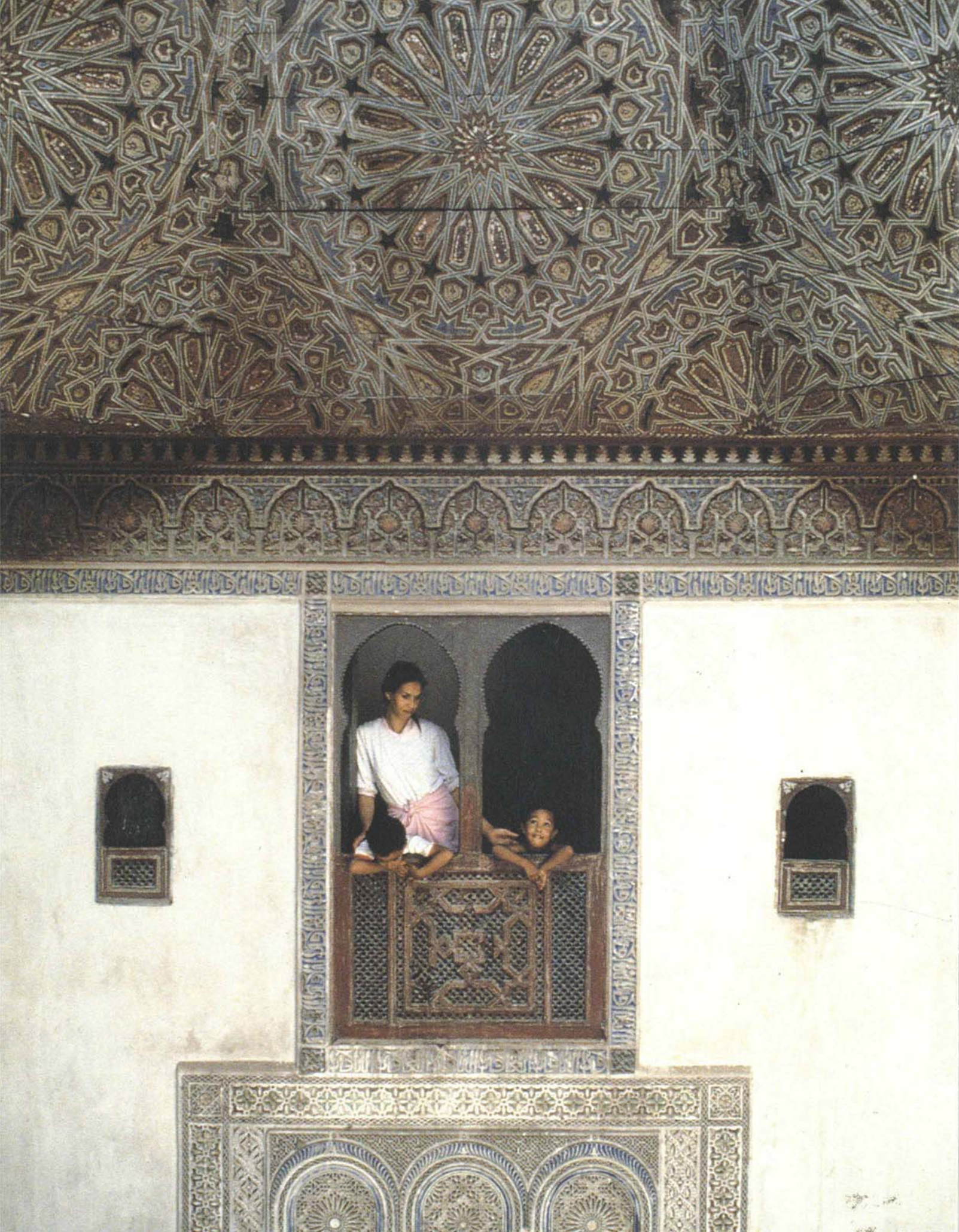


Lebanon's
Renaissance
of the Arts



Contents

ARAMCO WORLD

Published Bimonthly Vol. 49, No. 1

January/February 1998

2 LEBANON'S RENAISSANCE OF THE ARTS

By Sarah Gauch

Like grass growing through concrete, Lebanon's once-flourishing arts scene stubbornly survived a decade and a half of civil war. With peace, and amid the rubble and the roar of reconstruction, it is burgeoning again—undernourished but determined, and more vital than ever.



12 ISLAM ON THE ROOF OF THE WORLD

By José Ignacio Cabezón

The Muslim communities of Tibet are not simply Islamic islands in a Buddhist sea. Muslims' history as traders and residents is long and their roots go deep in a society that values faith and diversity.

12

24 A NEW GENERATION IN THE MIDDLE EAST

By Elizabeth Warnock Fernea

About half the population of the Arab world is now under the age of 15. This new generation is the first to live predominantly in the cities and the first whose cultural horizons and economic expectations are being enlarged by the world's increasing political, economic and social interconnectedness.



34 BOOKS FOR A NEW WORLD

By Arthur Clark

Muslim children in Western countries have a harder time than most defining their place in the world. Books that suit their circumstances—published by growing numbers of entrepreneurial Muslim publishers—can give the children a sense of the heritage they've sprung from, the multicultural societies they live in, and the roles they can select in life.

38 SITTI AT HER SIDE

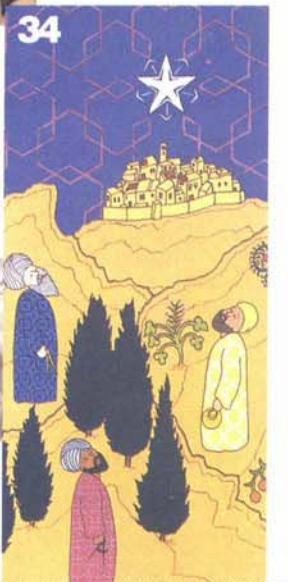
By Pat Twair

The warmth of family and place suffuses the poetry of Naomi Shihab Nye, and radiates from her life in San Antonio. Part of that warmth comes from her close relationship with her grandmother, Sitti Khadra, and the wordless communion they shared.



42 ANNUAL INDEX 1997

48 EVENTS & EXHIBITIONS



COVER:
Lebanese violinist Nidaa Abou Mrad practices outdoors; behind him are Beirut's harbor and the Lebanon Mountains. Abou Mrad fell in love with Eastern music while studying in Paris during Lebanon's civil war. With the return of peace and the beginning of physical reconstruction, he and scores of other Lebanese artists are expressing their country's inextinguishable creative spirit in new and sometimes makeshift ways. Photo: Norbert Schiller.

OPPOSITE:
A Moroccan mother and her young sons look down on the inner courtyard of a traditional extended-family home. Photo: Bruno Barbey/Magnum.

INSIDE BACK COVER:
High-rise housing, here in a satellite city of Cairo, tends to disrupt families' social networks. Photo: Dick Doughty.

BACK COVER:
Tibetan Muslim sisters in the doorway of their home in Lhasa. Photo: Kevin Bubriski.

Saudi Aramco, the oil company born as a bold international enterprise more than half a century ago, distributes Aramco World to increase cross-cultural understanding. The magazine's goal is to broaden knowledge of the culture of the Arab and Muslim worlds and the history, geography and economy of Saudi Arabia. Aramco World is distributed without charge, upon request, to a limited number of interested readers.

PUBLISHER
Aramco Services Company
9009 West Loop South
Houston, Texas 77096, USA

PRESIDENT
Mustafa A. Jalali

DIRECTOR PUBLIC AFFAIRS
Shafiq W. Kombargi

ADDRESS EDITORIAL CORRESPONDENCE TO:
The Editor, Aramco World
Post Office Box 2106
Houston, Texas 77252-2106
USA

EDITOR
Robert Arndt

ASSISTANT EDITOR
Dick Doughty

DESIGN AND PRODUCTION
Herring Design

PRINTED IN THE USA
Wetmore & Company

PRINTED ON RECYCLED PAPER

ISSN
1044-1891

SEND SUBSCRIPTION REQUESTS AND CHANGES OF ADDRESS TO:
Aramco World, Box 469008
Escondido, California 92046-9008

All articles in Aramco World, except those from copyrighted sources, may be reprinted without further permission provided Aramco World is credited. On application to the editor, permission will also be given to reprint illustrations to which Aramco World has retained rights.



Lebanon's Renaissance of the Arts

SCHILLER

AZAR

ELEVEN CARTOON-LIKE STEEL SCULPTURES, EACH RISING FIVE METERS (16') ABOVE THE FOUAD CHEHAB BRIDGE, LOOK OUT ACROSS DOWNTOWN BEIRUT. THE FARMER WITH A SICKLE, THE THREE-BEAKED DUCK, THE CURLY-TAILED CHICK AND THE OTHERS SEEM UNINTIMIDATED BY THE CITY TRAFFIC, AND EVEN BY THE BUILDERS AND THE ROARING BULLDOZERS AT WORK IN A NEARBY EMPTY LOT.

"THEY ARE OBSERVING, CURIOUS TO SEE WHAT THE DEVELOPMENT OF BEIRUT WILL BE LIKE," SAYS ARCHITECT AND ARTIST NADIM KARAM, WHO REGULARLY SPEAKS OF HIS PLAYFUL SCULPTURES AS THOUGH THEY WERE LIVING CREATURES.

FIRST EXHIBITED AT BEIRUT'S NATIONAL MUSEUM IN 1995, THE SCULPTURES RETURNED RECENTLY AFTER VISITING BERLIN, OSLO AND PRAGUE. THEY'RE IN BEIRUT AGAIN TO HIGHLIGHT THE CITY'S MASSIVE DOWNTOWN RENOVATION. SPONSORED IN PART BY SOLIDERE, THE PRIVATE COMPANY RESPONSIBLE FOR BEIRUT'S RECONSTRUCTION (SEE *ARAMCO WORLD*, JANUARY/FEBRUARY 1994), THE SCULPTURES IN THIS SHIFTING DOWNTOWN EXHIBIT ALSO PERCH ATOP SKYSCRAPERS AND LOITER ON SIDEWALKS—THE BETTER TO WATCH WHAT'S HAPPENING, KARAM SAYS—WHILE GRADUALLY WORKING THEIR WAY NORTH TOWARD THE SEA.



Written by Sarah Gauch © Photographed by Norbert Schiller and George Baramki Azar



"We had to live,
and to live
we had to express
ourselves."

Karam calls it an "archaic procession," because, he believes, the shapes are universal, even archetypal, and anyone from any culture can understand them.

"They are giving fun to the city, letting the citizens enjoy the change and discover the city through them," explains Karam, a quietly confident 40-year-old with curly hair and wire-rimmed glasses. Karam himself returned to Lebanon three years ago after fleeing the country for Japan in 1981.

He is one of a flock of artists who have returned to Lebanon since the country's 15-year civil war ended in 1990. Together with colleagues who did not leave and lived through the conflict, they are reviving traditional Arab music and composing anew; starting up experimental theaters; painting canvases and cement walls; and restoring shelled villas. They are writing books, poems and plays and making films about war, peace, love, ethnicity and the reconstruction of their fractious, vital nation. Despite the war, Lebanon's art never died, her artists and intellectuals contend; today,

they are combining their harrowing wartime memories and their new expertise, gained in exile, with their determined will to rebuild, and a vibrant, meaningful arts scene is emerging that is mending battered souls and letting the world know that Lebanon is alive and recuperating.

Before the war began in 1975, artists and intellectuals from around the world found a creative hub in the cosmopolitan capital of Beirut. Then, publishing boomed, prestigious venues supported singers and other performers, and painting, sculpture and theater were everywhere. Each summer since 1956 the world's best had performed among the awe-inspiring columns of Baalbek's ruined Roman forum (See *Aramco World*, May/June 1972): Rudolph Nureyev and Margot Fonteyn; Ella Fitzgerald; Joan Baez; the New York Philharmonic Orchestra, as well as Lebanon's home favorites, singers Fayrouz and Sabah and composer Assi Rahbany.

Then the war came, propelling this tiny multisectionary country into conflict. Hundreds of thousands fled and tens of thou-

Left: Leila El Khatib moves through a floor exercise under the eye of her mother, Sekwa, a veteran dance teacher who remained in Beirut throughout the war. Leila studied in France and formed her own modern-dance company after her return. Previous spread: At left, Nadim Karam's whimsical cat and 16 other sculptures watch the rebuilding of downtown Beirut. At right, novelist and art critic Elias Khoury edits the cultural supplement of Beirut's largest daily, *An-Nahar*.

sands died. Thousands more burrowed into their homes and shelters, isolating themselves from each other and the world. Universities were closed, theaters were shelled and museums were looted. Artists, spared none of the war's ravages, were unable to study, exhibit or perform.

In the beginning, the artists who stayed concentrated on day-to-day survival and, like many others, did their best to ignore the destruction and to view the war as a temporary crisis, soon to pass. But as it continued for weeks, months and then years, they realized they had to express their art in the war and despite the war. Defying life-threatening obstacles, actors began performing in shelters and in abandoned theaters. Singers crossed war zones, art galleries struggled to open. Poets held readings and writers set down experiences and insights. "We had to live, and to live we had to express ourselves," says theater manager Pascale Feghali.

This will to keep artistic expression alive persists today in Lebanon, but with the government struggling to reconstruct the physical face of the country and keep the economy afloat, official support for the arts is not yet a realistic hope. In fact, the government's annual budget for all cultural activities—including university funding—is no more than \$940,000. That's less than one percent, on a per capita basis, of the amount spent by the Netherlands.

It is thus impassioned and dedicated individuals who are leading today's renaissance of Lebanon's arts. Thanks to their efforts, the number of art galleries has grown threefold since 1990. New art exhibits open every week, new plays every month. There are now concerts, ballet performances, scores of book fairs and hundreds of cultural institutes.

The revival last summer, after a 23-year hiatus, of the world-renowned Baalbek International Festival, featuring Lebanon's internationally renowned Caracalla Dance Theatre and Azerbaijan-born cellist and former Washington Symphony conductor

Mstislav Rostropovich, was for many a seal on the hope that Lebanon would again become the Arab world's cultural and artistic center. "This country is boiling with culture," says Emily Nasrallah, the Beirut author of the acclaimed novels *Birds of September* and *Flight Against Time*. "There is theater, and art exhibits and books are being produced. Every day there are so many panels discussing this or that cultural issue. We have great hopes for the future."

One musical innovator among the new postwar artists is Nidaa Abou Mrad, who gives weekly violin concerts among the stalactites and chilly waters of the Jeita Grotto in the mountains north of Beirut. For each performance, the audience of roughly 100 boards boats at the cave's entrance. They are floated past stalagmites like drip-sand castles and dagger-like stalactites in an eerily disorienting trip into the cave. After docking they hear the distant sound of Abou Mrad's mournful violin; it grows louder, and soon Abou Mrad appears, standing in the prow of his boat, swaying vigorously as he plays.

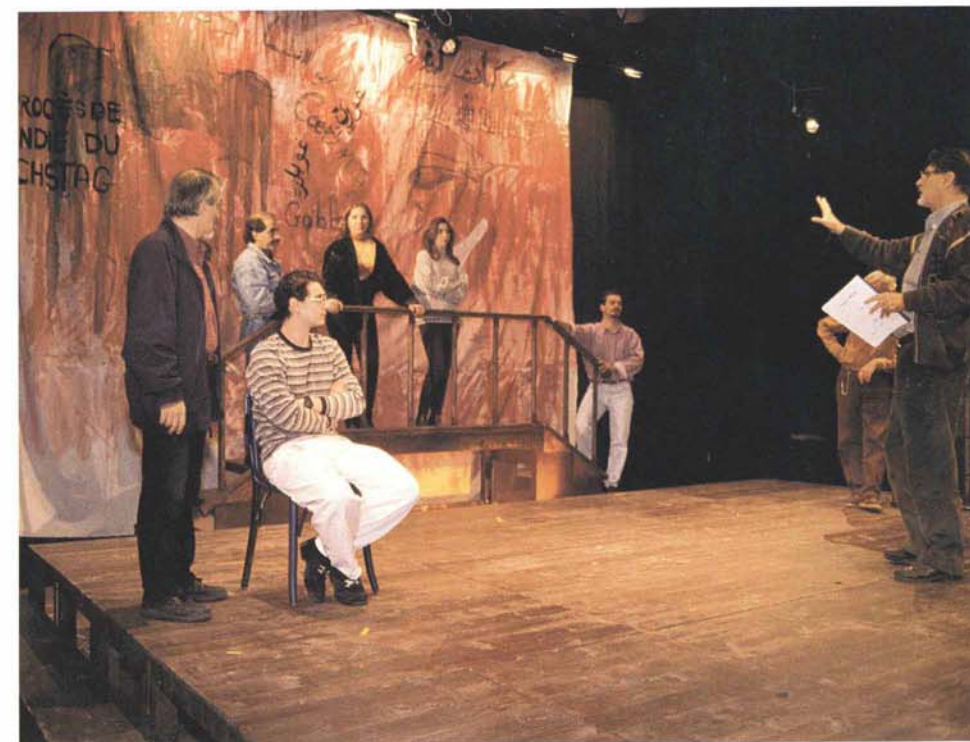
Unable to find adequate musical training in Lebanon during the war, Abou Mrad says, he left for Paris. He returned four years ago at age 34, and now this shy man with the penetrating dark brown eyes is helping reintroduce the traditional Eastern *maqam* music that he fell in love with in the West. Improvised in Eastern musical modes, the low, pleading notes are meant to lead listeners on a spiritual voyage, he explains. "This grotto helps people concentrate during the interior journey." Abou Mrad has recorded six compact disks since returning, has given innumerable concerts and even created a *maqam* opera, which connects his music with part of the Western theater tradition.

Another returned musician is Walid Gholmieh, one of Lebanon's best-known composers. Unable to perform during the war, he spent most of his time in Europe and the United States. He returned even before the war ended, however, and took over Lebanon's national conservatory. There he inherited a burnt-out and looted building, five pianos, 48 students and 36 professors. For three months he locked himself in his office and considered whether to rebuild the institution from scratch or to try to resurrect what had existed. He decided on the former course, and then began furnishing the building, hiring teachers, calling students and increasing the meager \$80,000 annual budget.

Today, students crowd the six-story conservatory building in East Beirut's Sinn el Fil neighborhood. They play guitars sitting on the steps of the entrance, and carry violins or 'uds up the stairs to class. The conservatory, which teaches classical and Eastern



Above: A student at Lebanese American University smooths wrinkles of tension from the forehead of a clay self-portrait. Left: Twins Lena and May Ghaibeh stuck together through college in the US and Lebanon, and are now among Beirut's leading digital-media artists. Below: Director Jalal Khoury coaches his cast before a performance of "Rizcalla Ya Beyrouth" ("Beirut, Our Memories") at the Monnot Theater.



AZAR

UPPER AND LOWER SCHILLER, CENTER, AZAR



Top left: Novelist Emily Nasrallah's 17 books treat themes of identity, national migration, women and—recently—Lebanon's civil war. Above: Walid Gholmieh (right) rebuilt Beirut's Conservatory of Music virtually from ruins; its 14 branches now serve more than 4500 students. Left: Yvette Achkar, who teaches at the Académie Libanaise des Beaux-Arts, is among the city's pioneers of color and canvas.

instrumental and vocal music, now has four branches in Beirut and more than 10 outside the capital. It has established teaching methods for several Eastern instruments, like the *tabla*, a drum, and now even publishes music books. In the 1997–1998 academic year, Gholmieh says, he expects 4500 students and 230 professors.

The institution's goal is simple, says Gholmieh: to promote quality music in Lebanon. "Since the war, everything is influenced by television and radio, which do not necessarily favor good music," he points out. "We hope we can help maintain the right track."

Pascale Feghali, founder of the Ayloul Festival for young artists, also returned recently from a six-year exile in Paris. Equipped with a Ph.D. in cultural consulting from the Sorbonne, she arrived in Beirut eager to help develop the country's theater. Last year the slight, quiet 29-year-old organized an experimental theater festival in early September—*ayloul* means "September"—that featured four plays about love, social relations and war and used improvisation, mime and monologue. The festival

also included multimedia installations on a Palestinian refugee camp and on the reconstruction of Beirut, as well as a movie that, unconventionally, used bold street slang.

Feghali wanted the Ayloul festival to give young experimental artists a venue. She is determined to help Beirutis get out of their sectarian "ghettos" and mix together in theaters throughout the city. While audiences filled the theaters for the 10-day festival, Feghali believes the event's greatest achievement was the atmosphere it created. "There was a kind of electricity in the air during this period, a creative tension. I don't think we have felt this kind of thing for a long time," she says.

While individuals such as these leave their marks on Lebanon's arts scene, institutions are gradually increasing their capacity to encourage them and offer venues for their work. West Beirut's Theatre de Beyrouth, which reopened in 1991 after a 17-year shutdown, and the nearby Masrah al-Madina, which opened for the first time in 1994, have both made an enormous difference. Both feature plays, movies, concerts and art exhibits by local and Arab-world artists. Last year the Theatre de Beyrouth staged Jean Genet's "The Servants," directed by the well-known Iraqi playwright Jawad al-Assady. In early September, the Masrah al-Madina held a 10-day jazz festival that brought together European, Syrian and Lebanese bands.

Art festivals, led by the Baalbek International Festival, are another growing means for Lebanon to put itself back on the itineraries of the world's top performers. Last August the 2300-seat theater at Baalbek was filled every night and Rostropovich, intensely eager to return after his 1969 experience at Baalbek, dedicated his only free night before the millennium to perform there. For Abdel-Halim Caracalla, the director of Lebanon's famed dance troupe, which crossed battle lines and rebuilt its bombed-out studio six times to continue performing during the war, dancing at Baalbek was the fulfillment of a life-long dream. This, Caracalla explains, was his birthplace, where he was scheduled to perform for the first time when the eruption of the war forced the festival's cancellation. "After more than 20 years of darkness, of war, of no hope, they say, 'You can make the festival again,'" says the short, muscular choreographer. "All Lebanon waited for this moment to see the light come out from the acropolis."

With last year's audience turnout far exceeding the expectations of Baalbek's organizing committee, this summer's show will be expanded. So far Fayrouz and the

Symphony of Radio Stuttgart, with George Pretre and Carl St. Clair conducting, are scheduled to perform.

Other festivals, especially the winter Al-Bustan Festival in Beit Mary, east of Beirut, and the summer Beiteddine Festival, in Lebanon's Chouf Mountains, southeast of the capital, also bring singers, actors, authors and dancers from around the world. Last year's favorite performers included the Vienna Boys' Choir, opera singer Barbara Hendricks and flamenco dancer Antonio Canales. Lebanon's galleries, cultural institutes and publishing houses all support the arts by exhibiting paintings by young artists, honoring Lebanese writers, holding poetry readings or organizing roundtable discussions on cultural issues.

But all these revived and newly created shows and performances are just the beginning. Lebanon seems to abound in artists who, though not well known, are filled with energy and inspiration. It is their ideas that are poised to make their marks. Beside a crumbling villa on

West Beirut's Omar Daouk Street stands a tiny passage painted white, with black stones set like footprints marking the way. On the walls are black-and-white abstract paintings. Other paintings of simple shapes and squiggles hang in a dilapidated room to the left, defying the real-life piled garbage and peeling paint, and the gaping hole smashed in the wall. To the right, small black-and-white etchings, one of a person looking toward the light, fill a courtyard. Mozart plays in the background.

"Let every artist in Lebanon carry the responsibility to reconstruct a corner that is old, dirty and destroyed. Let him do something for that corner and exhibit his paintings there," says 28-year-old artist Khalil Allaik of his vision for the country. "If a thousand artists take part in this, then a thousand corners of our country will be reconstructed."

Anachar Basbous, also 28 and the son of the late sculptor Michel Basbous, also has a vision of new life for Lebanon's buildings. He hopes his colorful, scenic mosaics may redeem some of the hundreds of dull concrete buildings that, in

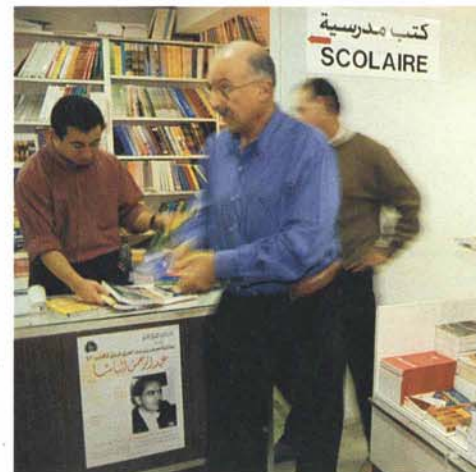
"I don't think we have felt this kind of electricity for a long time."



"Lots of people see white" about the resurrection of Lebanon, says Oussama Rahbany. "I see black." The popular 31-year-old composer and video producer is pessimistic about the country's future. His stark social criticism and rhythmic rock beat are a far departure from the traditional style of his famous aunt, singer Fayrouz.

