

*Keeping a Promise*





# Contents

## ARAMCO WORLD

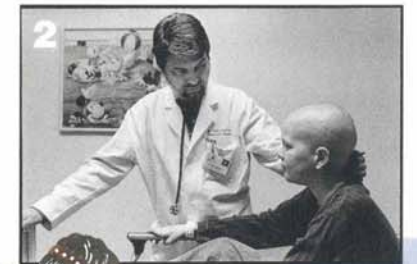
Published Bimonthly Vol. 50, No. 2

March/April 1999

### 2 KEEPING A PROMISE

By Barbara Faber

Arab-Americans, led by actor Danny Thomas, founded the United States' first hospital for children with cancer in 1962, as a gift of gratitude to their adopted country. Ever since, St. Jude Children's Research Hospital has helped lead the global fight against cancer—at no charge to its young patients.



### 14 SHADOWS OF FANCY

By John Feeney

Ramadan, Cairo, 700 years ago, an hour after sundown: A good-humored crowd jostles in front of a white sheet hung outside a café. Reeds and drums strike up a beat, a lamp is lit behind the sheet, and tonight's back-lit cast of colorful, cut-out characters gestures and leaps in the opening dance. Welcome to *khayal al-zill*, the best show in all of Mamluk Cairo.

14



### 22 TOURING AL-ANDALUS

By Tor Eigeland

For 700 years, Córdoba and Granada were the cultural capitals of al-Andalus, the centers of the Muslim-ruled *convivencia*. In 1492, Granada surrendered as the last outpost of Muslim authority in Spain. Today, Spain's government has brought this legacy to the attention of travelers by laying out 11 historic routes across al-Andalus, and beyond.

22



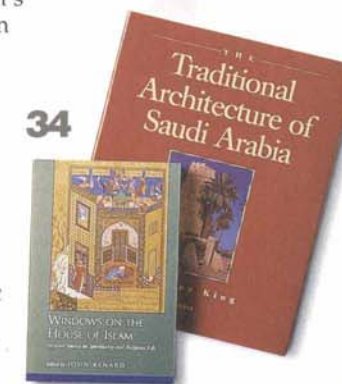
### 34 SUGGESTIONS FOR READING

### 38 PLUCKED FROM OBSCURITY

By Elaine Eliah

He is Kyrgyzstan's leading composer, a shepherd who played the three-stringed *komuz* to his sheep and later became a star composer of classical music in Moscow. Today Muratbek Begaliyev is founder and director of the Kyrgyz Conservatory, a unique melting pot of Kyrgyz and Western traditions.

34



38



### 40 ANNUAL INDEX 1998

### 44 EVENTS & EXHIBITIONS

#### COVER:

Donnie and Lynne Luck are among the thousands of parents who have brought their children to St. Jude Children's Research Hospital in Memphis; their son Logan, 8, began treatment for leukemia there last fall. The hospital's Arab-American roots are honored in a new museum (upper right), where, among other exhibits, visitors can see the Congressional Medal of Honor awarded to St. Jude's founder, Danny Thomas, in 1983 (lower right). Photos by Dick Doughty.

#### OPPOSITE:

The puppets of Egypt's "shadows of fancy" are cut from stiff, translucent camel leather, perforated, painted, then given stitched joints for mobility. Puppeteers use horizontal poles attached at critical points to animate the figures. Photo by John Feeney.

#### BACK COVER:

A resident of Pampaneira, a whitewashed village on the steep slopes of the Alpujarras in southern Andalusia, carries home an armload of flowers. Photo by Tor Eigeland.

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

#### MANAGER INDUSTRIAL RELATIONS

Zubair A. Al-Qadi

#### 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

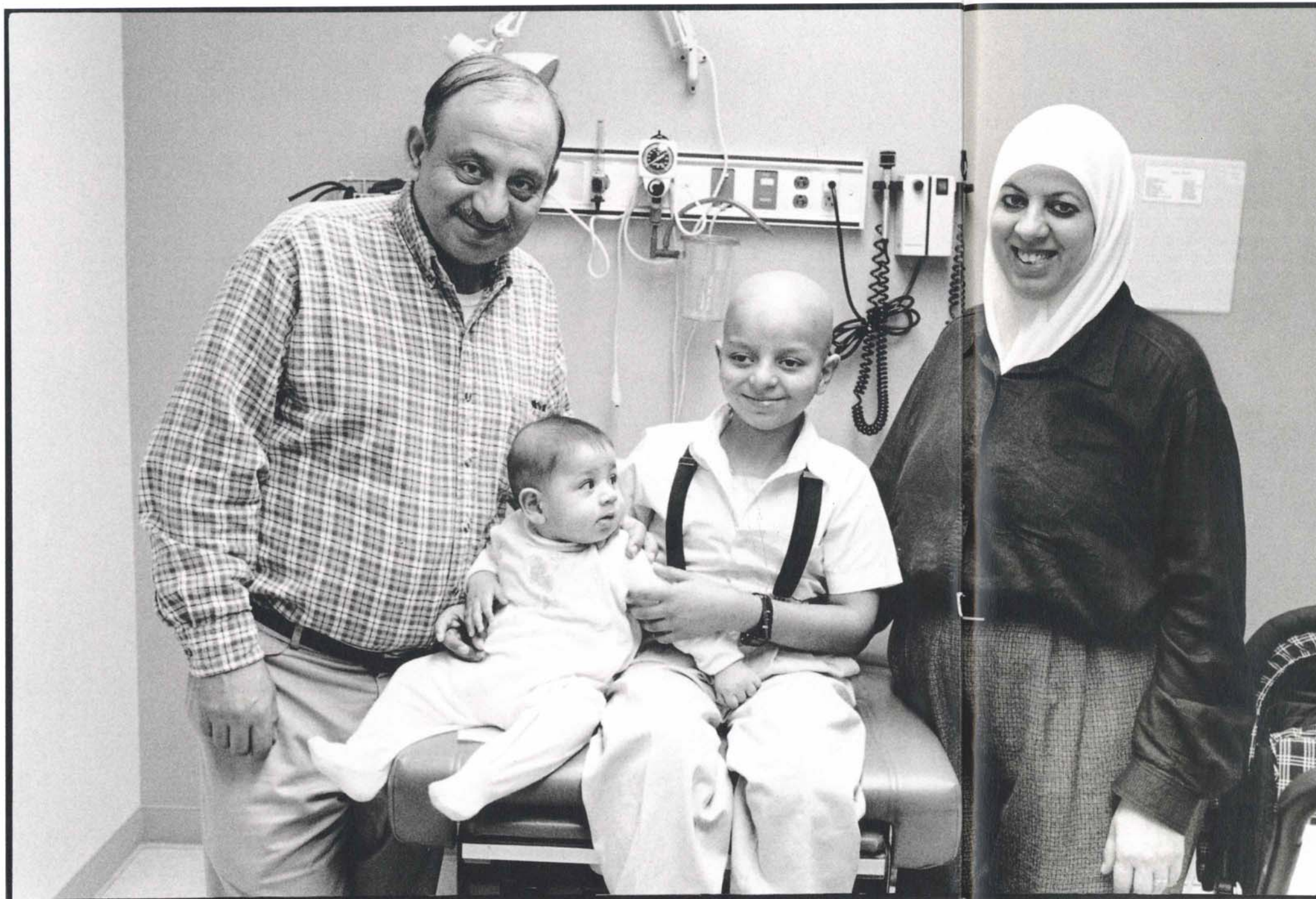
ISSN  
1044-1891

#### 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 may also be given to reprint photographs and illustrations to which *Aramco World* has retained rights.





Khalid Mustafa arrived at St. Jude Children's Research Hospital in 1995, carried by his father, Raaid, from their home in Baghdad. He weighed about 10 kilos and was too weak to move. His mother, Hanan, joined the family later and infant Muhammad was born in Memphis last year. St. Jude has accepted patients from 60 countries, but its ties with the Arab world are particularly strong. **Right:** Hematology researcher Leigh Ann Christy monitors laser scanning of a blood sample in an effort to identify a patient's cancer. Looking on is Mona Ghasham, a visiting researcher from the American University of Beirut. **Opposite:** Danny Thomas, 1914-1991.



# Keeping a Promise

Written by Barbara Faber  
Photographed by Dick Dougherty



**DANNY THOMAS'S STORY** has a very American ring. Born Amos Jacobs, he was the son of turn-of-the-century immigrants from Bisharri, Lebanon who had settled in Toledo, Ohio. He dreamed of becoming a big-time radio actor, but by the late 1930's, in his mid-twenties, Jacobs was still an aspiring but unsuccessful entertainer, working—sporadically—on the local club and radio circuits. His dream seemed distant. His wife, Rose Marie, was due to give birth to their first

child within a week. He was down to his last seven dollars, and didn't know where to turn.

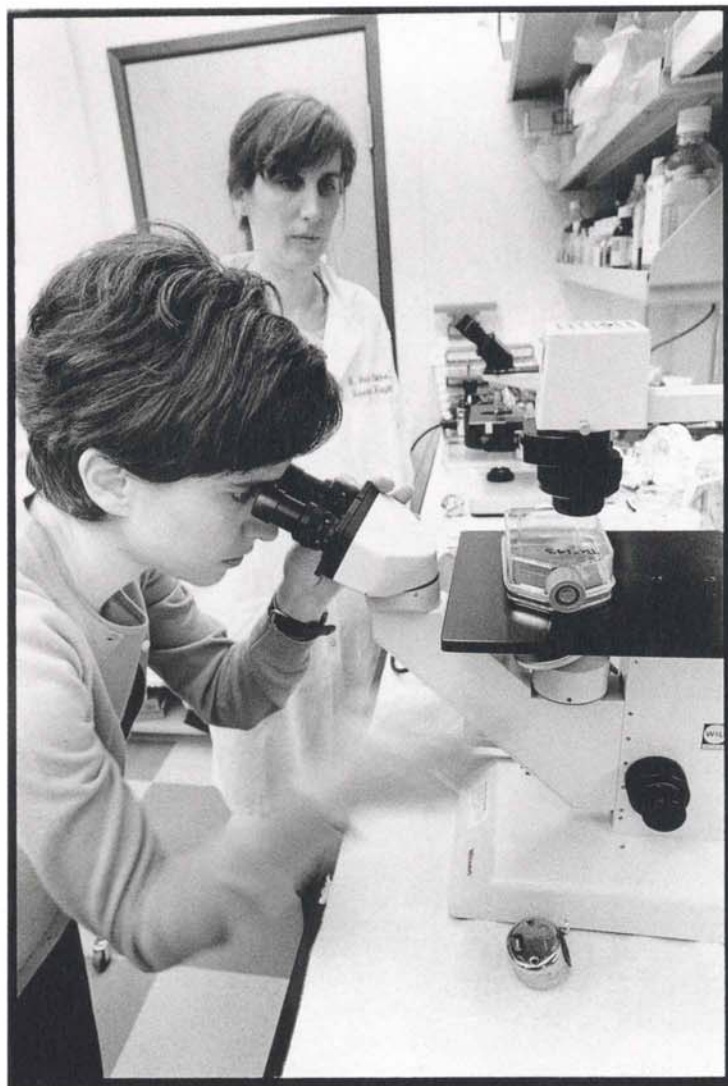
"Help me find my place in life," he recalled praying, "and I will build a shrine dedicated to helping the hopeless, the helpless and the poor."

**DAYS LATER**, an agent recruited Jacobs for a convention skit, and his pay exactly covered his wife's hospital bill. They named the baby Margo, which in time she pronounced "Marlo"—a pronunciation which has stuck ever since. Not long after, Jacobs drove to Chicago to look for work. He landed two radio jobs, and the producers liked him. He was offered an emcee job at a new club, and again he was a hit. Offers came in from the National Broadcasting Company, and in 1940 Amos Jacobs took the first names of his two brothers as the name under which he would make his career: Danny Thomas.

