
CARVED*

the way you read it.

*Diamonds cannot be more brilliant, nor breath-
taking.*

*How shy and meek mine are
Against your delicately mighty words.*

In Dedication to Desmond O'Grady

*The tides of our lives have brought us
together again.*

It is different this time.

*You are an old man and I, like Prufrock,
growing old.*

*One quarter of a century
is no little time.*

*I look into your eyes, sea-blue-
and try to find you there.*

*They're still the same eyes,
deep as the sea
and as engaging.*

*Life pops out of them –
meaning, value, humanity.*

You're still my teacher in life.

We talk humanity

*we surf on the same wave length, we bring
happiness to one another,
but something has changed
forever*



Book Signing: Noran Shafey and Desmond O'Grady

The Australian Desmond O'Grady

Earlier that day, I had learnt there were two writers, not just one, that went by the name Desmond O'Grady; one Irish, the other Australian! Another coincidence: they were both visiting Alex-Med that same day. Later I came across an interesting article by the Australian O'Grady:

Usurping whose good name?

Desmond O'Grady would seem an acceptable writer's moniker, particularly in a non-English language city such as Rome. But for many years there were two writers of this name in Rome, creating confusion which still continues.

In Rome, confusion with the Irish poet and teacher Desmond O'Grady has been endless even though he left years ago for Alexandria, Egypt, perhaps in search of a city where his name would be unique. Sometimes we are confused, sometimes our books are conflated: when I gave a lecture in San Diego, an information sheet about the lecturer added the other O'Grady's books to mine, making me a respectable swag. I have been woken by 4 a.m. calls from women in Boston who, when I explain that I am not the Irish bard, angrily ask why I have answered the phone.

I do not subscribe to the belief that the other O'Grady was once an IRA agent although my late wife did receive a mysterious call from Ireland asking if all was well with Desmond five minutes after a bomb had exploded at the British embassy in Rome. And when I met the actor Peter O'Toole he gave me a welcome as if I were an IRA hero. After my book *Eat From God's Hand* was issued in London, my publisher received a letter from Desmond O'Grady's mother in Ireland. She asked if the author was her son who had left home many years before. I have not met Desmond O'Grady, although I did catch sight of him across the cathedral square in Spoleto during a festival where he organized the poetry readings in which John Berryman participated. However on receiving a money order for 10,000 lire (US \$5) and a note of thanks from a woman for help given during unspecified trouble, I rang O'Grady to say it must have been for him, the signature on the note was illegible. O'Grady, as bemused as I was at being cast as a good Samaritan, advised me to cash the order and spend the money.

Finally my wife, exasperated by the continual confusion, rang O'Grady's wife. After hearing my wife's complaint, his wife Florence said, "What about

the trouble we've had such as the Australian who arrived at our door: as he couldn't find your husband, he stayed with us for three nightmarish weeks".

My troublesome twin had his say about me during a burial at an Irish country graveyard where he happened to stand alongside Aiden Mathews who was producing my play, "Randall's Choice", for Irish National Radio.

Mathews told him he was at work on a play by his namesake who lived in Rome. "That's the man", said long-suffering O'Grady, raising his eyes to the heavens, "who's usurped my good name".

Desmond O'Grady

Intrigued by the fact that they had not met each other before that day, I sent an email to Australian O'Grady wondering as to the outcome of their long awaited "encounter". Australian O'Grady kindly complied and this was the recount he sent back:

"As I was visiting friends in Cairo, I asked the editor of an Australian magazine Good Reading if she wanted an article on the Alexandria Library. She did. I took the train to Alexandria to interview Dr. Mohamed Awad and visit the Library on the day the Irish Desmond O'Grady was to be present for the launch of his book My Alexandria. I reached the Library before Dr. Mohamed Awad and Desmond O'Grady."

I browsed in the periodicals section while awaiting them. A young Englishman came to tell me they had arrived and accompany me to Mohamed Awad's office. I expected him to introduce us. However in the room there was only Desmond O'Grady. I entered the room and made the startling announcement "Hullo Desmond. I'm Desmond O'Grady."