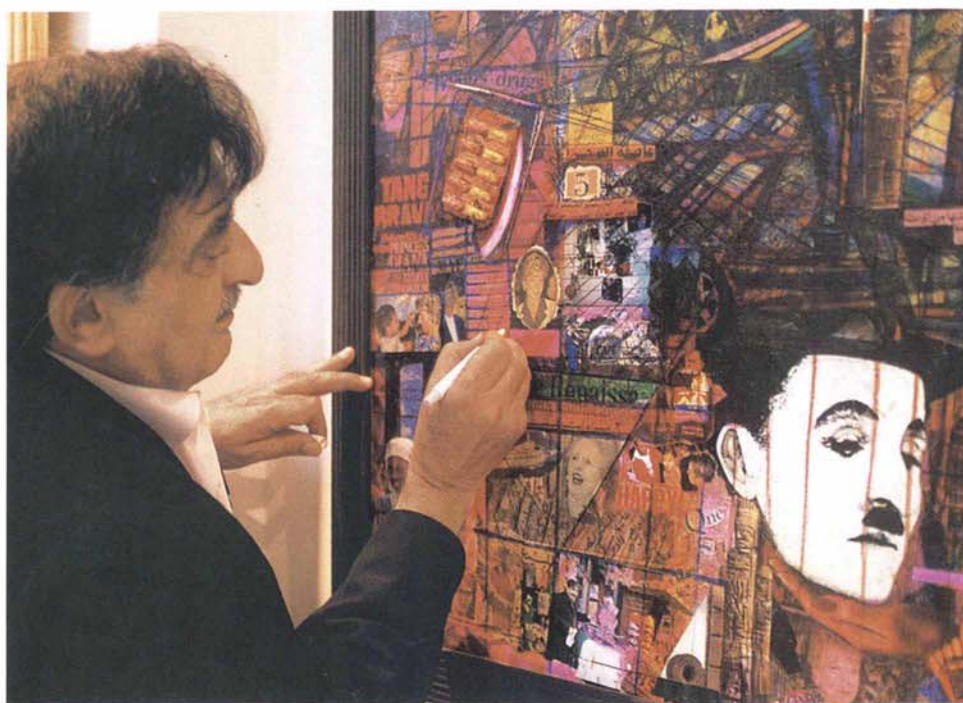
TOP LEFT AND LOWER: AZAR; TOP RIGHT: SCHILLER

SCHILLER



Left: Nidal al-Ashkar, before a poster of herself as a young actress, explains the financial difficulties of managing the Masrah al-Madina Theater. Above: The Antoine Bookstore on Hamra Street hums anew with customers. Below: Despite a three-fold increase in the number of galleries, buyers are scarce for painter and sculptor Aref Rayess. Opposite: The Basbous family gallery shows the work of well-known sculptor Michel Basbous and his talented relatives.

"We can't go on this way.
We have
to find
a solution."



the absence of government regulation, sprang up during the war. They have permanently scarred Lebanon's breathtaking mountains and organic cityscapes.

"I'm trying to put life into all these dead walls," Basbous says. "We had a lot of awful building go on during the war." Basbous lives in the small mountain village of Rachana, 50 kilometers (30 mi) north of Beirut. Its entrance, narrow streets and gardens are full of abstract stone and marble sculptures by one Basbous or another: Anachar's two uncles and many cousins all sculpt, following the tradition his father began more than 60 years ago.

Composer and producer Oussama Rahbany also follows a family tradition, adding his own postwar vocabulary. The son of poet and songwriter Mansour Rahbany and nephew of the Arab world's favorite living singer, Fayrouz, Rahbany recently introduced his compact disc, "New Order," and two television music videos. While during the war the deep, mourning voice of Fayrouz sang of the love and loss of Lebanon, today her 31-year-old nephew's songs criticize a society that he sees as selfish, superficial and rootless. He complains about the declining economy and the halting attempts to reconcile the country's communities.

"I'm so pessimistic about our future," said Rahbany. "Lots of people see white. I

see black." In the video of his song, "I've Got to Change the System," Rahbany plays a disillusioned young man, bored with his daily routine, dumped by his girlfriend and unhappy with his job, who gets stuck in a familiar Beirut traffic jam. When drivers start fighting, Rahbany's character gets out of his car and walks into the sea. The song ends, "You cannot join the game, so look for your deliverance."

While many Lebanese may now be doing their best to put the war behind them, some artists still want to explain and maybe even better understand what happened. In her 1997 young-adult novel, *The Memoirs of a Cat*, Emily Nasrallah tells the true story of the disappearance of her now 28-year-old daughter's cat, Ziko, during the war and her daughter's anguish. "The cat is telling his story, but at the same time it is a story of the children of Lebanon who have suffered," said the 66-year-old author. "So much has been written about the war, but what about the children or the animals?" The book ends on a happy note when the cat finally returns. But life is not always so kind: In reality the bombs that partially destroyed Nasrallah's West Beirut home in 1982 also killed Ziko, and it is only recently that her daughter has assented to Nasrallah's telling of the story.

Other artists write about Beirut's multi-billion-dollar reconstruction, which has entailed the destruction of many beloved old buildings and even neighborhoods. In her first film, *The Street*, Dima El Horr, 25, shows a young boy who persuades a bread vendor to give him a ride to the old neighborhood to retrieve the bicycle he had left there only five days ago. As the two bicycle along, the boy imagines his old street—the steaming bread fresh from the local bakery's oven, a woman hanging laundry, and street vendors displaying their wares on a building's cracked and peeling walls. But when they arrive the street is gone, and the boy's bike is just twisted metal.

The greatest obstacle Lebanese artists face today is the lack of money. With servicing of the national debt reaching 43 percent of the budget and government revenues falling short of expenditures, the government has few funds to contribute. Artists wonder when the country will have such pillars of a thriving arts culture as a national art museum, an orchestra or a ballet company.

Individuals and private companies similarly lack the funds to invest in art. Despite the popularity of their offerings, financial crises drive the Theatre de Beyrouth and the Masrah al-Madina to the brink of clos-

ing every year. So far the annual financing has come through each time, but organizers still live in constant fear. Masrah al-Madina's manager, Nidal al-Ashkar, points out that, while they manage to scrape together their budget through private-sector donations, annual subscriptions and ticket sales, the theater must also look for less expensive performances. "We can't go on this way," says al-Ashkar, who also directs and acts. "We have to find a solution."

Some artists are now paying from their own pockets to get their work before the public. Well-known actor and playwright Rafic Ali-Ahmad recently paid \$1500 from his savings to produce his well-received work "The Bell," a monologue in which a shepherd talks about his son's death during the war and about life under militia rule. Without the cash to produce them, Ali-Ahmad must forgo his more expensive ideas, or resign himself to acting in plays rather than writing them. Later this year he will play the lead in "Socrates," a musical about the Greek philosopher, written and produced by Mansour Rahbany.

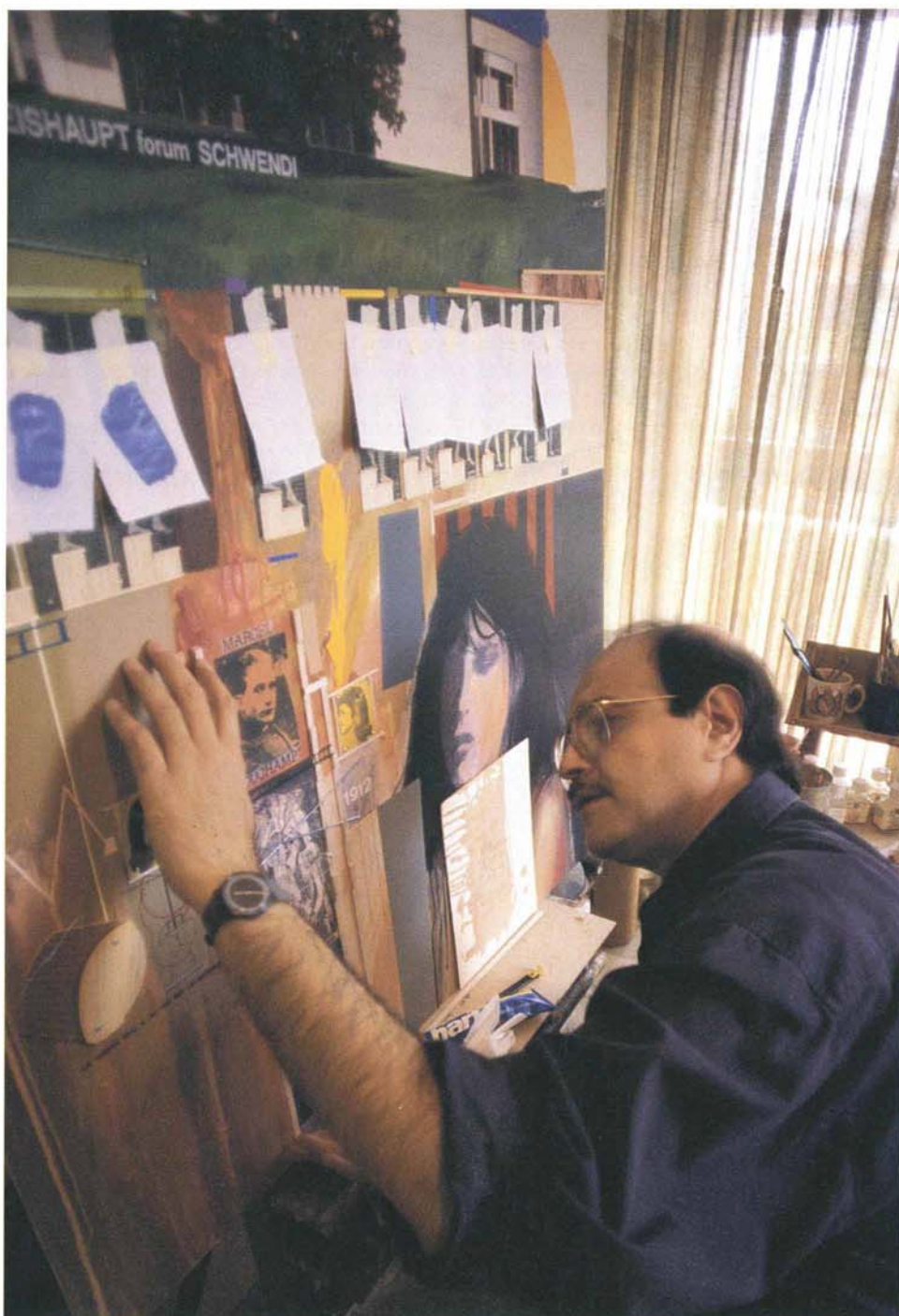
Ironically, just as the war forced some artists to leave Lebanon, today's scarcity of funding is driving some artists out. Others are looking outside the country for sponsors. Filmmaker El Horr, who can't find producers to finance her movies, plans to return to



TOP LEFT AND RIGHT: SCHILLER; LEFT, JAMAL SAIDI

SCHILLER

"This country is
boiling with culture.
We have great hopes
for the future."



Chicago, where she studied. She produced *The Street*, she explains, with \$3000 from the government and \$12,000 from her parents. Well-known painter and sculptor Aref Rayess says that once-plentiful Lebanese buyers are few these days, and that many of his sales now go to Saudi Arabian clients.

Critics of the emerging art scene say that too many of Lebanon's returning artists are not producing authentic new work but merely imitating western trends, and that there is a distressing prevalence of artists more concerned about making money than making art. "The Lebanese are very much open to new things, new adaptations, and they forget their roots, habits and customs," said Samia Saab, who has fought since 1981 to preserve Lebanon's traditional costumes and crafts by holding worldwide exhibitions and encouraging artisans to continue their work.

Still, some are optimistic that top-quality art will prevail when Lebanon finds a firm economic footing again. "This is not the time to evaluate," argues George Zeenny, a member of the London-based Middle East Cultural Association. "We need to be encouraging."

While the obstacles that Lebanon's artists face are formidable, history is proof that the willpower and passion to recreate a thriving arts scene is there. As Lebanon's beloved "father of folklore," the 81-year-old composer Zaki Nassif, wrote in his much-loved song, "However Many Wounds Our Country Suffers," the inner strength of the Lebanese has sustained them, and will sustain them:

*However many wounds our country suffers
We pick it up and soothe it, though we're few.
We're not the kind to keen among the ruins....
We speak our word and back it with our spirit,
And once it's spoken, we will carry through.*



Sarah Gauch writes regularly for *Newsweek* and *The Christian Science Monitor* from her home in Cairo.



Norbert Schiller has photographed for *Agence France Press*, the *Associated Press*, *Der Spiegel* and numerous free-lance clients from his base in Cairo.



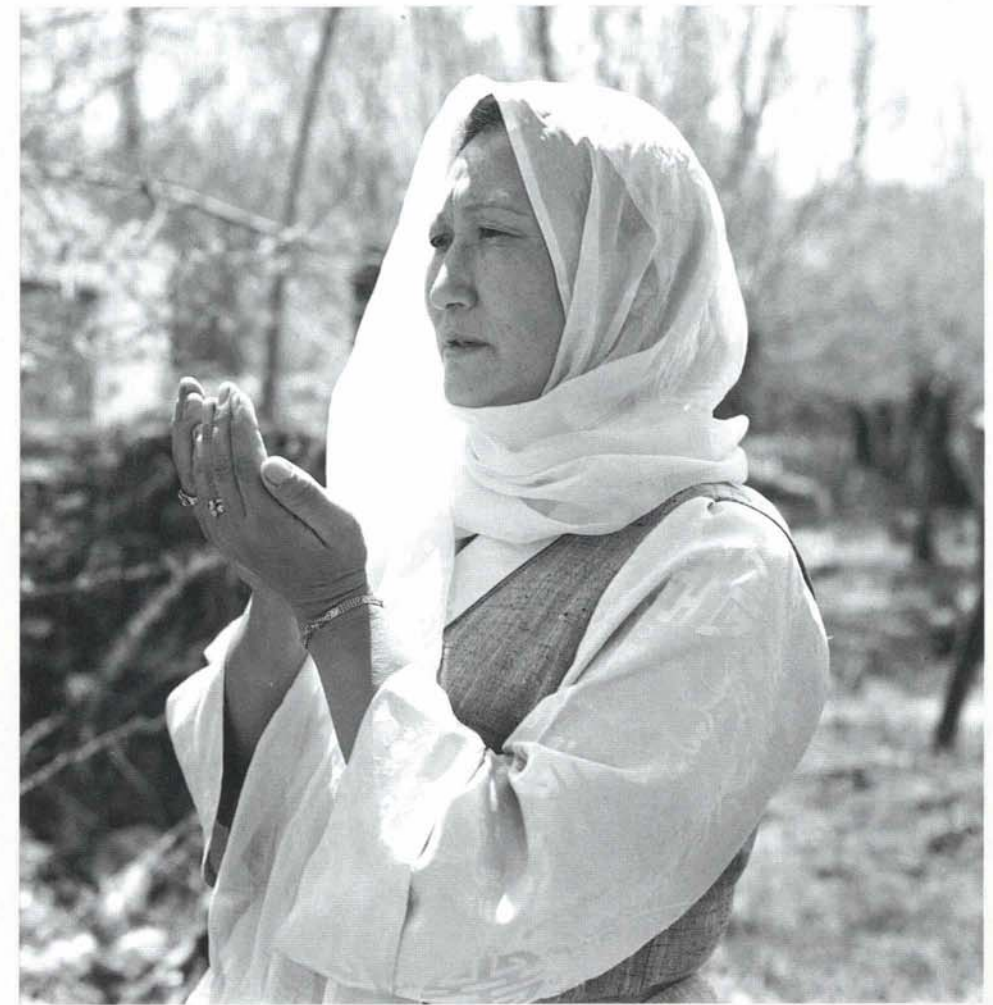
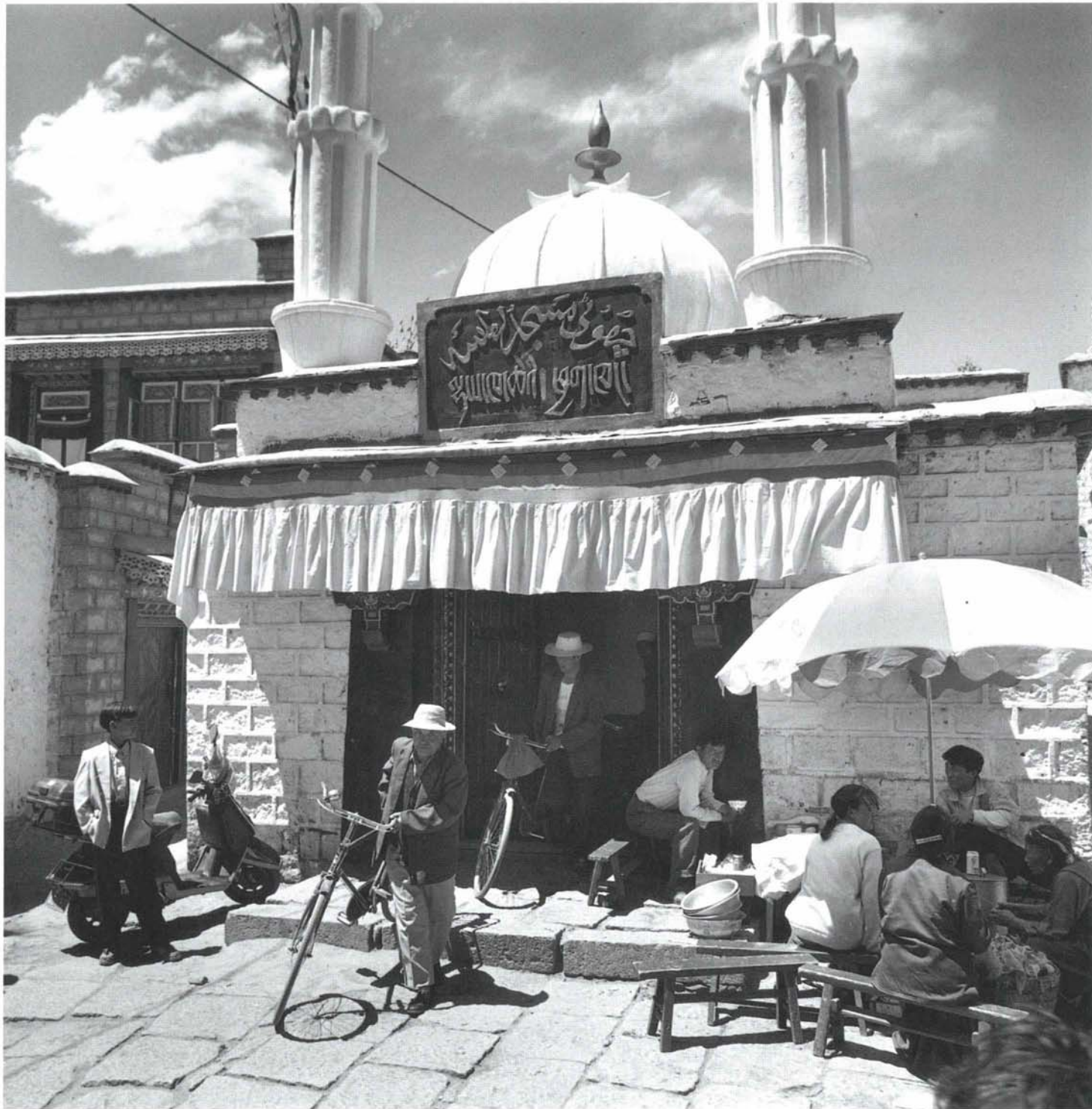
Free-lance photojournalist George Baramki Azar is the author of *Palestine: A Photographic Journey* (University of California Press, 1991). He lives in San Francisco.



Above: At the Harvest Youth Arts Festival in central Beirut, Yousef Schawki and Oliver Abi Rashid prepare paintings for an exhibition. Left: Beirut's multibillion-dollar reconstruction promises a new face for Beirut—in time. Opposite: After returning in 1982 from training in both the Arab world and the West, printmaker and painter Mohammed El Rawas has, like so many Lebanese, seen war and peace, exile and homecoming—all of which today energize Beirut's fragile artistic renaissance.

ISLAM

ON THE ROOF OF THE WORLD



Written by José Ignacio Cabezón | Photographed by Kevin Bubriski

IT WAS DURING A VISIT TO LHASA IN 1991 THAT I SAW MY FIRST TIBETAN MOSQUE. OF COURSE, STUDENTS OF TIBET ARE AWARE THAT MUSLIMS EXIST IN THAT COUNTRY AND HAVE IMPORTANT FUNCTIONS IN TIBETAN SOCIETY, BUT BEING CONCERNED PRINCIPALLY WITH BUDDHISM WE—UNCONSCIOUSLY, I THINK—NONETHELESS WORK ON THE PRESUPPOSITION THAT TIBETAN CULTURE IS MONOLITHICALLY BUDDHIST. WE REALIZE HOW UNFOUNDED THAT PRESUPPOSITION IS ONLY WHEN WE ARE CONFRONTED BY SOMETHING THAT CHALLENGES THE STEREOTYPE: A MOSQUE IN THE HEART OF LHASA, OR SIMPLY A WALK THROUGH THE CITY'S MUSLIM QUARTER.

THERE, I WAS STRUCK ANEW BY THE DIVERSITY OF THE CITY AND ITS INHABITANTS, AND I WONDERED WHAT THIS HIMALAYAN URBAN CENTER MUST HAVE BEEN LIKE IN EARLIER TIMES, WHEN PEOPLE FROM INDIA, NEPAL, BHUTAN, LADAKH, CENTRAL ASIA, MONGOLIA, CHINA AND EVEN SOUTHEAST ASIA HAD GREATER ACCESS TO LHASA, WHOSE NAME MEANS "PLACE OF THE GODS" IN TIBETAN.