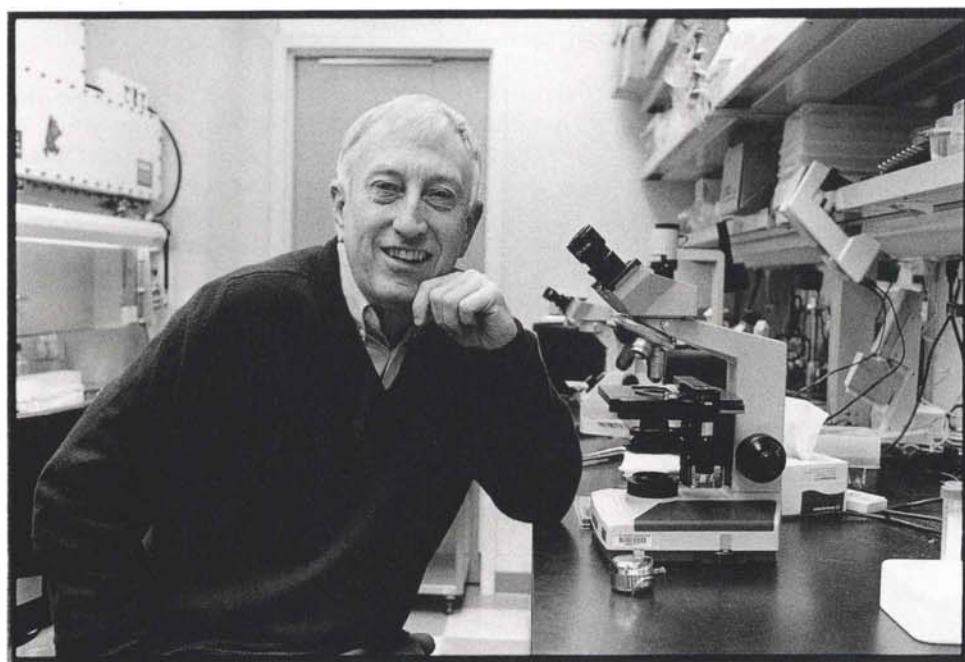
During World War II he entertained at military bases. After the war he moved west to Hollywood, where in the 1950's he produced and starred in the classic television comedy series "Make Room for Daddy." In the 1960's he produced more television classics, including "The Dick Van Dyke Show," "Gomer Pyle" and "The Andy Griffith Show." On stage, he played the big-name, black-tie clubs in New York, Los Angeles, Las Vegas and countless smaller venues. Danny Thomas had found his place in life, and had become a household name all across the United States.

But as his career soared, he never forgot the second part of his prayer on that desperate day. As early as 1945 he began the conversations with Arab-American friends, businessmen and religious leaders that gave direction to his promise. By the mid-1950's, Thomas had decided to found a charitable hospital

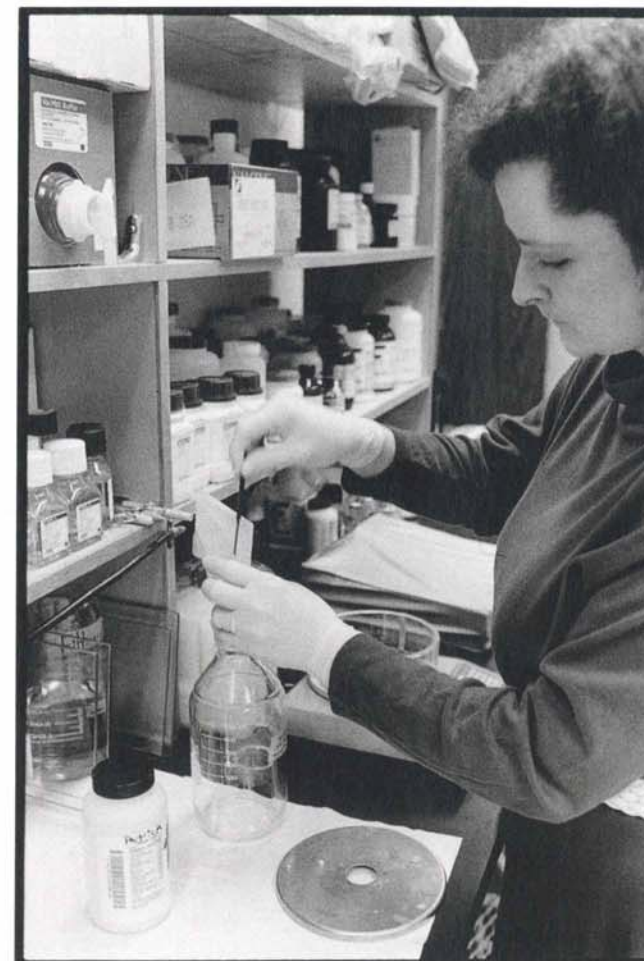




The focus of research at St. Jude has been acute lymphoblastic leukemia (ALL), the most common childhood cancer. In the New England Journal of Medicine last year, St. Jude's Ching-Hon Pui, MD, and Deputy Director William Evans, PHARM D, below, announced that the survival rate among ALL patients had topped 80 percent, thanks in large part to four decades of research at St. Jude. In the 1980's, St. Jude was among the first hospitals in the United States to seek out for admission children with acquired immune deficiency syndrome (AIDS); in 1997 researchers Karen Slobod, MD, and Julia Hurwitz, PhD, left, received clearance from the Food and Drug Administration to begin safety trials of an AIDS vaccine based on the principle that eradicated smallpox. What sets their effort apart from the more than 300 other AIDS vaccine trials under way around the world, says Slobod, is that "when we have questions, we can get them answered in the clinic right away. I've never worked in a place quite like this, where research and clinical work so closely together." **Bottom left:** Researcher Peter C. Doherty, chairman of St. Jude's immunology department, shared the 1996 Nobel Prize in medicine for discoveries about the body's cell-mediated immune defense. St. Jude is "a superb, open, research environment," he explains, whose "amiable and cooperative" atmosphere stems in part from the nature of pediatric medicine itself, which "tends to attract reasonably modest people who are there because they like kids."



*Opposite, upper:* "When I come to work, I make it a point to walk in through the entrance that has the big Danny Thomas portrait. You see that and you focus," says Margaret Griffith, medical technologist in the molecular microbiology department. "You ask, 'He did so much; now what can I do, today?'" *Opposite, right and on subsequent pages:* Postcard-sized commemorative and votive plaques recognizing donations to the hospital fill a corridor wall at St. Jude.



especially for children, but open to all in need. It would be located in the heartland of the country, in Memphis, Tennessee, where the city made available for sale a 6.5-hectare (16-acre) parcel, slated for urban renewal, next door to an existing hospital.

In 1962, the doors opened at St. Jude Children's Research Hospital, whose mission had been specifically defined as the treatment of, and the search for cures for, "catastrophic diseases" of children—mainly pediatric cancers and sickle-cell disease. It was the first institution in the United States established solely for those purposes.

Now, 37 years later, St. Jude has treated nearly 15,000 children from 60 countries. With some 4,300 children on active treatment, nearly all as outpatients, there are more young cancer patients being treated—and cured—at St. Jude than at any other childhood cancer research center in the United States.

From its opening day until his death in 1991, Thomas stumped tirelessly for St. Jude. So significant were his efforts that in 1981 the US Congress voted him a special Congressional Medal of Honor, one of the few times this award has been granted to recognize outstanding national service by a civilian. Thomas received honorary keys to dozens of US cities and high awards of every variety from around the world. Yet it is more impressive that he remains unforgettable in the halls and treatment rooms at St. Jude. His memory inspires the people who work there, and gives courage to those who seek treatment.

"In a lot of places, as a medical technologist, you're just doing a daily grind," says Margaret Griffith. "You're analyzing samples of this and samples of that from people you never meet." Griffith works in St. Jude's molecular microbiology department. "But here, you follow the child for two, three years, and they aren't just numbers on a sample slip, they're William, or Rebecca, and you can tell how they are doing by what you are doing, and you know that what you do makes a difference in how they do. This was what Danny Thomas created, this way to make everyone feel that they have a part to play."

The most common childhood cancer, acute lymphoblastic leukemia, or ALL, is a variety of the cancer of the blood that strikes an estimated 231,000 children and adults each year the world over. Among them are 2000 children with ALL in the United States. In the early 1960's, fewer than five percent of children with leukemia survived.

"Leukemia used to be a death sentence," says Dr. Mark Roberts, a childhood leukemia specialist at Houston's M.D. Anderson Cancer Center who worked for nine years at St. Jude. "Back then, even treating children with leukemia was widely viewed as unethical, because you were thought to be merely prolonging their suffering." But Thomas had the courage to build a hospital based on the simple principle that it was not only possible, but actually vital, to fight for the life of every single child, he adds, "and around that idea he attracted a faculty who agreed with him. That idea brought out the best in people."

Medically, St. Jude rapidly became a leading institution in the worldwide fight against cancer. Nine years after the hospital opened, Dr. Donald Pinkel, then its director, revolutionized pediatric oncology by announcing that combinations of chemotherapy, radiation and surgery at St. Jude had achieved a 50-percent survival rate among ALL patients. Ever since he declared that "leukemia can no longer be considered an incurable disease," the field has grown and diversified explosively worldwide.

*"Here, you follow the child for two, three years, and they aren't just numbers on a sample slip, they're William, or Rebecca, and you can tell how they are doing by what you are doing, and you know that what you do makes a difference in how they do."*

MRS. BERT THOMPSON

WHO COORDINATED  
BIKE-A-THONS FOR 16 YEARS  
IN THE TOWN OF BARRY, IL





Among the 58 institutions that received grants from the National Cancer Institute in 1997, St. Jude's grant was the eighth largest, though St. Jude works only with children. The hospital today carries out extensive tumor treatments, performs some 90 bone-marrow transplants annually, and applies the most diversified gene therapy in the nation. Often working in

tandem with their clinical counterparts, researchers at St. Jude expand the frontiers of molecular microbiology, immunology and other fields.

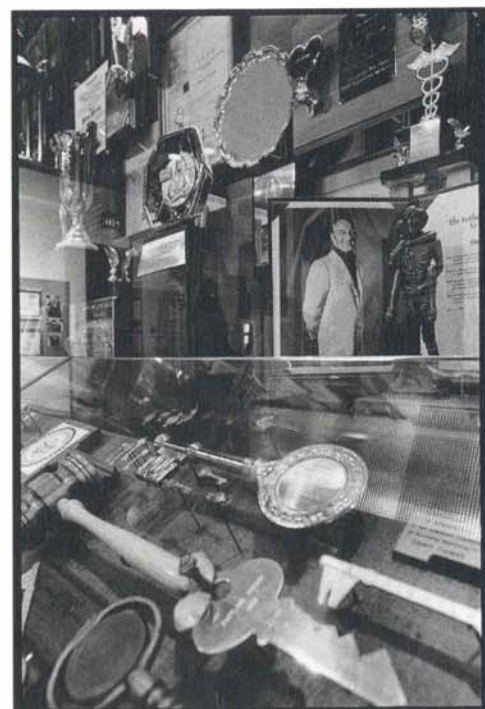
The focus of both research and clinical science at St. Jude, however, remains ALL and other leukemias. Last year, Deputy Director Dr. William Evans and Dr. Ching-Hon Pui of St. Jude detailed in the *New England Journal of Medicine* the protocols, or treatment procedures, by which the hospital has achieved the 80-percent ALL cure rate that—thanks in part to St. Jude's policy of actively publishing its research results—is now the world standard. Similarly, St. Jude's research has helped raise US survival rates for eight other kinds of childhood cancer from their 1962 levels of five to 50 percent to some 60 to 90 percent today.

YET THERE HAS ALWAYS BEEN ONE THING MISSING from St. Jude that is found at most other hospitals in the United States: a cash register. No patient's family is asked to pay for treatment. Those who have medical insurance are not asked to pay for costs beyond what their insurance plans offer. This policy is considered integral to Thomas's vision of service to "the hopeless, the helpless and the poor."

To underwrite this charity, more than half of St. Jude's \$150 million annual budget is raised each year by one of the least-known but most active charities in the United States, the American Lebanese Syrian Associated Charities, or ALSAC. Danny Thomas and Indianapolis businessman Michael Tamer, who in the late 1950's was president of the Midwest Federation of Syrian Lebanese American Clubs, formed ALSAC in 1957 specifically to support St. Jude Children's Research Hospital.

