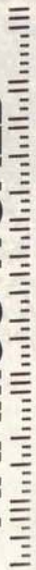


KYRGYZSTAN: A FIRST LOOK





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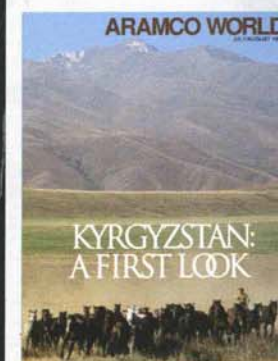
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Cover: Kyrgyz horsemen round up a herd of mares and foals on the high plains in the northeast of the country, just as their ancestors did on the Mongolian and Siberian steppes two thousand years ago. Horses still play a role in the Kyrgyz culture and the country's privatizing economy, but farming and breeding other livestock are more important, and industry now produces forty percent of the modern Kyrgyz Republic's GNP. Photograph by Ergun Çağatay.

◀ Texture, color and consummate cutting mark a spring suit designed by Joseph Abboud.

ARAMCO WORLD

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The Mystery of Color

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By Brian Clark

Their subtle tones and supple textures make Joseph Abboud's elegant and understated clothes favorites with well-dressed men and women around the world, from his native Boston to Melbourne, Australia—where he recently helped reunite his Lebanese emigrant family.



CLARK



Kyrgyzstan: A First Look

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By Ergun Çağatay

Modest in size and population, ethnically diverse and difficult of access, the predominantly Muslim Kyrgyz Republic, independent since 1991, nonetheless has good grounds for hope of a democratic and prosperous future. Trading skills that go back to the days of the Silk Roads, extensive mineral resources and great natural beauty are among the reasons, but most important is a hardworking population unified both by Islam and by a thousand-year democratic tradition that reaches back to the days of the nation-builder and folk hero Manas.



ÇAĞATAY



Creative Acts

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By Annette Kramer

After school, in classrooms in East Jerusalem and Ramallah, the four-year-old Ashtar drama program opens Palestinian students' eyes—and their hearts—to the actor's craft, setting them challenges that expand their ideas of movement, of cooperation and even of society.



KRAMER



The Village of the Past

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By John Feeney

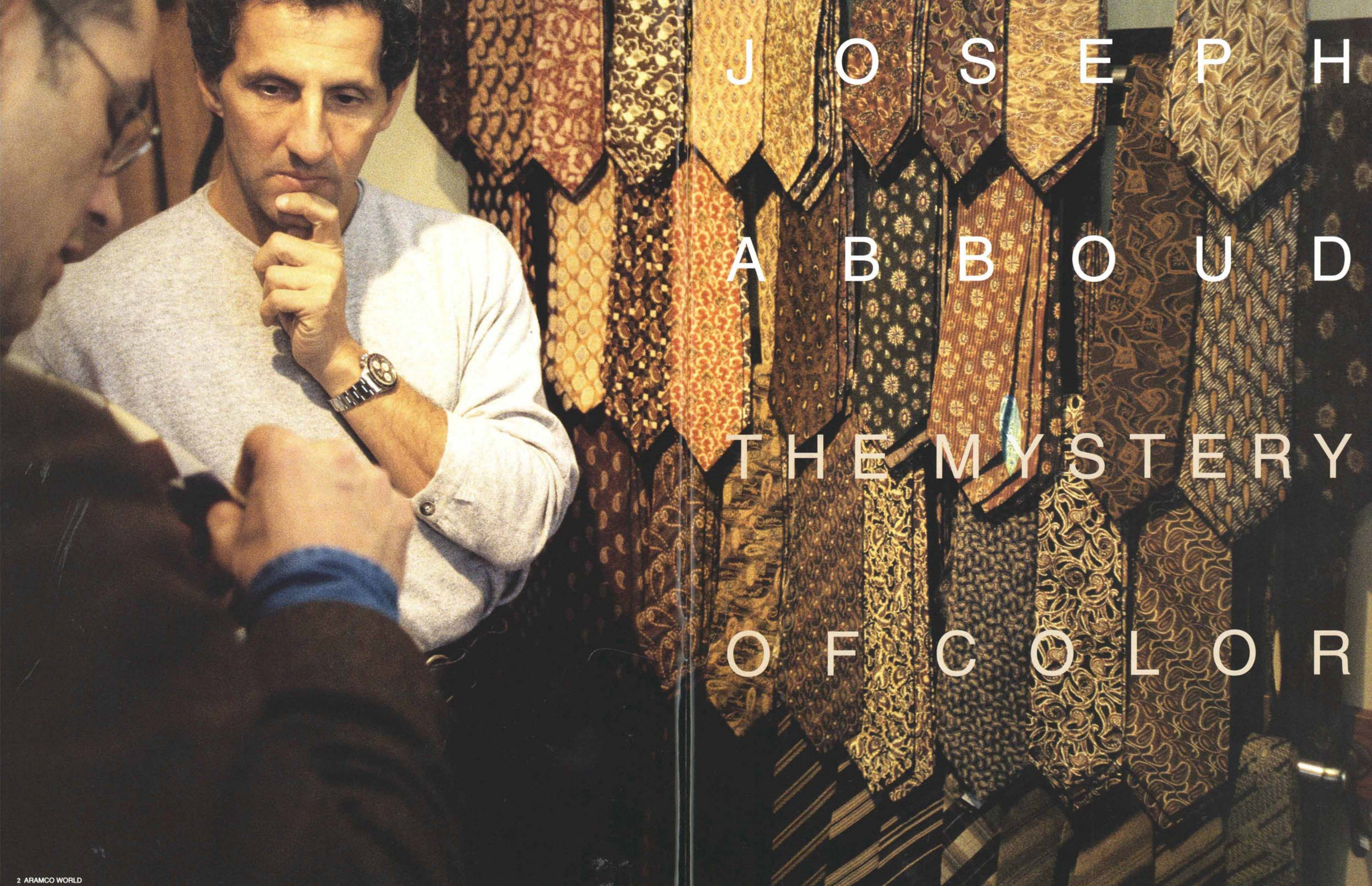
Using tomb paintings and archeological artifacts as their guides, a former diplomat, dozens of Egyptian craftsmen and several hundred actors have created, on a secluded island near down-town Cairo, a living museum of daily life in ancient Egypt.



FEENEY

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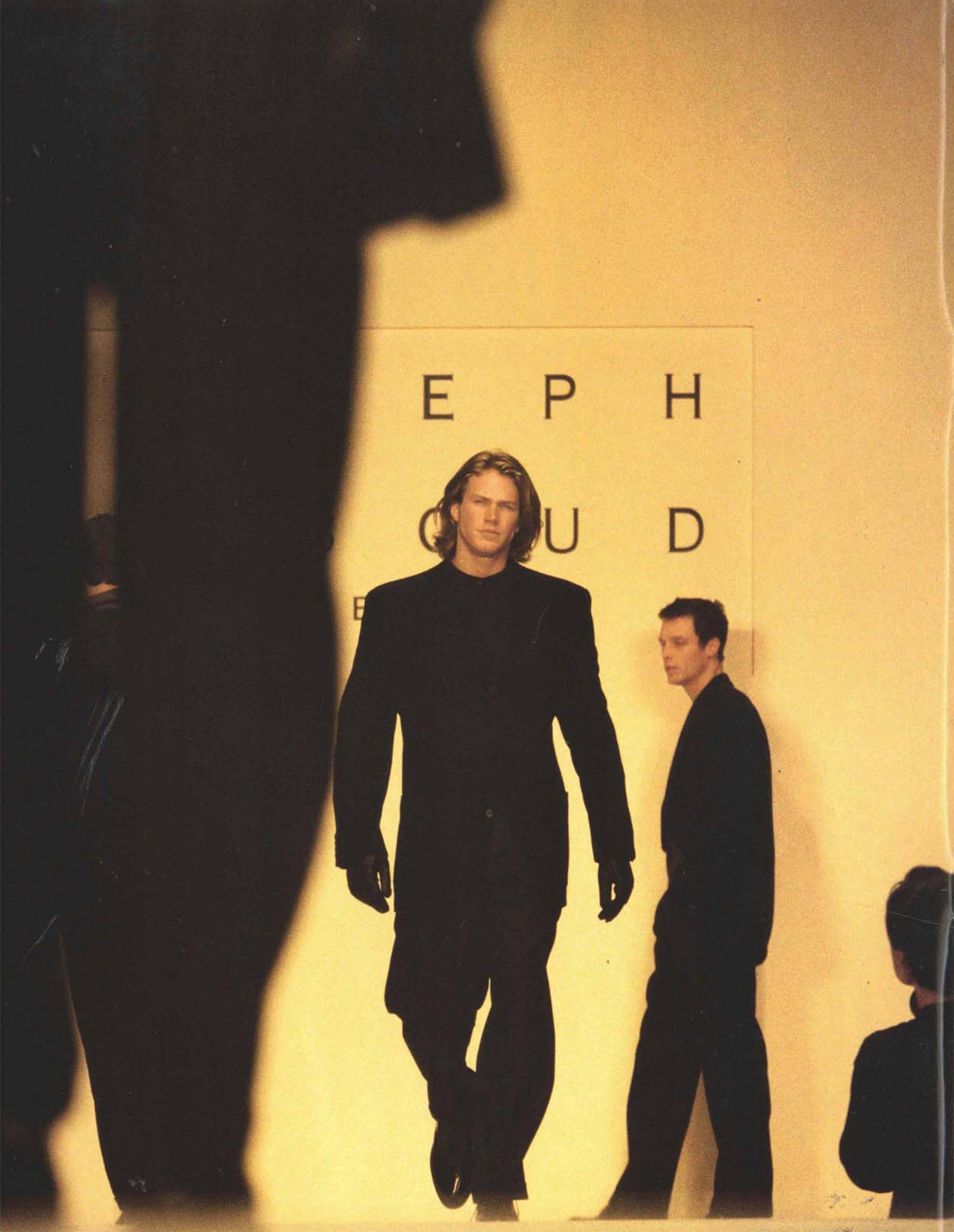


J O S E P H

A B B O U D

T H E M Y S T E R Y

O F C O L O R



Joseph Abboud is thinking. His left index finger and thumb are on his forehead; a frown crosses his face. He leans forward on a table strewn with sketches and fabric samples, listening intently as his staff designers discuss the next line of J.O.E.—Just One Earth—sportswear.