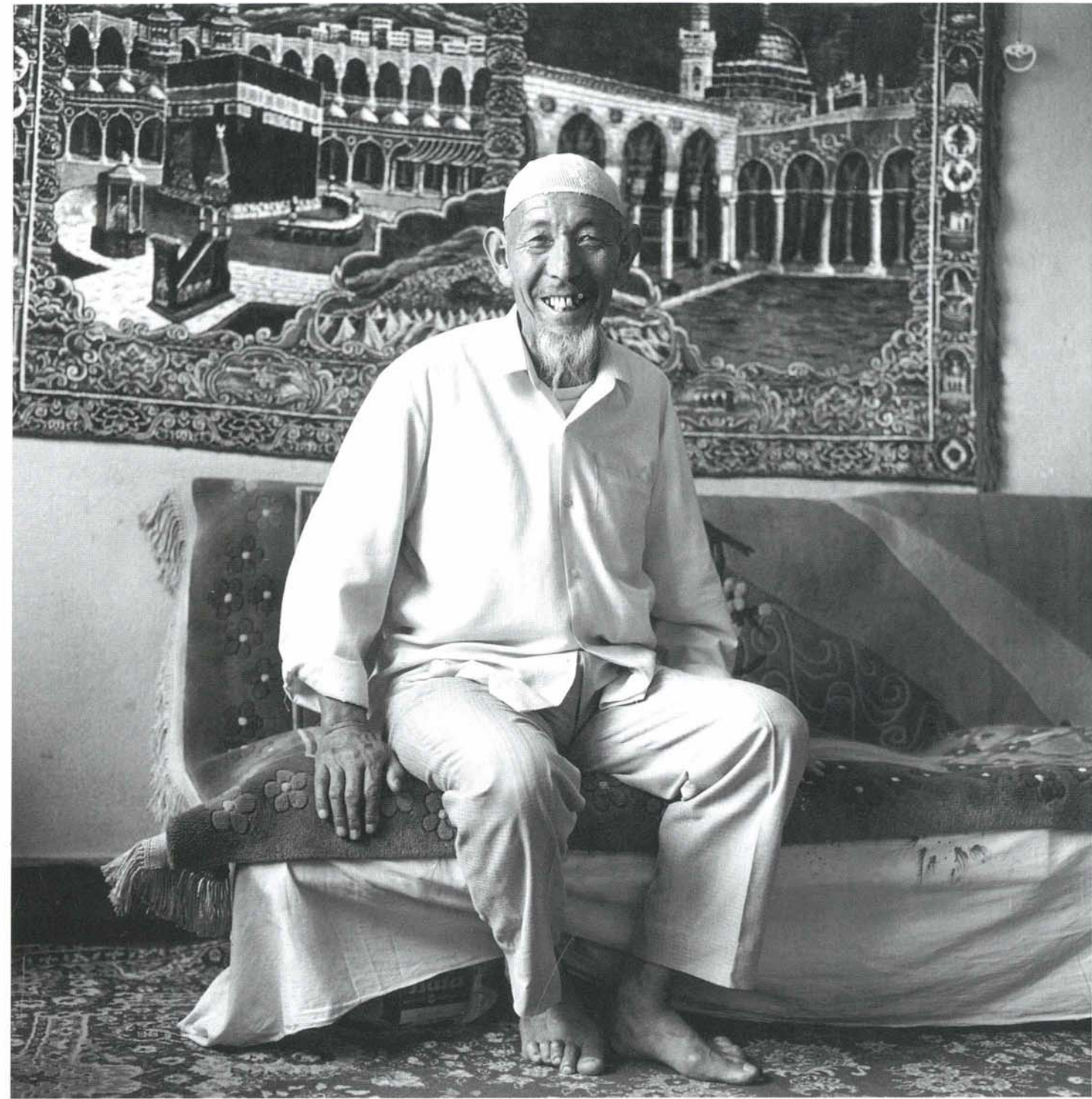
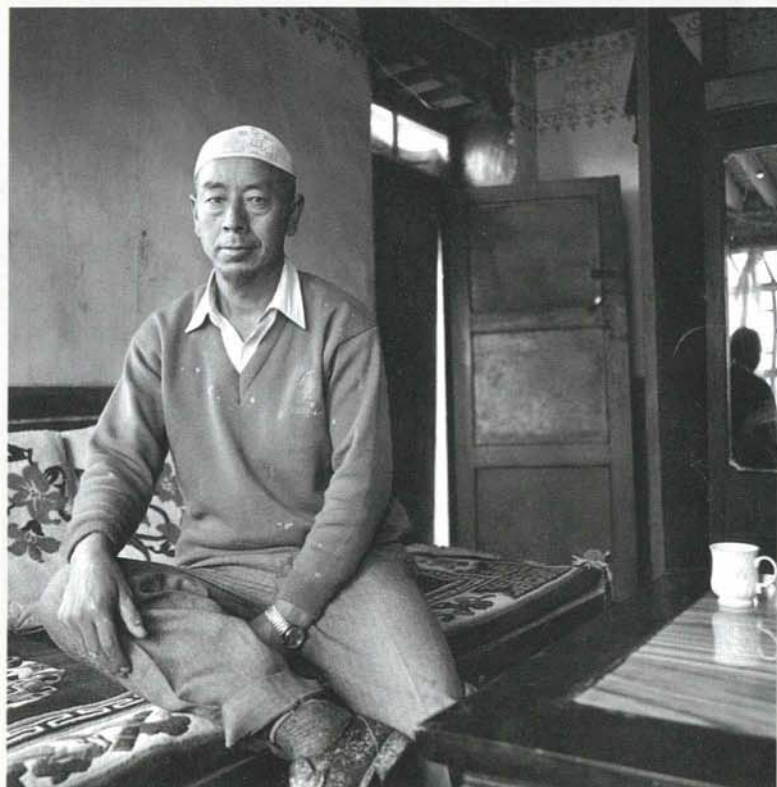
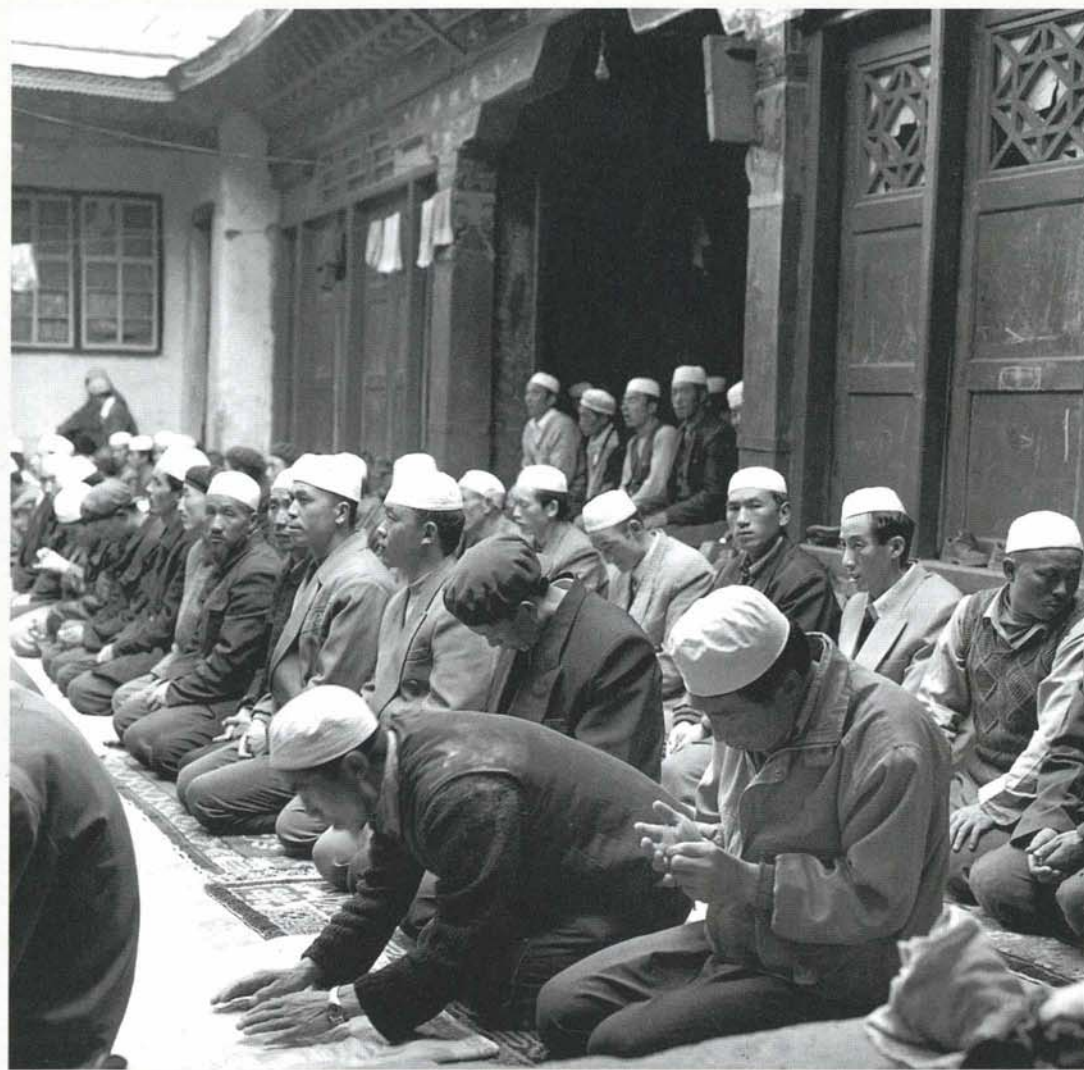
Adapted from "Islam in the Tibetan Cultural Sphere," by José Ignacio Cabezón, in *Islam in Tibet*, edited by Gray Henry (Louisville, Fons Vitae, 1997, ISBN 1-887752-03-X, 328 pgs., pb.)

Islam spread to Tibet from two directions: the north and the west. Moving from Arabia through Persia and Afghanistan, it reached China in the seventh century by the ancient Silk Roads across Central Asia. (See *Aramco World*, July/August 1988.) From the northern province of Ningxia and other points in China, the religion then moved southward into what is today eastern Tibet. Chinese Muslims, known as Hui (See *Aramco World*, July/August 1985), eventually settled in Suing and in the Kokonor region of eastern Tibet generally, and carried on trade with central Tibet. Though many of these merchants remained permanently in eastern Tibet, where their descendants can be found today, some, like their brethren from the west, eventually moved to Lhasa. There, they preserve their religion and customs to the present day in a small and tightly knit Hui community.

A variety of Tibetan sources attest that Tibetan rulers conquered large portions of Central Asia westward to Persia during the eighth and ninth centuries, a time when Persians, Uighurs, Turks and Tibetans vied for control of portions of Central Asia. In one particularly interesting episode we hear of the ruler of Kabul, who was originally a vassal of the Tibetan king, converting from Buddhism to Islam sometime between 812 and 814, and capitulating to the Abbasid ruler al-Ma'mun. As a token of his sincerity, he is said to have presented what from the Muslim accounts appears to have been a gold statue of the Buddha. Al-Ma'mun sent it to Makkah, where it was melted down to make coins.

The regions which make up present-day Afghanistan and the new nations of Central Asia (See *Aramco World*, May/June 1997) have lain outside the sphere of Tibetan influence for centuries now. Though Tibetans and Arabs were in direct contact even from these early dates in the ninth century, it seems that Muslims began settling consistently in western and central Tibet only in the 12th century.

Part of this influx came from Turkistan, Baltistan and Kashmir through Ladakh (See *Aramco World* July/August 1993) and spread into western Tibet and Lhasa from there. Indeed, two Muslim teachers from a Central Asian religious order, Ali Hamadani of Srinagar and his son, Muhammad Nur Bakhsh, appear to be responsible for extensive conversions in Baltistan in the 14th century.



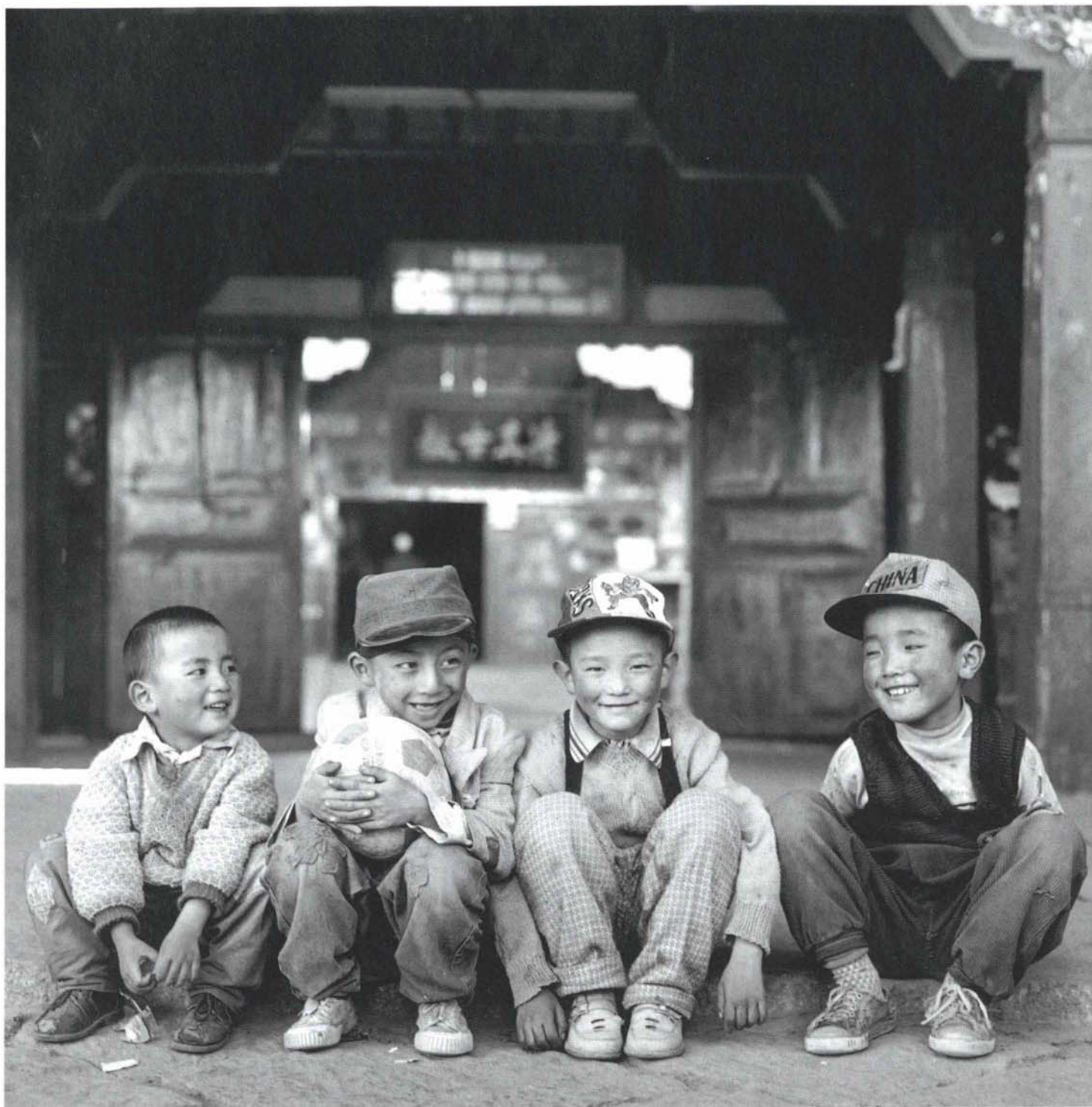
Above: Habibullah Bat, a tailor by trade, is the imam, or prayer leader, of Lhasa's oldest mosque, which dates back to a 17th-century grant of land by the fifth Dalai Lama. That gift established a pattern of peaceful coexistence of Lhasa's Muslim minority with the city's overwhelming Buddhist majority.

Opposite, top: Friday prayers fill the Bara Masjid, or Large Mosque, used by the roughly 2000 Hui Muslims of Lhasa, who trace their roots to southern China. The mosque in Wa Pa Ling, a neighborhood of the old city east of the center, is one of three in Lhasa.

Opposite, lower: Abdul Halim, the son of Habibullah Bat, is responsible with his father for the care of the buildings, trees, fruit orchard and cemetery of the old mosque in Ka Che Gling Ga, or Muslim Park, the expansive land grant whose borders were determined by shooting arrows in four directions.

Previous spread, left: On a busy street in Lhasa's old city, the Chota Masjid, or Small Mosque, is used by several hundred Tibetan Muslims of Kashmiri, Balti, north Indian or Nepali descent, many of whose forebears developed the caravan trade that linked Lhasa with cities across the Himalayas.

At right, a Tibetan Muslim woman offers prayers for her parents during her visit to Ka Che Gling Ga, location of the city's only Muslim cemetery.



Above: On their way to Lhasa's only Islamic school, Tibetan boys pause to pose for the camera in front of the inner gateway of the Bara Masjid, to which the school is attached.

Opposite, upper: The proprietor of a noodle shop—fast food, Tibetan style—beams a welcome through a curtained doorway that opens onto Linkuo Lu, the thoroughfare that skirts the edge of Lhasa's Muslim neighborhood.

Opposite, lower: A few dozen meters from the Bara Masjid, a baker sells bread to passersby from a cart. Muslims of both Chinese and Indian origins—the latter called *kha che*, or "Kashmiris," in Tibetan—are well known for the bread, noodles, meat and other foods that they sell.

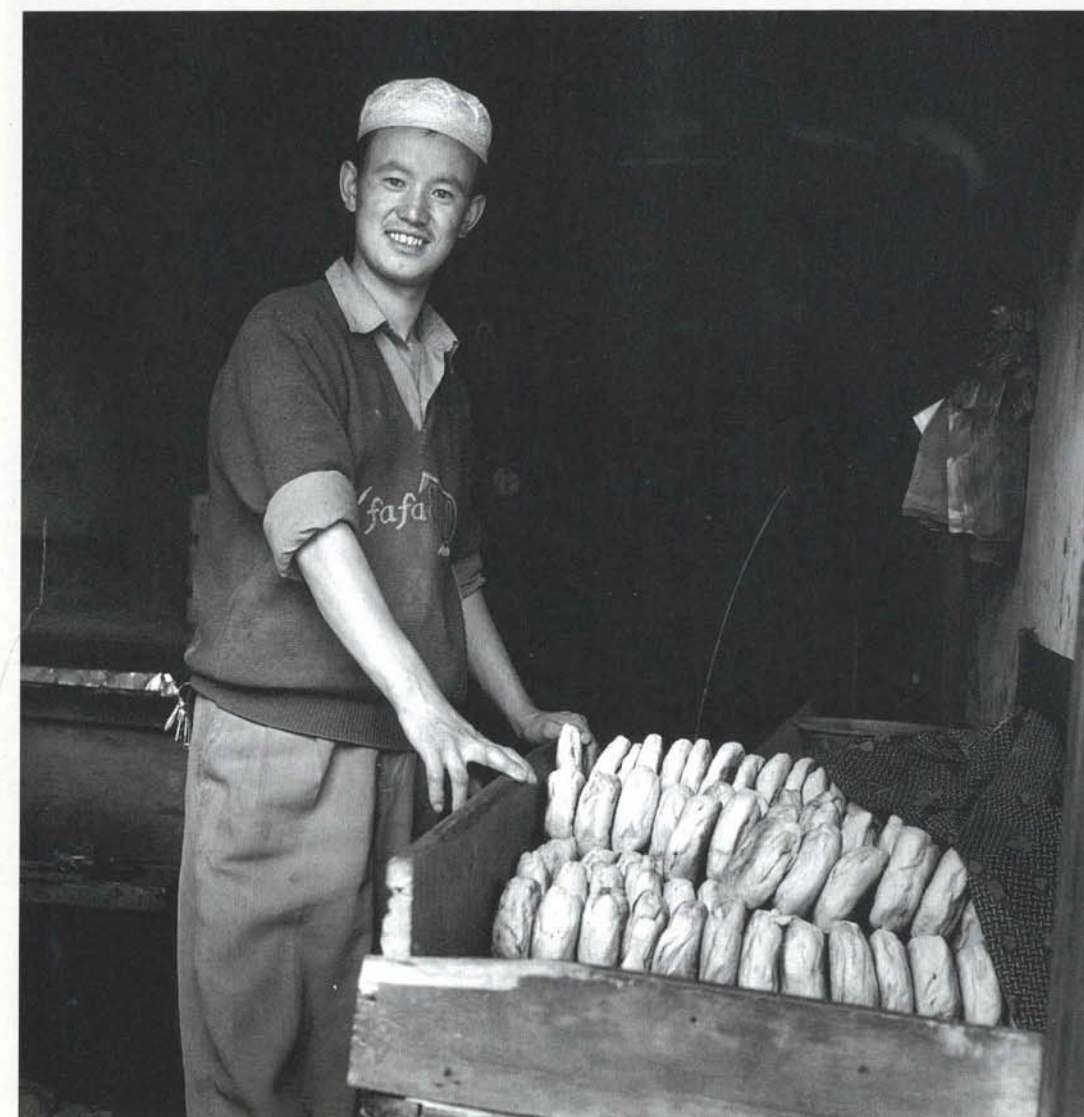
*A variety of Tibetan sources
attest that Tibetan rulers conquered
large portions of Central Asia
as far west as Persia during the
eighth and ninth centuries.*

The Muslim community of Lhasa today comprises two distinct groups of people: those whose heritage is Chinese, and those whose heritage is Kashmiri, Nepalese, Ladakhi, Sikh or otherwise non-Chinese. There are fewer than 1000 of the latter, called *kha che* in Tibetan, a term which means both "Kashmiri" and "Muslim." Some of them trace their roots back to the 12th-century traders. The Chinese Hui, called *gya kha che*, number roughly 2000. Each subcommunity of Muslims uses one of the city's two main mosques: Those principally of Kashmiri and other non-Chinese origin use the Chota Masjid, or Small Mosque; the Chinese Hui use the Bara Masjid, or Large Mosque. Each group has its own leader and ruling council, and each maintains administrative ties to the Tibetan government. Like most Tibetans in Lhasa, Tibetan Muslims have undergone hardships since the Chinese occupation in 1959. The situation at present has improved, however, and there is greater freedom of religion than there was, for example, during the Cultural Revolution.



Many of the Hui are butchers or vegetable farmers. Like the Kashmiris, they belong to the Hanafi *madhhab*, one of the four traditions of law in Islam, have their own *imam*, or prayer leader, their own *madrassa*, or religious school, and a cemetery known as the Kygasha, 15 kilometers (9 mi) outside Lhasa.

Although Muslim traders were already a long-established presence in Lhasa and other major Tibetan cities by the 17th century, the reign of the fifth Dalai Lama (1617-1682) marked a turning point for Islam in Tibet. According to oral tradition, a certain Muslim teacher who lived in Lhasa at the time used to pray on an isolated hill at the edge of the city. The Dalai Lama spotted the man at prayer every day, and one day asked that he be brought to him. The teacher explained that he was worshiping according to the precepts of his religion, and that he did so on the hill because no mosque existed in the area. Impressed with his faith, the Dalai Lama sent a bowman to a site near the hill





Above: Appealing to a moderately upscale clientele, this woman's restaurant offers more than the traditional noodles, and provides a television and a cassette player for her guests' entertainment.

Opposite, top: A Muslim mother and her son pose outside their shop, a neighborhood grocery named "Al-Salamah" that sells snacks, ice cream, laundry soap and other daily necessities.

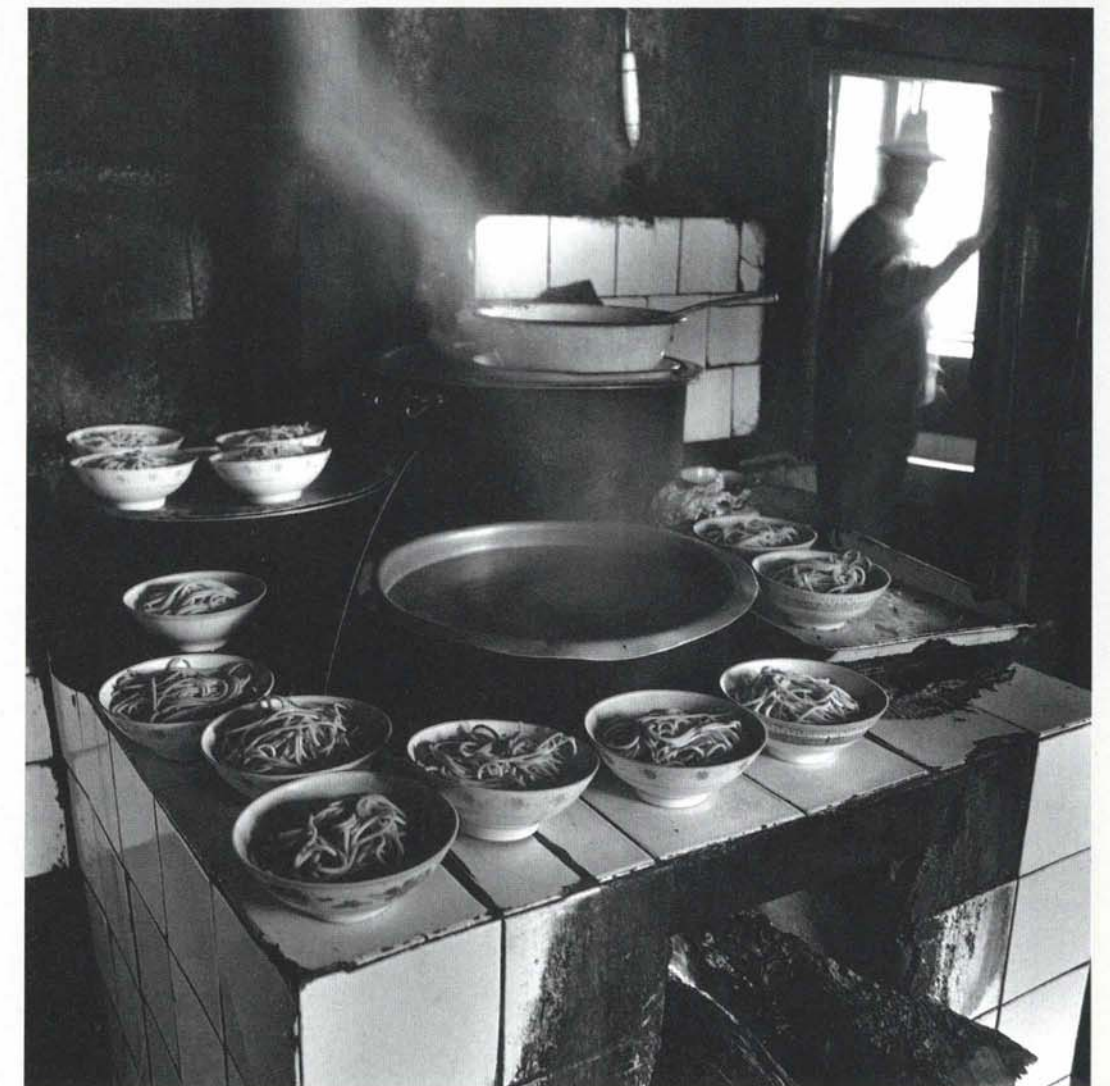
Opposite, lower: Steaming bowls await the after-prayers rush early Friday afternoon in the noodle shop attached to the Bara Masjid. The noodles are fresh, made on the premises early each morning and stretched to arm-span lengths.