He took it well although perhaps a mite bewildered. My immediate impression was that he was mild and inspired a protective instinct. A courteous female asked if we would like a coffee. Saying coffee destroyed the liver, Desmond requested wine but eventually we both had orange juice. Dr. Awad arrived, there was laughter about the doppelganger effect and photos were taken of the odd couple. Dr. Awad said he would find someone to accompany me to his exhibition about old Alexandria on another floor, then left us to chat. Desmond told me he had "put down anchor" in Kinsale in Cork, the county

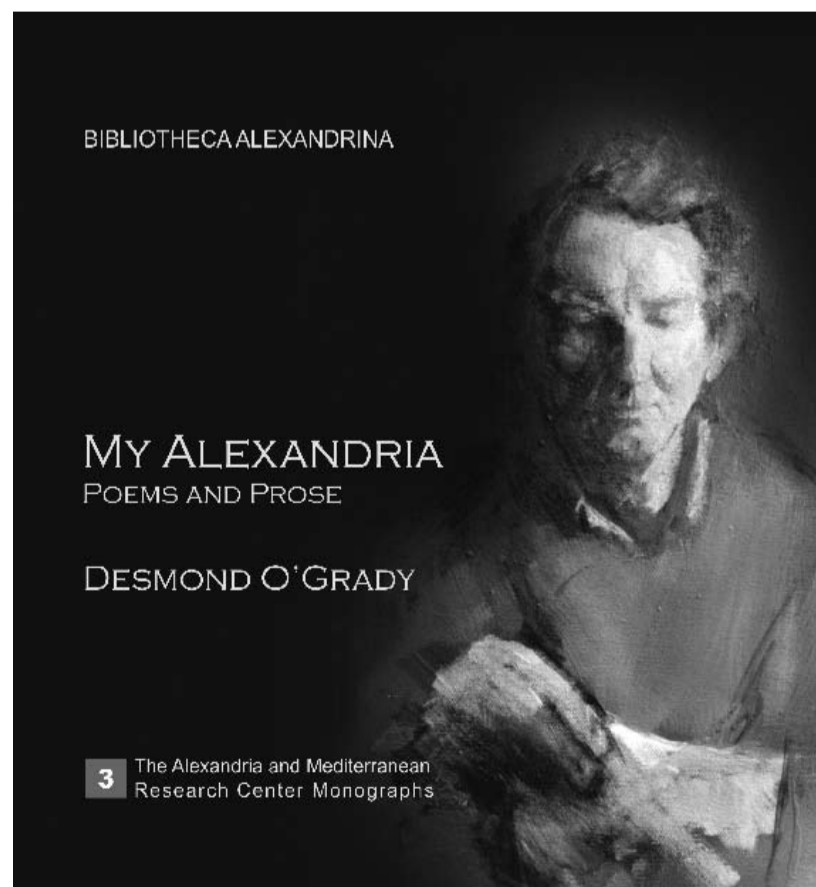
from which my great grandfather had sailed as a mariner to Melbourne in the 1850s.

I mentioned that many years ago I had rung him in Rome, where we both lived, to offer him the small sum a woman had sent me because of the help Desmond O'Grady had given her at the city's central railway station but he had told me to spend the money as he did not recall helping anyone. Neither did I. At the Library he said he vaguely recalled the incident but I was not sure he did.

We chatted on until those who were to accompany me to the exhibition came to the door. When I returned after seeing the fine exhibition, Desmond O'Grady was no longer there. But I had him, with exaggeratedly red cheeks, in the photographs which were given to me when I left. I walked along the seafront which, with its Italianate buildings, recalls the St.Kilda esplanade in my native Melbourne.

For lunch I went to a Greek restaurant just short of Saad Zaghloul Square. As it had been established in the 1930s, while eating a tasty cuttlefish I took out a photograph of the two Desmond O'Gradys and asked the aged waiter if he knew the Irish version. He called the proprietor who said he recognised Desmond but had not seen him for years. I felt I had connected with Desmond O'Grady's Alexandria, making it my Alexandria. I then went to the Metropole/Trianon and the Cecil Hotel to have a glimpse of that of Constantine Cavafy, E.M. Forster, Lawrence Durrell and also that of Giuseppe Ungaretti, F.T. Marinetti and Enrico Pea.