Today, ALSAC is most visible in its sponsorship of thousands of "thons": bike-a-thons, dog-walk-a-thons, elementary and middle-school math-a-thons, local and national telethons and, recently, even a dental clean-a-

thon. More than 500 country-music stations take part in "Country Cares" radiothons. With corporate sponsors, ALSAC benefits from sports events, including well-known tennis and golf tournaments and an auto-racing team; Danny



As a boy in Toledo, Ohio, Amos Jacobs sold newspapers, far left, and worked as a theater usher, selling sodas and observing the entertainers. He determined to go into show business. His starring role in the 1953 television comedy series "Make Room for Daddy," above left, which ran for 11 years, made his new name, Danny Thomas, a household word, and he used his fame to rally actors and ordinary citizens to the cause of St. Jude hospital. His selfless energy brought him awards, medals and certificates from city governments, civic clubs, charitable and medical associations and religious leaders across the country and around the world. Many of these—including the Congressional Medal of Honor on the front cover—are on display in the Danny Thomas Museum, above, built on the St. Jude grounds after his death. Below: Thomas, right, and Jack Benny hold up an artist's rendering of the original St. Jude building.



# A Mosaic of Caring



It was not only his own unshakable personal vision that allowed Danny Thomas keep his promise, but also the financial acumen of his Arab-American business friends. Now, the latest addition to St. Jude Children's Research Hospital's long list of major donors is the Mosaic Foundation, formed in 1997 as the first Arab-world charity aimed at fundraising for charitable institutions in the United States that serve women and children.

Mosaic is an initiative taken by 17 women whose husbands are ambassadors to the United States from countries of the Arab world. At the first of what Mosaic intends to be annual May fundraisers, on behalf of a different charity each year, the women raised half a million dollars for St. Jude.

"We don't have more than five events of that scale in a year," says Ruth Ann Skaff, director of special projects at ALSAC. "A gift of that magnitude is very significant." But most important, she says, is that the Mosaic Foundation's enthusiasm has "renewed the board's own commitment to international outreach work, and it's given momentum to all our work in the Arab world." The Mosaic funds have been dedicated to supporting and expanding the ongoing training of

Arab pediatric oncologists, surgeons and nurses, all of whom will return to work in their home countries after serving at St. Jude.

"We represent a 'mosaic' of Arab countries, yet we share one culture," says Hoda Maher, whose husband represents Egypt in Washington, D.C. It was she who focused Mosaic's attention on St. Jude, after she and her husband, three years ago, attended Memphis's annual fair which in that year saluted Egypt. As

part of their visit, they toured St. Jude and visited a young Egyptian who was being treated there. "I was inspired," says Maher, "and when our foundation was searching for a charity to benefit women or children, I suggested St. Jude."

The women of Mosaic, like Thomas and his friends, say they want to give a gift to the United States. They also want to help foster a deeper understanding of the cultural, educational and professional ties between the people of the Arab world and Americans.

"There is a negative image of the Arab people in the American media, and we want to present those aspects of our culture and traditions that we are so proud of," explains Maher. "Not a stereotype, but the reality of who we are."

JOHN BEKOLAY

A MAN WHO CAME UP  
FROM THE CROWD



Thomas himself once owned a share of the Miami Dolphins football team, earmarking the profits for St. Jude. In living rooms across the nation, there are about 170,000 people who quietly write out a monthly pledge check to ALSAC. Many respond to ALSAC's direct-mail campaign, among the most successful in the nation and the charity's largest fundraiser. In all, St. Jude and its supporters

run more than 30,000 events annually that muster the energy of nearly a million volunteers and donors. Thomas is remembered well for his constant reminders to his fellow Arab-Americans that raising funds for St. Jude was a way to honor both their forebears, who brought them to a new country, and their progeny, who were growing up in a nation that was allowed them to succeed to a degree unimaginable a century earlier.

"It was Danny's charisma and Mike's determination," says Richard Shadyac, an early ALSAC volunteer

who in 1992 left a thriving legal practice in Washington, D.C. to serve as the charity's national executive director. "It was a two-fold dream, then as now, that on the one hand no child would be refused treatment because of an inability to pay and, on the other, that by building and maintaining this special place we would honor our heritage. For all of us, this is a labor of love."

Today, ALSAC's board of directors remains predominantly—though not exclusively—Arab-American. "I came [to ALSAC] as a professional fundraiser," says Shadyac's deputy, David McKee, who is not Arab-American. "I've never seen a board as committed to what they are doing as this one. They are not just fighting cancer, they're really giving something to their country."

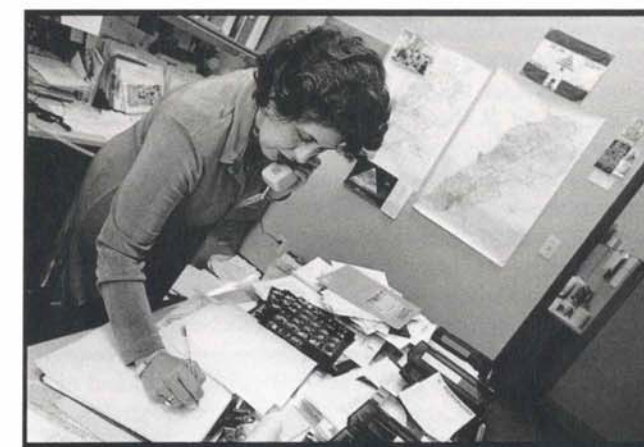
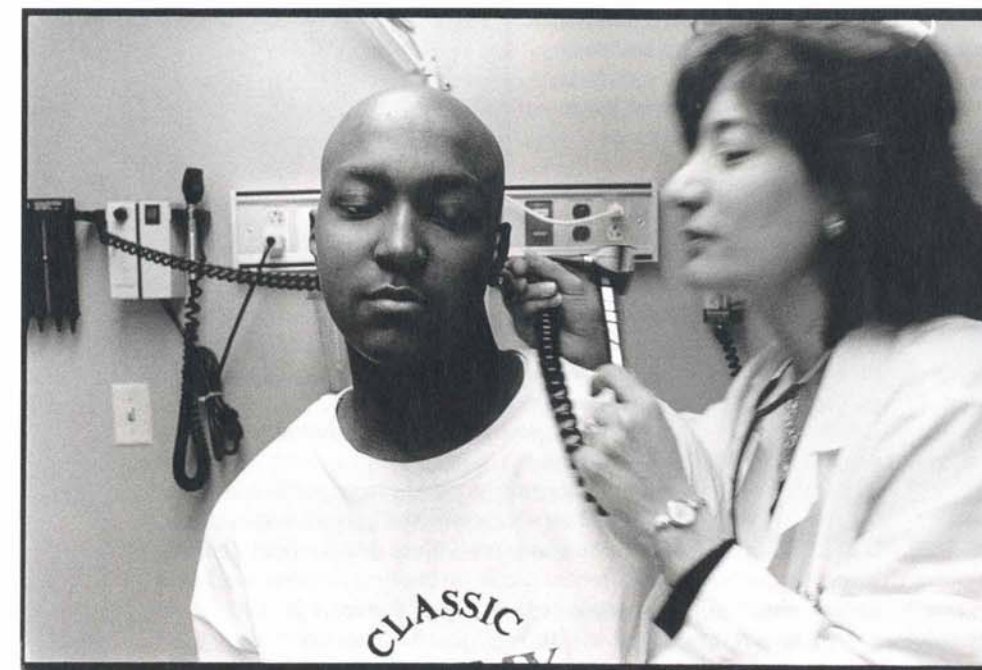
COMPARED TO MANY OTHER less specialized hospitals and research centers, St. Jude is of modest size. Some 66 research and clinical physicians and 195 three-year postdoctoral residents see 180 patients each day, only 50 of whom have spent the night in the hospital. Yet among the staff are the winner of the 1996 Nobel Prize for Physiology, Peter C. Doherty, chairman of St. Jude's department of immunology; Dr. Arthur Nienhuis, a member of the National Cancer Advisory Board and director of St. Jude since 1993; National Academy of Sciences members Robert Webster and Charles Sherr; and numerous other people well-recognized in their fields.

"This isn't a city where you'd expect to find a major research center," says Doherty, who despite his prize and his five-continent lecture schedule is a candid, unassuming man. (He describes receiving the Nobel Prize as "quite anomalous, a very strange thing to happen to someone.") Most other cancer research, he explains, is done with the support of research universities, and it is thanks to St. Jude's solid financial position that it can recruit "very good people" who have taken the hospital "from strength to strength" in an atmosphere he describes as "amiable and cooperative, not full of driven personalities."

"We're moving ever closer to the day when acute lymphoblastic leukemia will be known as a serious, but curable disease," says Nienhuis. He explains that, as researchers better understand the myriad genetic abnormalities that can give rise to leukemic cells, they are developing correspondingly customized treatment

*"It was a two-fold dream,  
then as now, that on the one hand  
no child would be refused treatment  
because of an inability to pay and,  
on the other, that by building and  
maintaining this special place we  
would honor our heritage. For all  
of us, this is a labor of love."*

St. Jude's strong ties to the Arab world are reflected in the makeup of its staff. Najat Daw, MD, right, who came to St. Jude from the American University of Beirut, examines Jason Winton, a Memphis resident. Saudi physician Bassem Razzouk, MD, below, consults in Arabic with the mother of Nour Teumi, age seven, who has come from Beirut for treatment. Ruth Ann Skaff, director of special projects for ALSAC, right center, is one of about 200 people who work full-time to raise more than half of St. Jude's annual \$150 million budget, supporting more than 30,000 annual fundraising events. The rest of St. Jude's budget comes from its endowment and from grants. Bottom right: At ALSAC's warehouse adjacent to St. Jude, Crissy Murphy and Julian Cooper box materials for a "math-a-thon" to be held somewhere in the United States.





plans, using multi-drug regimens that are more effective because tracking methods are also becoming increasingly sensitive. These tracking strategies have also led to techniques to reduce the severity of the side effects of treatment.

But ALL is less than half the job at St. Jude. In 1997, St. Jude researchers demonstrated that bone-marrow transplants, long proven effective against leukemia, could be just as safe and effective using genetically matched, unrelated donors as between carefully matched siblings. This expansion of the donor pool has given new hope to the more than two-thirds of patients who are eligible for a bone marrow transplant but lack a sibling donor.

Other research has focused on combining gene therapy with molecular microbiology, a rapidly expanding field in which selected genes are introduced into the cells of a tumor to make the tumor more vulnerable to chemotherapy or other treatments. Success in this technique is prompting development of a vaccine to genetically modify a sample of the patient's own cells in order to provoke an anti-tumor response in the body, reducing dependence on chemotherapy with its side effects. This approach was used in 1995 when St. Jude was the first in the world to use gene therapy on brain tumors that had proved unresponsive to chemotherapy.