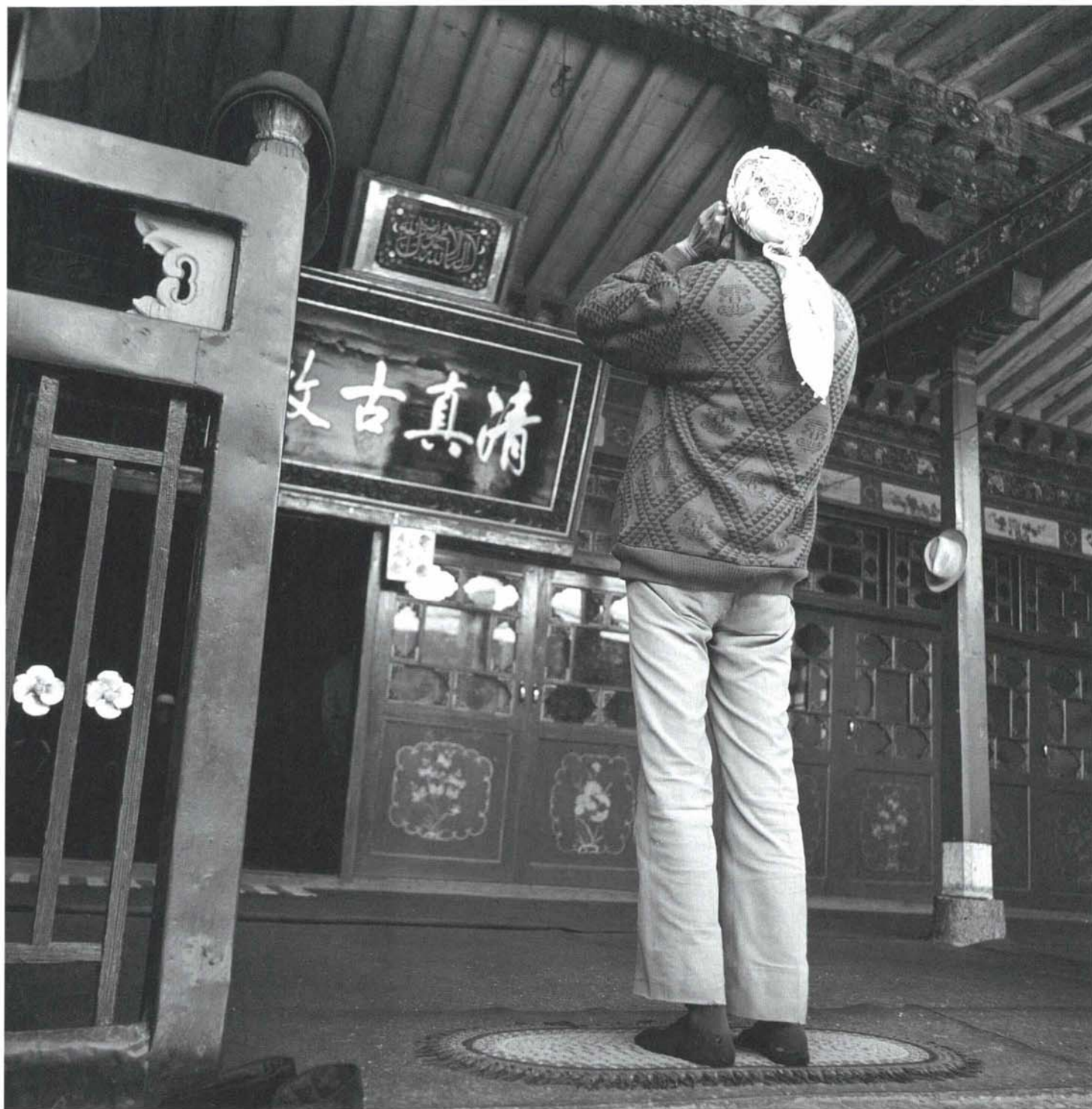
and had him shoot arrows in each of the four cardinal directions. A house was built at the place from which the arrows were shot, and the land around it, extending as far in each direction as the arrows had flown, was deeded to the Muslim community. The place came to be called The House of the Far-Reaching Arrows, and became the site of Lhasa's first mosque and cemetery.

But the fifth Dalai Lama provided more than land to these Muslims of Kashmiri origin. He is said to have given official patronage to the 14 elders and 30 youths who were the original occupants of the site. His positive stance toward the Muslims of Lhasa seems to have been part of a larger formal policy of encouraging ethnic, cultural and economic diversity in Tibet, a policy called *mi sna mgron po*, or "the invitation of the peoples." In addition, Muslims were given considerable freedom to settle their own legal affairs within their community in accordance with Islamic law, and to open their own shops and trade freely without having to pay taxes.

Today the land bequeathed by the fifth Dalai Lama is also known as the Kha Che Gling Ga, or Muslim Park. It is used by the Kashmiri Muslim community as a picnic ground and a site for other communal functions. Recently, a traditional Tibetan arch (*sgo*) was built to mark the spot where the original mosque stood. Until a separate Kashmiri mosque—today's Chota Masjid—was built in the center of Lhasa, the mosque at Kha Che Gling Ga was the Kashmiri Muslims' only place for communal prayer, and thus came to be known simply as the Friday Mosque. The men of the community would walk several kilometers each Friday from their homes in the city to the outlying mosque, and then share the traditional meal together. Leftovers would be brought back to Lhasa as *tshogs*, or "blessed food," to be shared with those who could not come. Although it is the Chota Masjid that is the main center of regular worship for Kashmiri Muslims today, the site in the park is still occasionally used, especially during festivals, and the community's imam, Habibullah Bat, resides nearby.

Most Tibetans have little knowledge of the historical and religious texts that discuss the history of the Muslims who live among them. Their encounters with Islam come as they always have, by

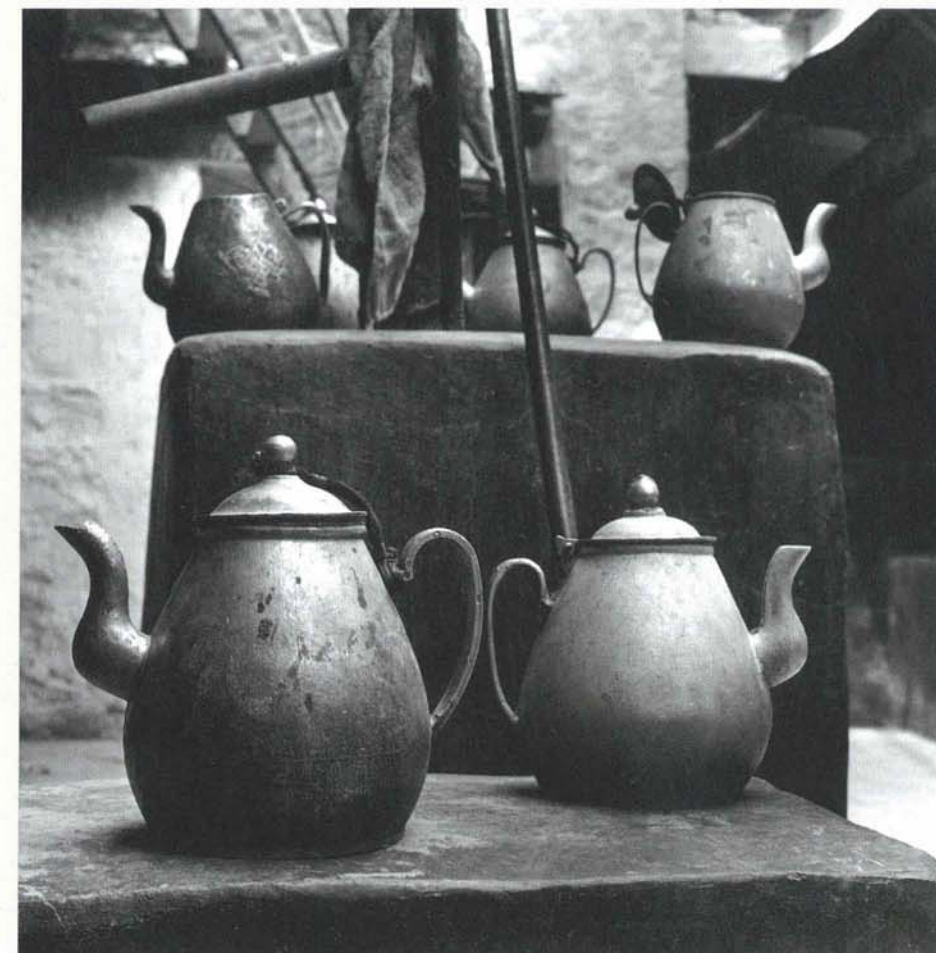




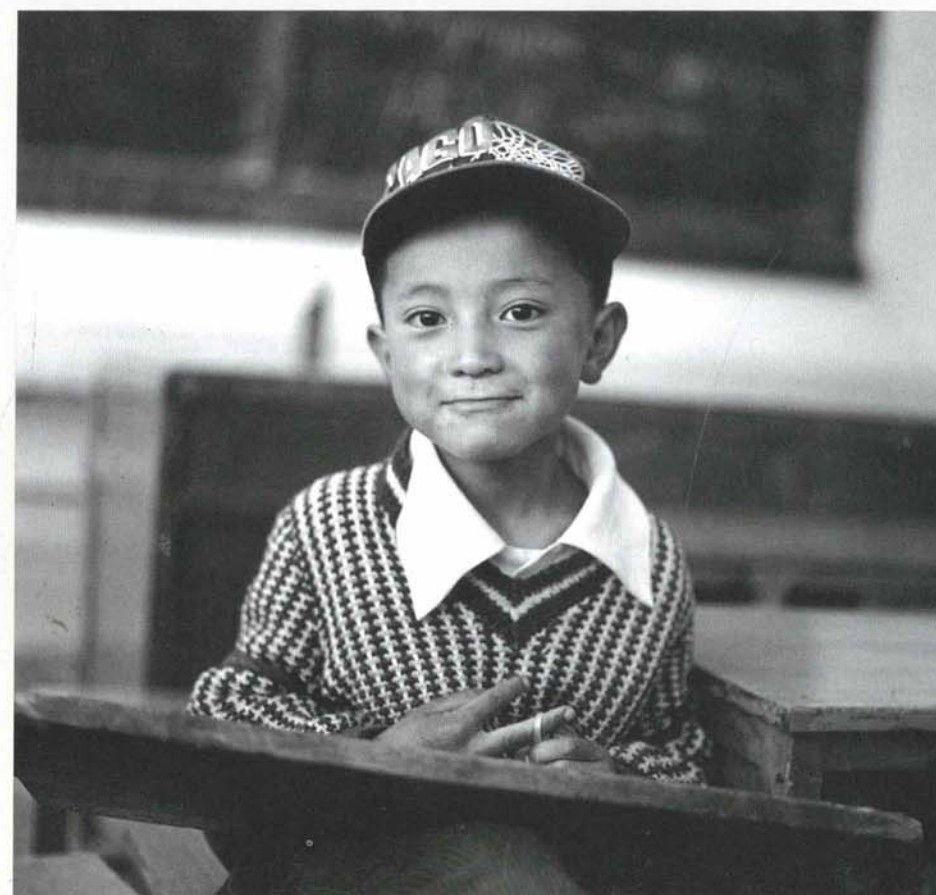
Above: A muezzin calls the congregation to prayer on Friday before the inner gate of the Bara Masjid, an architectural hybrid of Tibetan and Chinese styles.

Opposite, top: At the Chota Masjid, teapots of a traditional full-bellied Tibetan shape are convenient to hold water for the ablutions required before prayers.

Opposite, lower: A Chicago Bulls cap, an impish look and a rubber band at the ready indicate that this pupil at the Bara Masjid's Islamic school may have more on his mind than the lessons on the well-worn writing board on his lap.



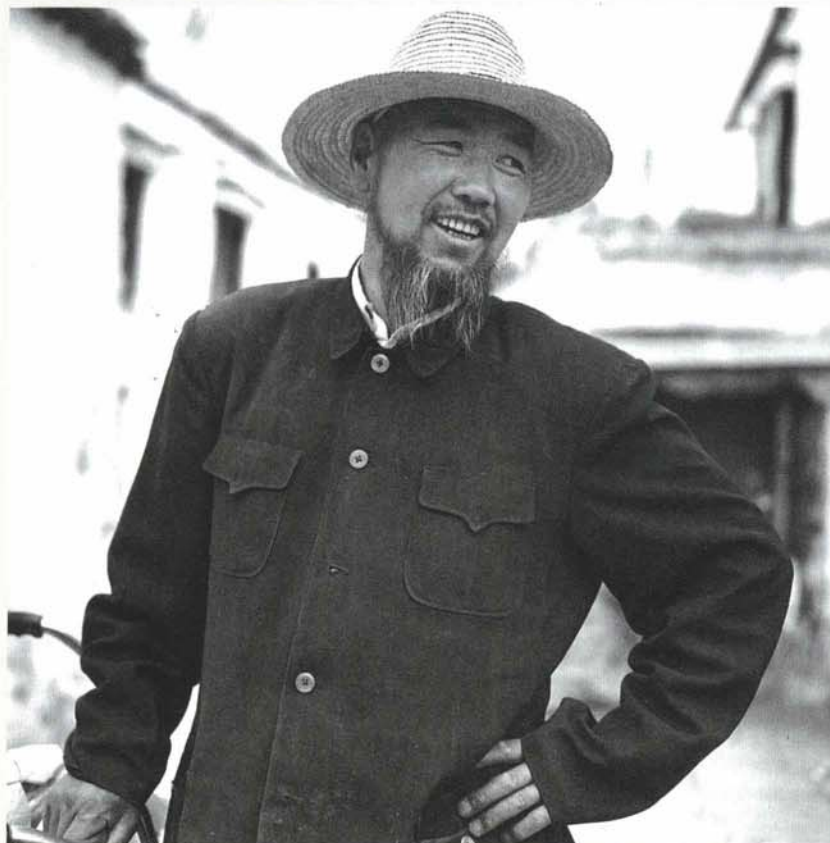
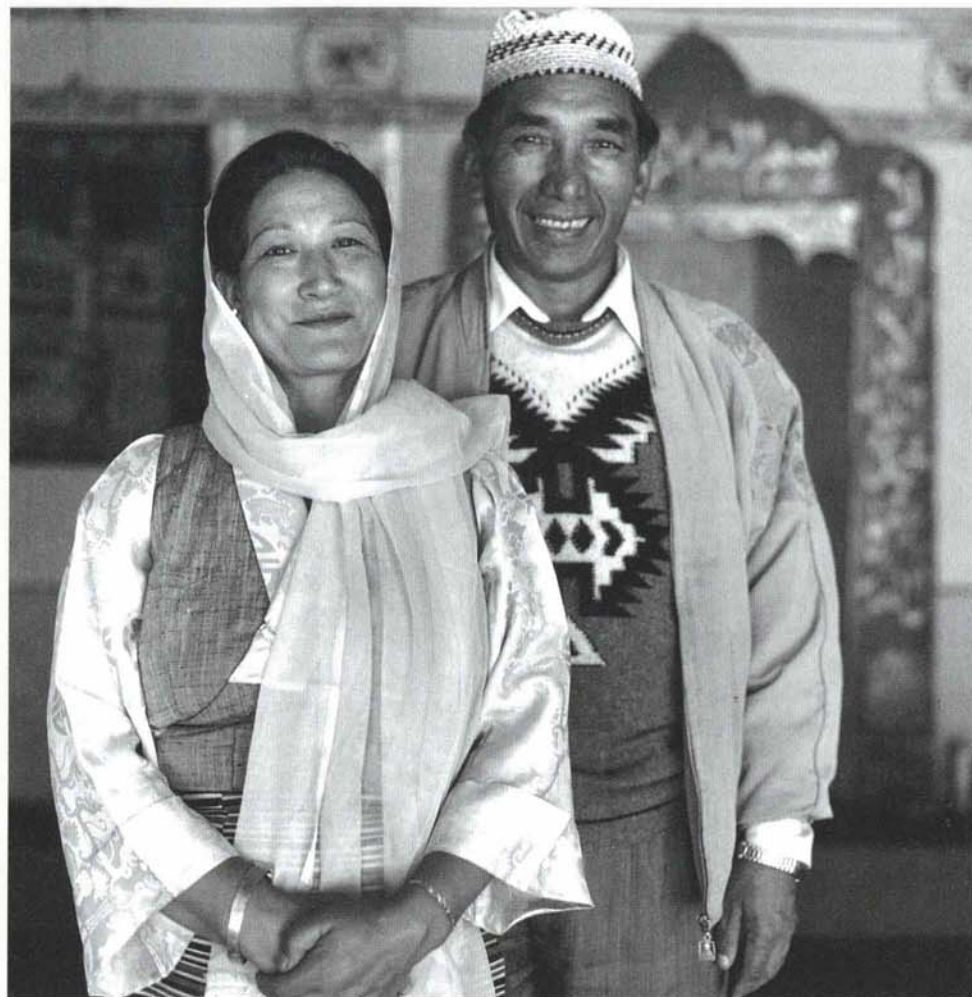
Although Muslim traders were already a well-established presence in Lhasa considerably before the 17th century, the reign of the fifth Dalai Lama (1617–1682) marked a turning point for Islam in Tibet.



direct contact with ordinary Muslim traders: in the east from China, and in the west from India, especially the regions of Ladakh, Kashmir, Bihar and Kalimpong. Even before the economic incentives offered during the reign of the fifth Dalai Lama, Muslim traders from the west were already one of the few sources of many items indispensable to Tibetan life, such as saffron, dried fruit, sugar and textiles. On their return trips, the Muslim merchants carried wool, musk and tea, as well as Tibetan shawls, salt, gold, Chinese turquoise and yak tails—a traditional symbol of authority among peoples descended from the Mongols. Some of the Muslim merchants kept their permanent residences outside Tibet proper, but many settled in the country and became the nuclei of small but often prosperous and culturally thriving Tibetan Muslim communities. It was not uncommon for the men of these communities to marry women from the Tibetan Buddhist community who converted to Islam.

We know much less, however, about the Muslim communities outside Lhasa. We know that mosques existed, for example, in Shigatse, Tsethang and Suing, and

Even before policies to encourage diversity were established in the 17th century, Muslim traders from the west were already one of the major sources of many items indispensable to Tibetan life.



that the first two of these communities were sufficiently organized to have appointed imams, but apart from this we can say little else.

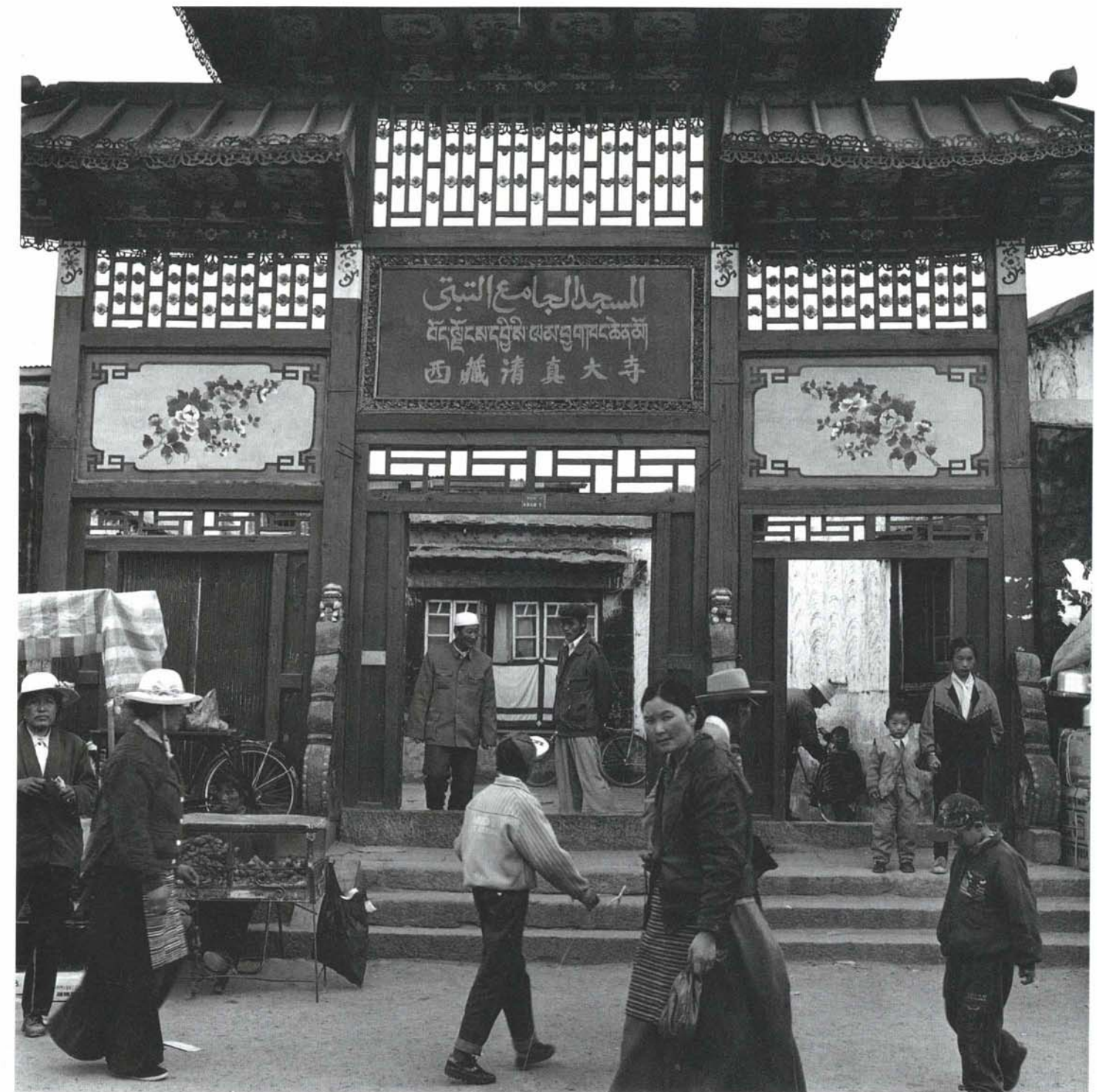
Though well-integrated into Tibetan society economically, culturally and linguistically, the members of Lhasa's Muslim community have probably maintained a stronger sense of religious and ethnic identity than their coreligionists in Tibet's border regions. This is to be expected, given their commitment to preserving their religion in the face of the overwhelmingly Buddhist world that surrounds them—a world that is nonetheless their home. ☉



José Ignacio Cabezón is associate professor of philosophy at the Iliff School of Theology in Denver. Of his numerous articles and books, he is most recently co-editor of Tibetan Literature: Studies in Genre.