The Australian O'Grady is the author of numerous books including *Eat from God's Hand*, *A long Way from Home*, *Deschooling Kevin Darew*, *Rafaello! Rafaello!* won the finalist Age Book of the Year Award, and *Dinny Going Down*, was translated into several languages and also anthologized. He is also the three time winner of the U.S. Catholic Press Association Award. He has lectured in many universities including UCLA, Fordham St. Louis University and the University of Florence. He was also the Vatican correspondent during and after the Vatican Council for the National Catholic Reporter.



وتتوالى الأحداث، ويأتي شهر رمضان، وتجمعنا مأدبة إفطار بنادينا الرياض بمحرم بك، وعندما انتهى الحفل سألني صديق عن شاب كان يتناول إفطاره في ركن مجاور لنا فأجبتة بالنفي، فأخبرني أنه محمود أمين، وفي تلك الليلة وفي ساعة السحور تسلل عبر سطح المنزل، وهبط لمنزله وأطلق عدة أعيرة نارية من مسدسه، وفر هارباً. ومما زاد الطين بلة أن المنزل كان في حراسة الشرطة، وهاجت وماجت الإسكندرية. المقاهي والمطاعم والسينمات، كلها تعلق صورته على الجدران، ونفذت كمائن للشرطة في مداخل ومخارج المحافظات، إلى أن تمكن محمود أمين من سرقة بدله ضابط شرطة ومسدسه الأميري، ويتوجه لمبنى مديرية أمن الإسكندرية ويدخل بكل ثقة على مدير الأمن في مكتبه وقتها اللواء البشبيشي، وأدى التحية، وأفصح له عن شخصيته وطلب منه عدم القيام بأية حركة بطولية قد تكلفه حياته، وسرد له قصته، وطلب مساعدته، وكان الرد بأنه لا يستطيع تجاوز القانون، وهنا خرج محمود أمين من المكتب وكأنه تبخر في الهواء، واشتد لهيب المطاردة، وهو يلهث كالأسد الجريح، فانطلقت رصاصاته تصيب الأبرياء بلا وعي، وأصبح السفاح ذا الألف وجه، حيث كان يجيد التخفي. فمرة شيخ معم، وشحاذ، وخواجة، وامرأة بالملاية اللف والبرقع. وقد طاشت بعض الطلقات على شخصين ظن خطأ أنهما يراقبانه. وتضيق الشرطة الخناق على السفاح وتزداد الأحداث اشتعالاً وتوهجاً، ولا تخبر إلا عند محاصرته يوم ٩ أبريل ١٩٦٠ في مغارة بحلوان، وتمت مدهمة المغارة وانهالت الشرطة بالرشاشات، وأحالت المكان كجزء من جهنم، وقتل السفاح. وتطالعنا الصحف في اليوم التالي. وانفردت جريدة الأخبار بخبر على الصفحة الأولى علي سطرين، الأول بالبنط العريض (الأحمر): مقتل السفاح. وفي السطر الثاني الأقل (الأسود): عبد الناصر في باكستان.

وأثار الخبر زوبعة. وكان رد عبد الناصر الموجه لرئيس التحرير مصطفى أمين مضمونه: "مقتل السفاح لن يكون في باكستان ولكن سيحدث بالقاهرة". ولقد تناول أديبنا العالمي نجيب محفوظ ملحمة محمود أمين وصاغها برائعه "اللس والكلاب"، وفيها يشير إلى أن الإنسان لا يولد مجرماً بطبعه، ولكنها الظروف هي التي تؤدي به إلى ذلك. ولعظمه محفوظ في الإبداع يجعل المشاهد يتوحد مع أحزان البطل.