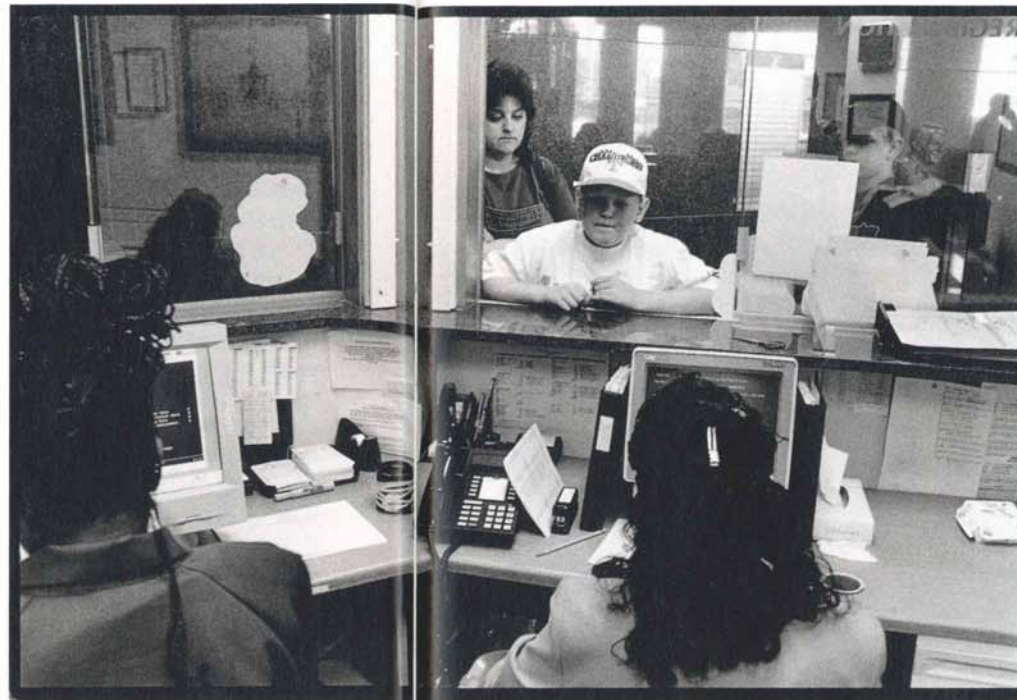
In the 1980's, with the public support of Danny Thomas, St. Jude was also among the first institutions to seek out and enroll pediatric AIDS patients. Today, St. Jude researchers Karen Slobod and Julia Hurwitz believe that, among the more than 300 AIDS vaccines currently in development, theirs is unusually promising. Based on the principle of the smallpox vaccine, which uses the harmless envelope of the disease agent to trick the body into an immune response, their vaccine uses not one but 23 envelopes, each a variant of the highly mutable human immunodeficiency virus (HIV). No previous attempt to make an AIDS vaccine has used more than two envelopes. Safety trials of Slobod and Hurwitz's vaccine began in August, and will be followed by a series of progressively more detailed tests that could take as long as a decade.

"When you put aggressive science right next to the clinical work of the hospital, then you get a remarkable combination," says Slobod. "We believe that our advantage over pharmaceutical developers is that, when we have questions, we can get them answered in the clinic right away. I've never worked in a place quite like this, where research and clinical work so closely together."

DESPITE THESE ADVANCES, the global view of childhood cancer is grim, for more than 70 percent of children with cancer worldwide do not have access to medical services comparable to those in North America and Europe. In response to this situation, St. Jude in 1991 established the International Outreach Program, and its strongest effects today are in the Arab world and Latin America. The program has supported the development of pediatric hematology-oncology (blood-cancer) clinics at hospitals in Beirut, Lebanon and Amman, Jordan. Through the program, St. Jude has hosted doctors and patients from these and eight other Arab countries.

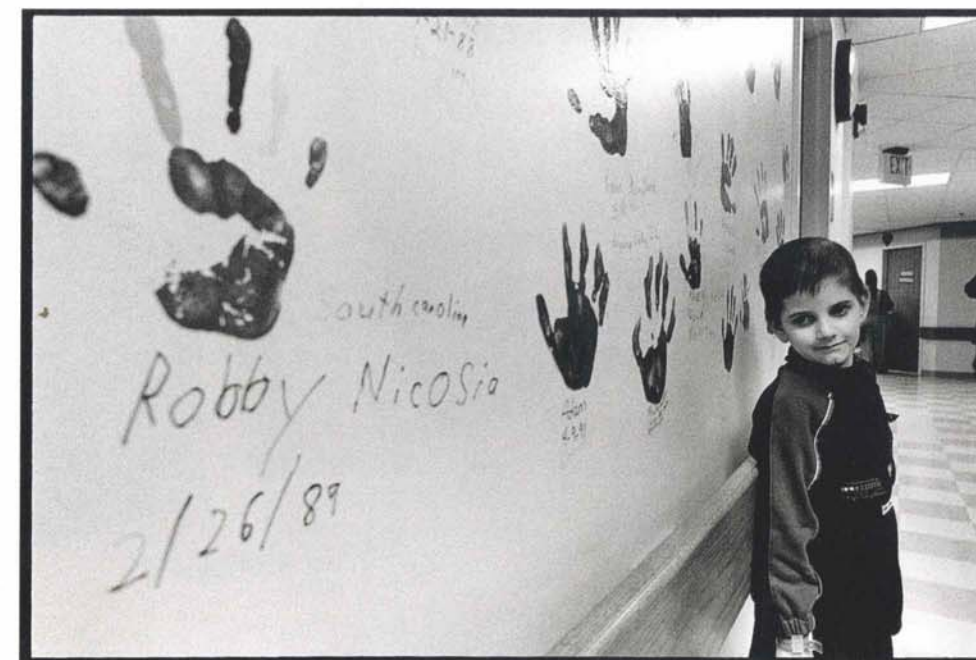
In 1997 the King Faisal Specialist Hospital in Riyadh opened its Children's Cancer Center. The son of Dr. Nasser Al-Rashid, its founder, was successfully treated at St. Jude in the 1980's. The Riyadh center now has three doctors on staff who have worked at St. Jude, and another, Dr. Abdullah Baothman, arrived in February for a month's cross-training.

In the western hemisphere, one of the most successful affiliate programs is Ayudame a Vivir ("Help Me to Live"), founded in 1993 in El Salvador by Ana Lina Bonilla, whose son was stricken with ALL and was treated at St. Jude, but did not survive. Ayudame a Vivir supports a hematology-oncology clinic in San Salvador, and—thanks in large part to that clinic—the survival rate for ALL



Only 50 of St. Jude's more than 4000 current patients are inpatients; the rest visit the hospital at regular intervals for treatment. For Jason Townsend and his mother Lynda, above, the visit always begins at the registration desk. In the Medicine Room, opposite left, a video entertains Paul Jones, his sister Brittany and mother Brandey while he receives his weekly chemotherapy, which takes a bit under an hour to administer intravenously. In the waiting room, Ryan Campbell awaits his examination next to a wall decorated with the handprints of more than a hundred children.

*"I kept seeing 'SJCRH' on important research papers, and I knew the facility had an excellent reputation. I had no idea the hospital was founded by another Lebanese-American. It made me very proud."*



has risen from nearly zero in the years of the country's civil war to 61 percent today. In Chile, members of that country's extensive Palestinian community have initiated a capital campaign modeled on ALSAC, and they hope to break ground for a bone-marrow transplant clinic in the next few years.

Despite the reach of St. Jude's reputation, its Arab roots are not always well known—even among its Arab staff and patients.

"I kept seeing 'SJCRH' on important pediatric hematology-oncology research papers, and I knew the facility had an excellent reputation," says Dr. Najat Daw, who received both a bachelor's and a medical degree from the American University of Beirut. She joined St. Jude in 1996 as a postdoctoral fellow, and she is now a staff physician. "I had no idea the hospital was founded by another Lebanese-American. It made me very proud."

Dr. Basil Abushullaih, a pediatric hematology specialist for the Saudi Arabian Oil Company (Saudi Aramco), also came to St. Jude for the postdoctoral program following two years at the company's Dhahran Health Center. At St. Jude, he worked in both patient care and research, and he teamed up with Daw to publish a paper on a new medicine that stimulates blood-platelet production to enhance a child's recovery from chemotherapy.

"In Saudi Arabia, there are an estimated 1000 new cases of childhood cancer each year," said Abushullaih shortly before his return last year. "Now, if I need a consultation or I have a technical question, the researchers and medical staff I worked with [at St. Jude] are only a phone call away."

WHILE ST. JUDE'S RESEARCHERS, physicians and fund-raisers are justifiably proud of their work, it is the young people there—the patients—whose work each day is truly the hardest. Cancer robs children of security, and it forcibly alters their sense of identity. Treatment takes them far from home, out of the routines of friends and school, and as promising as the treatments may be, they are frequently grueling and painful. All this also forces unexpected hardships on parents, siblings and extended family. At St. Jude, families facing these hardships meet and, with faith, humility and the support of staff, struggle to find the grace to endure.

Most find it. Some even find unexpected perks: Logan Luck, an eight-year-old ALL patient from Halls, Tennessee, got to speak on a Memphis radiothon the day before he was to receive his weekly chemotherapy. He was feeling good that day—often, he doesn't—and his white blood cell count was high enough so that he didn't have to wear a filter mask to protect his immune system. Logan was diagnosed last October, and he has begun to give his own encouragement to new patients, who are frequently frightened and confused.

Logan and his parents had come to St. Jude the previous day, leaving his younger brother with grandpar-





ents, traveling an hour by car, and staying in a Memphis motel—where St. Jude paid the bill, as it presently does for all out-of-town patients. “I was just saying the other day that we’re real lucky to live so close,” he says. “The people from other countries have it hard.”

Khalid Mustafa has had it hard. He was diagnosed with a neuroblastoma—a malignant tumor—in Baghdad in 1995, but specialists there had no treatment to offer. As his condition became desperate, an oncologist who had studied in the United States secured Khalid, then seven years old, a referral to St. Jude. His father, Raaid, was a former Iraqi Oil Company worker who spoke English and was familiar with international travel. He traveled with Khalid to Amman by bus, and the two spent three weeks in a hotel, waiting for visas and trying to find an airline that would take them without exorbitant “stretcher-space” charges. Finally, the US embassy intervened and they received their passage, but Khalid was by then so weak and wracked with pain he had to be carried in a bassinet, and he weighed “only about 10 kilos” (22 lb), says Raaid.

“I heard doctors say that he would not live for two hours,” Raaid recalls of his arrival at St. Jude.

Khalid was assigned to Dr. Najat Daw, who had only arrived recently herself, and could speak Arabic with

the family. “He was my first patient,” says Daw, and over the 14 months of intensive treatment, “he became like a son to me. He is a remarkable boy.”

These days, although not free from cancer, 10-year-old Khalid has good days as well as bad ones. On the good days he has an easy smile, and he plays with his new baby brother, Muhammad, born last August in Memphis, where the family lives while Khalid is being treated. On the bad days, his family takes comfort in all that their son has surmounted to date. “We can only continue to hope,” says Raaid.

AS NEW PATIENTS COME from around the country and the globe, some 500 each year, the St. Jude staff and its global community of supporters find that their common purpose bridges many differences of culture and religion. Danny Thomas himself once remarked that it is well-known that the Arab world, and Arab-Americans, thrive on hearty arguments, but “this is one organization we can all agree on.”

“When Danny died,” says David McKee of ALSAC, “we looked around for another spokesman. We were worried: Who would carry it? But then we realized that it ought to be the kids. So now they are our spokespeople. They travel, they ride on the Rose Bowl float, they appear with the race team and so on. They love it. And that’s great, because they are the real heroes around here.”

Indeed, the children of St. Jude, thousands of whom are now “alumni” living around the world, are the bearers of a hope that did not exist four decades ago, a fiercely courageous hope that inspires, unifies and endures to bring out the best in whomever it touches. It is the hope kindled by a promise made one day by a struggling Arab-American entertainer from Toledo. 🌐



Barbara Faber is creative director of Third Coast, an advertising and video-production firm in Houston. Dick Doughty is assistant editor of Aramco World.