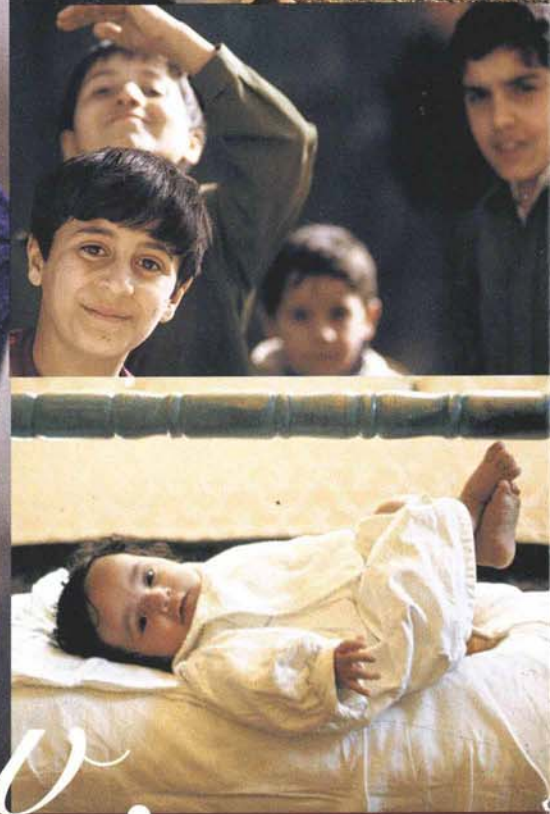
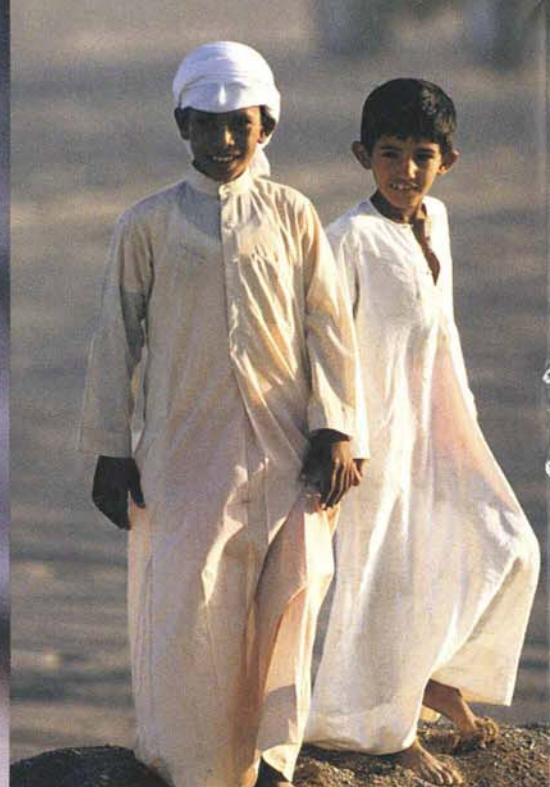
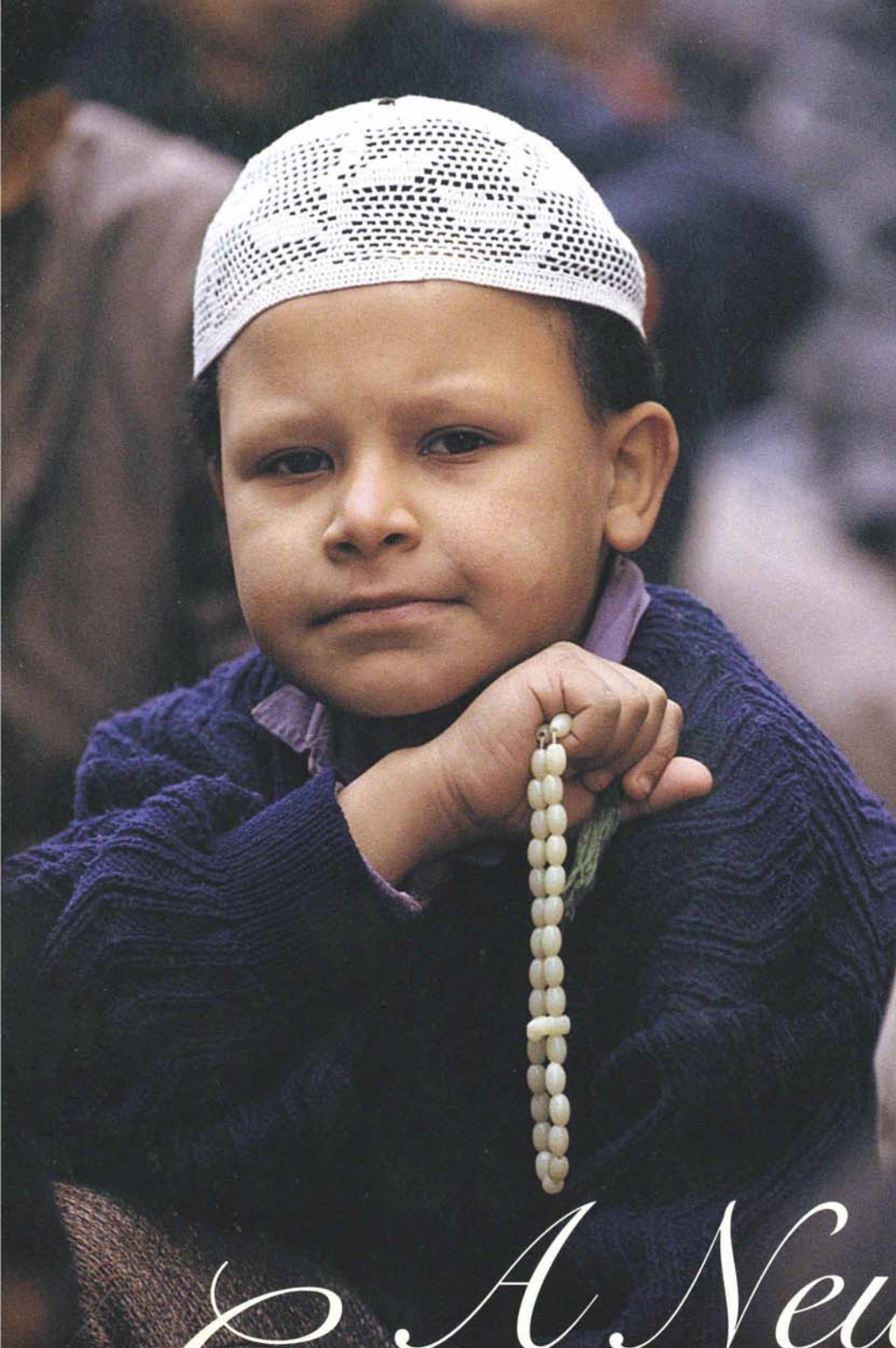
Kevin Bubriski has lived and photographed in South Asia for more than eight years; his photographs have been widely exhibited and collected. His home is in Vermont.



Above: On the eastern edge of the old city, the Bara Masjid announces its presence in Arabic, Tibetan and Chinese.

Opposite, top: After a Saturday picnic and memorial visit to the cemetery, a Muslim couple poses in the old house at Ka Che Gling Ga, the Muslim Park. Just as many of Lhasa's kha che Muslims have done for centuries, this family works in the caravan trade that links Lhasa and Katmandu—though they now drive diesel trucks instead of camels.

Opposite, lower: On a far shorter route, it takes this Hui trader 10 to 15 minutes each day to push his peddler's cart from his home in the Muslim neighborhood to the Barkhor, the center of Lhasa, where he offers for sale plastic kitchenware, pots and pans, flashlights, batteries, candles, penny candy and the small thermos jugs popular for carrying hot noodles or tea.



A New. Generation

▣ IN THE MIDDLE EAST ▣

Written by Elizabeth Warnock Fernea

Wealth and children are the adornments of the life of this world.

THE QUR'AN, 18:46



Lubna is 15 years old and lives in Kuwait. She is a sophomore at a private high school where the classes are taught in English. Her father and mother, who work in banking and at Kuwait University respectively, feel strongly that she should also have a formal background in Arabic, the language of her heritage and her Islamic faith, so Lubna spends Fridays at home being tutored by a local teacher. Like middle-class Western teenagers, Lubna

wears T-shirts, jeans and Dr. Martens; she has her own room and her own stereo in her parents' spacious house, where she listens not only to Fayrouz—still a beloved singer in the Arab world—but also to gen-x rockers No Doubt. She hopes to go on to the American University in Beirut, but she also thinks about studying in England or the United States.

Omar is 14; he lives in Cairo. His father died several years ago. Last year Omar had to drop out of his neighborhood public school and go to work to help support his family: his mother, his 16-year-old brother Gamal and four younger siblings. Fortunately, Gamal was already working in a small, privately owned factory, and the owner hired Omar on as well. Omar is proud to be contributing to the family income, he says, but he regrets having to leave school, since that means he will not be able to rise much beyond his present unskilled job. Most attractive jobs in Egypt these days—especially in the private sector, but in the public sector as well—require at least a high-school diploma. Omar wears jeans and T-shirts, too, but he shares a tiny room with his older brother and two of the younger children. Television is the family

recreation, and Omar loves westerns, as well as pop-music programs both from the West and from the Arab world.

Nadia also lives in Cairo. She's 11, and she attends a private elementary school in well-heeled Zamalek, across the Nile from the city center. Both her parents work full-time: Her mother is a journalist and her father is in advertising. Thus Nadia and her eight-year-old sister Hala are escorted to and from school by the family nanny. On Fridays Nadia often goes to the Gezira Sporting Club, one of the city's oldest clubs, where she plays, swims and meets her friends. She, too, watches television, especially the Cairo-produced family-style soap operas popular in Egypt and beyond.

Abdul Hamid is 16 and lives in Morocco's capital, Rabat. The son of parents who are both lawyers, he is enrolled in a public school, but he receives special tutoring in mathematics. This tutoring, his parents hope, will help him score well on the national exams that determine whether or not Abdul Hamid will go on to a university. His goal is to go to medical school like his older brother Yehia, but competition for those places is keen. Abdul Hamid, too, prefers to dress in jeans and T-shirts, and he is proud of his new Nike shoes, which he received as a birthday present. On weekends he often helps his father, who has started an extensive organic garden in the family's country house just outside Rabat.

Driss, a friend of Abdul Hamid's from school, also wants to go to medical school, but his family cannot afford tutoring. Driss is the sixth of eight children, and lives with his mother and seven siblings in a small two-room apartment. His father is a "guest worker" in France and regularly sends money home, but Driss and his older brother still have to work part-time to help make ends meet. Abdul Hamid shares his tutoring notes with Driss. "He's smarter than I am," Abdul Hamid confides. Driss works hard and believes



he might do well enough on the exams to get into medical school, or at least into the engineering school in Rabat. Those are realistic hopes: For students who place high on the exams, tuition is free, and the government guarantees their education. Driss's parents, who grew up when free public education was just beginning to reach every Moroccan citizen, are both illiterate; they are proud of their son's efforts, and do their best to support him.

Lubna, Omar, Nadia, Abdul Hamid and Driss are members of a new generation in the Middle East, and are very different from the children romanticized by both Western and Middle Eastern writers in the past. That small figure, photographed in a nomadic or rural landscape, so isolated from—and foreign to—the greater world the writers themselves inhabited, is gone. To begin with, more than half of all children in the Middle East today live in cities, not in the country or, rarer still, in desert oases. This shift from predominantly rural to predominantly urban life has taken place in just over 30 years.

The new generation is growing not only in age, but also in numbers and in interconnectedness. Demographers point out that half of the Arab world's total population today is under the age of 15. These young people are growing up in a world of wider horizons and shorter distances than their parents', thanks in no small part to the communications revolution. Lubna, in Kuwait, and Omar, in Cairo—despite the differences between



Clockwise from top left: Lebanese baby by Katrina Thomas; Welcoming the new family member, Lebanon, by Katrina Thomas; Selling used books, Cairo, by René Burri/Magnum; Schoolyard games, Beirut, by Katrina Thomas. **Previous spread, clockwise from left:** Thomas Hartwell (2); Katrina Thomas; Thomas Hartwell; Katrina Thomas (5).



Clockwise from top left: Bringing dough to the bakery, Morocco, by Bruno Barbey/Magnum; Syrian Boy Scouts, by William Tracy; Sudanese farm boy, by Thomas Hartwell; Carrying sugarcane, Sudan, by Lorraine Chitock; Drinking tea, Asir Province, Saudi Arabia, by Scott Pendleton.



their social and economic positions—watch many of the same television programs and listen to the same commercial messages offering designer jeans and jogging shoes, stereos and sports equipment.

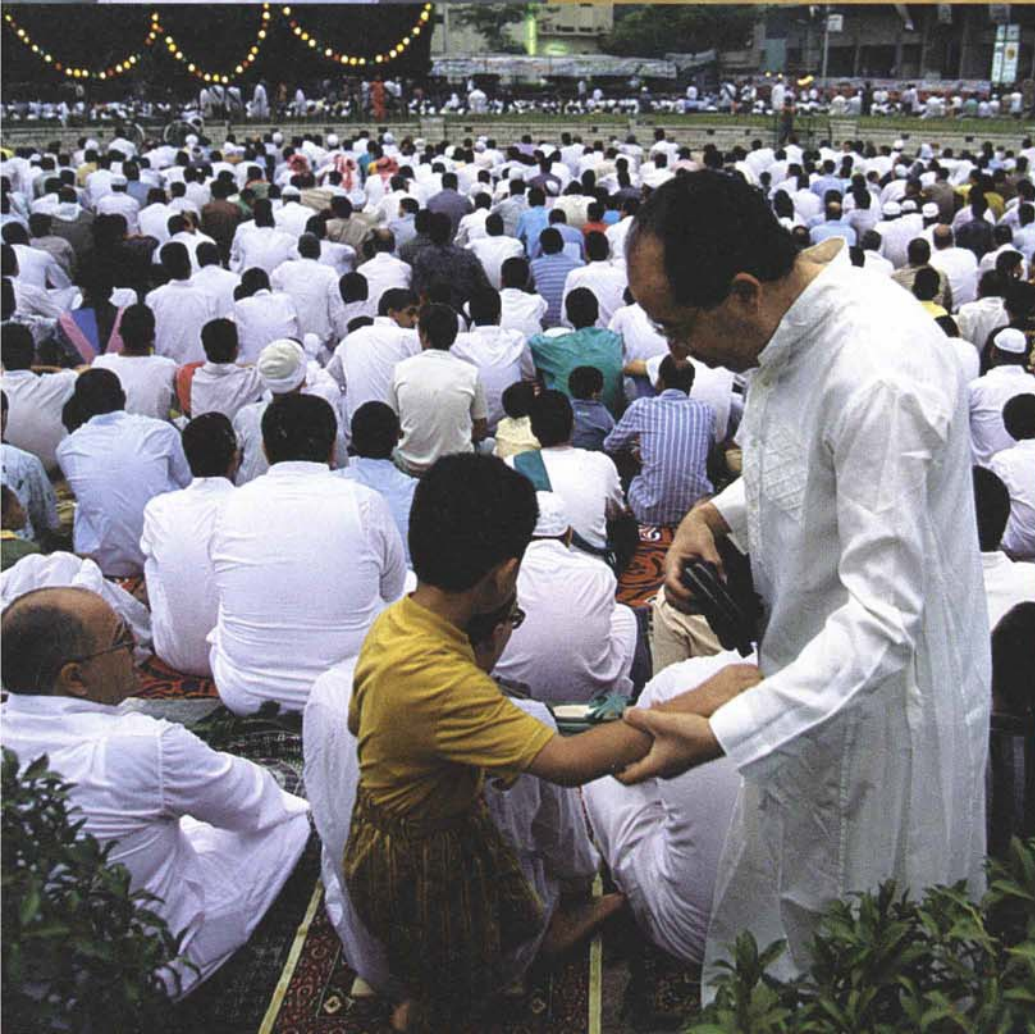
This is a generation with high material expectations and occupational ambitions. Children in this generation see themselves as citizens of modern nation-states, and take for granted the right to free education, something that, in some of their countries, was once limited to the elite. This raising of hopes is dramatic: Driss would have been unable to think of medical school in Morocco 20 years ago, and at that time Omar's regret over leaving school would have been less, since he would have known that other choices were simply not available.

Lubna, Omar, Nadia, Abdul Hamid and Driss also are part of societies where traditional class systems are changing. A real middle class has emerged, recruited on the basis of merit and economic interest rather than lineage, and is playing an important role in social and business life. But in this middle class, it is increasingly common to find both parents working full-time, and so children end up spending time at home alone, another great change from the past. As women increasingly work outside the home and women's roles in the family are gradually renegotiated—a bit more here and a bit less there—this, too, affects children by changing the traditional family unit and the relationships within it.

National leaders and opinion-makers have recently organized, both privately and publicly, to improve the lives of children across the region. An early pioneer in these efforts is Dr. Hasan Al-Ibrahim, who founded and continues to direct the Kuwait Society for the Advancement of Arab Children. In 1986, the situation of children across the Arab world was the subject of the first Conference on Arab Childhood and Development, held in Tunis, and jointly organized by the League of Arab States and the United Nations. Growing from an initiative of Prince Talal ibn 'Abd al-'Aziz al-Sa'ud of Saudi Arabia, this conference led to the organization of the Arab Council for Childhood and Development, a voluntary, non-governmental organization which, according to its founders, aims "to upgrade the standard of the Arab child, seeks to develop his personality, to improve his abilities, thus paving the way for him to become, in the future, an active member of his society, and to contribute to the civilization of his nation."



Upper row, left to right: McDonald's newest customer, Riyadh, by Thomas Hartwell; Grandfather and granddaughter, Alexandria, by Thomas Hartwell; Making Ramadan sweets, Gaza Strip, by Dick Doughy; Watching cartoons, Beirut, by Katrina Thomas; Mother and daughter, Beirut, by Katrina Thomas; Lower row: Joining 'id prayers, Cairo, by Thomas Hartwell; Childhood's end, Gaza Strip, by Dick Doughy.



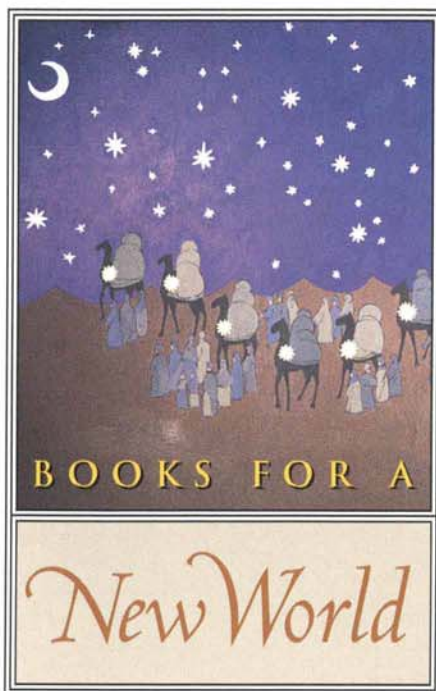
"A child is a gift from God." This saying, common throughout the Middle East for thousands of years, expresses a basic belief of Muslims, Christians and Jews of the area. Not only are children much desired and loved, their arrival has traditionally been regarded as a cultural statement of great importance: In many circles, an adult is not considered mature or a full-fledged member of society until he or she marries and has children. Children affirm a man's virility and a woman's fertility and become a living symbol that the family unit will continue, a link between the past and the present.

The vast differences between past and present throughout the Middle East make that linking role a difficult one, points out Dr. Mohammed Shoufani of Morocco's Ministry of Education office in Marrakech. "Children are the most important and the most complicated people in our society today, pulled as they are between two worlds.... At a time when old absolutes are crumbling and old values are disregarded, ...young people...are endangered because they are, in terms of values at least, at sea."

Indeed, the future of the Middle East will be determined by the choices that young people like Lubna, Omar, Driss, Abdul Hamid, Hala and Nadia make, for they are the adults of the 21st century, being formed and shaped today in a world vastly different from that of their parents and grandparents. ☉



Dr. Elizabeth Warnock Fernea is professor of English and Middle Eastern studies at the University of Texas at Austin, and the author, co-author or editor of nine books, including *Women and the Family in the Middle East* and *Middle Eastern Muslim Women Speak as well as The Arab World: Forty Years of Change*. Children in the Muslim Middle East, an edited volume, was published in 1995 by the University of Texas Press.



Seven-year-old Ali Azeem had a problem. Assigned to write a report on an important historical figure for his third-grade class in the Chicago suburb of Skokie, Illinois, he chose the Prophet Muhammad as his subject. But there wasn't enough reference material on Muhammad in his school library, and he ended up writing about Mozart instead.

"There were books available on Christmas, Hanukkah and Kwanzaa," recalls Ali's mother, Nasreen, "but nothing on 'ids, Islam or Muslims."

Nasreen Azeem says that keeping in touch with Islam wasn't difficult for her generation when she was growing up in Skokie in the 1960's and '70's. When she emigrated from Pakistan to the United States, she and her family brought with them a way of life that centered on their faith.

But later generations of Muslim children, in the US, Britain and elsewhere in the West, have a much harder job. Teaching of religion is barred in public schools in the United States; in Britain, Islam is covered briefly along with the other Abrahamic religions. Instead of finding their faith reinforced at every turn, as it is in Muslim countries, youngsters in these pluralistic societies are exposed to a crossfire of ideas and images. At best, this can lead to a deeper understanding and appreciation of Islam; at worst it can undercut a traditional, all-encompassing faith and leave nothing to replace it.

Publishers of Islamic books for children sprang up in the 1970's in both the United States and Britain, responding to the needs of two groups: the growing

Written by Arthur Clark
Photographed by Kathleen Burke

Muslim immigrant communities, and the smaller but significant body of Western converts to Islam. Today, a generation later, the audience of Western-born Muslim children—native speakers of English—has dramatically increased. The response has been a new wave of publishing ventures, some quite sophisticated, and a greater variety of books—along with colorful and attractively designed magazines—available for the classroom and the home.

Ancillary organizations are also appearing. Nasreen Azeem and other Skokie-area volunteers have established Islamic Education Resource to review new books and help readers choose among them. "I get calls from parents with three- and four-year-old kids who want good books about Islam and can't find them," she says. "The new generation with kids is eager to find the right books to teach their children how important Islam is."

Such books are even attracting buyers from other faiths. *Allah Created Everything*, published by Amica International in Seattle, drew orders from Jewish organizations as well as the Muslim

community, says company president Mohammad M. Khokhar. And the first US printing of *A Young Muslim's Guide to the Modern World* was snapped up by Christians, Jews and Muslims after its author, Dr. Seyyed Hossein Nasr, professor of Islamic studies at George Washington University in Washington, D.C., discussed the book in a National Public Radio interview. The book aims to help young Muslims "understand Islam well enough to defend their faith in a Western context," says Nasr, and its broad appeal may stem from the fact that all three faiths are facing similar secular challenges today. Commissioned by Sahl Kabbani, a Saudi industrialist who earned his university degree in the United States, the book is published by the Islamic Texts Society in Britain and by Kazi Publications in the US.

Historically, books for young people from Muslim presses haven't packed enough market punch to claim shelf space in mainstream bookstores. Today, however, bookstores are responding to changing circumstances: Muslims are becoming increasingly visible in Western societies, and increasingly valuable customers; and more and more Muslim publishers are bringing out titles with the desirable content, eye-catching illustration, good design and high production values needed to compete head-to-head with major houses in the race for young readers.

Hood Hood Books in London is one of the newest such publishers. The company takes its name from the hoopoe—*hudhud* in Arabic—says Dalia Salaam

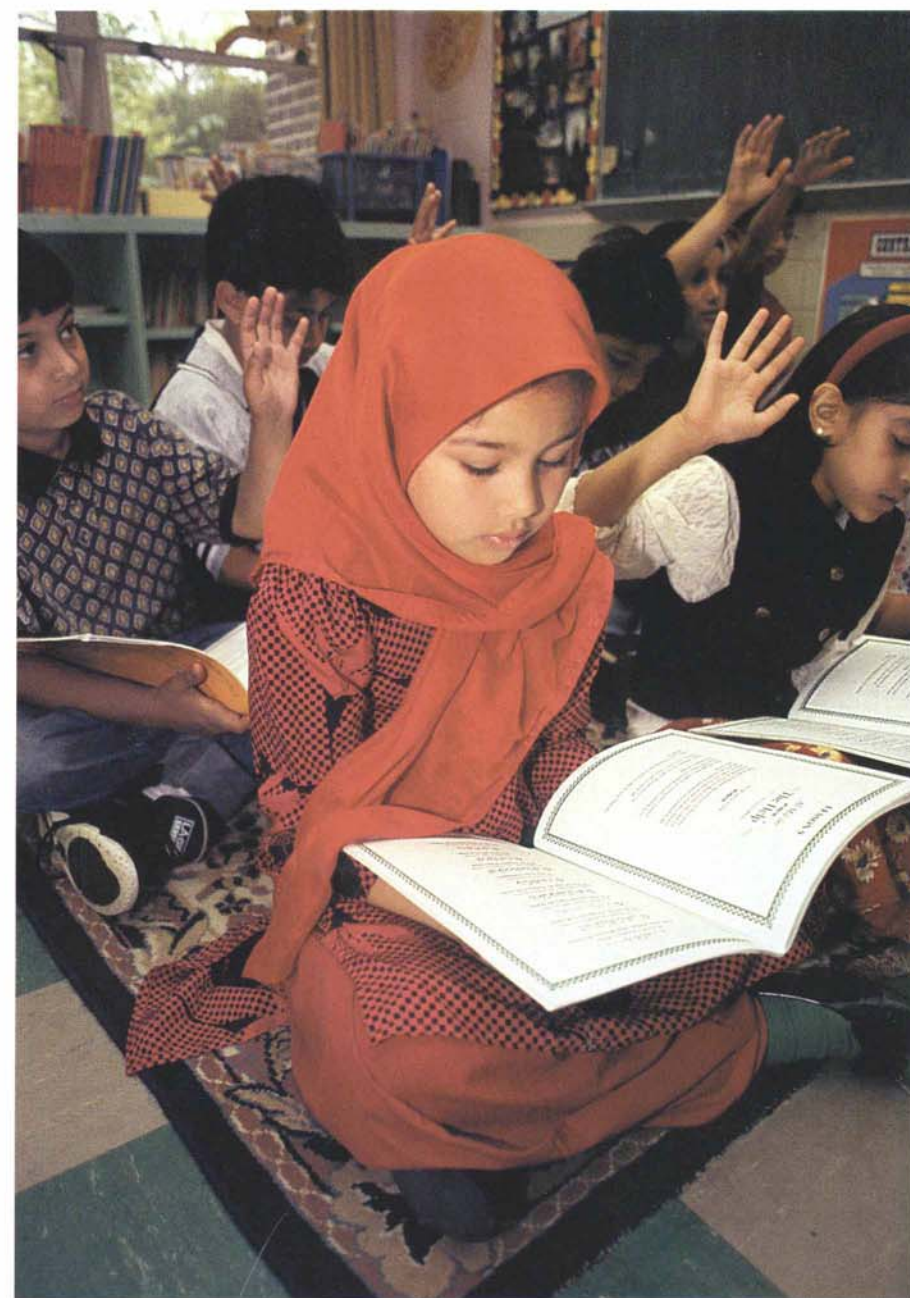
Rishani, co-director of the firm with Abd al-Rahman Azzam. "The hoopoe is said to have shuttled between King Solomon and the Queen of Sheba as a messenger," she adds. "It was known as the bearer of knowledge and glad tidings, just as we would like to be."