He rocks back in his chair, hands under his arms now. Silently, he takes in the discussion of colors, collars, shades, yarns, threads and textures. Then, as if a dam has broken, he bursts into rapid-fire comments and sharp questions.

"We need to have a natural color in these knit shirts that will go with the pants," he says, pointing to some fabric swatches. "I like the stony hue of this group. But I want to see this in jute and melange."

The designers nod and take notes. The session moves on and picks up steam again.

"Time out, time out," he barks, growing slightly irritated. "Are you telling me this is the color *before* the yarn is dyed?"

Pointing to another shirt, he says, "That looks good. Can we have that in a short-sleeved polo and that other in a long sleeve with a round Henley collar?"

Later, the frown returns. "I don't like that stripe. Take that off the table. I said I wanted linen in this group."

In his New York offices above Fifth Avenue, most days are pressure cookers, he admits. But then Joseph Abboud is not only the most prominent Arab-American in high fashion today: He is one of the most prominent—and still promising—designers around.

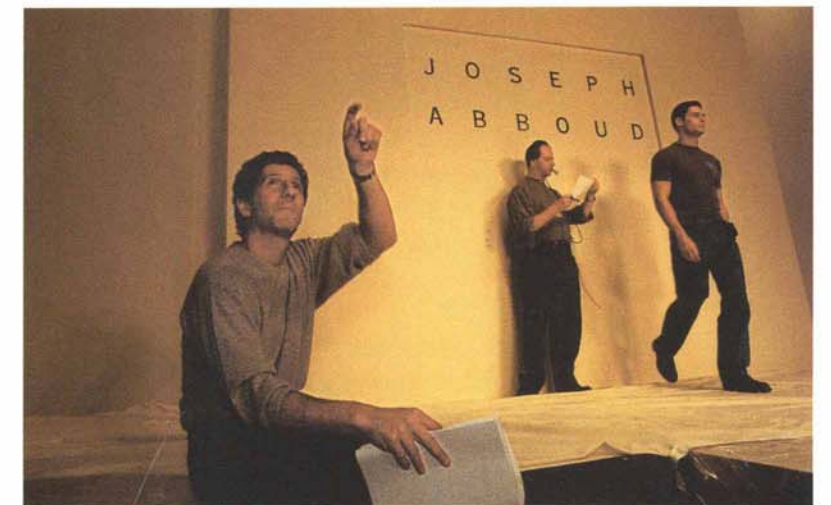
It was in 1986 that he launched his company, called simply "Joseph Abboud." Two years later, he won the Cutty Sark Award for most promising US menswear design. In 1989, he earned the Woolmark Award for distinguished fashion. In both 1990 and 1991, he took the prestigious Designer of the Year Award for menswear from the Council of Fashion Designers.

"I've been blessed with a lot of success,"

Abboud says modestly. "Creating clothes will always be something of a mystery to me. But I think my best work is yet to come."

Abboud's company now also makes women's clothes, bathwear, ties, shoes, cologne and eyeglass frames. This year, it will notch up sales of more than \$75 million worldwide. The Abboud label can be found from Tokyo to New York, and from Riyadh to Sydney and Buenos Aires.

Still, he keeps only a single retail store—in Boston, his home town. It's on Newbury Street, a short distance from Boston Common and cheek-to-jowl with other, better-known fashion outlets such as Giorgio Armani, Alfred Dunhill and Charles Sumner.



Hours before showing his spring '95 men's collection, Abboud oversees lighting details. At left, his latest evening wear on the runway: "Men don't wear all black very often, so it gives the elegance you need for a dressy look. 'Black tie' doesn't only mean a tuxedo any more."

It was not far from here that Abboud grew up as the son of second-generation Lebanese parents, in the city's rough-and-tumble South End. Mara, one of his three sisters, recalls that their parents spoke Arabic when they didn't want the kids to know what they were discussing. Joseph attended predominantly Irish-Catholic schools.

"It was a mixed neighborhood," he recalled. "There were kids of all races, even a few Arabs. I never felt any sort of discrimina-



Abboud in a design meeting in New York. "I set things in motion, but I want to make sure we stay with the colors, shapes, patterns and feelings

tion as a child, though sometimes kids would say 'What's a Lebanese?'"

Even as a child, Abboud says, he was opinionated and stubborn about what clothes he wanted to wear, but he had no plans, growing up, to work in the fashion industry.

"I've always loved clothes," he says. "But as for a career, I thought I'd be teaching comparative literature at some small college in New England at this point in my life. I'd always sketched a little, but I never took any design courses."

"When I was a kid, I was much more into football and baseball than design. Fashion wasn't part of my life at all."

But while a student at the University of Massachusetts, Abboud worked part-time at Louis of Boston, a local clothing store, just a stone's throw from where his own shop now stands. He graduated with honors, and went off to Paris to attend the Sorbonne. It was there that he became enamored with the sophisticated elegance of European style.

"After Europe, I sort of made a left turn," he says. "I figured I could always go back to graduate school." He took a full-time job with Louis of Boston and stayed until 1980, working as buyer, merchandiser and eventually coordinator of promotion and advertising.

In 1981, he jumped to Polo/Ralph Lauren, where he worked directly with Lauren as director of menswear design. Over the next four years, he refined his personal vision of

men's style, and by 1986 he felt ready to go out on his own.

"I wondered, 'Am I any good?'" he says, "and then I figured, 'How will I know if I don't give it a shot?'"

Abboud admits there were sleepless nights during which doubts plagued him. "'Does anyone really need my clothing?' I wondered, and 'Will people buy a product with my name on it?'"



But the public was receptive.

"For some reason, we hit a nerve," he says. "We sold to the best stores, and people bought what I'd designed. The response was extremely satisfying. The sweaters sold out so quickly I didn't know what hit me. Then, after the clothes succeeded, we had to build a company. That's been the hard part."

The market, says Abboud, was ready for a change. "The choices were a flashy European look versus a Brooks Brothers look, which I thought was too boyish. And my look, well, it was a compilation of what I'd learned and what I'd grown up with. Lauren's look was not mine. I don't want to criticize, and I'm very fond of Ralph, but it was too Ivy League. I had to step outside that company to express myself."

Abboud says his overriding philosophy is simple: "It's my responsibility to make people look and feel better. It's not about perpetuating my name."

Still, Abboud knows his name is meaningful



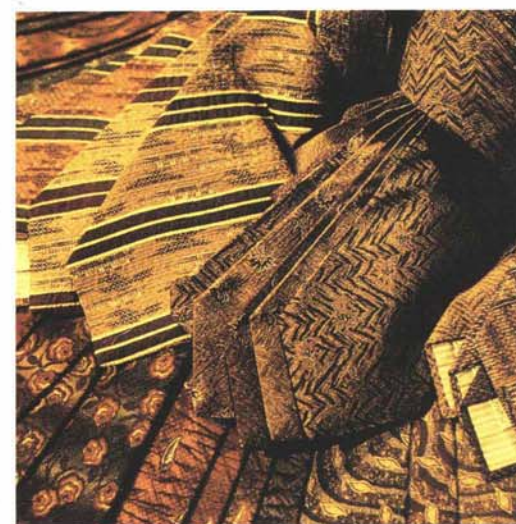
that I want. I would never let a collection go out of here without my okay. I have very strong opinions about what works and what does not."

to some people. "Arab-Americans have told me they're proud of me. And in other countries where I have had shows, Arabs and people of Arab descent have said the same thing. I'm not a nationalist, but I'm glad I can make them feel proud."

Outside the world of fashion, Abboud first caught the public eye in 1992, when the CBS television network commissioned him to design clothes for the network's male reporters during the Winter Olympics in the French Alps. The network came back to him in March of this year to request outfits for male announcers at the National Collegiate Athletic Association's men's basketball championships.

On another US network, Bryant Gumbel, host of NBC's "Today" program, is both a fan of Abboud's styles and a personal friend. "I like Joe's stuff because it has a modern, with-it look," he says. Abboud "doesn't make it look like you're trying too hard. I also like the overall quality. His stuff lasts. In fact, I have some things I keep wearing that I'm sure he wishes I'd give away."

Fit and trim at 45, Abboud himself has a quick, friendly smile, and he wears his own clothing well. His black hair flecked with gray, Abboud wears a white shirt with a band collar open at the neck that contrasts pleasantly with his olive skin. Over the shirt he wears a charcoal vest. His pants are black, his belt brown with a silver buckle, and he wears dark half-boots with black socks.



"Where do I get my ideas?" he asks. "I can walk down a street in Paris and get 17 great ideas. Or I can be on vacation in Nantucket and ideas will flood my brain. I might pick up a stone and be inspired by the colors. I'll put some wax on the rock so it will keep the color it had when it was wet. If you look at a stone, you'll see it's never one color. You see the grain, the texture, the marbling. I take a bag of rocks, a black-and-brown group, a tan group, a russet group, and I have plenty of ideas for my color palette."

In the lobby of his New York offices hangs a Bedouin tapestry, and in his own personal office Abboud keeps fabrics draped over a couch.

"Something about that tapestry appealed to me. And my office, well, more than a few people have said it looks like a tent. I don't

know about that," he says, chuckling.

Most of the colors in Abboud's collection are variations on low-key earth tones, not unlike beach, sand or desert. He uses natural fabrics and emphasizes texture.

"My passion and spirit and sense of fashion is Mediterranean," he says. "I've never been to the Middle East, but deep down inside, I know I'm drawn to the colors of the desert. I know I am inspired by the mystery of color. And I use what seem to be my innate instincts and my heritage as integral parts of my design arsenal."

John Mather, fashion editor of *Esquire*, has long been impressed by Abboud. "He is a pre-

mier American designer, one of the true bright lights," he says. "He understands how men want to dress. It's something of an updated traditional look that works very well. His tailoring is impeccable.

"Designing menswear is tough. You can't be too left-of-center and you can't be boring," he says. "Joseph has been a big advocate of dressing down while wearing a jacket, yet he also creates clothes for men who want to dress up. And he does a great job with women's clothing. He does it all well."

It was in 1990 that Abboud released his first women's collection. Like his men's clothes, it used warm, earthy colors, textured fabrics and a look intended to last longer than a season or two.

As Abboud has expanded further into fragrances, sunglasses and a bed-and-bath collection, he has continued to pile up the accolades.

In 1993, he was honored by the Japanese government and the Association of Total Fashion in Osaka. Last year he received the Neckwear Association of America's special achievement award for his necktie designs. And in May, he was among 11 US designers honored at the US Department of Commerce in Washington, D.C. He was chosen by a board of fashion editors and fashion executives.