فخار لمياه الشرب، وتكسو الأرضية حصيرة للصلاة. وقد كون مجموعة الحمالين تشكيلاً عصابياً من الأعيان الوافدين من الأرياف، وإن شعروا أن معه قدر من المال يتم استدراجه إلى المشتل ويقدمون له الشاي وبه المخدر. وعندما يفقد الضحية وعيه يقومون بضربه وقتله وسرقة ودفنه بأرض المشتل. وتعددت بلاغات التغيب والاختفاء للوافدين من المحافظات المختلفة إلى الإسكندرية، ونشطت أجهزة الشرطة في تجميع التحريات، وتوفرت الأدلة عن ثراء بعض الحمالين وانقطاعهم عن العمل، وتمت المراقبة المكثفة حتى تم القبض علي التشكيل العصابي بالكامل، وقدموا للمحاكمة، وصدرت عليهم أحكام مغلظة. وقد أغلقت صفحة سفاحي المشتل ولم تتوقف حركة القطارات في الذهاب والإياب، ولم يصمت الناقوس النحاسي اللامع إلا عند إتمام المرحلة الإعدادية في نهاية الخمسينيات، وأصبحت القصة في ذاكرة الإسكندرية.

القصة الرابعة: محمود أمين سليمان .. سفاح الإسكندرية

إن الحياة هي مبدعة تراجيديا محمود أمين سليمان الصعيد المتغرب والمنتقل في البلاد العربية. لقد شاء القدر أن يرمي به في حياة عاصفة الفقر والعوز، في سبيل حصوله على لقمة عيش مغموسة بالهوان. شاهد ثراء الكبار الفاحش، حيث قصورهم ومجوهراتهم. تخيل أنه لا يتم الحصول على الحقوق إلا عنوة، فأتخذ قراره واحترف السطو على قصور الأثرياء، وتورط في جرائم سرقة، وقبض عليه. و عاد أخيراً إلى مصر من باب المطار الخفي، وعندما أطلق سراحه وعاود نشاطه وقام بسرقة قصر النحاس باشا رئيس وزراء مصر السابق، وسرق فيلا أحمد شوقي أمير الشعراء، ثم فيلا كوكب الشرق أم كلثوم، واستقر بالإسكندرية، بعدها سرق فيلتي بلقار وسباهي، وهما من أثرياء صناعة المنسوجات في تلك الأونة. وكما يقال لكل جواد كبوة فلقد خفق قلبه بحب نعيمة وتزوجها وأقام معها بحي محرم بك، وأودع ماضيه وذكرياته في صندوق مغلق، وكان يعيش بشخصيتين مختلفتين صباحاً ومساءً كدكتور جيكل ومستر هايد، وتقوده الظروف للتعرف على محام يثق فيه ويبيع له ببعض أسرارته ويأتمنه على مدخراته المحصلة من السرقات، وهنا يتدخل الشيطان وتنشئ علاقة أئمة بين زوجة محمود أمين وصديقه المحامي، وعندما يشعر محمود أمين بتلك العلاقة يحاول أن ينسحب ويقطع علاقته بصديقه الخائن، وهنا يثني المحامي للشرطة بأسرار محمود أمين عن سرقاته، والتي كانت مقيدة ضد مجهول، وأراد بذلك أن يدخله السجن ليخلو له الجو مع زوجته ومدخراته وتشعل نار الغيرة في قلب محمود أمين ويريد الانتقام من زوجته والمحامي.

Paella

For 6/8 persons

Ingredients

- Rice (a small cup per person)
- 1/2 kg. squid (calamari)
- 1/4 kg. clams
- 1/4 kg. prawns / shrimps
- 1/4 kg. mussels
- 1 kg chicken. (cut into small pieces)
- 1 kg rabbit. (cut into small pieces)
- 2 onions
- 2 tomatoes
- 2 green peppers and 1 red pepper
- 3 garlic cloves
- parsley
- olive oil
- salt
- Saffron (or coloring)



Cook all the ingredients separately, except the prawns, that will be added at the end. Season the chicken and the rabbit with spices and lemon. Put the clams in a saucepan with the garlic, olive oil and parsley and cover it. Set on a high heat (the clams are ready when they open). Cook the squid with some onion, pepper and a couple of peeled tomatoes.