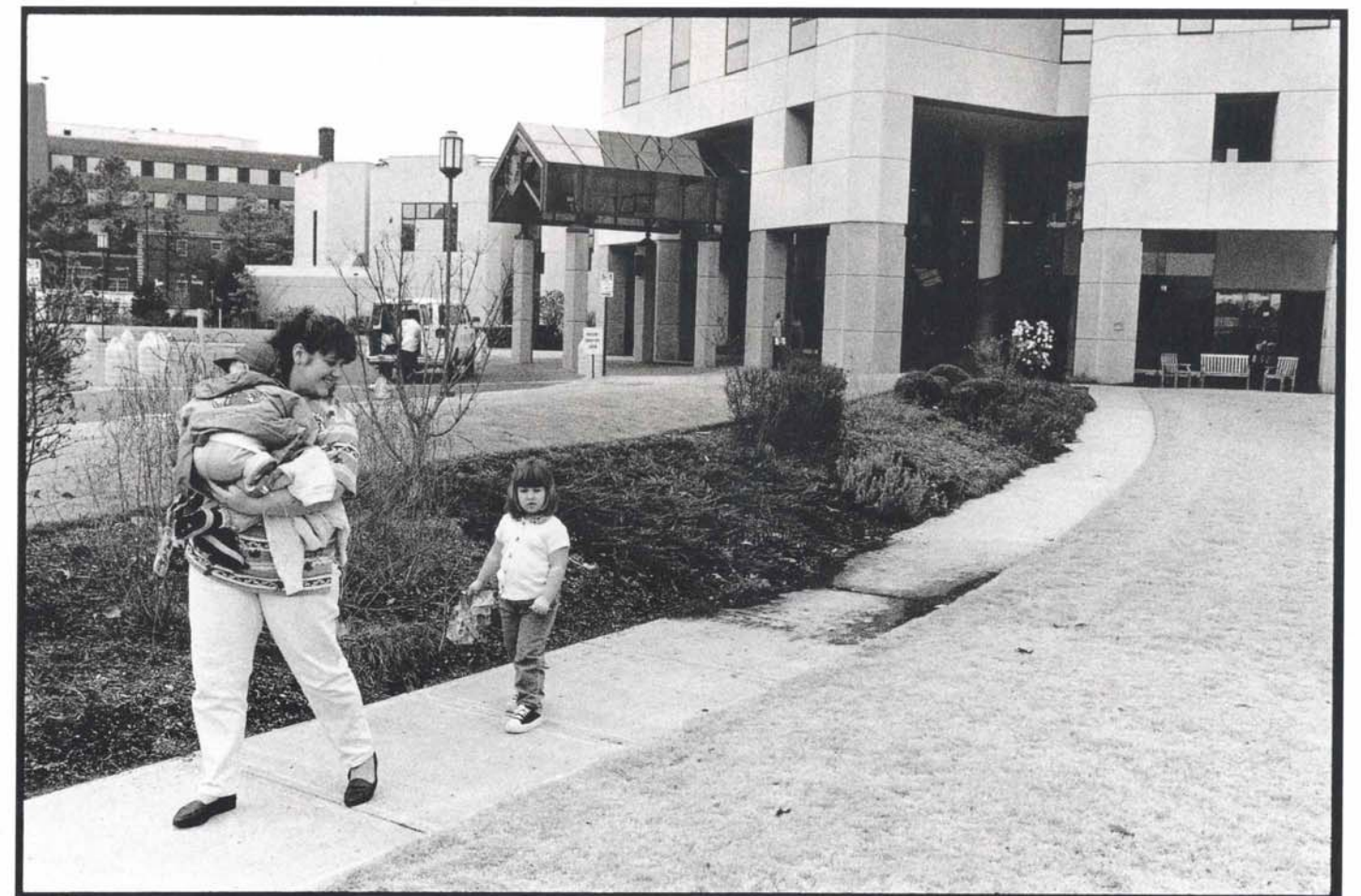
To find out more about St. Jude Children’s Research Hospital, visit [www.stjude.org](http://www.stjude.org)



*“When Danny died,  
we looked around for  
another spokesman.  
We were worried:  
Who would carry St. Jude?  
But then we realized  
that it ought to be the kids,  
because they are the  
real heroes around here.”*

Last October, St. Jude became the only cancer hospital in the United States to offer free international “telemedicine”—videoconference consultation.

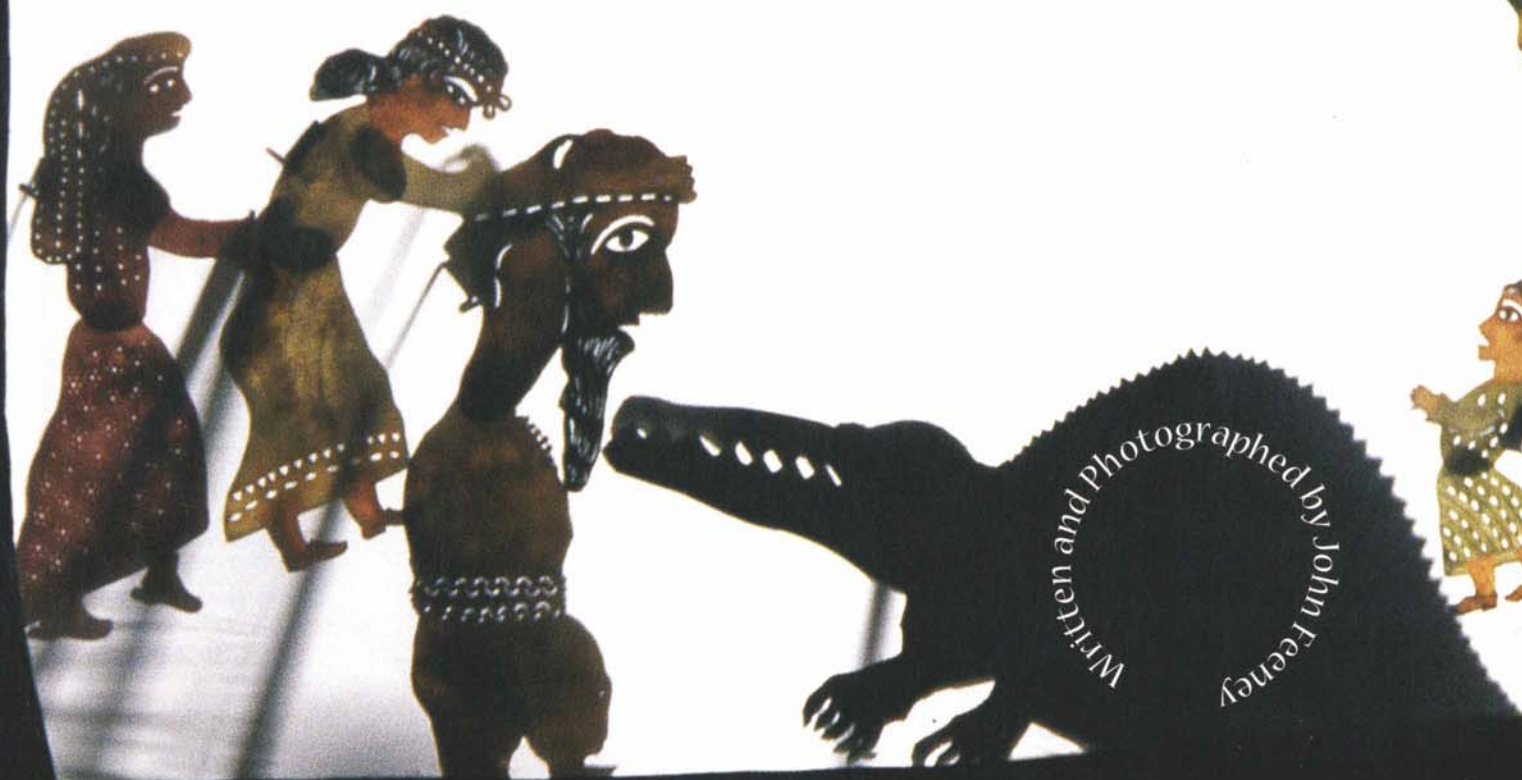
**Opposite:** Gaston Rivera, MD, conducts a session between St. Jude staff and doctors in northern Brazil. “We want to begin exporting treatments rather than importing patients,” says Christian Moulton, a public-relations officer for ALSAC. **Right:** Helping families at St. Jude adjust to the trauma of serious illness and the rigors of treatment is up to social worker Cherri Richardson, who can often find a few silver linings: Through the Mid-South Make-A-Wish Foundation, she has just helped Lynn Bennefield, center, arrange a trip to Disney World for five-year-old Autumn. **Below:** Brandey Jones, Paul and Brittany leave St. Jude to head home. They’ll return in a week for Paul’s next treatment.





S h a d o w s

o f F a n c y



Written and photographed by John Feeney



"By day I played the hand-puppets.

When it got dark, it was time for the shadows.

—Ahmed El Khoumy

On Ramadan evenings and at weddings and other celebrations, especially in the 13th and 14th centuries, shadow plays were popular throughout Cairo and the Nile Delta. Today, El Warsha, a folkloric thespian troupe in Cairo, has revived a handful of the old plays, including *El Timsah* (*The Crocodile*), above.





SILHOUETTES AT RIGHT AND ON PAGES 18 AND 20 FROM P. KAHLE, "ISLAMISCHE SCHATTENSPIELFIGUREN AUS EGYPTEN" IN DER ISLAM (STRASSBURG, TRÜBNER), VOL. I (1910), VOL. II (1911)

There is something about the very term "shadow puppets" that is mysterious—indeed, shadowy. How much more true must this have been before film and television outshone this lantern-lit forebear of screen entertainment.

There was a time in Cairo, some 600 to 700 years ago, when shadow plays, called *khayal al-zill*, were a much-loved form of entertainment. Long or short, simple or elaborate, serious or farcical, the plays were performed in palaces and mud-brick homes alike on such celebratory occasions as weddings and circumcisions—and especially on the nights of the holy month of Ramadan, when Cairenes roused themselves from the day-long fast. Seen in the dark night of a city without neon signs, the dimly illuminated, artfully colored, often hilariously expressive figures with no apparent substance held audiences spellbound.

The name *khayal al-zill* was an intentionally metaphorical term whose meaning is best translated as "shadows of the imagination" or "shadows of fancy," with implications that reinforced the allegorical nature of the stories. The white screen on which the shadows were projected created an easy-to-understand, physical division between the flesh-and-blood world and the imagination, and the name helped remind viewers that what they were seeing was indeed fanciful, and not intended to be real—an understanding that allowed the authorities of the day to grant greater license to the play's producers than would otherwise have been the case. In addition, the light cast on the screen—essential to the "life" of the characters—was a metaphor for the illuminating and creative power of God, a simple but far-reaching allegory that reinforced the Islamic view of human dependence on Him.

Shadow-theater performances are thought to have begun as early as the founding of Cairo in the 10th century, and the medium's popularity peaked in the 13th and 14th centuries, when the "shadows" were performed extensively throughout the Nile Delta. The idea was not original: Shadow theater is known in many lands, and it was popular in China, Southeast Asia, Indonesia and India before it came to Egypt, Turkey and the Levant. In Turkey—perhaps the most famous tradition in the region—it is called *karagöz oyunu*, after the name of its main character, Karagöz, and although the plays there resemble Egyptian ones, they generally involved a uniquely Turkish cast of characters. Egyptian *khayal al-zill* used different characters, and their stories tended to be more allegorical, and often more distinctly Islamic.

Although popular year-round, the "shadows of fancy" were never more sought after than during Ramadan. Once the sun went down, the main streets and *midans*, or squares, filled with crowds out for *iftar*, the fast-breaking meal, supplied by fleets of pushcart vendors. After eating, entertainment was the norm, and there were tumblers,

gymnasts, magicians and storytellers to while away the hours. But few of those commanded attention as powerfully as the "shadows," and neighborhood practitioners offered a different show for each Ramadan night. Some plays were earthy and witty, even mildly bawdy; others passed on traditional fables and histories; and still others satirized the latest political scandals. Many were serial tales, designed to keep an audience coming back night after night.

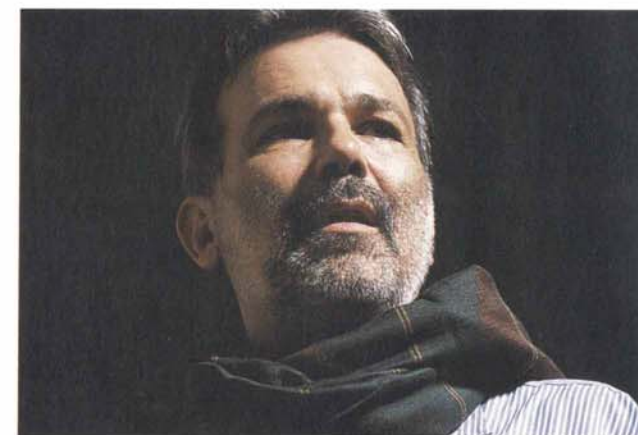
The plays were performed on portable stages of wood and canvas that could be adapted to cafés, tents or the larger rooms of a house. The shadow figures were generally about 30 centimeters (12") tall and made of stiff, thin-stretched translucent camel-hide. They were mounted on long wooden rods in such a way that their arms, hands and legs could be animated from behind by manipulating the sticks. A strong lantern behind the characters (but in front of the puppeteers) cast the shadows of the moving figures onto the cloth screen, on the other side of which sat the audience.