Hood Hood, which opened its doors in 1996, publishes books that focus on the rich cultural, folkloric and religious heritage of Islamic and Eastern civilizations. By the end of 1997 it offered 24 titles—10 of which are also available in Arabic—in several series. "Heroes From the East," for children under 10, introduces historical figures. "Treasures From the East," for slightly older children, focuses on such subjects as Cairo's Ibn Tulun mosque and the Taj Mahal in India, placing them in their historical and cultural perspective "to offer a multidimensional view of history," says Azzam.

"Fables From the East" includes books like *The Conference of the Birds*, about the hoopoe's mission, and the series "The Travels of Ibn Battuta" follows the famous 14th-century Moroccan on his journey across North Africa to Makkah, on to China and back again. "We're trying to make children aware of geography and give them a sense of adventure and the joys of travel," explains Azzam, who holds a doctorate in Islamic history from Oxford University and is authoring the Ibn Battuta stories himself. Such accounts, which illuminate a Muslim hero, offer a valuable historical perspective and engender a sense of cultural pride, he adds.

Hood Hood counters common stereotypes about Muslims by emphasizing the historical ties—and not the boundaries—between East and West. The series "The Lives of the Prophets" covers the key figures of the Qur'an and the Bible and "stresses the idea of tolerance and understanding among the faiths," explains Rishani.

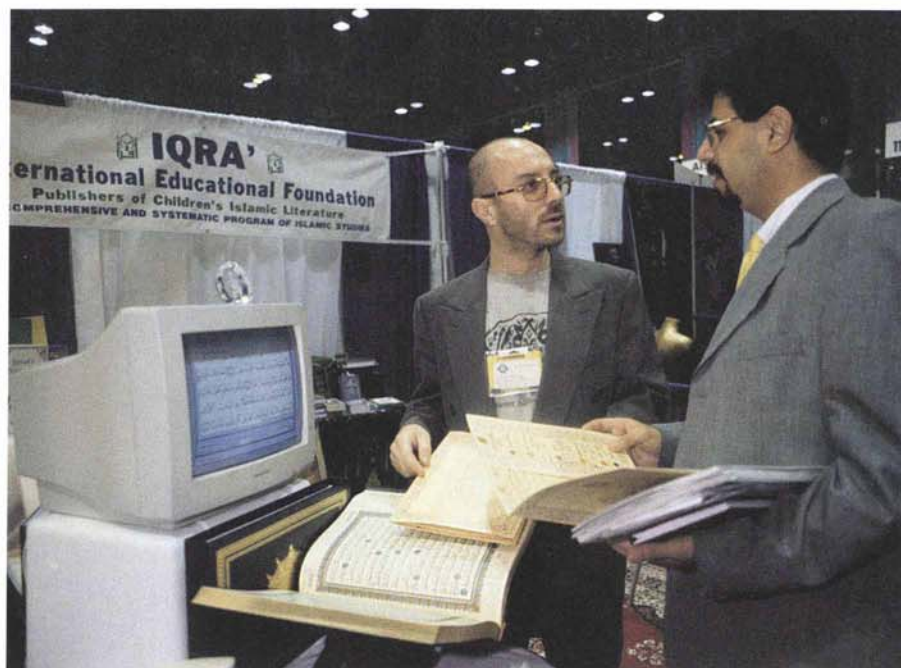
"The presentation of a story is important," she says. "Through our writing, illustration and design, we're trying to introduce all the children of the world to a new vision and a new feel." To ensure that illustrations accurately reflect the cultures they describe, Hood Hood recruits students from the Visual Islamic and Traditional Art Department, known as VITA, since 1993 part of the Prince of Wales's Institute of Architecture in London. (See *Aramco World*, May/June 1990.)



Second-grader Samiya Rahman and her classmates in Morton Grove, Illinois can choose from many more study and reading resources than American-born, English-speaking Muslim children could do just a few years ago. Samiya holds one of some 100 titles published by the Iqra' International Educational Foundation of Skokie, whose origins go back only to 1983.

Hoopoe Books in Cairo predates its London namesake by several years. Its output—almost all children's books—encompasses traditional stories from the Arab world, new fiction on Arab themes, books on ancient Egypt and the background of Islam, and modern non-fiction about Egypt. The company is operated by Andy Smart, a Briton, and his Egyptian wife, Nadia Fouda.

"This is a place in which there are so many books to be written," says Smart, "and so many stories to be told." Egypt's domestic market has been bolstered by growing numbers of private schools whose language of instruction is English and by the expanded public-school English program; international sales are buoyant, Smart says, "because the whole world is interested in Egypt and the Arab world."



M. Bassam Helwani, marketing director of Iqra' International, talks with a visitor at Book-Expo America, the national publishers' convention, in Chicago. The Chicago metropolitan area is home to more than 350,000 Muslims, one of the largest groupings in North America.

Hoopoe's best-sellers—books with sales above 10,000 copies—include *Goha*, about the “wise fool” of Middle Eastern folklore (See *Aramco World*, September/October 1997), *Folktales From Egypt* and *Festivals of Egypt*. The house recently scored a coup in publishing *Battles of the Prophet Muhammad*: In a laudatory review, the Cairo newspaper *Al-Dustour* called it “ironic” that the first children’s book on the subject had appeared in English and not Arabic.

The Islamic Foundation in Leicester, England—an educational and research organization—pioneered the publication of Islamic children’s literature in the United Kingdom in 1973, and its Children’s Library has published some 40 books for “Muslim children born and brought up in the West,” says director Manazir Ahsan.

“We give children’s literature top priority,” he says. “The Muslim community is part and parcel of the overall community. Third- and fourth-generation Muslim immigrants can only read English, and state schools don’t have the background to teach about Islam, so they are using our literature.” The work is important, Ahsan believes, since more than two million Muslims live in the United Kingdom and Ireland, and one third of them are children or adolescents.

Along with textbooks and supplementary storybooks, the Islamic Foundation is producing *The Qur’an in Plain English* for children, parents and new Muslims. The first of the planned three volumes will appear in October. And in *The Miracle of Life*, the foundation tackles sex education. “Muslims by and large are shy of even uttering the word *sex*, but our children are exposed to very explicit material every day,” says Ahsan. The book teaches about creation and the development of the body from religious, moral and ethical points of view and has received “very, very appreciative comments from parents and students,” he says.

Ta Ha Publishers in London also produces low-cost children’s paperbacks. “We try to publish inexpensive books for people who are not in the habit of reading,” says Afsar Siddiqui, an immigrant from Pakistan who established the house. Ta Ha—named after the two separate letters that begin the 20th *sura* of the Qur’an—began publishing children’s books in 1990 and now has a backlist of some 40 titles.

Notably, Ta Ha has published a number of books about famous Muslim women. These include the wives of the

Prophet Muhammad, his youngest daughter, and the mothers of the prophets Isma’il (Ishmael), Musa (Moses) and ‘Isa (Jesus). “We go out of our way to emphasize women and the respect with which they should be treated,” says Siddiqui. “We relate what is in the Qur’an and the Sunnah [the record of what the Prophet said and did] to better things for women.”

In *Living With Teenagers: A Guide for Muslim Parents*, Ta Ha answers questions about teenagers’ needs and behavior. Siddiqui sums up the book’s message with the sentence, “Don’t expect your children to be like you, for they belong to a different time.”

A key player in Islamic children’s publishing in both Britain and the United States is the Jiddah-based Iqra’ Charitable Society. (The word *iqra’* means “read!” or “recite!” and is the command to Muhammad that marked the beginning of his prophethood and of the revelation of the Qur’an.) The society’s British branch, Iqra’ Trust, in London, has published

The Islamic Foundation in Leicester pioneered Islamic children’s literature in the United Kingdom in 1973, and its Children’s Library has published some 40 books for Muslim children born and brought up in the West.

two large hardcover books for children, *The Prophets* and *Travelers and Explorers*. Iqra’ also provides printed materials for teachers in state, private and Islamic schools, and fields questions about Islam from around the country. The U.S. branch, Iqra’ International Educational Foundation, in Skokie, Illinois, was founded independently in 1983 as a community project to teach American Muslim children about their faith. Since then it has published nearly 100 textbooks and supplementary “enrichment” books of non-fiction, fiction and poetry and now operates a book club and a bookshop as well. The group linked with Iqra’ Charitable Society in 1987 and is now headed

by Dr. Abidullah Ghazi. He and his wife, Tasneema, were born in India, came to the United States to earn advanced degrees, and then stayed on with their young children—a path similar to that taken by many Muslim immigrants.

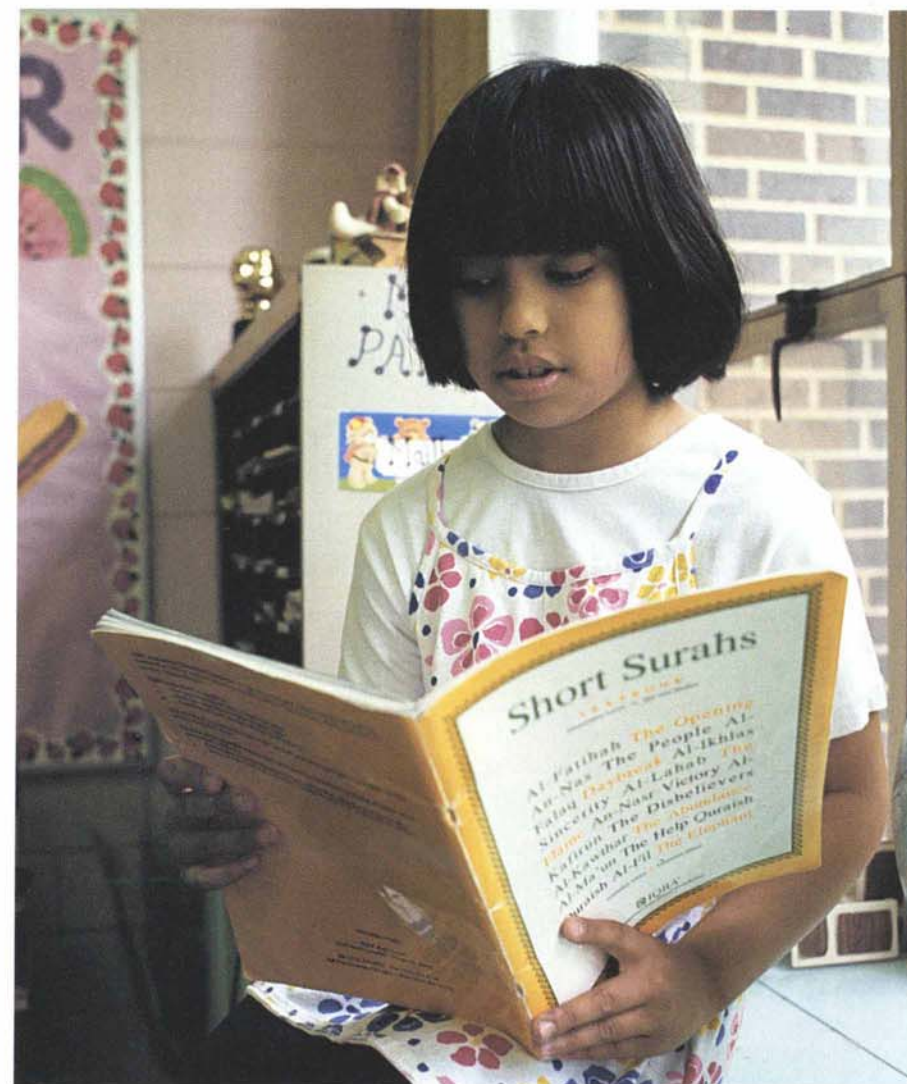
Iqra’ International’s books are targeted to audiences from preschool to high school. In *Come Over to My House*, for example, a child from Saudi Arabia invites an American child into his home for a visit. *Companions of the Prophet* is about the men and women around Muhammad in the early days of Islam. And for older readers, there are books about the holy cities of Makkah, Madinah and Jerusalem.

Recently, an Iqra’ International representative joined an interfaith committee of Muslims, Christians and Jews in a project to introduce materials on various religions into social-studies classes in Chicago-area public schools. “To build a society where there is mutual respect and understanding, we need to communicate what it is that we believe in a mutually understandable way,” says Tasneema Ghazi, the organization’s director of curriculum studies.

Iqra’ International is just one of several publishers of Islamic books for children in the American Midwest, whose large Muslim population includes many Asian immigrants. “There are 350,000 Muslims and 100 mosques or Islamic centers in the Chicago area, one of the largest groupings of Muslims in North America,” notes Abidullah Ghazi.

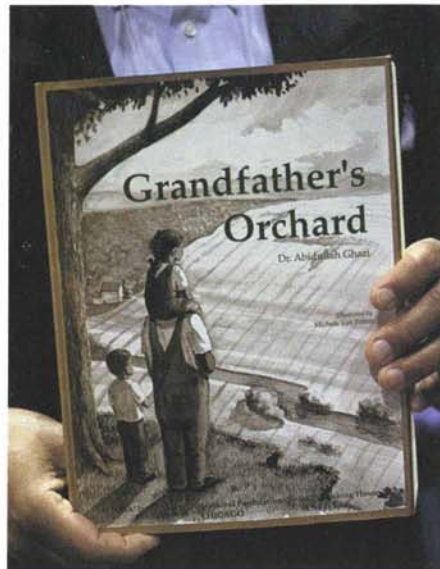
Mohammed M. Hussaini, a founding member of Iqra’ International, set up Al-Meezan International in Bolingbrook, Illinois in 1991 as an alternative source of children’s books. It has published 14 titles for Islamic schools in the United States and Canada. “Meezan means ‘balance,’” explains Hussaini, a native of India who came to South Dakota to study in the early 1970’s. “We want to produce literature that will help create a balanced personality, so that young people can live in this time and age in a meaningful way.”

Among al-Meezan’s most popular titles are those in the “My Little Book” series, which cover simply such topics as God, the Qur’an and the ideals of caring and sharing. Although the series is written for children, Hussaini says that more prison inmates than schoolchildren are

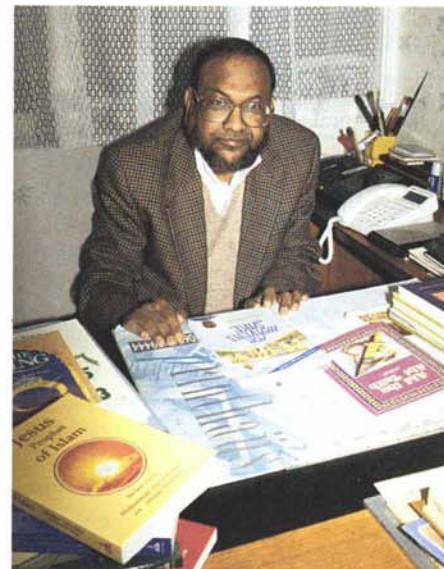


Above: Harmen Begawala looks over Iqra’ International’s *Short Surahs*, which introduces her, in English, to important short chapters of the Qur’an such as Fatiha, “The Opening,” which some call the essence of the Book. Below: On the cover of *The Animals of Paradise*, published by Hood Hood Books of London, creatures great and small gather to tell each other stories of their lives on Earth. Hood Hood often commissions artists acquainted with the visual vocabulary of the Muslim world: The illustrator of this book, Simon Tretheway, graduated from the Visual Islamic and Traditional Art program, then part of the Royal College of Art.





Left: A new title from Seattle-based Amica International highlights the value of family for both Muslim and non-Muslim children. **Below:** Teacher Huseyin Abiba reads to pupils at the Muslim Community Center school in Morton Grove. **Right:** Afsar Siddiqui of Ta Ha Publishers in London says his goal is "to positively influence" young readers.



reading the books. "There is a tremendously positive response" to the series from some of the hardest-to-handle prisoners at the maximum-security prison in Pontiac, Illinois, says Hussaini, who presents prison workshops on Islam. "That's the litmus test for me: If you can change people like that, you can change anyone."

Liaqat Ali, a native of Pakistan, founded Kazi Publications in Chicago in 1976 to meet demand from the local Black Muslim community and the area's growing immigrant Muslim population. "People were thirsty for books," says Ali. "The first generation of Muslim immigrants knew Islam from back home, but there was really not much here to use to teach their kids." Kazi began by producing chil-

In 1976, ATP was established in Plainfield, Indiana, and has since published more than 100 books to supplement what children read in public schools.

dren's books and has published some 150 titles for youngsters, many of which can be found in its large bookshop; though the house has broadened its line of books over the years, children remain its most important readers. "They are growing up in a culture where they often read negative things about their religion in the press, so they need books to learn the

good things and the teachings," says Ali.

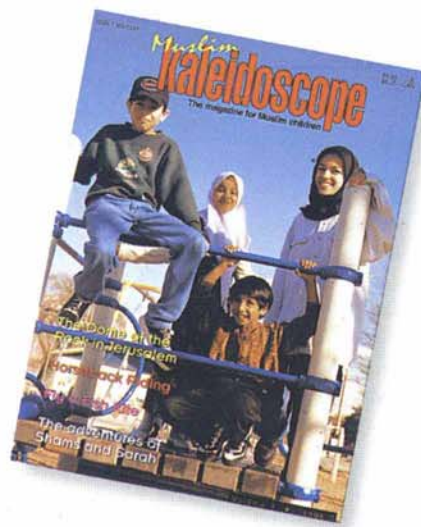
Kazi's books reinforce the faith at various levels, starting with coloring books that teach the Arabic alphabet. It supplies a range of titles tailored for each grade level to 150 full-time Islamic schools in the United States and Canada, and 1800 "Sunday schools" that teach Muslims about their religion. Among the newest publications is the first volume of a planned four-volume *History of Islam* aimed at high-school students.

Another important publisher, American Trust Publications, or ATP, dates its origins to the mid-1960's and the foundation of the Islamic Book Service (IBS) by Muslim students in the United States. In 1976, ATP was established as a separate publishing unit in Plainfield, Indiana, and has since published more than 100 books to supplement what children read in public schools. "Children need religious knowledge to be responsible members of society," says Sayed Jawed, an IBS staff member. "That is what we are trying to provide."

ATP's "Invincible Abdullah" series, designed to teach 10- to 15-year-olds about Islamic principles, is among the publisher's most popular products. Supplementary workbooks help readers develop language skills as they read how Abdullah frees a hostage in London in *The Car Theft Kidnaping* and outwits foes in Pakistan in *The Deadly Mountain Revenge*. In a more traditional vein, the "Prophet's Biography" series teaches children about Muhammad, while *Animals in Islam* teaches respect for the creatures who share Earth with us. A mouse called Fasfoose introduces important activities and

holidays to the youngest readers.

Sound Vision, a Chicago-based Islamic multimedia producer since 1990, began publishing *Young Muslim* magazine two years ago to help its readers feel at home in America. "We feel no contradiction in saying that Islam is our faith and America is our home," says Abdul Malik Mujahid, the Pakistani-born editor-in-chief of *Young Muslim*. The magazine distributes 25,000 copies a month, featuring short stories, Islamica, an Internet page and even comics.



Amica International's quarterly magazine for children, *Muslim Kaleidoscope*, "is the first magazine in which girls can see other girls wearing scarves, and see children who are Arab, Pakistani and Caucasian all playing together," says Aziz Junejo. "It really builds self-esteem."

Amica International in Seattle combines book and magazine publishing to meet young people's needs. Founded as a business consultancy, it began publishing in 1991.

"Amica means 'friend' in Latin, and amity is the philosophy of the company," says president Mohammad M. Khokhar, who came from Pakistan to Seattle as a student and settled there. His company has produced four hardbacks since 1994, including *Zaki's Ramadan Feast*, about a boy's first experience of fasting during Ramadan, and *Grandfather's Orchard*, which highlights respect and the value of family traditions. In the planning stages is a book about the Muslim 'id holidays; it would deal with the tradition of gift-giving and come packaged with a teddy bear.

Each issue of *Muslim Kaleidoscope*, Amica's quarterly magazine, runs a story both in English and in a language of the Muslim world, such as Arabic or Urdu. Comics are another highlight. "The magazine is one product that parents, teachers and kids talk about a lot," says Amica's marketing director, Aziz Junejo, a Seattle-born Muslim. "It really builds self-esteem. This is the first magazine in which girls can see other girls wearing scarves, and see children who are Arab, Pakistani and Caucasian all playing together. *Muslim Kaleidoscope* sets a new standard."

Amica plans to expand beyond the United States and beyond English, boosting the magazine's current 5000-copy print run eight-fold by adding editions in Malay and other languages. "The demand is there," says Khokhar. "It's a matter of approaching it correctly. The next 10 years will be fascinating."

Khokhar's fellow publishers would no doubt agree. And the big, bold lettering on the back of each copy of *Muslim Kaleidoscope* tells why. "Reading is cool!" it says. ☉

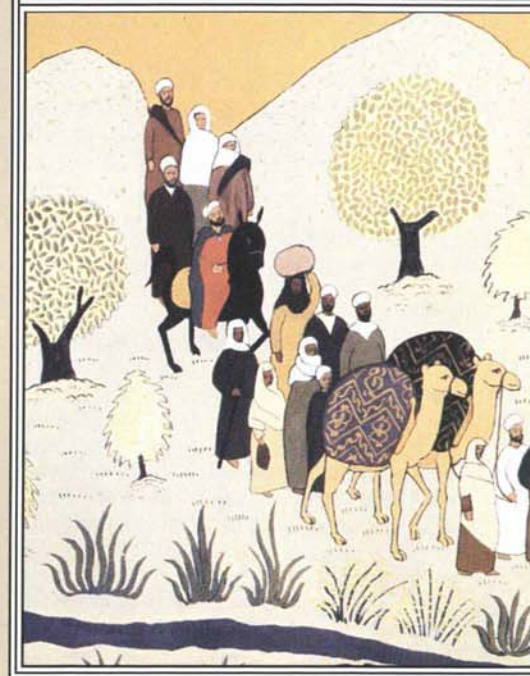


Arthur Clark is a staff writer for Saudi Aramco in Dhahran, where his own daughter is growing up in a multicultural society.



Free-lance photographer Kathleen Burke is a former staff photographer for the Pioneer Press newspapers of metropolitan Chicago.

DRESSING THE "Tossed Salad"



Reading, the slogan goes, is fundamental, and that is especially true in a multicultural society, say publishers, professionals and authors.

"America is called a 'melting pot,' but I prefer the term 'tossed salad,'" says Dr. Tasneema Ghazi, a curriculum studies expert at the Iqra' International Educational Foundation in Skokie, Illinois. The foundation develops and publishes books for Muslim children growing up in the secular, culturally mixed and heavily Judaeo-Christian environment of the United States so those children can "have their identity and know their heritage," she says.

Nonetheless, such books are not meant to set Muslim children apart from other youngsters, Ghazi says. "We want children to be comfortable with the fact that they are Muslim Americans, and to engage and participate in a society of many colors, aromas, sizes and shapes." Books can do that, serving as the dressing that unifies and complements the disparate elements of the American tossed salad.

"Reading takes children to their imagination, it takes them to a level

where they can express themselves. With language comes cultural awareness and understanding," Ghazi notes. "Literature is the key to emotional, social and intellectual development. It jogs the mind. It helps the child be a part of the world that is around him."

Dr. Roy Wilson, formerly a fifth-grade teacher at an American-style school in Dhahran, Saudi Arabia, now teaches advanced children's literature at Ohio State University in Columbus. "Good books are essential to a child's development," he says. "Reading helps give meaning to the world that the child observes. Children get a sense through reading of what roles people can select in life. Books give them a sense of place in history, a sense of where they've come from and where they are, so there is a void when children can't find a reflection of their own culture in

the books they are reading."

Dr. Jerome Bruner, a research professor of psychology and law at New York University, goes even farther. "We frame the accounts of our cultural origins and our most cherished beliefs in story form, and it's not just the 'content' of these stories that grips us," he writes in *The Culture of Education*. "Even more striking, we represent our lives (to ourselves as well as others) in the form of narratives," and one definition of neurosis is "an insufficient, incomplete or inappropriate story about oneself."

Stories, Bruner argues, promote personal development. "When Peter Pan asks Wendy to return to Never Never Land with him, he gives as his reason that she could teach the Lost Boys there how to tell stories [so that they] might be able to grow up."