"It seemed right to go into the home-and-bath market because a lot of what I do transcends categories," he says. "I'm fascinated by textiles, their variations and how they feel and look. Textures are like people's lives. They also enhance the artist's pallet by creating variations of shadow and light."

Last July, when Abboud's menswear debuted in Australia, he took advantage of his stay there to seek out the Lebanese-Australian side of his family tree.

"It was the most significant trip of my life," says Abboud. "I found family I never knew I had."

Abboud's grandmother, Theresa Fakhry, emigrated to Melbourne, Australia, in 1889 with her father and uncle, who started a clothing manufacturing company called Latoof and Callil. On a return visit to Lebanon, she met the barber who became Abboud's grandfather, and Theresa emigrated again, this time to the United States.

To the family in Australia, it was as if she had disappeared, Abboud says, and beside her name on the family tree was a question mark.

That was the story Abboud told at dinner with some Australian business friends, and to his astonishment, one of them knew of the now-defunct Latoof and Callil company, and was able to put Abboud in touch with

Melbourne architect Richard Fakhry, who turned out to be Abboud's third cousin.

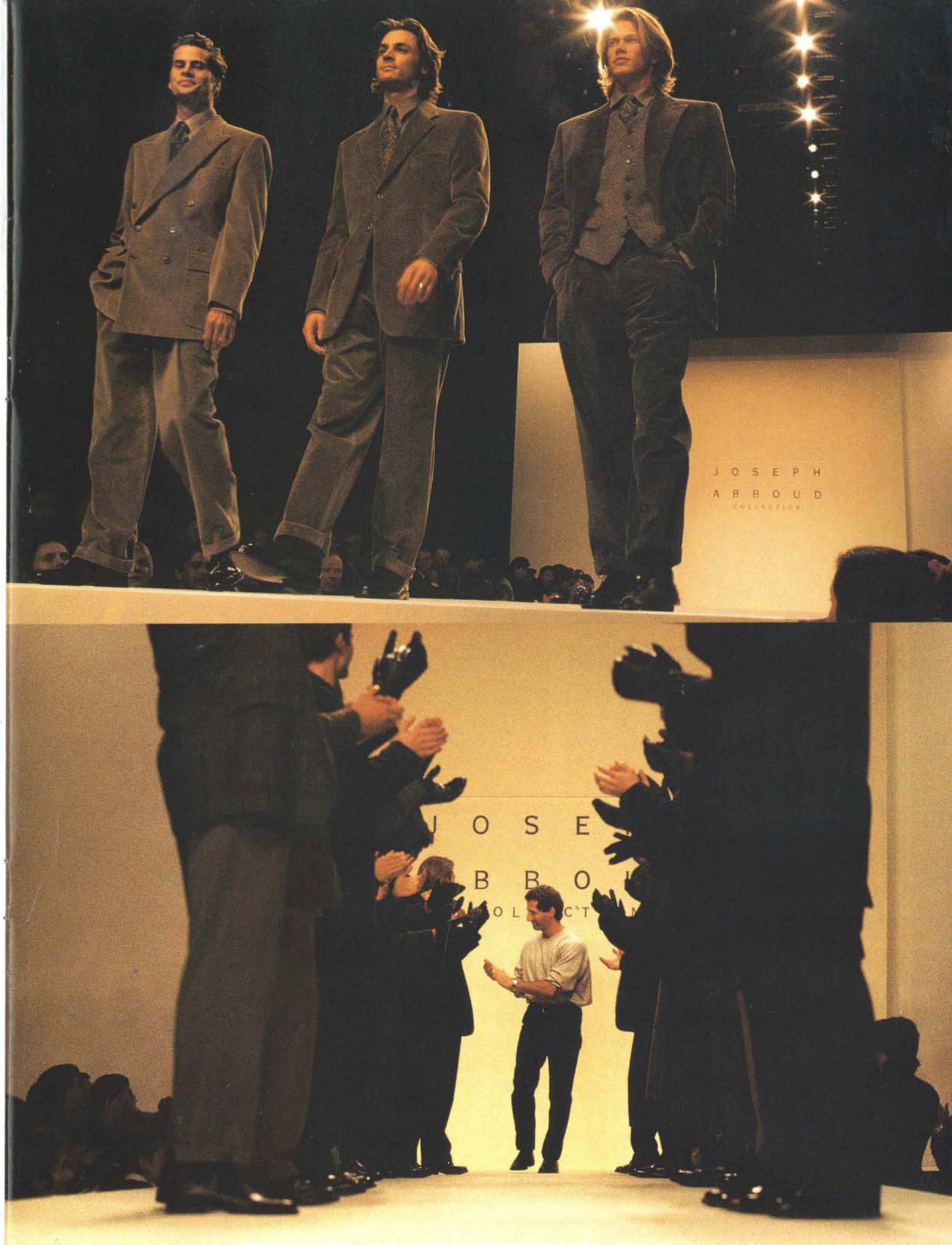
"It was amazing," Abboud says. "My cousin even had photographs of my grandmother from her time in Australia. And I found out that my grandfather's family had descendants in Australia, too, so I was able to introduce the families of my grandparents to each other."

Abboud, of course, filled his newfound cousins in on what had happened to his grandmother—their "Aunt Theresa"—after she went to America, and also told them of his own two girls, aged three and one, the elder named Lila after his mother.

"It took 86 years and some 12,000 miles of travel, but I found a big part of my Lebanese heritage in Australia—my kids' great-grandparents."

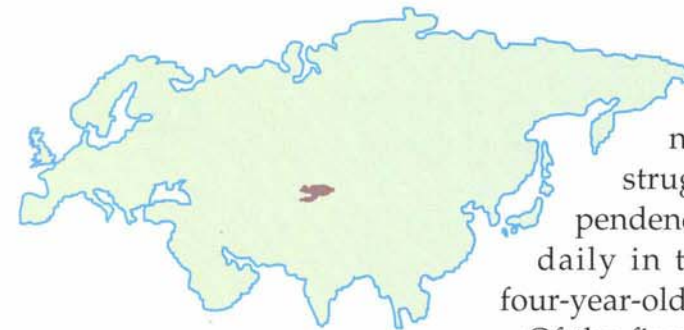
"I want my kids to know where they came from," he says. "As for me, I'd like to do a fashion show in Lebanon and have my clothes sold in stores there, in the land of my ancestors." ●

Brian Clark contributes frequently to *Aramco World* from his base in Olympia, Washington.



KYRGYZSTAN: A FIRST LOOK

PHOTOGRAPHED BY ERGUN ÇAGATAY



The theme of the Kyrgyz people's thousand-year-old national epic is their struggle for unity and independence. That theme is echoed daily in the newspapers of the four-year-old Kyrgyz Republic.

Of the five Central Asian republics that were once part of the Soviet Union, predominantly Muslim Kyrgyzstan, independent since 1991, has the oldest and most explicit democratic tradition, the most stable social balance—and one of the few heads of state who did not rise through the former political system. In 1993, it became the first of the five to abandon the ruble and establish its own currency—the som—and is now laboring to make the difficult transition to a market economy.

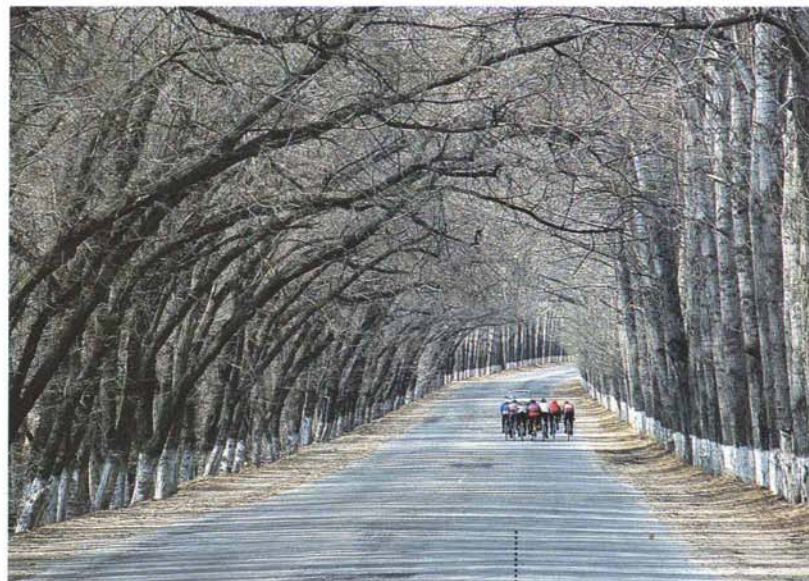
Although its economic infrastructure and strong industrial base are still largely oriented to the needs of the former USSR, extensive natural resources that include mineral wealth, hydroelectric power and fertile soil offer promise for further development and future prosperity.

But Kyrgyzstan's natural beauty may prove its greatest asset. Steppes, mountains, desert, glaciers, river valleys, lakes and forests offer spectacularly varied terrain; Pobeda Peak, in the Tien Shan range, is one of the world's highest mountains, and Issyk Kul, in the north-east, is the world's second-largest mountain lake. Opportunities abound for mountaineering, skiing, white-water rafting, hunting and birding.

As it creates itself, the Kyrgyz Republic taps roots whose depth gives its diverse people an indomitable cultural strength: two millennia of history for confidence and, for unity, 11 centuries of Islam. ●



Embracing the culture and values of the Kyrgyz people, the Manas epic has been handed down orally by performers called manasjis since its beginnings about 1000 years ago. Comprising approximately a million lines of verse, the epic recounts the birth, the deeds and the death of the nation's semi-legendary founder-hero, Manas, his son Semetey and grandson Seytek. Mystical, magical and mythical, the epic describes the 40 Kyrgyz tribes' struggle for unification and freedom in heroic and tragic terms. For Kyrgyz, it is the essence of who they are; for outsiders, it is a prime source for study of early Turco-Mongol culture.



A bicycle-racing team, its eye on international competition, practices on a quiet road near Cholpon Ata in the northeast.

On rolling prairie south of salty Issyk Kul, largest of Kyrgyzstan's 3000 lakes, a rider brings in a herd of stallions. Stockbreeding—primarily for mutton, beef, milk and wool—accounts for more than a fifth of the country's gross national product, but horse herding has the deepest roots in the Kyrgyz people's nomadic tradition. Two thousand years ago, when the Kyrgyz inhabited the region of south-central Russia between the Yenisei River and Lake Baykal, the landscape where they roamed, and where they developed their culture and their first written language, resembled this one.