Each company had its *rais al-khayal*, or "shadow-master," who deftly manipulated good and evil characters alike, made them turn somersaults or fight furiously, all according to the script. Every shadow-master worth his lantern wick knew at least 28 plays—one for each night of Ramadan. The more he could add song, poetry, emotional expression and the diverse, animated voices of men, women and children—and even of animals

and birds—the more popular he would become. Sometimes he enlisted help, especially boys to do the female voices. He would perform the script from memory while jerking, sliding and subtly manipulating his characters, often to the accompaniment of drums, tambourines and flutes. Also at his command were "special effects"—smoke, fire, thunder, rattles, squeaks, thumps and whatever else might elicit a laugh or a shudder from his audience.

However diverse the subjects, all the shadow plays followed a similar structure. They began with a dance and always ended with either a joyful song or a free-for-all battle. There was a two-part prologue that first praised God, the Prophet Muhammad and his descendants and then presented the play's credits, naming the shadow-master himself, those who made and painted the figures, those who played the music and any other significant contributors, just as a film does today. Finally, the shadow-master always praised and thanked the audience for coming, and thanked God for giving him strength to perform.

Inspired by "the deep feeling that infuses this ancient art," Hassan El Geretly, founder and director of El Warsha, attended a revival performance of *khayal al-zill* in the early 1990's, and determined to help keep the historic medium alive. Lower and on subsequent pages: Elaborately perforated shadow puppets show a water-seller, a nobleman out hawking, and a camel and cameleer.

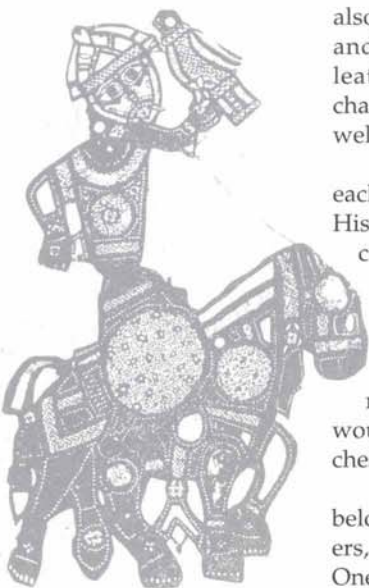




Music was integral to nearly all shadow plays, and the shadow characters would often dance along.

"This our shadow-play is for people of rank, of pre-eminence and of generosity, for people of good education, containing all manner of gravity in its jesting, rich in beauty, and causing amusement."

—Ibn Daniyal, 13th c



Whatever the topic, the plays had in common one stock principal character: the *muqaddim*, who was a kind of presenter or narrator, like the character who opens and closes many of Shakespeare's plays. He always appeared wielding a stick, as if to command the players. To get everyone's attention, he would begin with a dance, and then he introduced the characters, usually with muttered asides that foreshadowed plot twists or hilariously slandered the other characters. (Turkish shadow plays had a parallel tradition, for Karagöz carried out a similar function, and could be scurrilous.) At the end of every performance, by long-established tradition, the *rais al-khayal* would admonish the audience, "Come back tomorrow, for there is more to see!"

Behind the curtain of Cairo's "shadows of fancy" were the talents of a cosmopolitan city. By the early 14th century, Cairo had been experiencing a lavish building boom for more than four centuries. Homes, mosques, colleges and public buildings all required masons, plumbers, carpenters and craftsmen of many kinds. It was thanks to these artisan classes that the shadow plays evolved in their distinctive fashion, for a successful performance required workers in wood, rope and leather; it enlisted tinsmiths, lantern-makers, candle-makers and tinkerers, the "makers of mechanical devices." Scenes could be wildly elaborate: ships in heavy seas; a whole navy complete with sailors rowing; animals prancing, birds flying, fish swimming and, of course, battles—to the point that *khayal al-zill* at times resembled a 14th-century equivalent of modern action films. Individual shadow-masters developed unique repertoires and styles based on the artisanal support they were able to muster. It is interesting to note that in Upper Egypt, along the reaches of the Nile south of Cairo where such craft skills were not as abundant, *khayal al-zill* did not exist.

The man who actually made the puppet characters was called the *qassas* ("cutter"), a term that also connoted "storyteller." Using special knives and scissors, the *qassas* cut and stitched camel leather—and sometimes fish skin—so that the character would both behave properly and project well onto the curtain.

No less skilled was the *megariz*, who pierced each puppet and attached the manipulating rods. His trick was to insert them so that the character could move the right way, while minimizing intrusion from the rods or the arms of the puppeteer, who stood behind the puppet. Sometimes this required only one hole—in exactly the right place—and other times it required more. For example, a figure that would have to dance might have one hole in the chest and another in the legs, arms or head.

The actual performers of the shadow plays belonged to a respected class of public entertainers, some of whom became famous and wealthy. One shadow-master of the middle ages, Daoud al-



Manawy, explained in a prologue to a play that has survived in only fragmentary form that his thespian work had taken him happily away from the spice trade, which he refers to as drudgery. Yet we know that that business was among the most lucrative of the time.

One of Cairo's most successful shadow playwrights was Ibn Daniyal, who was an eye doctor born in Mosul, Iraq. At 19, he had just completed his medical studies when he fled to Cairo ahead of the Mongol invasion. He was also a poet, and in his spare time he delighted in writing and performing original shadow plays. Three of his texts still exist, all labeled *tayf al-khayal* ("phantoms of the shadows"), and they are the only complete examples of Arabic drama from the Middle Ages that have survived to the present day.

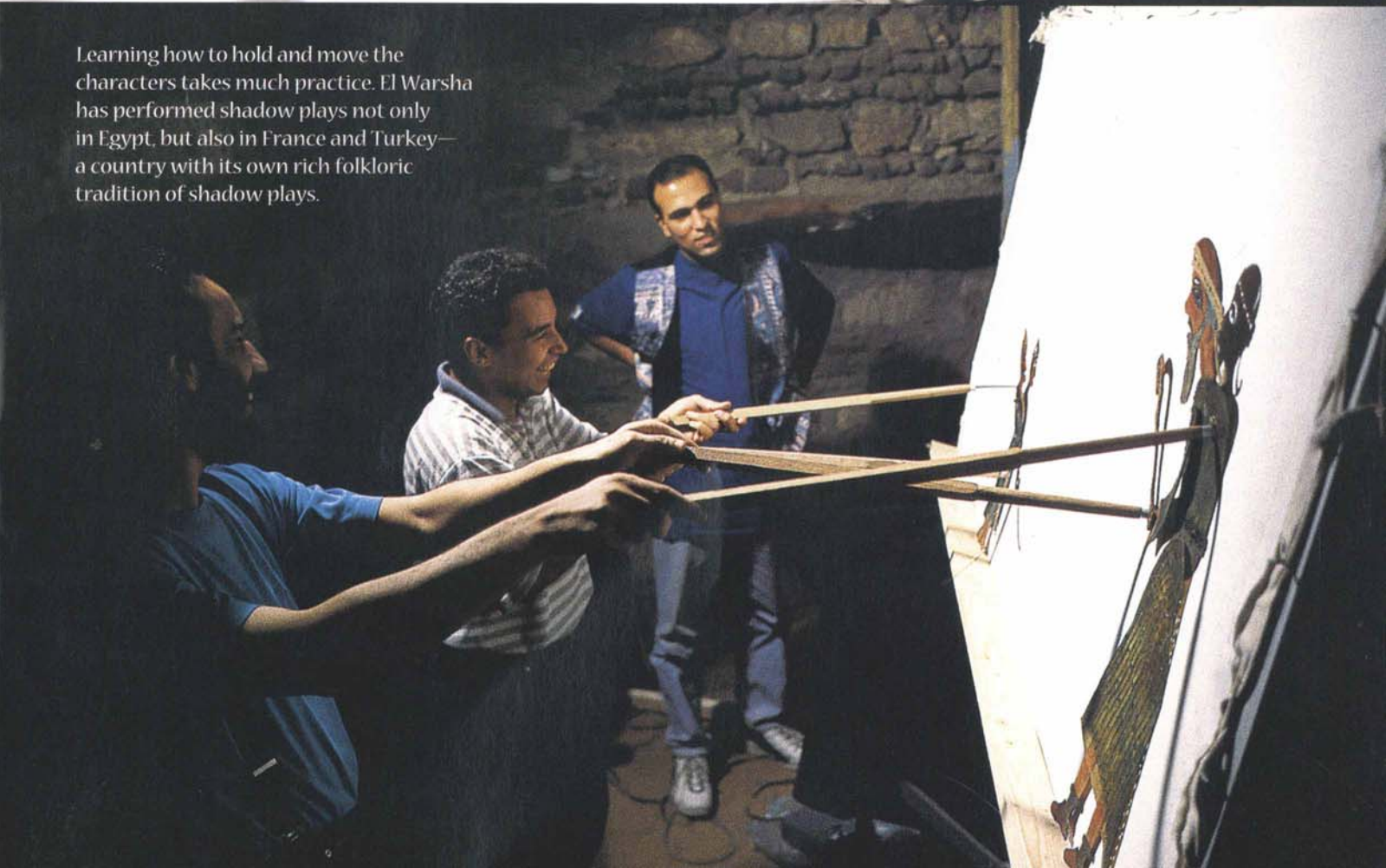
Written in rhymed prose in classical Arabic, the plays are dialogues among characters that are rich with references to the social life of Cairo. In one, Ibn Daniyal lightheartedly satirizes events of the reign of the Mamluk sultan al-Zahir Baybars. His play begins with the usual praise to "the Lord God Almighty, the majestic, exalted, above all the world," and goes on to "bless the Prophet and his family," and prays for "a long life for our Sultan, who alone preserves us from evil." This Sultan Baybars had certainly done, for it was in 1260 that he and his Mamluk armies had dealt the Mongols a historic defeat, saving Cairo from the devastation that had befallen Baghdad and Damascus. Yet Ibn Daniyal's comment a moment later that a recent order of the sultan had "put Satan's army to flight" appears to refer not to the Mongols but to drug peddlers who had recently been expelled from the city.

One of Ibn Daniyal's evil characters, Amir Wisal, boasts:

I am sharper than a lancet,  
I croak better than a frog.  
I can break in like a passkey  
And I'm rougher than a cob.  
I am brighter than the brightest star,  
More crooked than a spiral.  
My capacity is endless  
And I'm dangerous and dire.

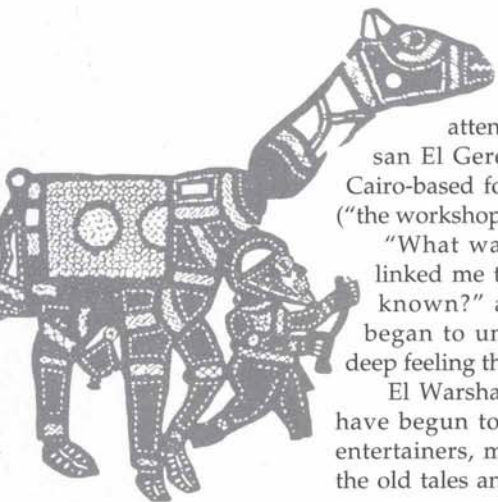
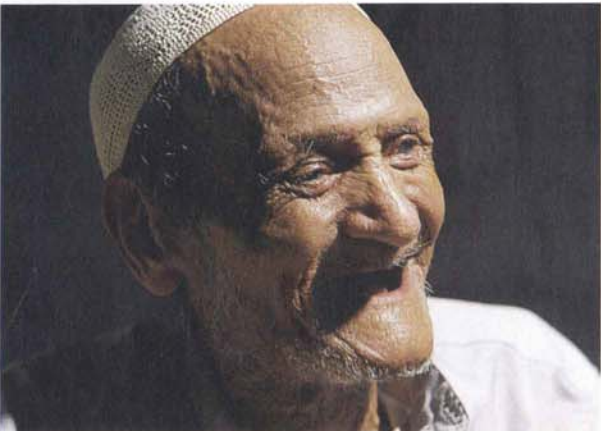


Learning how to hold and move the characters takes much practice. El Warsha has performed shadow plays not only in Egypt, but also in France and Turkey—a country with its own rich folkloric tradition of shadow plays.





Ahmed El Khoumy, the last *rais al-khayal* ("master of the shadows"), advised El Warsha until his death last year at about age 85. **Opposite:** At the end of every shadow play, the puppeteers reveal themselves; Hamdy, Vaniya and Sayed of El Warsha strike a post-performance pose.