When everything is ready, put all together in the pan (paella or a plain casserole). Add a little more oil, the rest of the onion, the peppers and the rice. Leave it for the oil to impregnate the rice and the sauces of the other ingredients. After, add water (approx. the same quantity of the rice or a little more). Add the prawns, salt and the spices. While cooking, adjust the quantity of water or salt, according to personal taste.

When the rice starts to be cooked, remove it from the fire and cover the casserole with a towel for 10 to 15 minutes.

Ready to eat. ¡Que aproveche!

جرائم هزت الإسكندرية

محب فهمي

القصة الثانية: سعد اسكندر.. سفاح كرموز

ذات صباح في آخر عام ١٩٥١، طالعنا الصحف بحدث مفرع، ولم تكن الإسكندرية تألف الجريمة وقتها، وهو القبض على سعد اسكندر (سفاح كرموز) وفي ليلة وضحاها أصبح سعد اسكندر حديث الإسكندرية. وقد كان شابا كمعظم الشباب، يتطلع إلى الثراء. وكان قد استأجر شونة على قناة المحمودية بمنطقة كرموز. وهي قطعة أرض فضاء محاطة بسور، بها حجرة صغيرة تحتوي على مكتب وكريسيين. كان أسلوبه في الجريمة أن يوهم ضحيته بأنه تاجر ويستدرجه إلى الشونة، ويكون على علم بما يقتنيه ضحيته من مال، ويقوم بتقديم مشروب له يحتوي على مخدر، وعندما يتأكد من أنه قد خدر يقوم بضربه بفأس من الخلف، وبعد قتله يقوم بسرقة، وبعدها يدفنه بالشونة. ولم يكن له أعوان. وقد ارتكب العديد من الجرائم. وافترض أمره عندما خدر أحد ضحاياه ولم يتمكن من قتله؛ ففر هاربًا تاركًا ضحيته الذي خرج من الشونة مدرجًا بدمائه وقد شجيت رأسه، وكان يترنح يعاني سكرات الموت. وتصادف مرور سيارة نقل لمواد البناء، توقف سائقها وقام بنقل الضحية إلى مستشفى لتلقي الإسعاف والعلاج. وتم الإبلاغ عن الحادث، وسرعان ما قبض على سعد اسكندر. وعلى الفور انهار واعترف بجرائمه. وتم استخراج الجثث المدفونة بالشونة.

وكوني في تلك الفترة من رواد وعشاق سينما النيل بكرموز والتي كانت تبعد خطوات عن مسرح الجريمة فقد دفعني فضولي الطفولي إلى أن أذهب وأتلصص وأختلس البصر بحذر على هذا المكان الأثم، الذي أطبق عليه الصمت.

وقد توأكب في تلك الآونة بقدم الأستاذ ألبرت برسوم سلامة من فرنسا بعد أن أتم دراسة القانون بالخارج، وكانت قضية سعد اسكندر أول قضية يتولاها بالمرافعة بعد عودته، وأمكنه إقناع هيئة المحكمة وقتها بأن المتهم مختل عقليًا، وكاد أن يفلح وينجو برقبة المتهم من حبل المشنقة. وينال حكمًا بأن يودع سعد اسكندر إحدى المصحات العقلية. ولكن تصادف قيام الثورة عام ١٩٥٢ التي صدقت على حكم الإعدام شنقًا، مستندة إلى أنه لو خفف حكم الإعدام سيكون ذريعة للهروب من حكم الإعدام في قضايا مماثلة في المستقبل. وتم الإعدام في فبراير ١٩٥٣، وأغلقت الصحافة صفحاتها. وكفت الألسنة عن الكلام. ودونت الحادثة في صفحة ذاكرة الإسكندرية. وكان آخر طلب للسفاح هو كوب ماء وسجارة.