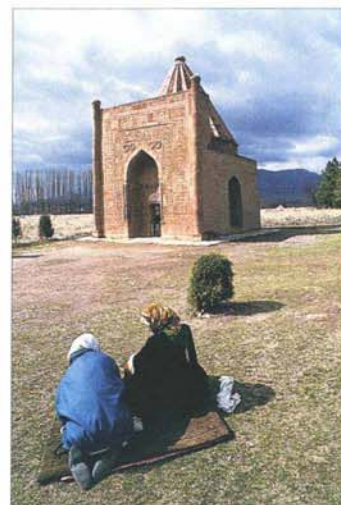


Formerly a colonial appendage of the USSR's centrally-planned system, the Kyrgyz Republic's economy is plunging toward free enterprise and private ownership. In the Osh market, Dole bananas are offered for sale (right, top), imported by individual entrepreneurs who fly to Turkey to buy them in markets there. Rustem Mir Ahmedov (right, center) makes his living selling salvaged automobile spare parts; his shop is a parked Hungarian Ikarus bus. The Yoldashov family of Osh, woodworkers of Uzbek stock, are building a successful business producing traditional cradles (right, lower). Ninety-four percent of the country's state-owned trading companies have now been privatized, as have 64 percent of those in industry and 39 percent in agriculture. The dislocations of independence have been costly, however, since 80 percent of Kyrgyzstan's trade had been with the USSR; inflation has averaged three percent a month in 1995.



Oldest and second-largest of Kyrgyzstan's cities, Osh is the capital of a southwestern region that produces more than a third of the country's fruits and vegetables. Once an important trading center on the Silk Roads, Osh is still the site of one of Central Asia's largest markets, and a center of the Kyrgyz silk industry. At left, a university building, built during the 75 years of Soviet rule, dominates the cityscape.

About the size of England and Scotland combined, the Kyrgyz Republic's mostly mountainous 198,500 square kilometers (76,640 square miles) are magnificently scenic, and, with its landlocked location in the Tien Shan range, have given it a reputation as the Switzerland of Central Asia. A UN member since 1992, the country's democratic tradition dates back to 995, when the Kyrgyz people's first elected governing body met—convened, it is said, by Manas. In August, the whole republic will be the scene of commemorations and celebrations of that event, and of Kyrgyzstan's new independence.



The small, handsomely restored mausoleum near Talas, at the traditional burial site of Kyrgyz folk hero Manas, is a favorite place for family visits.

Lenin, in bronze, gestures toward a portrait of physicist Askar Akayev, elected in 1992 to a five-year term as president of the Kyrgyz Republic.



A newspaper vendor reads her own wares outside a government bureau in Bishkek, the capital. One third of Kyrgyzstan's population is in school; 12 percent of high-school graduates go on to one of the 13 Kyrgyz universities, or study abroad—many in Turkey.



Standing stones with memorial inscriptions in Arabic mark the coming of Islam to Kyrgyzstan. Pre-Islamic stones, carved into human figures with Turkic features, are found in many of the same sites.

KYRGYZSTAN: A FIRST LOOK



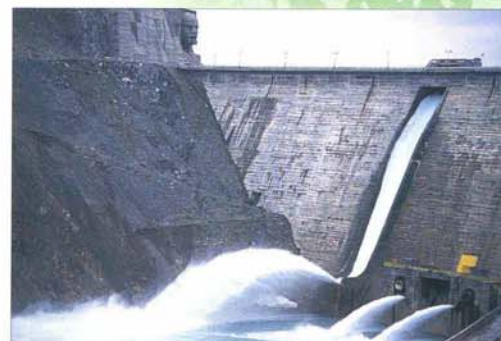
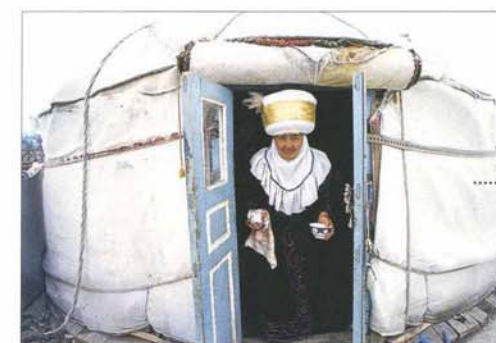
Russian-style individual homes have long replaced traditional yurtas for all but about 40,000 of the republic's 4.5 million citizens. Some 65 percent of the population lives in rural areas.



More than 5,000,000 sheep are raised on the extensive pasturelands of the South-Dakota-sized Kyrgyz Republic. Efforts to privatize stockbreeding have been slowed by shortages of capital and credit.



Towering traditional women's headgear, forbidden under Soviet rule, is worn today only on special occasions as an expression of cultural pride.

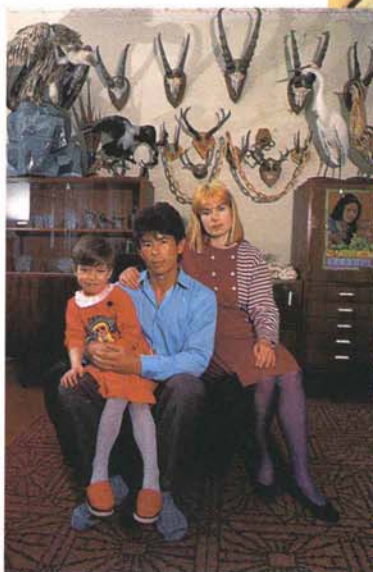


Kyrgyzstan exports hydroelectric power to China, Kazakhstan and Uzbekistan, but, to fuel domestic growth, needs to build more dams on its swift rivers to offset its lack of oil and gas. The country's longest river, the glacier-fed Naryn, drops 3000 meters over its 800-kilometer length.



Construction trailers serve as teahouses and fast-food restaurants at an unofficial truckers' rest stop created where the road begins its climb to the 3400-meter (11,150') Tyuz Ashuu Pass. Three-quarters of Kyrgyzstan's freight travels by road.

The Usmanovs are a melting-pot family who may typify the Kyrgyz Republic's future. Nazif Usmanov, a taxidermist, is ethnically Tatar; his wife, Larisa, a teacher, is Russian. Like their daughter, Alina, they are Kyrgyz citizens. About 52% of the country's population is ethnically



Kyrgyz, 22% is Russian, 13% Uzbek, 3% Ukrainian and 2% German, and Dzungars, Kazakhs, Tatars and Uigurs account for one percent each. Others of the republic's 80 ethnic groups include Azerbaijanis, Byelorussians, Koreans, Kurds and Tajiks.

Family members celebrate a birthday near Naryn in a yurta specially set up for the party. The traditional home of Central Asian nomads, round, felt-covered yurtas are built on a light, collapsible wood frame; weavings and pieced-felt panels form walls and decoration. Among the dishes on the table are manti (mutton dumplings), irakat salad (made of noodles and grated carrots and radishes), and bowls of mare's milk.



Outside an unfinished mosque in the village of Beshbulak, members of the congregation await the call to prayer. New mosques are a common sight in Kyrgyzstan, many of them funded by donations from other Muslim countries.



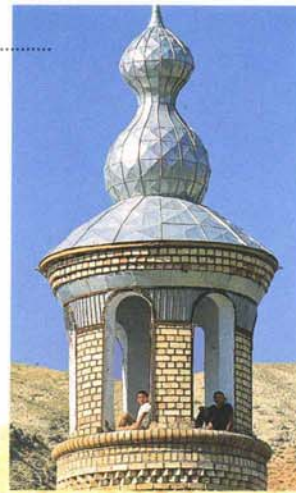
Nooruz, the equinoctial new year on March 21, is an important holiday in Kyrgyzstan. Wrestling matches—fought both on foot and on horseback—are often part of the celebrations.



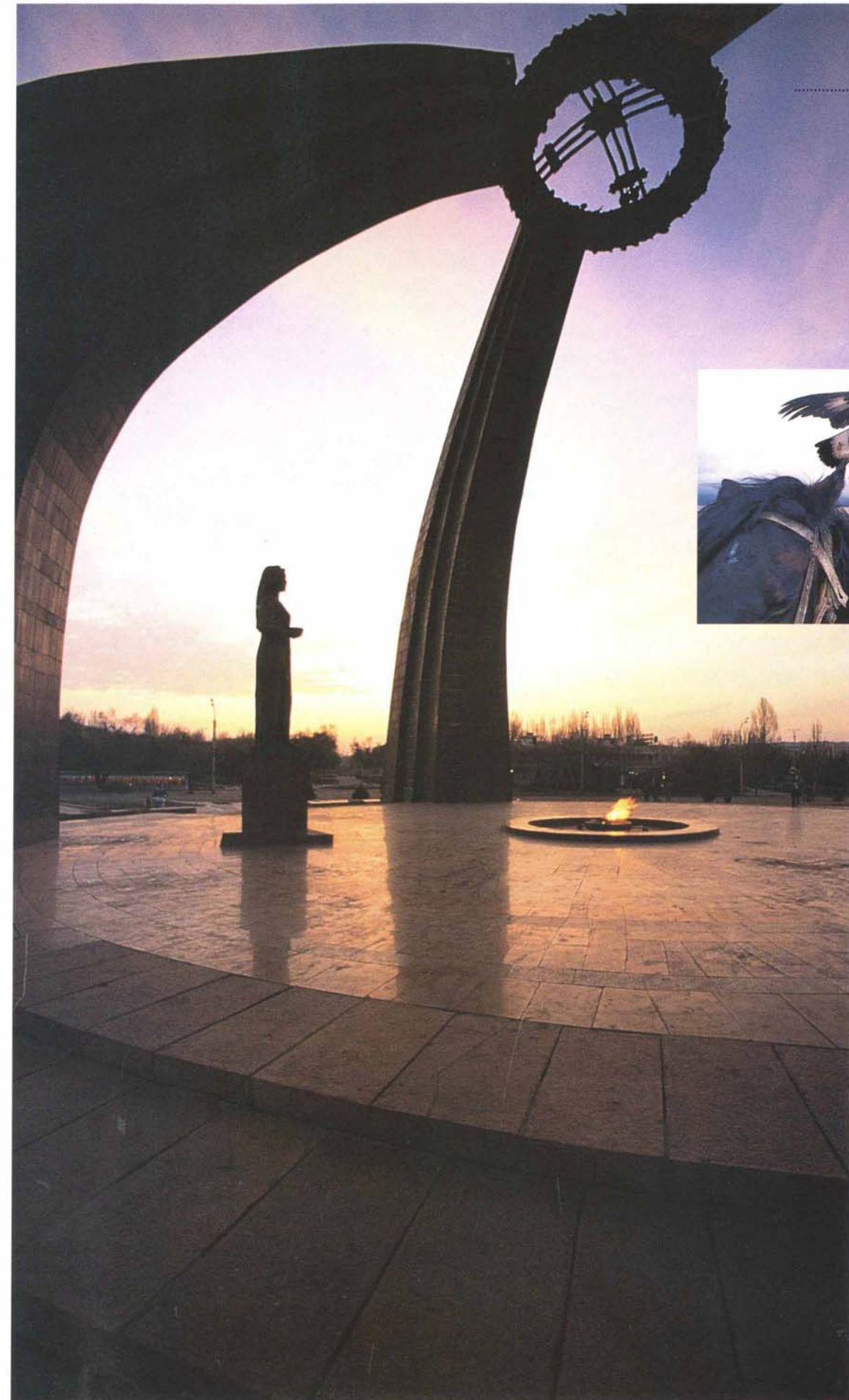
Dressed in her wedding finery, new bride Salima Chirshir hands a bouquet to her mother, Sonun, as neighbor children watch. The Chirshirs are members of a Chinese Muslim ethnic group called Dzungars, part of the Kyrgyz Republic's kaleidoscopic ethnic mix.