Islamic publishers in the United States and Britain are playing Wendy to an underserved group: British or American children who are Muslim. In doing so, they are breaking ground for mainstream publishers whose audiences—whose entire countries—are becoming an increasingly diverse tossed salad. ☉



SITTI at HER SIDER



Written by Pat Twair • Photographed by Michael Nye

April will be a big month for Naomi Shihab Nye. Her anthology of contemporary Middle Eastern poetry and art, *The Space Between Our Footsteps*, will be published by Simon and Schuster; a book of her own poems, *Fuel*, will be released by BOA Editions, Ltd. and *The Way It Is*, a book of poems by her friend and mentor, the late William Stafford, for which she wrote the introduction, is also slated for publication.

The Space Between Our Footsteps, Nye explains, is the first such anthology accessible to teenage readers. "I checked in high-school libraries throughout the country, and with the exception of my own anthology of international poets, *This Same Sky*, there was no book containing the works of Middle Eastern poets," she says.

The 40 color paintings and other art in the book were selected from thousands of submissions by Arab-American and Middle Eastern artists. "My editor called me in San Antonio and told me to come to New York and start making selections," she recalls. "It was amazing when I entered a conference room and found stacks of boxes. It was difficult to choose from such outstanding original work."

Alert and energetic, Nye makes it clear she prefers simple food, natural wood, hand-woven fabric and lived-in dwellings. She and her husband, Michael, live with their 10-year-old son, Madison White Cloud, in a small 1906 frame house in a Mexican-

American neighborhood near the Guadalupe River in San Antonio, Texas. Nye's father, Aziz Shihab, worked for years as a writer at the *San Antonio Express News*. "I love the oldness and the quiriness," she says of the city where she also graduated from Trinity University. "It's rich with mixed voices and stories and interwoven lives. We're connected to time down here."

Nye's father came to the United States at 18, and soon settled in St. Louis and married Nye's mother, Miriam Naomi Allwart Shihab, an artist of Swiss-German descent. Both parents encouraged Nye's writing from an early age, and at seven Nye published her first poem. "Now I always tell kids, 'You can do it too! How can anybody publish it if you don't send it out? Get your envelopes ready!'"

In 1966, when Nye was 14, her family moved to her father's native village of Sinjil in the West Bank. From there, he commuted to Jerusalem, where he edited *The Jerusalem Times*, which appeared daily in English and Arabic.

Though Nye recalls often being overwhelmed by culture shock, her yearlong stay was powerfully formative. In Sinjil, Nye met Sitti Khadra, her paternal grandmother, whose influences now ripple throughout Nye's work. Sitti Khadra was 78 when Nye arrived, and until her death at age 106 she and Nye shared a close relationship. (*Sitti* is a commonly used affectionate name for a grandmother.)

"My Sitti Khadra and I bonded at first sight," Nye remembers. "I think we recognized that we had the same kind of humor. It was a wordless humor that worked even better than language for us. Though I studied Arabic there, though I know many words and understand much when other people are talking, my Sitti and I communicated in a sort of familial pidgin: gestures, bouquets of disconnected words. My father and miscellaneous cousins served as translators, but we really didn't need them." The sign language, shared laughter and tears were "quite melodious."

Their ties deepened that year when Nye came down with a severe fever that baffled physicians. On the fourth day, Sitti arrived at the house, angry that she hadn't been notified earlier. She prayed over her granddaughter, whose body lay outlined with a hundred silver straight pins. Nye recovered quickly, and she recalls sitting up in bed and demanding hummus. While some in the family reasoned that her fever had merely run its natural course, Nye credits the healing to Sitti.

Years later, on one of Nye's many family visits to Sinjil, Sitti Khadra sat in front of Michael's camera for several portraits. One became the cover of Nye's *Words Under the Words*. The title poem of the book reads:

*My grandmother's hands recognize grapes,
the damp shine of a goat's new skin.
When I was sick they followed me,
I woke from the long fever to find them
covering my head like cool prayers.
My grandmother's days are made of bread,
a round pat-pat and the slow baking.
She waits by the oven watching a strange car
circle the streets. Maybe it holds her son
lost to America.*

Nye's first venture out of poetry and into fiction came last October, when Simon and Schuster released her autobiographical novel for young readers, *Habibi*, which is Arabic for "dear one" or "my dear." It tells the story of Liyana, a 14-year-old who moves from the United States to Jerusalem. "I rewrote it six times," Nye confesses. "As a poet, I don't worry about a plot, I just look at life around me. For this, I had to have action and tension."

Publishers Weekly gave *Habibi* a starred review, *American Bookseller* named it a "pick of the list" and *Booklist* wrote that it "breaks new ground in young adult fiction." New England poet



Philip Booth has written that Nye "is in every human sense aware of, and in contact with, the material poverty and the spirited humanity that her poems genuinely embrace."

Such praise is coming Nye's way with increasing frequency. Last September, she won a Guggenheim Fellowship. In 1995, *Sitti's Secrets*, whose main character is based on Sitti Khadra, received the Jane Addams Children's Book Award. In 1988, the Academy of American Poets gave Nye the I.B. Lavan Award for her third anthology, *I Feel a Little Jumpy Around You*. She has received three Pushcart Prizes and two poetry prizes from the Texas Institute of Letters. She has appeared on the PBS television specials "The Language of Life with Bill Moyers" and "The United States of Poetry."

At the same time *Habibi* was published, the Magik Children's Theater of San Antonio performed "Benito's Dream Bottle," an operetta adapted for the stage from Nye's children's book of the same title. This was a special family occasion, she explains, because the story was one Madison began telling when he was two or three years old.

"He would tell us in the mornings that he had had such a wonderful dream but now it was 'in the bottle,'" says Nye. "'What bottle?' we would ask. He would reply, 'The dream bottle,' as if he assumed everyone had a 'dream bottle.'"

The story is of a boy, Benito, and his grandmother, who has lost her ability to dream. So Benito surveys the neighborhood and asks who dreams: Cats? Trees? Eventually he fills his bottle with the things he loves. When he gives it to his grandmother, she

finds her dreams again.

Where does Nye get all the ideas that fuel this imaginative productivity? Her answer comes with characteristic enthusiasm. "Where do you not?"



Pat Twair (left) is a free-lance writer who lives in Los Angeles and specializes in Arab-American topics. Photographer Michael Nye (right) is Naomi Shihab Nye's husband. He specializes in portraits, and has exhibited recently in both San Antonio and Riyadh.



A NAOMI SHIHAB NYE

B I B L I O G R A P H Y

Poetry

Fuel. BOA Editions, Ltd., forthcoming April 1998, ISBN 1-880238-63-2, \$12.50 pb.

Words Under the Words: Selected Poems. Eighth Mountain Press/Far Corner Books, 1995, ISBN 0-933377-29-0, \$13.95 pb.

Red Suitcase: Poems. BOA Editions, Ltd., 1994, ISBN 1-880238-15-2, \$12.50 pb.

Anthologies and Edited Collections

The Space Between Our Footsteps: Poems and Paintings from the Middle East. Simon & Schuster, forthcoming April 1998, ISBN 0-689-81233-7, \$19.95 hb.

I Feel a Little Jumpy Around You: A Book of Her Poems & His Poems Collected in Paris. Edited with Paul B. Janeczko. Simon & Schuster, 1996, ISBN 0-689-80518-7, \$17.00 hb.

The Tree is Older Than You Are: A Bilingual Gathering of Poems and Stories from Mexico. Simon & Schuster, 1995, ISBN 0-689-802978, \$19.95 hb; \$12.00 pb forthcoming April 1998.

This Same Sky: A Collection of Poems from Around the World. Simon & Schuster, 1992, ISBN 0-027-68440-7, \$17.00 hb; 0-689-80630-2, \$8.99 pb.

Essays

Never in a Hurry: Essays on People and Places. University of South Carolina Press, 1996, ISBN 1-57003-082-0, \$16.95 pb.

Books for Children

Habibi: A Novel. Simon & Schuster, 1997, ISBN 0-689-80149-1, \$16.00 hb.

Lullaby Raft. Illustrated by Vivienne Flesher. Simon & Schuster, 1997, 0-689-80521-7, \$16.00 hb.

Benito's Dream Bottle. Illustrated by Yu Cha Pak. Simon & Schuster, 1995, ISBN 0-027-68467-9, \$15.00 hb.

Sitti's Secrets. Illustrated by Nancy Carpenter. Four Winds, 1994, ISBN 0-02-768460-1, \$15.00 hb; 0-689-81706-1, \$5.99 pb.



A N N U A L
INDEX
1 9 9 7

INDEX OF
CONTENTS

A

- ABEIDERRAHMANE**, Nancy
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R.,
N/D 97: 32-35
- ADNAN**, Etel
Letter, Word, Art, Lawrence, L., M/A 97: 32-45
- AFGHANISTAN**
The Autobiography of a Coin, Holt, F., S/O 97: 10-15
- AFRICA**
Africa's Compassionate Eye, Werner, L., M/A 97: 12-15
More Fonio, Less Hard Work, de Leschery, K., J/F
97: 38-39
- 'AGAIL**
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11

AGRICULTURE

- The Cardamom Connection*, Luxner, L., M/A 97: 28-31
More Fonio, Less Hard Work, de Leschery, K., J/F 97: 38-39
The Roses of Taif, Hayward, M., N/D 97: 2-8

AHMAD SHAH I, Sultan of Gujarat

- City of the Sultan: Ahmadabad's Islamic Architecture*,
Stone, C., J/A 97: 14-23

AHMAD, Yussef

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45

AHMADABAD, India

- City of the Sultan: Ahmadabad's Islamic Architecture*,
Stone, C., J/A 97: 14-23

AHUJA, Ameena

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45

AIN HIT, Saudi Arabia

- Diving in the Desert*, Bjurström, E., J/A 97: 40-49

AKHAL-TÉKÉ

- The Golden Horses of Turkmenistan*, Maslow, J., M/J
97: 10-19

AKYAVAS, Erol

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45

ALL, Wijdan

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45

AMERICAN COLONY HOTEL, Jerusalem

- Hotels With a History: Statesmen, Stars and Spies*, Clark,
A., J/A 97: 24-33

AMIN, Mohamed

- Africa's Compassionate Eye*, Werner, L., M/A 97: 12-15

ARAB-AMERICANS

- A Fresh Approach*, Werner, L., S/O 97: 28-29
Memories of a Lebanese Garden, Sawaya, L., J/F 97: 16-23
Spin Doctor, Parsekian, P., J/A 97: 12-13
These Stitches Speak, Friedman, J., M/A 97: 2-11

ARABS—SOCIAL LIFE AND CUSTOMS

- Memories of a Lebanese Garden*, Sawaya, L., J/F 97: 16-23

ARAMCO

- The Silver Ship*, Clark, A., M/A 97: 20-27

ARCHEOLOGY AND ARCHEOLOGISTS

- The Kingdom of the Lion*, Twair, P. and Twair, S., M/J
97: 2-9

ARCHITECTURE

- Ever Renewed: Views of the Vale of Swat*, photos Powell,
L., J/F 97: 2-7
Tenacity of Tradition: Art From the Vale of Swat,
Srinivasan, D., J/F 97: 8-15

ART

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31
Seeing Deeper: Reappreciating Miniatures, Lawrence, L.,
J/A 97: 34-39

AVEDISSIAN, Chant

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45

AZERBAIJAN

- Flying High*, Midura, E., M/J 97: 32-35

AZZAWI, Dia

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45

AZZI, Robert

- "From Meeting Us, I Hope..."*, Aziz, B., J/F 97: 24-37

B

BACTRIA

- The Autobiography of a Coin*, Holt, F., S/O 97: 10-15

BADIA, Jordan

- Understanding the Badia*, Eigeland, T., N/D 97: 10-17

BANGALORE, India

- India's Silicon City*, Mahmood, Y., N/D 97: 36-45

BARON'S HOTEL, Aleppo

- Hotels With a History: Statesmen, Stars and Spies*, Clark,
A., J/A 97: 24-33

BEDOUINS

- Dos Passos in the Desert*, Lebling, R., J/A 97: 2-11
Understanding the Badia, Eigeland, T., N/D 97: 10-17

BOOK EXCERPTS AND REVIEWS

- Metallic Bronze and Old Gold*, Moser, H., M/J 97: 14
Suggestions for Reading, Doughty, D. and Arndt, R.,
M/A 97: 16-19

BOOKS

- "The Most Splendid Manuscript"*, Stone, C., N/D 97: 18-31
Seeing Deeper: Reappreciating Miniatures, Lawrence, L.,
J/A 97: 34-39

BOSNIA

- "From Meeting Us, I Hope..."*, Aziz, B., J/F 97: 24-37

BOULLATA, Kamal

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45

BUCCELLATI, Giorgio and Kelly-Buccellati, Marilyn

- The Kingdom of the Lion*, Twair, P. and Twair, S., M/J
97: 2-9

BUKHARA, Uzbekistan

- Between Empires*, Çağatay, E., J/F 97: 40-43

C

CALLIGRAPHY

- Letter, Word, Art*, Lawrence, L., M/A 97: 32-45
New Images, Old Patterns: A Historical Glimpse,
Munayyer, H., M/A 97: 5-11

CAMELS

- Mauritania's Dromedary Dairy*, Smith, S. and Duebel, R.,
N/D 97: 32-35
Riding the Forty Days' Road, Stephens, A., S/O 97: 16-27

CARAVANS

- Dos Passos in the Desert*, Lebling, R., J/A 97: 2-11
Riding the Forty Days' Road, Stephens, A., S/O 97: 16-27

CARDAMOM

- The Cardamom Connection*, Luxner, L., M/A 97: 28-31

CAVES

- Diving in the Desert*, Bjurström, E., J/A 97: 40-49

CENTRAL ASIA

- Between Empires*, Çağatay, E., J/F 97: 40-43
Flying High, Midura, E., M/J 97: 32-35

CHAM

- The Crescent in Laos: Islam in Vientiane*, Forbes, A., M/J
97: 36-41

CHORBACHI, Wasma
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

COFFEE
Yemen's Well-Traveled Bean, Hansen, E., S/O 97: 2-9

COINS
The Autobiography of a Coin, Holt, F., S/O 97: 10-15
The Silver Ship, Clark, A., M/A 97: 20-27

COLLECTIONS
These Stitches Speak, Friedman, J., M/A 97: 2-11

COMPUTERS
India's Silicon City, Mahmood, Y., N/D 97: 36-45

COOKING
A Fresh Approach, Werner, L., S/O 97: 28-29

COSTUME
New Images, Old Patterns: A Historical Glimpse, Munayyer, H., M/A 97: 5-11
These Stitches Speak, Friedman, J., M/A 97: 2-11

CRAFTS
Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15
These Stitches Speak, Friedman, J., M/A 97: 2-11

CUNEIFORM
The Kingdom of the Lion, Twair, P. and Twair, S., M/J 97: 2-9

D

DAMASCUS, Syria
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11

DESERTS
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11
Understanding the Badia, Eigeland, T., N/D 97: 10-17

DEVELOPMENT
India's Silicon City, Mahmood, Y., N/D 97: 36-45
Understanding the Badia, Eigeland, T., N/D 97: 10-17

DIAKITÉ, Senoussi
More Fonio, Less Hard Work, de Leschery, K., J/F 97: 38-39

DISTILLATION
The Roses of Taif, Hayward, M., N/D 97: 2-8
A Sprinkling of History, Hayward, M., N/D 97: 9

DIVING
Diving in the Desert, Bjurström, E., J/A 97: 40-49

DOĞANÇAY, Burhan
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

DOS PASSOS, John
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11

E

ECOLOGY
Understanding the Badia, Eigeland, T., N/D 97: 10-17

EDUCATION
"From Meeting Us, I Hope...", Aziz, B., J/F 97: 24-37
India's Silicon City, Mahmood, Y., N/D 97: 36-45

EGYPT
Riding the Forty Days' Road, Stephens, A., S/O 97: 16-27

EMBROIDERY
New Images, Old Patterns: A Historical Glimpse, Munayyer, H., M/A 97: 5-11
Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15
These Stitches Speak, Friedman, J., M/A 97: 2-11

ERMES, Ali Omar
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

EUCRATIDES THE GREAT, King of Bactria
The Autobiography of a Coin, Holt, F., S/O 97: 10-15

EXHIBITIONS
Between Empires, Çağatay, E., J/F 97: 40-43
Seeing Deeper: Reappreciating Miniatures, Lawrence, L., J/A 97: 34-39

F

FLAGS
Flying High, Midura, E., M/J 97: 32-35

FLOWERS
The Roses of Taif, Hayward, M., N/D 97: 2-8
A Sprinkling of History, Hayward, M., N/D 97: 9



FOLKLORE
Tales of the Hoja, Noonan, J., with Çağatay, K. and Arndt, A., S/O 97: 30-41

FOOD
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R., N/D 97: 32-35
Memories of a Lebanese Garden, Sawaya, L., J/F 97: 16-23
More Fonio, Less Hard Work, de Leschery, K., J/F 97: 38-39
Yemen's Well-Traveled Bean, Hansen, E., S/O 97: 2-9

FRANCE
The Western Outposts, Mazzawi, R., M/J 97: 18-19

G

GERMANY
The Western Outposts, Mazzawi, R., M/J 97: 18-19

GOLD
Found: "Mountain Mouse Ants", Warsh, D., S/O 97: 13

GUATEMALA
The Cardamom Connection, Luxner, L., M/A 97: 28-31

GUJARAT, India
City of the Sultan: Ahmadabad's Islamic Architecture, Stone, C., J/A 97: 14-23

GULGEE, Amin
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

H

HARIRI, Abdullah
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

HASSAN, Ali
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

HERODOTUS
Found: "Mountain Mouse Ants", Warsh, D., S/O 97: 13

HORSES, AKHAL-TÉKÉ
The Golden Horses of Turkmenistan, Maslow, J., M/J 97: 10-19
Metallic Bronze and Old Gold, Moser, H., M/J 97: 14
The Western Outposts, Mazzawi, R., M/J 97: 18-19

HOSPITALS
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31

HOTELS
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

HURRIANS
The Kingdom of the Lion, Twair, P. and Twair, S., M/J 97: 2-9

HUSAIN
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

IBN SINA, Abu 'Ali ibn 'Abd Allah
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31

ILLUMINATED MANUSCRIPTS
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31
Seeing Deeper: Reappreciating Miniatures, Lawrence, L., J/A 97: 34-39

INDIA
City of the Sultan: Ahmadabad's Islamic Architecture, Stone, C., J/A 97: 14-23
India's Silicon City, Mahmood, Y., N/D 97: 36-45
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31

INDUSTRY
India's Silicon City, Mahmood, Y., N/D 97: 36-45
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R., N/D 97: 32-35
The Roses of Taif, Hayward, M., N/D 97: 2-8

INFORMATION TECHNOLOGY
India's Silicon City, Mahmood, Y., N/D 97: 36-45

IRAQ
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11

ISLAM
The Crescent in Laos: Islam in Vientiane, Forbes, A., M/J 97: 36-41

J

JEHA
Tales of the Hoja, Noonan, J., with Çağatay, K. and Arndt, A., S/O 97: 30-41

JOHN BARRY, Liberty Ship
The Silver Ship, Clark, A., M/A 97: 20-27

JORDAN
Letter, Word, Art, Lawrence, L., M/A 97: 32-45
Understanding the Badia, Eigeland, T., N/D 97: 10-17

K

KAZAKHSTAN
Flying High, Midura, E., M/J 97: 32-35

KHATIM, Abdel Basit
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

KHIVA, Turkmenistan
Between Empires, Çağatay, E., J/F 97: 40-43

KORAICHI, Mahmoud Rachid
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

KYRGYZSTAN
Flying High, Midura, E., M/J 97: 32-35

L

LAOS
The Crescent in Laos: Islam in Vientiane, Forbes, A., M/J 97: 36-41

LEBANON
Memories of a Lebanese Garden, Sawaya, L., J/F 97: 16-23

LITERATURE
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31

LITERATURE, ORAL
Tales of the Hoja, Noonan, J., with Çağatay, K. and Arndt, A., S/O 97: 30-41

M

MALOUF, Waldy
A Fresh Approach, Werner, L., S/O 97: 28-29

MAMOUNIA HOTEL, Marrakech
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

MASSOUDY, Hassan
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

MAURITANIA
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R., N/D 97: 32-35

MEDICINE
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31

MENA HOUSE, Giza
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

MESOPOTAMIA
The Kingdom of the Lion, Twair, P. and Twair, S., M/J 97: 2-9

MIDDLE EAST
Africa's Compassionate Eye, Werner, L., M/A 97: 12-15
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31

MOSQUES
City of the Sultan: Ahmadabad's Islamic Architecture, Stone, C., J/A 97: 14-23
Ever Renewed: Views of the Vale of Swat, photos Powell, L., J/F 97: 2-7
Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15

MOUSTAFA, Ahmed
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

MUGHAL EMPIRE
City of the Sultan: Ahmadabad's Islamic Architecture, Stone, C., J/A 97: 14-23
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31
Seeing Deeper: Reappreciating Miniatures, Lawrence, L., J/A 97: 34-39
A Sprinkling of History, Hayward, M., N/D 97: 9

MUSLIMS
The Crescent in Laos: Islam in Vientiane, Forbes, A., M/J 97: 36-41
"From Meeting Us, I Hope...", Aziz, B., J/F 97: 24-37

N

NABATAEANS
Understanding the Badia, Eigeland, T., N/D 97: 10-17

NILE HILTON HOTEL, Cairo
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

NOMADS
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R., N/D 97: 32-35
Understanding the Badia, Eigeland, T., N/D 97: 10-17

NOUAKCHOTT, Mauritania
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R., N/D 97: 32-35

O

OLD CATARACT HOTEL, Aswan
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

OTTOMAN EMPIRE
The Roses of Taif, Hayward, M., N/D 97: 2-8

OTTOMANS
Seeing Deeper: Reappreciating Miniatures, Lawrence, L., J/A 97: 34-39

P

PAKISTAN
Ever Renewed: Views of the Vale of Swat, photos Powell, L., J/F 97: 2-7
Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15

PALAIS JAMAÏ HOTEL, Fez
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

PALESTINE AND PALESTINIANS
New Images, Old Patterns: A Historical Glimpse, Munayyer, H., M/A 97: 5-11
These Stitches Speak, Friedman, J., M/A 97: 2-11

PERA PALACE HOTEL, Istanbul
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

PERFUMES
The Roses of Taif, Hayward, M., N/D 97: 2-8
A Sprinkling of History, Hayward, M., N/D 97: 9

PERSIAN LITERATURE
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31
Seeing Deeper: Reappreciating Miniatures, Lawrence, L., J/A 97: 34-39

PERSONALITIES
Africa's Compassionate Eye, Werner, L., M/A 97: 12-15
(Mohamed Amin)
A Fresh Approach, Werner, L., S/O 97: 28-29 (Waldy Malouf)
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R., N/D 97: 32-35 (Nancy Abeiderrahmane)
More Fonio, Less Hard Work, de Leschery, K., J/F 97: 38-39 (Senoussi Diakité)
Spin Doctor, Parsekian, P., J/A 97: 12-13 (Lawrence Sayegh)

PHARMACOLOGY
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31

PHOTOGRAPHY
Africa's Compassionate Eye, Werner, L., M/A 97: 12-15
Between Empires, Çağatay, E., J/F 97: 40-43



Q

QASIMI, Maisoon
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

R

AL-RAZI, Abu Bakr Muhammad ibn Zakariya
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31

REPORTERS AND REPORTING
Africa's Compassionate Eye, Werner, L., M/A 97: 12-15

RESTAURANTS
A Fresh Approach, Werner, L., S/O 97: 28-29

ROSES
The Roses of Taif, Hayward, M., N/D 97: 2-8
A Sprinkling of History, Hayward, M., N/D 97: 9

ROYAL GEOGRAPHICAL SOCIETY, London
Understanding the Badia, Eigeland, T., N/D 97: 10-17

RUSSIA
Between Empires, Çağatay, E., J/F 97: 40-43

S

SALEH, Khairat
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

SAUDI ARABIA
The Cardamom Connection, Luxner, L., M/A 97: 28-31
Diving in the Desert, Bjurström, E., J/A 97: 40-49
The Roses of Taif, Hayward, M., N/D 97: 2-8
The Silver Ship, Clark, A., M/A 97: 20-27

SAYEGH, Lawrence
Spin Doctor, Parsekian, P., J/A 97: 12-13

SCIENCES, APPLIED
India's Silicon City, Mahmood, Y., N/D 97: 36-45
More Fonio, Less Hard Work, de Leschery, K., J/F 97: 38-39

SCIENCES, LIFE
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31

SENEGAL
More Fonio, Less Hard Work, de Leschery, K., J/F 97: 38-39

SHAH JAHAN, Mughal Emperor
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31

SHAWA, Laila
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

SHIPWRECKS
The Silver Ship, Clark, A., M/A 97: 20-27

SPICES
The Cardamom Connection, Luxner, L., M/A 97: 28-31

SUDAN
Riding the Forty Days' Road, Stephens, A., S/O 97: 16-27

SWAT, Pakistan
Ever Renewed: Views of the Vale of Swat, photos Powell, L., J/F 97: 2-7
Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15