القصة الثالثة: سفاحين المشتل

مع مطلع ثورة يوليو ١٩٥٢، التحقت بمدرسة فاروق الأول، التي تغير اسمها إلى مدرسة العطارين فيما بعد، أمامها مقر مجمع مطافئ الإسكندرية، وجواره تل مرتفع أزيل، وأصبح مكانه المسرح الروماني. وعلى الجانب الآخر حظيرة قطارات الإسكندرية البخارية. كان طريقي اليومي من منزلي بحرم بك إلى المدرسة، حيث أترق محطة قطار الإسكندرية، والتي كانت تعتبر معلمًا بالنسبة لطفولتنا، حيث الأرصفة طويلة، القطارات بموديلات قديمة، الدخان الأبيض والأسود، الناقوس النحاسي اللامع لقيام القطارات، ناس وناس وناس وهناك أيضا حاملون لهم زى مميز.

وطالعنا الصحف ذات صباح في عام ١٩٥٤ بالقبض على تشكيل عصابي من حمالي محطة الإسكندرية وسميت بقضية (سفاحين المشتل). وتبدأ القصة في نهاية الرصيف رقم ٤ المخصص لخط ضواحي إسكندرية - أبي قير، يوجد مشتل - ، فيه تكعيبية من الخشب البغدادي، تكسوه شجرة لبلاب، في هذا المكان كان يتناول الحمالون طعامهم وأكواب الشاي والمعسل، وبه زير

بالأمس القريب طوى التاريخ صفحات القرن العشرين. ولكن هناك أربع ورقات في الأجنحة السوداء عن جرائم هزت الإسكندرية. هناك أربع قصص حقيقية، سنرويها عن نوعيات من البشر تركوا بصمة مفرعة، وهم: ريا وسكينة في حي اللبان، وسعد اسكندر سفاح كرموز، وسفاحو المشتل بمحطة مصر، ومحمود أمين سليمان سفاح محرم بك. وقد شاءت الأقدار أن أكون قريبًا من مواقع الأحداث الحقيقية للقصص الثلاث الأخيرة.

القصة الأولى: ريا وسكينة

في مطلع العشرينيات من القرن الماضي، بالإسكندرية وخلف قسم شرطة اللبان، كان مسرح الجريمة: منزل قديم يشبه قلعة دراكولا ببابه الخشبي الرهيب المغلق. ونوافذه الموصدة، ومن يدخل هذا المنزل فهو مفقود.. لا يعود. وتوطن هذا المنزل ريا وزوجها حسب الله وابنتها بديعة، وتقيم معها أختها سكينة وزوجها عبد العال، ولا يقيم معهم أحد، وعلى رأي أهل الزمان السابق: "واخدين البيت من بابه".

وقد ضاقت بهم جميعًا سبل العيش. وخلف المنزل يقع أكبر شوارع حي اللبان؛ وهو شارع السبع بنات، وكان يعج بالبارات والخمارات والراقصات اللاتي يتزين بالذهب، وفي نهاية الشارع تقع زنقة الستات المشهورة بمناجرتها الصغيرة المتلاصقة، يتوسطها الصاغة، حيث يخطف بريق الذهب المعروض بفقاريتها أبصار المارة. وقد لعب الشيطان بعقولهم جميعًا، وزين لهم استدراج السيدات المتحليات بالذهب، وكانت ريا وأختها سكينة تستدرجان ضحاياهما بحجة البيع والشراء والمبادلة، وفي المنزل يتم تخدير الضحية وقتلها وسرقتها ودفنها. وقد عاشت الإسكندرية في فزع رهيب، وانهاالت بلاغات حوادث اختفاء السيدات على أقسام الشرطة. ونشطت قيادات الأمن لعلهم يجدون خيطا يدل على سر هذا الاختفاء. فالحلع والرعب والفزع يجتاح أبناء الإسكندرية، حيث فقدت سبع عشرة سيدة. وكما يقول المثل الفرنسي: "فتش عن المرأة".