In the pre-Islamic Kyrgyz religion, the horse was one creature that could carry the spirit of the dead from the Middle World to the Upper World, and the sacrifice of a horse was part of funeral rites. Such beliefs were swept away by the coming of Islam in the eighth century, but the affection for the horse, and for horse-mounted sports, remains important.

Qur'an students interrupt their studies to climb the minaret of a new mosque between Osh and Jalalabad.



Music performed on a violin-like two-stringed kiyak is a part of full-dress recitals of the Manas epic, portions of which were first written down in the last century. Kyrgyz children only a few years old can recite verses of the epic, and great manasjis are revered. One of the last, Azizov Shaabai, added six previously unrecorded episodes to the canon.



The many Kyrgyz who fought in World War II as part of the Soviet forces are honored at this memorial in Bishkek, whose sheltering arches support a tunduk, the opening at the peak of the yurt. As a symbol of hearth and home, the tunduk with its crossed triple supports also appears on the red-and-yellow flag of the Kyrgyz Republic.



"I gathered kites and turned them into hawks," says the dying hero Manas in the Kyrgyz national epic, "I gathered slaves from different tribes and made them a nation." His descendants still practice mounted falconry with sakers or (as here) golden eagles on the plains of Kyrgyzstan.

Turkish photographer Ergun Çağatay has traveled extensively in the Central Asian republics and Mongolia in the last three years.

For statistics and cultural information, *Aramco World's* editors wish to thank Dr. Zamira Eshmambetova, as well as Goskominvest, the Discovery of Kyrgyzstan Foundation, Lerner Publications, and the *Kyrgyzstan Chronicle*.

In a small classroom in East Jerusalem, seven young actors, all in their late teens, stand in a circle and stick out their tongues.

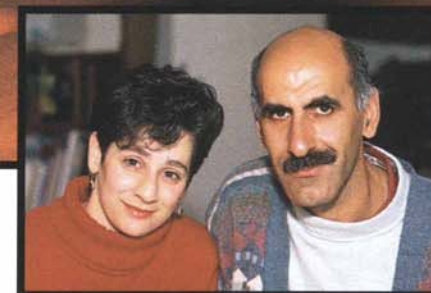
Following their instructor's directions, they shift unsteadily from one bare foot to the other and contort their mouths in all directions. The seven women and two men in this first-year class are visibly embarrassed by the exercise. An improvisation follows, and one young woman turns abruptly and walks out of the circle.

But the unsettling warm-ups pay off quickly. In the discussion that follows, the woman who left raises an important question. "I didn't know what to look for," she says. "How do you know what you're supposed to be doing?"

Creative Acts

Written by
Annette Kramer

Photographed by
Ilene Perlman



Iman Aoun, who founded the Ashtar School for Theater Education and Training in 1990 with her husband Edward Muallem, says that this open-ended inquiry is exactly what the program is designed to stimulate in young people.

"How do you define a problem in new ways, and develop solutions never before conceived?" she asks. "To encourage questions is one of Ashtar's central goals."

The birth of Ashtar has indeed brought promise of exciting transformations to Palestinian theater, whose modern tradition has its roots in café story-telling rather than in the stage tradition that underlies Western theater. Only in this century have Palestinian tales grown into full-length plays, and even those, more often than not, have been occasional pieces, written to celebrate particular events or organizations. It was not until the 1970's, when Palestinians began searching for new ways to express themselves through performance, that there emerged a handful of Ramallah-based companies such as Bilaleen (The Balloons) and its splinter groups Balileen (Without Bowing), The Magic Box and Babis (The Pins), which each saw only brief success.

One of the more active members of the early

companies was François Abu Salem, who in 1977 helped found El-Hakawati (The Storytellers). El-Hakawati became the first Palestinian theatrical group to become financially self-supporting, and its productions became world-renowned (See *Aramco World*, November-December 1988). Theaters such as Al Kasaba and The Palestinian National Theater continue to produce plays, but El-Hakawati remains unique, say troupe members Aoun and Muallem, in its success in sustaining a unified theatrical vision among its members.

Many members of El-Hakawati's company have had a hand in shaping Ashtar, but the school's success is due primarily to Muallem and Aoun. "We had had enough of touring, and wanted to begin passing on what we knew to the next generation," Muallem says. "We established Ashtar to provide others with the mentors we never had ourselves. Now we want to help sustain a vibrant and lasting theater tradition for our people."

In little more than four years, Ashtar has grown from a single three-year, extracurricular program for high-school students into a body that coordinates such programs in 12 schools and two

In Ashtar's Ramallah studio, top, students begin with exercises that include running, hopping, dancing and facial movements. At left, a drama teacher from the West Bank goes through similar exercises at a teachers' workshop. "We established Ashtar to provide the mentors we never had," say founders Iman Aoun and Edward Muallem, above.

universities. A new studio complex in Ramallah was scheduled to open in June.

Ashtar's teaching methods first take into account the gaps in the present curriculum of Palestinian secondary schools. Because of political obstruction and the lack of funding, schools have been forced to cancel many activities outside the core studies in mathematics, sciences, history and language. Ashtar addresses the cycles of despair that are so common in Palestinian young people. And, judging from the enthusiasm of the students, the school succeeds at this because its pedagogy is aimed "not only at the brain but at the whole self, including the heart."

Ashtar's teaching philosophy is simple: The actor's body is his or her primary instrument, and anyone can act with the right training. It is through awareness of his or her physical circumstances that an actor can best present the intellectual, emotional, and spiritual dimensions of character, whether the performance is literal or allegorical, classical or avant-garde.

Under the leadership of Muallem and Aoun, Ashtar has enlisted non-Palestinian instructors, too.

Peter Braschler, a Swiss who established the theater company Maralem in Zurich before joining Ashtar's faculty, specializes in curricula for beginning performers and teachers. Sameth Hijazi came to Ashtar from Berlin, where he worked with the Berliner Ensemble, whose non-natural-

istic style has influenced much of 20th-century theater in the West. Ashtar's part-time instructors are skilled

From the beginning, Ashtar has also explored an expanded sense of social norms. Muallem and Aoun find that many of their students have learned little about teamwork in their academic curricula, and thus Ashtar's instructors emphasize interaction. "It's more realistic to solve problems together than alone, both onstage and off," Aoun explains. "But first you have to know how."

Acting and movement classes at Ashtar also challenge students because, often, it is only at Ashtar that they study with members of the opposite sex. Consequently, at the beginning of most courses, young men and women remain as separate from each other as possible. "Only slowly did they begin to feel comfortable," Aoun says of one group, "but by the end of the year, actors who couldn't look each other in the eye at the beginning hugged each other onstage without embarrassment." Their shyness overcome, they were able to focus more clearly on learning their craft.

Most of Ashtar's classes include a majority of young women, despite the difficulty Palestinian theaters have typically had in finding adult female actors. "The girls feel that this is their only chance to work in theater," Muallem explains, "because once they are out of school, it is hard for them to justify continuing. This is a very traditional part of our culture." For many young women, evening activities—including drama rehearsals—are discouraged.

For this reason, Muallem chose to direct the program to secondary-school students. "At this age, children are mature, but still fresh," instructor Braschler says. "The girls are not yet being pressured to get married, or not to perform in public. The boys are also more open to new ideas."

In 1994 Ashtar added a teacher-training workshop to provide some consistency to the growing number of drama programs that Ashtar coordinates. The training consists primarily of body work, which encourages new perspectives on sen-

One provocative discussion in the teacher-training workshop came out of a version of the theatrical warmup called "the mirror game." In this exercise, two people face each other, and each takes a turn leading movements that the other attempts to mimic as precisely as possible. The exercise's purpose is to develop a sense of other people onstage, in order to encourage actors to work together. On this particular day, one workshop member found it difficult to look into the eyes of his partner, and the exercise came to an abrupt halt.

"In this case, the unsuccessful work became an asset to the class, because it raised the issue of teamwork, something our students need to learn," Braschler says. "These teachers will now understand first-hand their pupils' difficulty with this issue, and will be better able to help them overcome it. Experience is always more effective than theory."

Another session was devoted to the ways that every society pressures its members to behave, and how those do's and don'ts are dealt with in theater. "In our school," says Braschler, "it's particularly important to break down old conceptions of the ways people relate to each other, in the ways bodies can exist in space—it's just that simple."

The small size of Ashtar's classes allows teachers to tailor the curriculum to pupils' individual needs. One young woman who moved well onstage but found it difficult to focus intellectually was given a text by British playwright Harold Pinter. His characters constantly shift their allegiances, and one can never be sure why they speak, or whether what they say is true. Braschler reports that working with the Pinter text greatly improved the student's ability to think on her feet. "Acting is practice," he says. "No two performers need exactly the same training."