**T**he slow decline of Cairo's shadow plays, and their eventual complete demise, was not, as some would have us believe, entirely due to the rise of the theater and, later, film and television. Actually, some *khayal* characters were adapted to stage and screen.

Beginning with World War I, it was other technological changes that eclipsed the shadow artisans, who for generations had worked primarily in wood, tin and leather. As plastics began to displace wood, the woodworkers' labors came to appear slow and costly. This brought on a change in the very thought process of craft: As the Egyptian architect Hassan Fathy wrote, "A man cutting and shaping a stone block speaks to the stone. But a man pouring cement no longer has any conversation with what he is doing." After World War II, the closely knit groups of craftsmen who had produced the shadows no longer lived together in the same Cairo districts, and their children, instead of learning the old stories, sought work in more modern professions. With the loss of the shadow-

masters, the characters were lost too, many of which had never, in hundreds of years, existed in written form.

But during the 1980's, Alfred Mikhail of Cairo began carrying out research on the shadows for his dissertation at the Sorbonne. He scoured all of Egypt for "the shadows of fancy," and he found a number of frag-

ments of actual plays. In Port Said he discovered a collection of centuries-old puppet characters, each with its name carefully written on the back. In Cairo he tracked down three of the old puppeteers—Ahmed El Khoumy, Hassan Khanoufa and Hassan El Farran. With their cooperation, he went on to produce actual shadow plays, which were performed at the German and Italian cultural centers in Cairo.

One of the people who attended these performances was Hassan El Geretly, founder and director of the Cairo-based folkloric thespian troupe El Warsha ("the workshop").

"What was it, I wondered, that suddenly linked me to an ancient art form I had never known?" asked El Geretly. "Gradually, I began to understand I had touched upon a deep feeling that had infused this ancient art."

El Warsha is a group of young people who have begun to gather Cairo's traditional street entertainers, magicians and storytellers to keep the old tales and folklore alive. Until their deaths

in 1996 and 1998 respectively, El Farran and El Khoumy passed on their skills; Khanoufa, who was trained as a technical assistant by an older shadow-master, now assists El Warsha.

"At first we had almost forgotten the old plays," El Khoumy said a few months before he died, "but we sat down and pieced them together, Hassan El Farran and I, reminding each other until, praise God, we had done it."

Of the group, only El Khoumy was a true *rais al-khayal*. Puppets were his life: "By day I played the hand-puppets," he said. "But when it got dark, it was time for 'the shadows.'"

Khanoufa, now nearing his mid-70's, looks a bit like a small puppet himself. "It's all I know how to do, the music and the shadows," he says. He began working in the shadow plays as a boy, playing women's voices. He always dreamed of "one day being in front of the screen, rather than forever hidden behind it, so that I could be seen."

El Farran, who was the last *qassas*, or "cutter," was grateful for El Warsha's work. If not for the troupe, he said, "we'd probably have lost even the memory of [the shadow plays] these days. But now—praise be to God!—even my mind's more active, and I find myself making up jokes, just like in the old days."

One of El Farran's gifts to El Warsha was to make one last set of characters, this one for a production of *El Timsah* (*The Crocodile*), which El Warsha has now performed at several locations in Cairo and in Paris and Bursa, Turkey. Since childhood, El Farran said, he had been passionate about "the shadows of fancy." As a boy, he would tie a sheet between bedposts and, using a candle, create shadows on his makeshift screen. One night his bed caught fire, and his father wrathfully forbade any more shadow-playing. But the family name, El Farran, means "baker," and that was his father's trade. Thus while his father was away during the night making the next day's bread, Hassan, with the clandestine support of his mother, carried on his bedtime shadow plays.

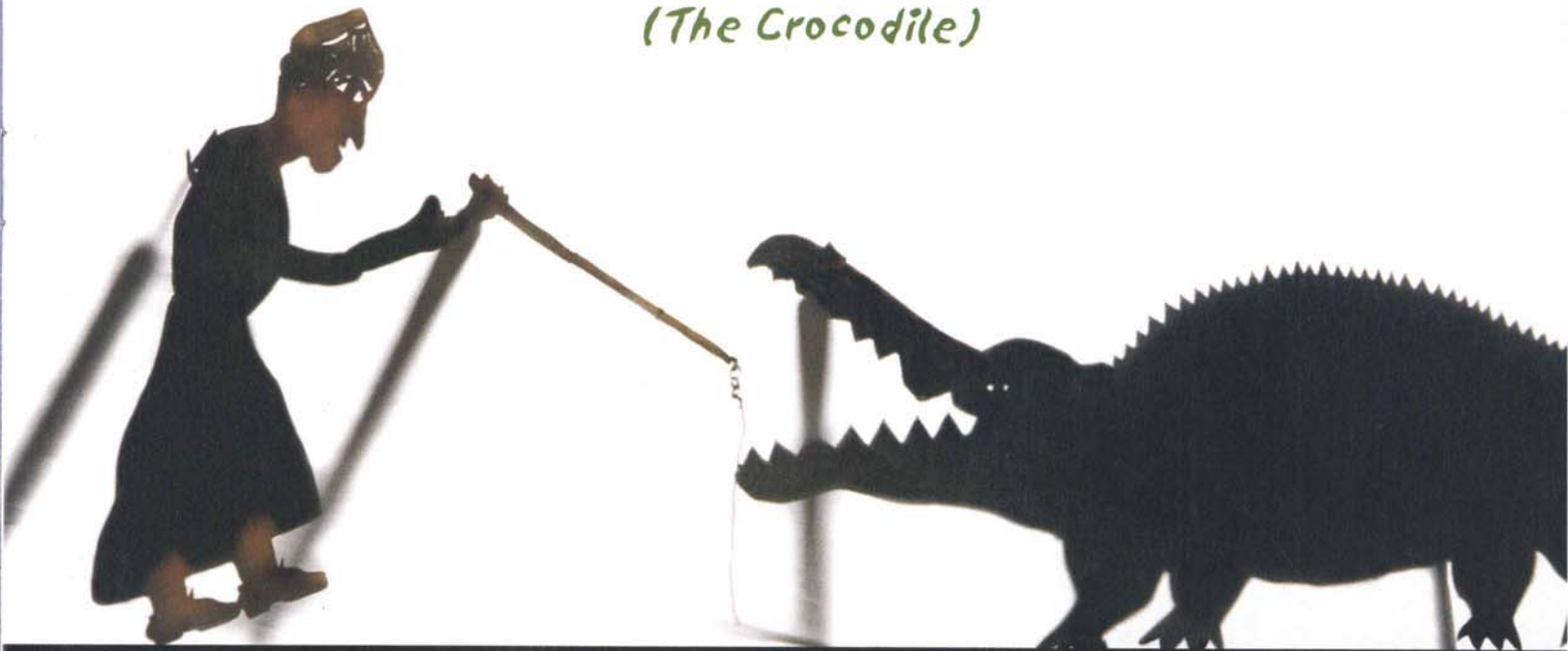
"The old Egyptian shadow play was never theater as we know it today," says El Geretly. "It was more naïve and down-to-earth. We are trying to preserve its original simplicity."

But Dr. Hoda Issa, a member of El Warsha and a lecturer at Cairo University who studied the "shadows of fancy" for her dissertation, says that "it is one thing to research and gather together fragments of old shadow plays, but a museum cannot keep an art alive. If people don't see the plays, they die." ☉



Free-lance writer and photographer John Feeney has contributed numerous articles to *Aramco World* over more than 25 years, working from his base in Cairo. He dedicates this article to the memory of *rais al-khayal* Ahmed El Khoumy (ca. 1915–1998).

## El Timsah (The Crocodile)



The sun has set; the lamp is lit.

El Warsha's performance takes place at the recently restored 17th-century house Bayt Harawi. A simple white screen has been set up, and behind it, El Geretly's young puppeteers warm up, humming snatches of the play's songs, moving their arms and hands, getting ready to delicately manipulate their puppet sticks.

At long last, sitting—unconventionally—in front of the screen, the old puppeteer Hassan Khanoufa limbers up his fingers and taps out the rhythms he knows so well.

"Silence!" calls the director, Tarek Said. Hamdy El Tonsay, playing the all-important *muqaddim*, "the presenter," clears his throat. A burst of flute and drum music comes, and then the story begins to unfold.

While fishing in the Nile, a farmer is swallowed by a crocodile. In muffled tones he shouts from inside its belly to summon help from a nearby watchman, who alerts the fisherman's wife and son.

The wife and son call upon their neighbors, two Sudanese brothers, who agree to help only after the wife agrees to pay them in advance. Alas, during the rescue operation one of the brothers is himself swallowed by the crocodile. This makes it very cramped inside.

The second Sudanese brother summons two Moroccans to help him pull his brother out, and he promises to pay them—but only after the rescue. They succeed in pulling out the first brother, but they ignore the fisherman, who, still speaking from inside the crocodile, begs the Moroccans to get him out, too. Eventually, they do. But the fisherman's family has already paid the Sudanese brothers for the rescue, so instead of paying the Moroccans, the fisherman and his family "give them blows."

The shadows of *The Crocodile* delight the Cairo audience in the same district of the city where it was performed centuries ago. Accompanied by singing and vibrant drumbeats, the play moves with astonishing speed and no little exuberant noise—the fisherman's muffled shouts, the piercing shrieks of his grief-stricken wife, the excited bargaining to get the man out.

The crocodile, explains Dr. Hoda Issa of El Warsha, was to ancient Egyptians an archetype of primordial chaos. Each night, it was believed, the crocodile tried to swallow the boat that carried the Sun god Ra through the darkness, but each night Ra defeated the crocodile and rose, triumphantly, the next morning. In this farcical shadow-play, the experience of the fisherman parallels that of Ra, but it does so on the level of street comedy, complete with its illogical but hilarious conclusion.

There is also a similarity between this story—which as a folk tale is virtually impossible to date—and that of Jonah and the whale, which appears in both the Qur'an and the Bible. In the Qur'an, Jonah is referred to as Thoul-Noon, which was also the name taken by a 10th-century Nubian—some 300 years after the revelation of the Qur'an—who, we are told, specialized in rescuing people swallowed by crocodiles. Thus, in terms of Egyptian folk culture, it is not so far-fetched for the fisherman's family to seek help from Sudanese neighbors, for the Nubians and the Sudanese are closely related, and Cairenes often considered them the same.

At the play's happy, comical conclusion, as the light in the lantern fades, the smiling faces of the hidden puppeteers unexpectedly pop out from behind the curtain and, in 1998 just as in the Middle Ages, they call out to the audience, "Come back tomorrow, for there is more to see!"