غير أن قصتنا هذه أطلقت مقولة مصرية، وهي: "ابدأ من عند الطفل". فقد كان مفتاح حل هذه القضية هي الطفلة بديعة ابنة ريا، التي استطاع المحقق أن ينتزع الخيط منها؛ لترشده عن مكان الضحايا والجثث المدفونة في أرضية المنزل، وتم القبض على ريا وسكينة وزوجيهما: حسب الله وعبد العال. وهما أول سيدتين بمصر أعدمتا شنقًا.

وقد راقبت هذه الجريمة لمخرجنا الراحل المبدع صلاح أبو سيف. وكونه أبا الواقعية في السينما المصرية، فلقد صاغ فيلمه من عدسات الكاميرا على واقعية الأحداث ومكان حدوثها، وقد صنف الفيلم ضمن أحسن مائة فيلم سينمائي أنتج خلال المائة عام المنصرمة. وكوكبة الفيلم التي كانت تضم (نجمة إبراهيم: ريا)، (زوزو حمدي الحكيم: سكينة)، (رياض القصبجي: حسب الله)، (سعيد خليل: عبد العال)، (أنور وجدي: البطل)، (فريد شوقي: الأعور)، بالإضافة إلى كل من: سميرة أحمد، شكري سرحان، برلنتي عبد الحميد، سليمان الجندي، شفيق جلال، زينات علوي). كذلك أعيد تناول أحداث تلك الجريمة بمعالجة مسرحية استعراضية بمعرفة المخرج الراحل المبدع حسين كمال، الذي قدمها بكوكبة أخرى (شادية: ريا)، (سهير البابلي: سكينة) (عبد المنعم مدبولي: حسب الله)، (أحمد بدير: عبد العال). وقد بث عرضها عبر الأقمار الصناعية فأمتعت مصر والعالم العربي، كعمل فني متميز. ومن خلال السينما والمسرح والتلفزيون تبقى هذه المعالجات الفنية في أذهاننا، ومن المأساة تخرج الملهة!



محمد عبد العال زوج سكينة وشريكها



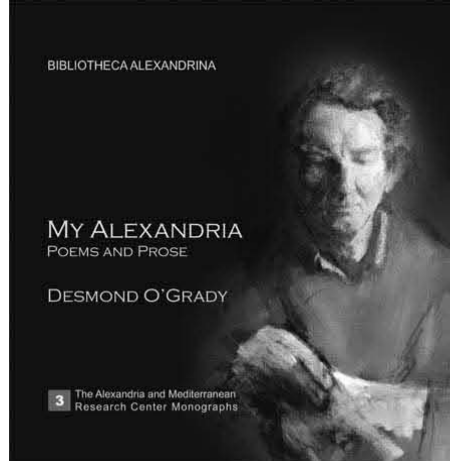
سكينة أخت ريا وشريكها في جرائمها



حسب الله زوج ريا



ريا التي وجدت الجثث في المنازل التي تسكنها



ALEX-MED NEWSLETTER

Bringing the Mediterranean Together

This newsletter hopes to reach a wide public, both locally and internationally. It brings to you news about Alex-Med and Alexandria, and encourages you to send your contributions. If you would like to send your views, comments or contribute to topics related to Alexandria and the Mediterranean please use the contact details below. Regular sections include an "Alexandrian Artists Corner" where young Alexandrian artists can publish their poetry or display their art; a gastronomical page to illustrate the diversity and similarity of the Mediterranean cuisine; a page on an Alexandrian personage and another on an Alexandrian building or neighborhood, and a page of photography that captures scenes from everyday life in Alexandria. Our mission is to involve you in our activities and in the making of a new Alexandria – one that honors the past, respects diversity and rises to the challenges of the 21st century.

Editor: Noran Shafey
Graphics: Amr Gamal & Flora Cavoura
Photography: Abdallah Dawestashy

Forthcoming events

- (27 September-15 October) Alexandrian Faces exhibition
- (11-25 November) Workshop: Cosmopolitan Alexandria : What Future for its Heritage
- (15-16 November) Colloque architectes italiens
- (22-23 November) Workshop: International Workshop of Museography
- (29 November-1 December) The 50th Anniversary of the publication of Lawrence Durrell's *Justine*

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