Final summer productions at Ashtar are chosen and rehearsed with these issues in mind. In 1993, rehearsals of *Beauty and the Beast* were designed to prevent students from being physically inhibited by the text. In place of the long hours of memo-



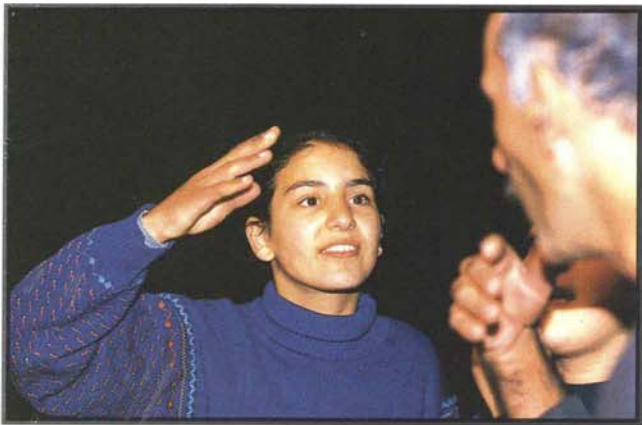
more important, they were very proud of themselves. It's remarkable what can be accomplished through sheer commitment and hard work."

Beauty and the Beast presents an entertaining fairy tale, but it was also chosen for its subtle political messages as well. Braschler explains that it is important to give girls strong, intelligent role models. Even more unusual, *Beauty* listens to her own heart instead of her family's advice, and Braschler explains that, the moment she accepts her love for the beast—the monster, the enemy—she makes peace possible.

Perhaps the greatest challenge Ashtar faces is financial. Although more than a half-dozen international cultural agencies have provided funding to date, the school's first years were marked by moves from one classroom to another, and the school still has no permanent home. The core faculty still spend much of their time raising funds. "It's a real problem, one that we haven't yet solved," Aoun admits. "We have little theatrical tradition in our community, and we need to edu-

First- and second-year students improvise a wedding scene—with a twist that stimulates an awareness of movement: Periodically they are instructed to freeze, then to move again in slow motion, and then again in accelerated motion.

Muallem, at right below, works with a student. Ashtar demands long hours of improvisation to build the foundations of onstage interpretation.



"It's more realistic to solve problems together than alone, both

in fields from lighting design to mask-making.

Muallem and Aoun say that the strong potential of the program was evident from the beginning, when one class of students studied in a high-school basement after hours. The attrition rate was high then because the beginners could not cope with the long hours of improvisation, body work and discussion about the learning process. But those who stuck with the program demonstrated significant changes: By the final production of *Beauty and The Beast*, Aoun says, "the students themselves began to ask for more hours, because they really wanted it to be good. They wanted to make us happy, and also to prove something to themselves." Students surprised even their instructors by refusing breaks during rehearsals that sometimes lasted as long as eight hours.

sory awareness and movement. The second part of the course involves the theory behind the role of physical expression in performance. Beginning with the feet and working their way up, participants start by stretching their bodies and discussing the effect that the body has on interpreting a character.

"For example, if you don't stand firmly, the whole body appears shaky," explains Braschler, who runs the workshop. "What's more, all the parts of the feet contain pressure points that are connected to inner organs. There are warm-ups for every limb and joint, because every part of the body affects the condition of all the others." Through the exercises, participants expand their understanding of the physical interpretation of personal experience.

onstage and off," Aoun explains. "But first you have to know how."

rization familiar to Western actors, the students learned their lines by singing, whispering, or shouting them to each other across the theater.

"I did not allow them to take the scripts home," Braschler says. "I wanted them to get the words into their minds and bodies in new ways. They themselves had a chance to contribute to the final product." For the same reason, stage movements were not blocked until three days before the performance. "The strategy is to force actors to think at all times, up to the last minute."

The result was impressive. After only one year of training, the cast acted with poise and professionalism. It was difficult to believe that these students had only recently learned to look at each other directly, or move comfortably in front of their peers. "We were very proud of them," Aoun says. "But

cate people about the importance of the arts."

Nevertheless, the school has high hopes for its students' futures, and there are plans to make the Ashtar program a degree-granting one, to help students continue their educations abroad.

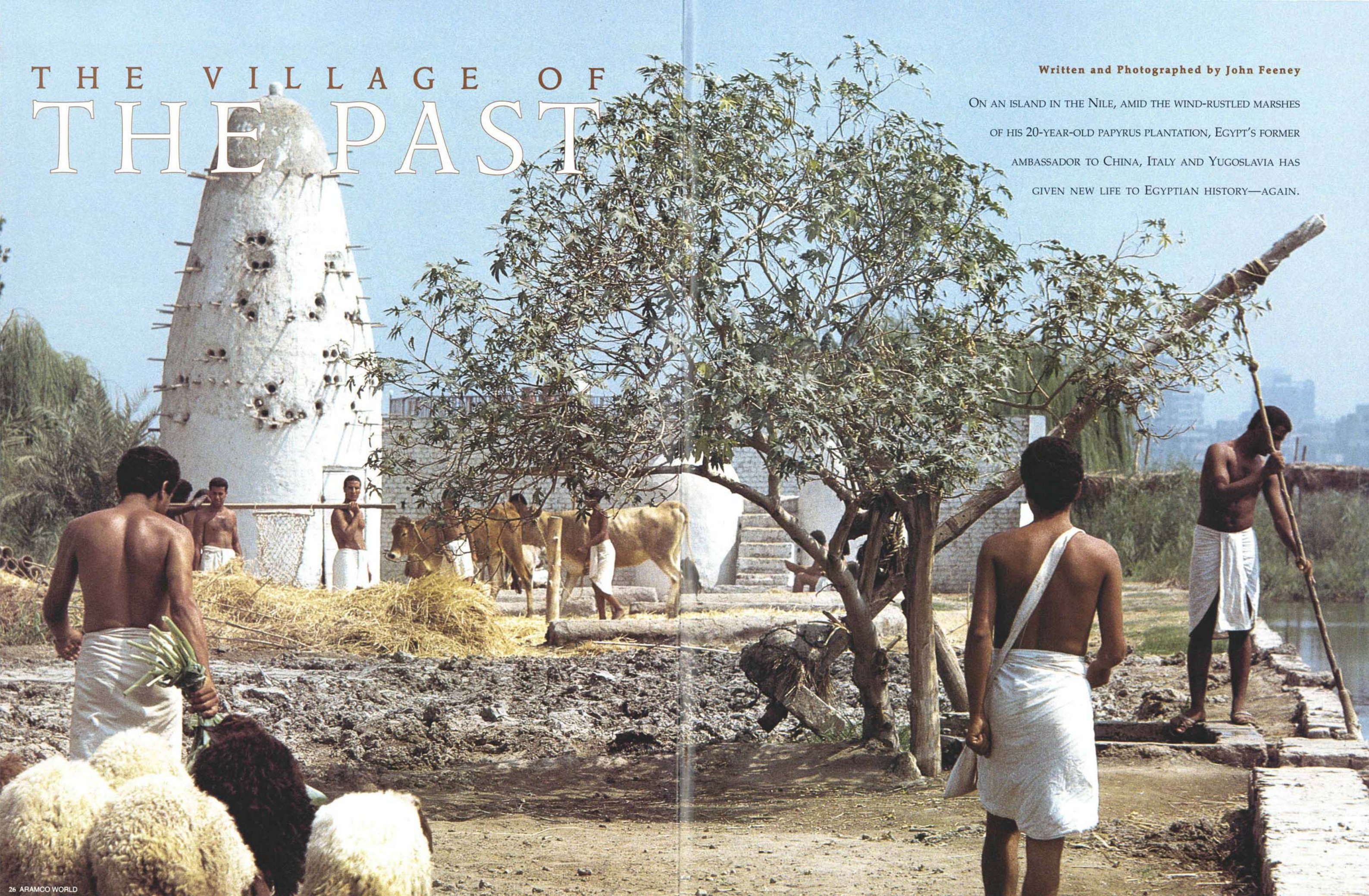
"We are the only theater school for Palestinians in this region," Aoun explains. "It is a big responsibility, but we know we are already making a difference." ☐

Annette Kramer holds a Ph.D. from Brown University, where she also taught courses in drama and literature. She has worked as a director, producer and dramaturg in the United States and Great Britain.

THE VILLAGE OF THE PAST

Written and Photographed by John Feeney

ON AN ISLAND IN THE NILE, AMID THE WIND-RUSTLED MARSHES
OF HIS 20-YEAR-OLD PAPYRUS PLANTATION, EGYPT'S FORMER
AMBASSADOR TO CHINA, ITALY AND YUGOSLAVIA HAS
GIVEN NEW LIFE TO EGYPTIAN HISTORY—AGAIN.





It was Dr. Hassan Ragab, now 83, who in the early 1970's rediscovered the techniques of producing smooth, integral sheets of papyrus suitable for writing or drawing on—techniques which had been lost for nearly a millennium (See *Aramco World*, July-August 1973). Now, over the past two decades, he and nearly 300 employees and co-workers have built a painstaking recreation of daily life in an Egyptian village in about 1500 BC.

Set in the days of the pharaoh Tutankhamen, Ragab's Pharaonic Village—one of the most successful living museums in the Middle East—began much as his search for papyrus began: with a dream, a little money, and lots of hard work on the banks of the Nile.

Ragab says that it was only after a disillusioning visit to the EPCOT Center at Disney World, in Orlando, Florida, that his vision began to form. EPCOT, he said, "was too computerized—there was nothing human about it. I began to think, 'Dare I have real, live people in my village, dressed in the manner of three or four thousand years ago?'"

In 1974, reinvesting the slim profits from his papyrus venture around the shores of the 15-hectare (32-acre) papyrus island, Ragab began the planting of 5000 trees that would in time screen out the view of present-day Cairo, which virtually surrounds the island. He began with the weeping willow, the date palm and the sycamore, all identifiable from tomb paintings, but many of the other trees and plants known to the ancients no longer grew in Egypt.

Likewise, many of the flowers, birds and animals painted on the walls of the tombs at Saqqara and Luxor were either extinct or no longer found in Egypt, including the sacred ibis, the Nile crocodile and the so-called "geese of Meidum," named for the town where a 4000-year-old painting of the birds was uncovered.

Ragab, however, was no stranger to such hurdles. Since his retirement from the Egyptian foreign service three decades ago, his dogged efforts to reintroduce papyrus had required journeys to Ethiopia and Sudan to gather roots of *Cyperus papyrus*. When Ragab returned to Sudan to collect plants for his living museum, he found the Meidum geese there as well, still very much part of the scene in a small village in the north of the country.