SYRIA
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11
The Kingdom of the Lion, Twair, P. and Twair, S., M/J 97: 2-9

T

TAHA, Mahmoud
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

TAIF, Saudi Arabia
The Roses of Taif, Hayward, M., N/D 97: 2-8

TAJIKISTAN
Flying High, Midura, E., M/J 97: 32-35

TANAVOLI, Parviz
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

TELECOMMUNICATIONS
India's Silicon City, Mahmood, Y., N/D 97: 36-45

TELL MOZAN, Syria
The Kingdom of the Lion, Twair, P. and Twair, S., M/J 97: 2-9

TEXTILES
New Images, Old Patterns: A Historical Glimpse, Munayyer, H., M/A 97: 5-11
Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15
These Stitches Speak, Friedman, J., M/A 97: 2-11

TOURISM
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

TOYS
Spin Doctor, Parsekian, P., J/A 97: 12-13

TRADE
The Cardamom Connection, Luxner, L., M/A 97: 28-31

India's Silicon City, Mahmood, Y., N/D 97: 36-45
Riding the Forty Days' Road, Stephens, A., S/O 97: 16-27
Yemen's Well-Traveled Bean, Hansen, E., S/O 97: 2-9

TREASURE
The Silver Ship, Clark, A., M/A 97: 20-27

TURKEY
Tales of the Hoja, Noonan, J., with Çağatay, K. and Arndt, A., S/O 97: 30-41

TURKMENISTAN
Flying High, Midura, E., M/J 97: 32-35
The Golden Horses of Turkmenistan, Maslow, J., M/J 97: 10-19
Metallic Bronze and Old Gold, Moser, H., M/J 97: 14

U

UMAR, Madiha
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

U.S.A.
The Silver Ship, Clark, A., M/A 97: 20-27
The Western Outposts, Mazzawi, R., M/J 97: 18-19

UNITED KINGDOM
The Western Outposts, Mazzawi, R., M/J 97: 18-19

URKESH
The Kingdom of the Lion, Twair, P. and Twair, S., M/J 97: 2-9

UZBEKISTAN
Flying High, Midura, E., M/J 97: 32-35



V

VIENTIANE, Laos
The Crescent in Laos: Islam in Vientiane, Forbes, A., M/J 97: 36-41

W

WAQIALLA, Osman
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

WAR
"From Meeting Us, I Hope...", Aziz, B., J/F 97: 24-37

WINTER PALACE HOTEL, Luxor
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

WOOD CARVING
Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15

WRITERS
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11

Y

YEMEN
Yemen's Well-Traveled Bean, Hansen, E., S/O 97: 2-9

YO-YO
Spin Doctor, Parsekian, P., J/A 97: 12-13

YUSUF, Ahmad Khalid
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

Z

ZENDEROUDI, Charles Hossein
Letter, Word, Art, Lawrence, L., M/A 97: 32-45

ZENOBIA HOTEL, Palmyra
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33

TITLES

Africa's Compassionate Eye, Werner, L., M/A 97: 12-15
Ahmadabad's Islamic Architecture [City of the Sultan], Stone, C., J/A 97: 14-23
The Arab Roots of European Medicine, Tschanz, D., M/J 97: 20-31
Art From the Vale of Swat [The Tenacity of Tradition], Srinivasan, D., J/F 97: 8-15
The Autobiography of a Coin, Holt, F., S/O 97: 10-15
Between Empires, Çağatay, E., J/F 97: 40-43
The Cardamom Connection, Luxner, L., M/A 97: 28-31
City of the Sultan: Ahmadabad's Islamic Architecture, Stone, C., J/A 97: 14-23
The Crescent in Laos: Islam in Vientiane, Forbes, A., M/J 97: 36-41
Diving in the Desert, Bjurström, E., J/A 97: 40-49
Dos Passos in the Desert, Lebling, R., J/A 97: 2-11
Ever Renewed: Views of the Vale of Swat, photos Powell, L., J/F 97: 2-7
Flying High, Midura, E., M/J 97: 32-35
Found: "Mountain Mouse Ants", Warsh, D., S/O 97: 13
A Fresh Approach, Werner, L., S/O 97: 28-29
"From Meeting Us, I Hope...", Aziz, B., J/F 97: 24-37
The Golden Horses of Turkmenistan, Maslow, J., M/J 97: 10-19
A Historical Glimpse [New Images, Old Patterns], Munayyer, H., M/A 97: 5-11
Hotels With a History: Statesmen, Stars and Spies, Clark, A., J/A 97: 24-33
India's Silicon City, Mahmood, Y., N/D 97: 36-45
Islam in Vientiane [The Crescent in Laos], Forbes, A., M/J 97: 36-41
The Kingdom of the Lion, Twair, P. and Twair, S., M/J 97: 2-9
Letter, Word, Art, Lawrence, L., M/A 97: 32-45
Mauritania's Dromedary Dairy, Smith, S. and Duebel, R., N/D 97: 32-35
Memories of a Lebanese Garden, Sawaya, L., J/F 97: 16-23
Metallic Bronze and Old Gold, Moser, H., M/J 97: 14
More Fonio, Less Hard Work, de Leschery, K., J/F 97: 38-39
"The Most Splendid Manuscript", Stone, C., N/D 97: 18-31
New Images, Old Patterns: A Historical Glimpse, Munayyer, H., M/A 97: 5-11
Reappreciating Miniatures [Seeing Deeper], Lawrence, L., J/A 97: 34-39
Riding the Forty Days' Road, Stephens, A., S/O 97: 16-27
The Roses of Taif, Hayward, M., N/D 97: 2-8
Seeing Deeper: Reappreciating Miniatures, Lawrence, L., J/A 97: 34-39
The Silver Ship, Clark, A., M/A 97: 20-27
Spin Doctor, Parsekian, P., J/A 97: 12-13
A Sprinkling of History, Hayward, M., N/D 97: 9
Statesmen, Stars and Spies [Hotels With a History], Clark, A., J/A 97: 24-33
Suggestions for Reading, Doughty, D. and Arndt, R., M/A 97: 16-19
Tales of the Hoja, Noonan, J., with Çağatay, K. and Arndt, A., S/O 97: 30-41
The Tenacity of Tradition: Art From the Vale of Swat, Srinivasan, D., J/F 97: 8-15
These Stitches Speak, Friedman, J., M/A 97: 2-11
Understanding the Badia, Eigeland, T., N/D 97: 10-17
Views of the Vale of Swat [Ever Renewed], photos Powell, L., J/F 97: 2-7
The Western Outposts, Mazzawi, R., M/J 97: 18-19
Yemen's Well Traveled Bean, Hansen, E., S/O 97: 2-9

AUTHORS

ARNDT, ALICE
Tales of the Hoja, S/O 97: 30-41

ARNDT, ROBERT
Suggestions for Reading, M/A 97: 16-19

AZIZ, BARBARA NIMRI
"From Meeting Us, I Hope...", J/F 97: 24-37

BJURSTRÖM, ERIC
Diving in the Desert, J/A 97: 40-49

ÇAĞATAY, ERGUN
Between Empires, J/F 97: 40-43

ÇAĞATAY, KARI
Tales of the Hoja, S/O 97: 30-41

CLARK, ARTHUR
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33
The Silver Ship, M/A 97: 20-27

DE LESCHERY, KAREN
More Fonio, Less Hard Work, J/F 97: 38-39

DOUGHTY, DICK
Suggestions for Reading, M/A 97: 16-19

DUEBEL, RICHARD
Mauritania's Dromedary Dairy, N/D 97: 32-35

EIGELAND, TOR
Understanding the Badia, N/D 97: 10-17

FORBES, ANDREW
The Crescent in Laos: Islam in Vientiane, M/J 97: 36-41

FRIEDMAN, JANE M.
These Stitches Speak, M/A 97: 2-11

HANSEN, ERIC
Yemen's Well-Traveled Bean, S/O 97: 2-9

HAYWARD, MICHAEL R.
The Roses of Taif, N/D 97: 2-8
A Sprinkling of History, N/D 97: 9

HOLT, FRANK L.
The Autobiography of a Coin, S/O 97: 10-15

LAWRENCE, LEE ADAIR
Letter, Word, Art, M/A 97: 32-45
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39

LEBLING, ROBERT W., JR.
Dos Passos in the Desert, J/A 97: 2-11

LUXNER, LARRY
The Cardamom Connection, M/A 97: 28-31

MAHMOOD, YASMIN
India's Silicon City, N/D 97: 36-45

MASLOW, JONATHAN
The Golden Horses of Turkmenistan, M/J 97: 10-19

MAZZAWI, ROSALIND
The Western Outposts, M/J 97: 18-19

MIDURA, EDMUND
Flying High, M/J 97: 32-35

MOSER, HENRI
Metallic Bronze and Old Gold, M/J 97: 14

MUNAYYER, HANAN KARAMAN
New Images, Old Patterns: A Historical Glimpse, M/A 97: 5-11

NOONAN, JOHN
Tales of the Hoja, S/O 97: 30-41

PARSEKIAN, PENNY
Spin Doctor, J/A 97: 12-13

SAWAYA, LINDA DALAL
Memories of a Lebanese Garden, J/F 97: 16-23

SMITH, SYLVIA
Mauritania's Dromedary Dairy, N/D 97: 32-35

SRINIVASAN, DORIS METH
Tenacity of Tradition: Art From the Vale of Swat, J/F 97: 8-15

STEPHENS, ANGELA
Riding the Forty Days' Road, S/O 97: 16-27

STONE, CAROLINE
City of the Sultan: Ahmadabad's Islamic Architecture, J/A 97: 14-23
"The Most Splendid Manuscript", N/D 97: 18-31

TSCHANZ, DAVID W.
The Arab Roots of European Medicine, M/J 97: 20-31

TWAIR, PAT McDONNELL
The Kingdom of the Lion, M/J 97: 2-9

TWAIR, SAMIR
The Kingdom of the Lion, M/J 97: 2-9

WARSH, DAVID
Found: "Mountain Mouse Ants", S/O 97: 13

WERNER, LOUIS
Africa's Compassionate Eye, M/A 97: 12-15
A Fresh Approach, S/O 97: 28-29

PHOTOGRAPHERS

AMIN, MOHAMED
Africa's Compassionate Eye, M/A 97: 12-15

APPLEWHITE, DENISE
The Arab Roots of European Medicine, M/J 97: 20-31

BJURSTRÖM, ERIC
Diving in the Desert, J/A 97: 40-49

CHITTOCK, LORRAINE
Riding the Forty Days' Road, S/O 97: 16-27

CLARK, ARTHUR
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33
The Silver Ship, M/A 97: 20-27

DOUGHTY, DICK
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39

EIGELAND, TOR
The Golden Horses of Turkmenistan, M/J 97: 10-19
Understanding the Badia, N/D 97: 10-17

ESSICK, PETER
A Fresh Approach, S/O 97: 28-29

GERARD, ALAIN
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33

HANSEN, ERIC
Yemen's Well-Traveled Bean, S/O 97: 2-9

HAYWARD, MICHAEL R.
The Roses of Taif, N/D 97: 2-8

HENLEY, DAVID
The Crescent in Laos: Islam in Vientiane, M/J 97: 36-41

HOLLYMAN, STEPHENIE
The Crescent in Laos: Islam in Vientiane, M/J 97: 36-41

HORDET, M.
Between Empires, J/F 97: 40-43

HORTON, PAUL
Spin Doctor, J/A 97: 12-13

JETTMAR, KARL
Tenacity of Tradition: Art From the Vale of Swat, J/F 97: 8-15

KJELLSTRAND, TORSTEN
"From Meeting Us, I Hope...", J/F 97: 24-37

KOZLOVSKY, V.
Between Empires, J/F 97: 40-43

MASLOW, JONATHAN
The Golden Horses of Turkmenistan, M/J 97: 10-19

MURENKO, A. S.
Between Empires, J/F 97: 40-43

PERLMAN, ILENE
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39

POLTORATSKAYA, L.
Between Empires, J/F 97: 40-43

POWELL, LUKE
Ever Renewed: Views of the Vale of Swat, J/F 97: 2-7

SAKKAB, BASSEL H.
These Stitches Speak, M/A 97: 2-11

SANDERS, PETER
Mauritania's Dromedary Dairy, N/D 97: 32-35

SIKORA, JOHN
The Golden Horses of Turkmenistan, M/J 97: 10-19
The Western Outposts, M/J 97: 18-19

TWAIR, SAMIR
The Kingdom of the Lion, M/J 97: 2-9

VAN LIER, PIET
The Cardamom Connection, M/A 97: 28-31

VOLZHINSKY, I.
Between Empires, J/F 97: 40-43

VVEDENSKY, I.
Between Empires, J/F 97: 40-43

WELLS, DAVID H.
City of the Sultan: Ahmadabad's Islamic Architecture, J/A 97: 14-23
India's Silicon City, N/D 97: 36-45

WILLETTS, DUNCAN
Africa's Compassionate Eye, M/A 97: 12-15



ILLUSTRATORS

ALTINTAŞ, YURDAER
Tales of the Hoja, S/O 97: 30-41

LAPSLEY, BOB
The Autobiography of a Coin, S/O 97: 10-15
Found: "Mountain Mouse Ants", S/O 97: 13
A Sprinkling of History, N/D 97: 9

MacDONALD, NORMAN
Dos Passos in the Desert, J/A 97: 2-11

McNEFF, TOM
Diving in the Desert, J/A 97: 40-49
The Silver Ship, M/A 97: 20-27

SAWAYA, LINDA DALAL
Memories of a Lebanese Garden, J/F 97: 16-23

INSTITUTIONS

AGNES SCOTT COLLEGE, Atlanta
Letter, Word, Art, M/A 97: 32-45

AMERICAN COLONY HOTEL, Jerusalem
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33

AMERICAN NUMISMATIC SOCIETY, New York
The Autobiography of a Coin, S/O 97: 10-15

ART RESOURCE, New York
The Arab Roots of European Medicine, M/J 97: 20-31
New Images, Old Patterns: A Historical Glimpse, M/A 97: 5-11

BARON'S HOTEL, Aleppo
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33

BIBLIOTECA LAURENZIANA, Florence
The Arab Roots of European Medicine, M/J 97: 20-31

BIBLIOTHÈQUE NATIONALE DE FRANCE, Paris
The Arab Roots of European Medicine, M/J 97: 20-31

BODLEIAN LIBRARY, Oxford
The Arab Roots of European Medicine, M/J 97: 20-31

ÇAĞATAY, Ergun
Between Empires, J/F 97: 40-43

CAMERAPIX, Nairobi
Africa's Compassionate Eye, M/A 97: 12-15

CHESTER BEATTY LIBRARY, Dublin
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39
Yemen's Well-Traveled Bean, S/O 97: 2-9

CRESCENT PRESS AGENCY, Chiang Mai
The Crescent in Laos: Islam in Vientiane, M/J 97: 36-41

FIONDELLA, Jay
The Silver Ship, M/A 97: 20-27

FLAG RESEARCH CENTER, Winchester
Flying High, M/J 97: 32-35

GALLERIA DEGLI UFFIZI, Florence
New Images, Old Patterns: A Historical Glimpse, M/A 97: 5-11

HUDSON, Robert
The Silver Ship, M/A 97: 20-27

INTERNATIONAL INSTITUTE FOR MESOPOTAMIAN AREA STUDIES, Los Angeles
The Kingdom of the Lion, M/J 97: 2-9

ISSOGNE CASTLE, Val d'Aosta
The Arab Roots of European Medicine, M/J 97: 20-31

JORDAN NATIONAL GALLERY OF FINE ARTS, Amman
Letter, Word, Art, M/A 97: 32-45

JORDAN, R. S., Jr.
The Silver Ship, M/A 97: 20-27

KUNSTHISTORISCHES MUSEUM, Vienna
New Images, Old Patterns: A Historical Glimpse, M/A 97: 5-11

LIBRARY OF CONGRESS, Washington
Yemen's Well-Traveled Bean, S/O 97: 2-9

MAMOUNIA HOTEL, Marrakech
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33

METROPOLITAN MUSEUM OF ART, New York
The Kingdom of the Lion, M/J 97: 2-9
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39

MILES, John
Yemen's Well-Traveled Bean, S/O 97: 2-9

MUSÉE ATGER, Montpellier
The Arab Roots of European Medicine, M/J 97: 20-31

MUSEUM OF FINE ARTS, Boston
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39

NATIONAL LIBRARY OF MEDICINE, Bethesda
The Arab Roots of European Medicine, M/J 97: 20-31

NATIONAL MUSEUM OF SYRIA, Damascus
New Images, Old Patterns: A Historical Glimpse, M/A 97: 5-11

NILE HILTON HOTEL, Cairo
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33

ÖSTERREICHISCHE NATIONALBIBLIOTHEK, Vienna
The Arab Roots of European Medicine, M/J 97: 20-31

PENGUIN BOOKS LTD., London
The Arab Roots of European Medicine, M/J 97: 20-31

PERA PALACE HOTEL, Istanbul
Hotels With a History: Statesmen, Stars and Spies, J/A 97: 24-33

RAINBOW ROOM, New York
A Fresh Approach, S/O 97: 28-29

ROLEX AWARDS FOR ENTERPRISE, Geneva
More Fonio, Less Hard Work, J/F 97: 38-39

SACKLER GALLERY, Washington
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39

SARDAR, Ali
The Golden Horses of Turkmenistan, M/J 97: 10-19
Metallic Bronze and Old Gold, M/J 97: 14

SOTHEBY'S, London
The Silver Ship, M/A 97: 20-27

SOUDAVAR, Abolala
Seeing Deeper: Reappreciating Miniatures, J/A 97: 34-39

THE BOSTON GLOBE
Found: "Mountain Mouse Ants", S/O 97: 13

THE ROYAL COLLECTION, Windsor
"The Most Splendid Manuscript", N/D 97: 18-31

TOPKAPI PALACE MUSEUM, Istanbul
The Arab Roots of European Medicine, M/J 97: 20-31

U.S. NAVY
The Silver Ship, M/A 97: 20-27

Events & Exhibitions

Teaching About the Arab World and Islam is the theme of teacher workshops cosponsored by the Middle East Policy Council in Washington, D.C., and conducted by Arab World And Islamic Resources and School Services (AWAIR) of Berkeley, California. Upcoming sites and dates include: **Long Beach, California**, February 26–28; **El Paso, Texas**, March 7; **Stafford, Virginia**, March 11–12; **Washington, D.C.**, March 14; **San Antonio, Texas**, March 21–24 and 25–26; **Bartlesville, Oklahoma**, March 27; **Philadelphia**, April 4; **Grand Rapids, Michigan**, April 14; **Harlingen, Texas**, May 4. For details, call (202) 296-6767 or (510) 704-0517.

Children of the Balad: *Photographs by Jeanette El Wakeel* shows 36 color images made in and around Cairo. Sony Gallery, American University in Cairo, through February 26.

Flowers Underfoot: *Indian Carpets of the Mughal Era* celebrates a half century of Indian independence with 60 masterpiece carpets. Metropolitan Museum of Art, New York, through March 1.

Ikat: *Splendid Silks from Central Asia from the Guido Goldman Collection* highlights the brilliant Central Asian textiles made by repeated binding and dyeing of unwoven threads. De Young Memorial Museum, San Francisco, through March 1.

Persian Splendors surveys the arts of the book through illuminated manuscripts and decorated bindings. Bibliothèque Nationale de France, Paris, through March 1.

A Monday-evening lecture series features visiting international and Kuwaiti experts in 15 talks. Subjects include *The Arab-Islamic World in the European Culture of the Middle Ages* by Franco Cardini, March 2, and *The Struggle of the Great Powers of the Sixteenth Century over Central Asia* by G.L. Bondarevsky, March 23. Abdullah al-Salem Theater, Kuwait, 7:00 p.m. For full schedule information call Dar al-Athar al-Islamiyyah (Ministry of Information) at (965) 240-0992.

When Silk Was Gold: *Central Asian and Chinese Textiles from the Cleveland and Metropolitan Museums of Art* displays masterpieces dating from the eighth to the 15th century from two of the leading collections in the U.S. Catalog, Metropolitan Museum of Art, New York, March 3 through May 17.

In the Presence of the Gods: *Art from Ancient Sumer* displays 43 objects—including statues, vessels, tablets and reliefs—dedicated to gods and goddesses of ancient Iraq. Smart Museum of Art, Chicago, through March 8.

Zaha Hadid: *Painted Projects* shows two-dimensional renderings by the innovative Iraqi architect. San Francisco Museum of Modern Art, through March 10.

Bead Expo '98 features a symposium and a bazaar devoted to the 40,000-year-old craft of beadworking. Santa Fe, New Mexico, March 25–30. For information call (800) 732-6881 or e-mail recursos@aol.com.

Colors of the Indus is dedicated to the fabrics of Pakistan, including cotton clothing, shoes, hats and more. Victoria and Albert Museum, London, through March 29.

Revealing the Holy Land: *The Photographic Exploration of Palestine* displays 90 photographs from the late 19th century by diverse photographers. Catalog. Santa Barbara [California] Museum of Art, through March 29.

The Art of Egypt's Old Kingdom is the topic of a two-day international colloquium of art historians. Free; call (33) 1 40 20 85 55 for reservations. Musée du Louvre, Paris, April 3–4.

Transformations: *The Qur'an Stand* looks at this object of Islamic art from both ethnographic and artistic viewpoints. Catalog. State Museum for Ethnology, Munich, through April 12.

The Fragrance of Roses and the Shine of Swords: *Islamic Art and Mughal Culture* displays some 200 artworks, including architectural environments, from the 400-year empire. State Museum of Anthropology, Munich, through April 13.

The Spirit of India commemorates India's half-century of independence with an eclectic exhibit of Indian works and Western works inspired by India. Musée d'Art et d'Histoire, Geneva, through April 26.

Dyeing to Please celebrates the creative genius of the world's greatest thread and textile dyers from Central Asia to Indonesia, Europe and beyond. Minneapolis Institute of the Arts, through April.

King of the World: *A Mughal Manuscript from the Royal Library, Windsor Castle* exhibits the *Padshahnamah*, or

Chronicle of the King of the World, the rarely exhibited illustrated work chronicling a decade of 17th-century emperor Shah Jahan's 30-year reign. Los Angeles County Museum of Art, through May 17.

The Nature of Islamic Ornament, Part 1: Calligraphy, the first in a four-part series of exhibitions, offers an orientation to major calligraphic styles, their development and artistic roles. Catalog. Metropolitan Museum of Art, New York, through June 28.

Understanding and Teaching About Islam is a two-week summer institute for teachers at all levels to learn how Islam works in the lives of Muslims through study of the faith, civilizations and world views. Room and board and a travel allowance are provided. Dar al-Islam, Abiquiu, New Mexico, July 12–25 and August 2–15. For information call (505) 685-4515, ext. 24.

Woven World: *Ikats from Sumba* displays 60 resist-dyed fabrics from the Indonesian island renowned for their production. Museum voor Volkenkunde, Rotterdam, through September 6.

Roman Glass: *Reflections on Cultural Change* examines the diversity of glassware from the mid-first century BC to the early seventh century, and how it was influenced by historical events. Catalog. University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, through November.

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.

ARAMCO WORLD BINDERS

Notebook-style binders specially made to hold 12 issues of *Aramco World* are available at \$35 a pair (including US shipping and handling) from AWAIR, 2137 Rose St., Berkeley, CA 94709. California orders add sales tax; foreign orders add \$10 per pair. Make checks payable to "Binders"; allow eight weeks for delivery.



Looking northeast over the Pyramids of Menkaure, Chephren and Cheops toward Cairo.

Egypt: *Antiquities from Above* looks down from photographer Marilyn Bridges's airborne vantage points to show unprecedented and starkly beautiful views of the architectural achievements of 4000 years of Nile-side civilization. From Cairo and the Great Pyramids she flew south to Abu Simbel above dozens of well-known and lesser sites at Giza, Saqqara, Abusir, Dahshur, Thebes, Edfu, Kom Ombo, Philae and many others. By flying early and late in the day, and by shooting on black-and-white film using high-contrast, haze-penetrating filters, she created images remarkable both for their clarity of detail—people are frequently visible—as well as for their bold interplay of light and shadow. The exhibit is based on her book of the same title (Little, Brown and Co., ISBN 0-8212-2257-0, \$40.00 hb), and is on view at the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, from March 21 through June 20.

Aramco World (ISSN 1044-1891) is published bimonthly by Aramco Services Company, 9009 West Loop South, Houston, Texas 77096-1799. Copyright © 1998 by Aramco Services Company. Volume 49, Number 1. Periodicals postage paid at Houston, Texas and at additional mailing offices.

POSTMASTER:
Send address changes to
Aramco World,
Box 469008,
Escondido, CA 92046.

MARILYN BRIDGES