He brought back to Cairo other seeds, cuttings and roots from the mouth of the Atbara River that sweeps down from Ethiopia to join the White Nile just south of Khartoum. Over the next six years, he coaxed the trees and plants to take new root on his island, in the Egyptian soil that had once been native to them.

From the beginning, Ragab was determined that everything in the pharaonic village be genuinely related to daily life in ancient times. This, too, became a quest requiring years of research at museums and universities throughout Egypt as well as in Britain, France and the United States.

"Often, what I wanted to know, even they could not tell me," he said, speaking of conferences and interviews with scores of historians. "How did the



Shepherds, left, are among the dozens of characters who bring the Pharaonic Village to life under the guidance of Dr. Hasan Ragab, above. Previous spread: In Ragab's reconstruction of ancient Nile-side agriculture, the hooves of the sheep will drive hand-sown seed to the proper depth for germination. Dovecotes like the one in the background at left can still be found in rural Egypt. Below: Papyrus.



king live? What did they have on their bedroom dressers? What did their doors and windows look like? Thousands of details had to be sorted out before a start could be made in building."

But gradually the village took shape: A nobleman's house and garden; a yard for Nile boat-builders; a threshing floor; a market; a field; and a huge, enormously costly temple of white stone. In 1984, after spending ten years and six million dollars, Ragab's Pharaonic Village opened to the public.

Now, visitors enter the village through Ragab's floating Papyrus Museum on the banks of the Nile in Giza. The two-story pavilion is filled with copies of ancient depictions of kings and queens, farmers, dancers and acrobats, along with ancient texts on love, poetry and medicine—all reproduced on papyrus sheets produced by Ragab's rediscovered process. The village proper lies at the end of a narrow canal lined with tall papyrus reeds, along whose banks grow the same water lilies that inspired the sentence from an ancient Egyptian prayer, "With the opening of the bud emerges the pure light of another day." The chugging launch that carries the visitors will be replaced one day, Ragab hopes, with an electrically powered Nile barge, brightly painted and constructed to match the ones carved and painted on the walls of ancient Egypt's tombs and temples.

The canal is a passageway back in time, and along it the visitor is introduced to the thinking of the ancients according to the records they passed down. One by one, replicas of the gods of ancient Egypt appear amid the papyrus reeds. Amon-Ra, "the king of all the gods," wearing a ram's head; Thoth, "counter of the stars," "creator of writing" and god of knowledge; Osiris, murdered by his jealous brother and returned to spiritual life by Isis, his wife, to become "ruler of eternity"; Isis herself, goddess of motherhood, holding her son Horus, the falcon-god who roamed the sky and symbolized the power of good against evil; and Bes, the joyful dwarf-god "who comes from the south," and who may have been derived from the ancients' occasional contact with Pygmies of Central Africa—all provide glimpses into the ancient Egyptian mind.

Suddenly, around a sharp bend in the canal, the white-kilted farmers of pharaonic Egypt appear, laboring in their fields, just as they are painted on the walls at Beni Hassan and Luxor. Some drive oxen and furrow the land with wooden plows. Others broadcast seed by hand, followed by a herd of rams that tramples the seed into the ground in the ancient manner. Farther on, men winnow wheat by tossing it into the air. Baskets of threshed grain are brought to be counted by a scribe before being poured into whitewashed silos of mud brick. This same mud is used throughout the village for all the residences, from Pharaoh's house to farmer's hut, just as was the practice of the time.

Potters, linen-weavers, fishermen casting their nets and perfumers at work beside a garden of flowering jasmine provide glimpses of other aspects of ancient Egypt's daily life and national economy. Beyond them appears the temple which, now as then,

is the only stone structure in the village. Dazzling white in sunlight, it is the only unruined temple in the ancient style to be found in Egypt today.

"In our day, no one has ever built an [ancient] Egyptian temple, and we had to learn as we went along," said Ragab. The approach to the temple is lined with ram-headed sphinxes, and the temple walls are embellished with colored reliefs, all much as today's ruins likely appeared thousands of years ago. In its day, the temple was not a place for public worship but rather was the literal house of the ancient god. It was entered only by the priests, who were considered the servants of the god, and by the pharaoh. Here, however, visitors can explore as they wish while Ragab's designated "priest" carries out what rituals are understood to have existed in 1500 BC.

In the nobleman's house next to the temple, the owner appears to confer with a scribe in a courtyard filled with date palms and a lotus pond. Inside, in one room, the lady of the house sits attended by maids and a lute player.

Next door stands a farmer's house, where steps lead up to a roof shaded for the family's comfort—a feature that can still be found in the modern houses of Upper Egypt. On the hot outer wall of a clay oven, disks of unleavened bread cook fragrantly. Behind the garden wall is the market, where villagers buy and sell fruit, vegetables and straw baskets. Throughout the scenes wander the Meidum geese, thriving newcomers to a scene they left centuries ago.

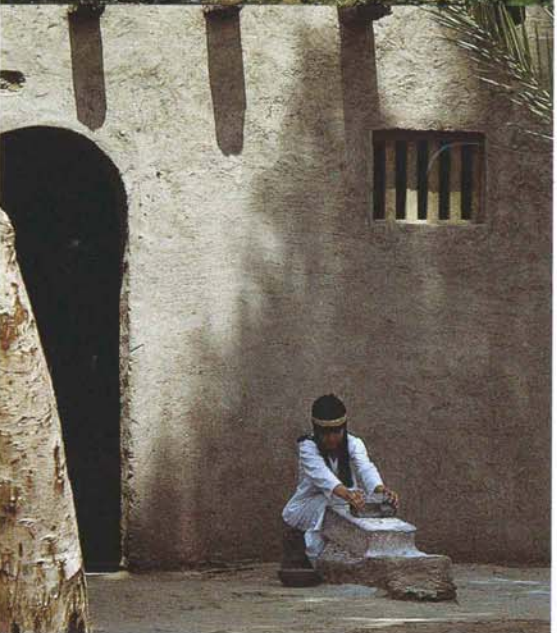
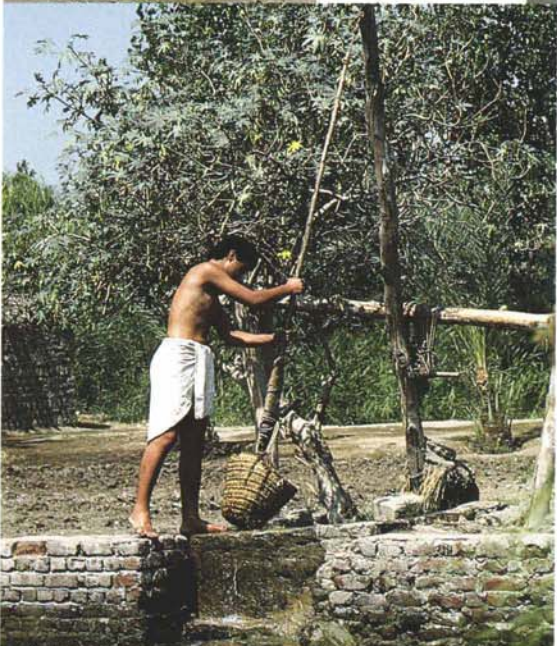
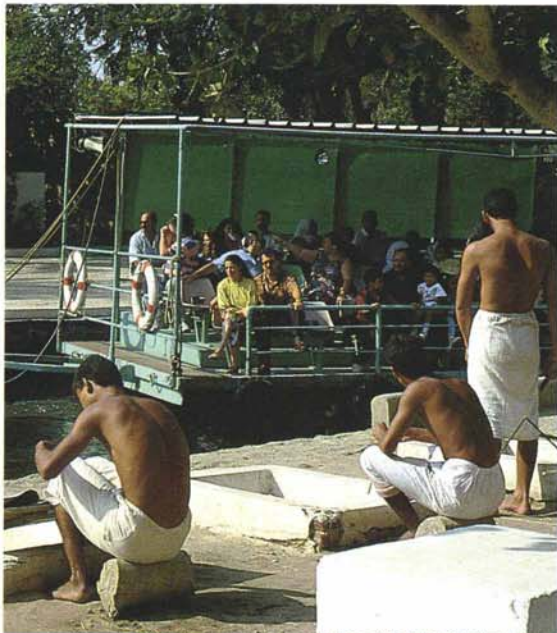
Near the market, a visitor stands a good chance of running into Ragab himself. He insists that the village is not quite finished, that there is another project in the works. The reconstruction of Tutankhamen's tomb, just as it appeared when Howard Carter opened it in 1922, was finished two years ago, he said (See box, opposite).

"But my last and crowning achievement," Ragab said, waving his arm as if it were a magic wand, "will be a pyramid." Not, he added quickly, exactly like the ancient ones, but one with a steel frame, housing a craft center and a theater for ancient song and dance. "We've made replicas of the ancient instruments as shown on the walls of the tombs, but we still have to learn to play them and discover what kind of music they give us. The ancients left us no word about this."

In the decade since the opening of his living museum, Ragab has lovingly researched and added detail after detail to his pharaonic village; now visitors are so transported by what they see and learn that the occasional concrete apartment building topping the papyrus reeds and willow trees looms like an intruder from a scarcely imaginable future upon the real and living past. ☉

Cairo-based photographer and filmmaker John Feeney has contributed frequently to *Aramco World* for more than 20 years.

Visitors enter the Pharaonic Village on a canal barge, top. At center, in a method of irrigation still used in parts of Egypt, a field-worker's *shadouf* uses a stone as a counterweight on the land side of a pole hinged to a fulcrum. Each time the worker pulls the basket down to fill it in the river, the counterweight lifts it up to the irrigation channel. Below, a woman grinds grain for bread outside the nobleman's house.



YES, WONDERFUL REPLICAS!

In 1922, when archeologist Howard Carter and his patron, Lord Carnarvon, saw the first candlelit glints of gold within the tomb of Tutankhamen, they set eyes not only on an enormous treasure undisturbed for nearly 3400 years, but also on an enormous mess. In the flickering light, more than 5000 now-famous objects lay piled in utter confusion (See *Aramco World* May-June 1977; November-December 1981; and November-December 1988).

Over the years, each object has been carefully removed, cleaned, cataloged, photographed, mounted and stored or displayed in Egypt and around the world. The tomb, tidy in stony emptiness a year after its discovery, grew into one of the most popular attractions in the Valley of the Kings near present-day Luxor. So popular was it that the moisture of the breath of nearly 3000 daily visitors began to attack the ancient wall paintings. Now, except for research purposes, the tomb is closed again.

Down the Nile about 600 kilometers (360 miles), Dr. Hassan Ragab has recreated the tomb of Tutankhamen in detail as precise and painstaking as he employed in building the adjacent Pharaonic Village. Using Howard Carter's volumes of descriptions of the tomb at the moment of its discovery, Ragab and a team of archeologists, architects and engineers—and 25 specially recruited Egyptian craftsmen—patiently filled the reconstructed tomb anew. Although we can visit some of the most spectacular of the genuine artifacts in the glass cases of the Egyptian Museum, only here can we see the full extent of the Tutankhamen trove. Replicas of every one of the treasures lie piled upon each other just as the originals lay at that moment on November 26, 1922, when Lord Carnarvon asked Carter if he could see anything, and Carter breathed, "Yes, wonderful things!"

Even today, the recreation of the artifacts, from the alabaster canopic jars and silver pendants to the pharaonic furniture, state chariots and golden throne, required years of craftsmanship. Some were reconstructed using modern electric tools, but most had to be made by hand. Ragab insisted that the reproductions be as nearly as possible indistinguishable from the originals.

He noted, however, two differences between his and the original tomb. "The ancients," he said,



"designed their tomb to confuse grave-robbers, and so Tutankhamen's tomb was hidden in the rock in great secrecy. In our replica we have built a corridor around the outside walls and made openings to allow visitors to see into each chamber. And, of course," he added, "our tomb is air-conditioned."

A visit to the "tomb" can be eerie. Just as in the Valley

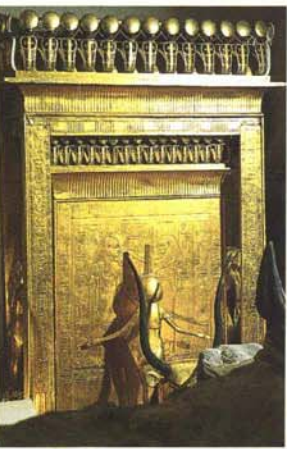
of the Kings, visitors descend 16 rock-hewn steps and pass down the gently sloping shaft, once packed with rubble to conceal the main entrance. It is not a large place: Because Tutankhamen likely died unexpectedly, his tomb was small for a pharaoh's, perhaps originally built with a mere nobleman in mind. Behind the second entrance, in the tomb's antechamber, the overstuffed splendor begins: Prominent amid the pile of reconstructed artifacts are funeral beds with carved animal faces, Tutankhamen's chariot and a lamp carved from a single piece of alabaster into the form of three lotus flowers.

From here the visitor passes to the provision room, which contains food and drink for the young king in the afterlife. Woven baskets of dates, raisins and melon seeds line the walls along with jars of honey and jars of wine, each sealed and stamped—like the originals—with the date of vintage.

In the burial chamber itself, Tutankhamen's red sandstone sarcophagus originally lay deep inside four immense shrines of gilded wood, set one within the other. Inside the sarcophagus, also nested one within the other, lay three similarly gilded coffins. Inside the third lay the coffin of solid gold with the king's mummified remains and the magnificent, gold face-mask of Tutankhamen as a young boy.

Next to the burial chamber is the royal treasury, packed with smaller, yet still dazzling, golden shrines and objects of ivory, ebony and gold, from jewelry to model boats that would help the king on his nightly journeys through the underworld.

The ancient Egyptians believed that to speak the name of the dead is to enable them to live again. In the Pharaonic Village at Giza, the name of Tutankhamen is now repeated hundreds of times each day.



Islam, the Qur'an and Hadith as Texts for Understanding Islamic Tenets, Civilization and World View. National summer institute for educators sponsored by Dar al Islam and Arab World and Islamic Resources and School Services (AWAIR). Dar al Islam, **Abiquiu, New Mexico**, July 17 through 28. For information call (505) 685-4515.

Voices of, Voices about the Middle East: The Eighth Annual Garden Series. Mary Chatham will tell stories for children aged four to ten, July 22, 11:00 a.m.; author Jason Thompson will lecture on early travel literature, July 26, 6:00 p.m.; and poet Faramaz Soleimani will recite with Nader Majd playing the *tar* and *sitar*, August 2, 6:00 p.m. The Middle East Institute, **Washington, D.C.**

Art and Empire: Treasures from Assyria in the British Museum displays large-scale stone reliefs from the first-millennium BC palaces at Nimrud and Nineveh, along with a selection of sculpture, metalwork, ivories, seals and tablets. The Metropolitan Museum of Art, **New York**, through August 13.

Assyrian Origins: Discoveries at Ashur on the Tigris. A display of second-millennium BC sculptures, seals, tablets, jewelry and stone vessels from northern Mesopotamia from the Vorderasiatisches Museum, Berlin. The Metropolitan Museum of Art, **New York**, through August 13.

Europe in India: Mughal Paintings and their European Prototypes traces the impacts on Moghul style of early visitors such as Jesuits, who carried illustrated Bibles to the 16th-century court of Akbar, and, later, British and Dutch traders who brought European prints to India. The British Museum, **London**, through August 13.

Forces of Change. This major exhibition of contemporary works by Arab women artists seeks to de-mystify the region and its women. Featured are 160 artworks by 70 artists from 15 countries. Most exhibitions are accompanied by a series of lectures, films and workshops. Bedford Gallery, **Walnut Creek, California**, through August 20.

George Rodger: A Photographic Journey is a retrospective by one of Britain's most eminent photo-journalists who, as a founding member of the Magnum agency, spent more than two decades documenting Africa and the Middle East. Barbican Art Gallery, **London**, through August 20.

Middle Eastern Music and Dance Camp. A week of instruction in both voice and traditional instruments in Turkish, Armenian and Arabic styles, with concerts and dance each evening. **Mendicino Woodlands, California**, August 20 through 27. Contact (310) 390-1934 for more information.

Nomads in Central Asia uses more than 1,000 objects from the Russian Ethnographic Museum in St. Petersburg to take the visitor on a journey between the Caspian Sea and China. The displays include clothing, saddlework, jewels, fabrics, musical instruments, a traditional tent and the outfits of Kazakh warriors. Tropenmuseum, **Amsterdam**, through August 20.

Djenné: The Most Beautiful City in Africa. As the oldest city in sub-Saharan Africa, Djenné, Mali, played major roles in both trade and the development of a regional Islamic culture. The exceptional mud-brick architecture of the city is highlighted. National Museum of Ethnology, **Leiden, Netherlands**, through August 27.

Modern Indonesian Painting: Toeti Heraty's Choice. Psychologist, philosopher and poet Toeti Heraty is also one of Jakarta's foremost art collectors. Twenty-five paintings from her collection are featured together with poems and fragments of literature. Museum voor Volkenkunde, **Rotterdam**, through August 27.

EVENTS & EXHIBITIONS



The Heritage of Andalusia: The Routes of al-Andalus. "Spanish culture, without Islam, would be inexplicable," writes Spanish author Antonio Gala in his introduction to this multifaceted exploration and restoration of the Andalusian legacy. The government of Spain, private businesses, regional governments, UNESCO and other international organizations have established 11 permanent travelers' routes converging on Granada, the last Muslim capital of the land that, for nearly 800 years before 1492, was known as al-Andalus. From Huelva in the west to Murcia in the east and—beyond Andalusia—all the way to Marrakech in the south and Damascus in the Middle East, each path traces the actual travels of geographers, ambassadors, kings and caliphs. Towns along each route have made accessible their often unique artistic, culinary and architectural histories. This year, the routes are supplemented by major exhibitions throughout Andalusia, including **The Islamic Art of Granada and its Kingdom** at the Palacio de Carlos V, Alhambra Palace, **Granada**, through September 30.

ARAMCO WORLD BINDERS ARE NOW AVAILABLE!

These handsome gold-stamped binders are specially manufactured for *Aramco World*. Covered in dark blue linen, each securely holds one to 12 issues of the magazine. A wire-and-slot mechanism permits easy insertion, removal and replacement of individual issues. Cost per pair of binders—enough for about four years' worth of issues—is \$35, including shipping and handling within the United States. California residents add appropriate sales tax; foreign orders add \$10 per pair. Make checks payable to "Binders"; send orders to "Binders," AWAIR, 1865 Euclid Avenue, Suite 4, Berkeley, California 94709. Allow six weeks for delivery.

Lumières tunisiennes: La peinture de chevalet en Tunisie. Tunisian light, landscape and traditions depicted by painters from various European countries from the 1880's to 1950. Pavillon des Arts, **Paris**, through September 3.

The Empire of the Sultans: Ottoman Art from the Khalili Collection comprises 250 objects arranged thematically to illuminate the structure of the Ottoman empire and examine the influences of the sultans who wielded power with both sword and pen. Two exhibits at the Musée d'Art et d'Histoire, one of Ottoman embroidery from the museum collection and the other on loan from the Egyptian Art Museum in Munich, complement this major, one-venue exhibition. Musée Rath, **Geneva**, through September 24.

Paintings From Shiraz. Twenty paintings and eight bound manuscripts are on display, highlighting the arts of the Persian book as practiced in the southern Iranian city of Shiraz between the 14th and the 16th centuries. Sackler Gallery, Smithsonian Institution, **Washington, D.C.**, through September 24.

An Ancient Egyptian Bestiary: Animals in Egyptian Art: 150 pieces of animal representation in sculpture, relief, painting and the decorative arts. The Metropolitan Museum of Art, **New York**, through October 15.

Art from the Forge: Tuareg Metalwork. Metal jewelry, ceremonial armor and furnishings reflect the sentiments of Tuareg nobility and the deft hands of Tuareg craftsmen. National Museum of African Art, **Washington, D.C.**, through October 22.

The Pyramids and the Sphinx: 100 Years of American Archaeology at Giza draws upon excavations by Harvard University and the University of Chicago to give a historical perspective on the knowledge gained. The Semitic Museum of Harvard University, **Cambridge, Massachusetts**, through December 31.

Permanent Collection of Contemporary Art. A display of some 100 artworks by painters from the Arab world. Institut du Monde Arabe, **Paris**, indefinitely.

The Saudi Aramco Exhibit. Centered on the Arab-Islamic technical heritage, this permanent interactive, "learn-by-doing" scientific exhibit relates the historical background to today's petroleum exploration, production and transportation. **Dhahran, Saudi Arabia.**

Information is correct at press time, but please reconfirm dates and times before traveling. Readers are welcome to submit information for possible inclusion in this listing.

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