# Touring Al-Andalus

Written and Photographed by Tor Eigeland

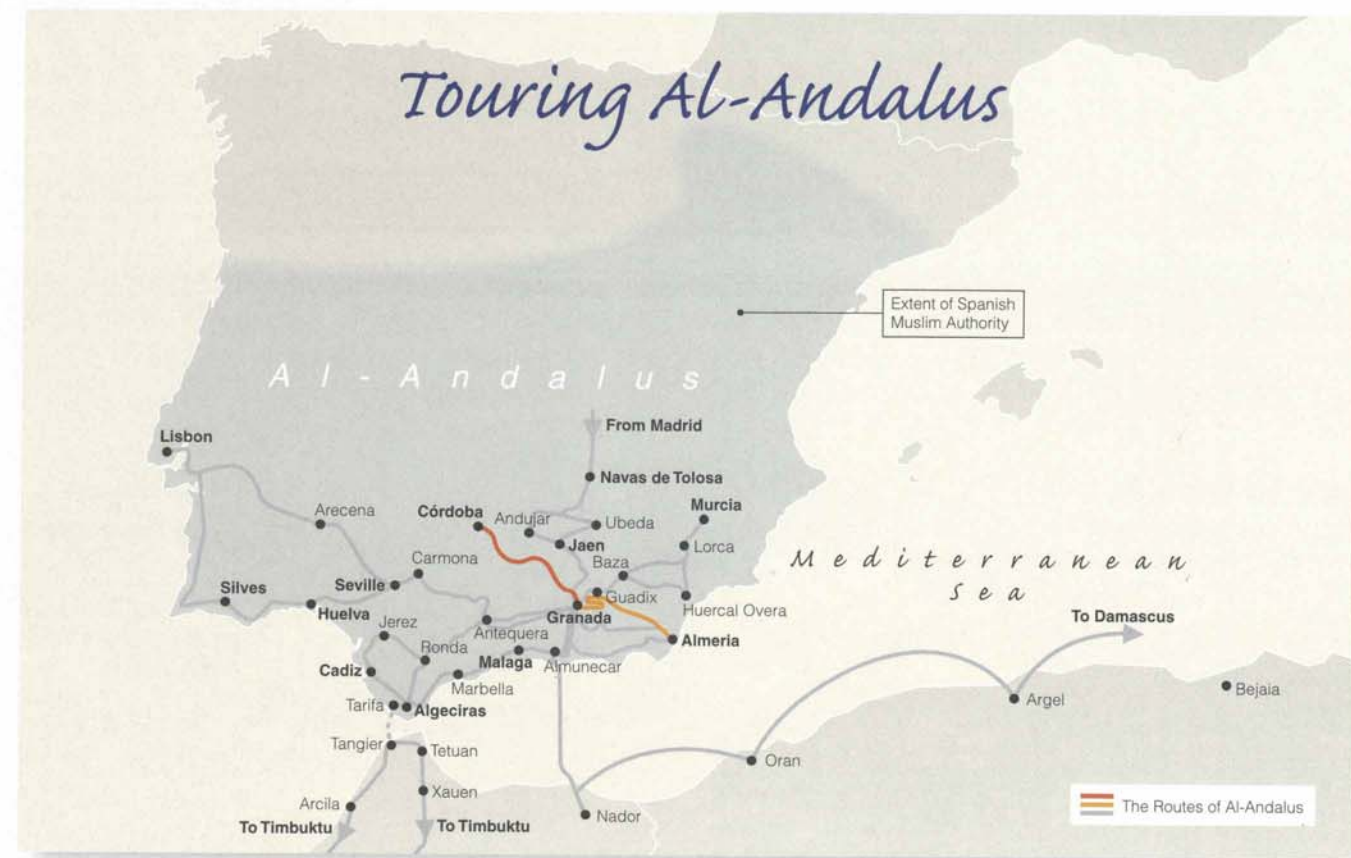


## Córdoba

At the heart of Córdoba, and at the foot of its Roman bridge over the Guadalquivir, rises the Great Mosque, built in the eighth century on the site of a Christian basilica. The geographer al-Idrisi called the thousand-columned structure "unparalleled for the beauty of its architecture and for its vast dimensions." Above: Symbols of the city, carved in stone, are the famous Arab *noria*, or waterwheel, the Roman bridge and the Great Mosque. The encircling Latin motto reads "Córdoba the renowned, home of the military and fount of wisdom."



## Touring Al-Andalus



## Espejo

Endless groves of olive trees fill the Guadajoz River valley near the town of Espejo, which was called al-Qalat by the Cordoban caliphs who built its fortifications. Olive oil is the lifeblood of the region, which produces more than 200,000 tons a year.



To please his passengers, our small plane's pilot banked steeply and flew two tight circles over the Alhambra before settling into his final approach to Granada's airport. The thrill of seeing this sprawling hilltop fortress against the snow-clad Sierra Nevada is one that does not diminish with repetition. Like the Giza pyramids, seen for the first or the 10th time, the Alhambra never fails to awe. "I am beginning to think that the only pleasure greater than seeing Granada, is that of seeing her again," wrote the French playwright Alexandre Dumas in the 19th century.

Just as all roads once led to Rome, during a later period all roads led to Granada, the heart of the cultural flowering that was al-Andalus. Today Granada is the capital of the modern Spanish province of Andalusia, which takes its name from the Arabic *al-andalus* ("the land of the Vandals"). That was the name Muslims applied to the southern two-thirds of the Iberian Peninsula, including much of what is today southern Portugal, when they ruled it from the early eighth till the end of the 15th century. Though ruled and settled by Muslims, the region was also inhabited by Christians and Jews, and the three groups, in a largely harmonious *convivencia*, or "living together," created a civilization of remarkable intellectual and artistic brilliance and productivity. (See *Aramco World*, September/October 1992.)

The heartland of al-Andalus is present-day Andalusia, for it is here that Muslim rule lasted longest and left its most distinct cultural influences. In Granada and in Córdoba, to the northwest, stand three of the great monuments of the Muslim era in Spain: Córdoba's Great Mosque, Granada's historic Albaicín quarter, and the incomparable Alhambra.

Al-Andalus also happens to be my personal favorite part of the world. When the United Nations Educational, Scientific and Cultural Organization announced in 1995 that the Granada-based

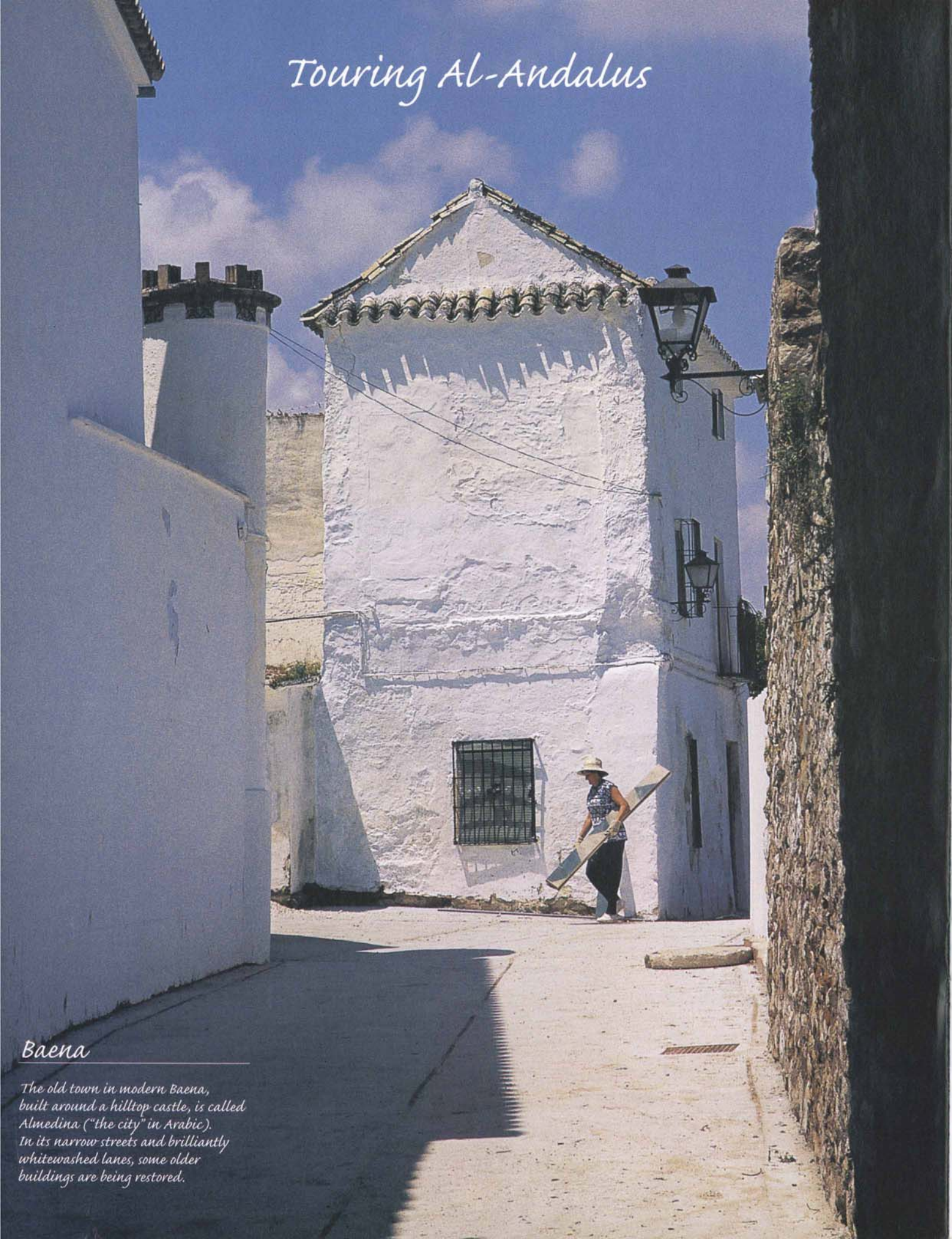
Legacy of al-Andalus Foundation (Fundación El Legado Andalusí) had designated a network of 11 travel itineraries called "The Routes of al-Andalus" and had begun promoting history-oriented travel along them, I knew I had to go and try out at least one or two. The idea of tracing pathways that had been the arteries of civilization more than a millennium ago was irresistible: From the map alone I could see that each of *las rutas* wound among palaces and fortresses, whitewashed villages and undulating olive groves, toothy mountain ridges and back-country forests. Some followed main roads; others included trail segments largely unused for centuries. Many of the places I knew from my previous travels, but al-Andalus never fails to intrigue and to surprise, again and again, and I had not seen all there was to see.

All of "The Routes of al-Andalus" converge on Granada. Although there are some intriguing alternative modes of transport that can be arranged along them—such as horseback (slow, and very "authentic") or mountain bike (faster, and very hip)—I chose the car, the most common way travelers experience the routes today.

Attempting to balance history, scenery and the limits of a magazine assignment, I decided quickly that the longest routes, which originate in Damascus and Timbuktu respectively, were out of the question—though they did point out the close ties between al-Andalus and other parts of the Muslim world. Instead, I chose two other routes which together constituted a short trip that was nonetheless long on history: the "Route of the Caliphate," which runs southeast from Córdoba to Granada, and the "Route of the Alpujarras," which continues in roughly the same direction from Granada to the Mediterranean Sea at Almería. In a way, this is one route, for it is the path followed by travelers from Arabia, the Levant and Central Asia, whose business in the cities of al-Andalus began and ended with a sea journey.



# Touring Al-Andalus



## Baena

The old town in modern Baena, built around a hilltop castle, is called *Almedina* ("the city" in Arabic). In its narrow streets and brilliantly whitewashed lanes, some older buildings are being restored.

For their parts, the apogees of Córdoba and Granada both represent great moments in history—the 10th and 14th centuries respectively. Córdoba was then the largest city in Europe, seat of the caliphate that rivaled Abbasid Baghdad. The city is remembered for its openness, and for the intellectual passions that made it a center of learning and a true bridge between the Islamic East and pre-Renaissance, Judeo-Christian Europe. Granada, under the Nasrid dynasty of the 13th and 14th centuries, continued Córdoba's advances in the arts, architecture, cuisine, literature and music in what became the slow swan song at the twilight of al-Andalus.

In between these cities lay lands where power and authority ebbed and flowed and, as a result, the rolling, bountiful countryside is today full of watchtowers and garrison castles in varying states of preservation. Many of these defended—or loomed over—towns that grew up huddled close in their shadows, towns that retain many signs of the centuries of Arab rule.

As one might expect, the larger cities have changed more. Inhabitants of old al-Andalus would of course hardly recognize traffic-choked, apartment-block Córdoba. But they would know some of the buildings in the center of town, such as the enormous mosque, with its spacious courtyard, that was—incredibly—built in barely a year in 785. They would know the Roman bridge that still spans the Guadalquivir River, standing up stoically to the thunder of late-20th-century city traffic that passes over it.

Andalusí would also recognize the two-story-high waterwheel downstream from the bridge, and the *judería*, the old Jewish quarter that starts northeast of the mosque. Today, this is a self-consciously charming maze of narrow streets filled mostly with tourist shops and restaurants tucked into whitewashed buildings that press up against the Arab-built city walls. To judge by the menu at El Caballo Rojo, just a few steps from the mosque, Andalusí might also recognize a few of the revival dishes whose recipes date back a millennium.

In 710, a young Berber officer named

Tarif ibn Malik had carried out a successful reconnaissance-in-strength, crossing from Umayyad North Africa to the southern tip of Gothic Spain. In July of 711, the Umayyads sent a stronger force, and an officer named Mughith al-Rumi then laid siege to Córdoba. Several months later he controlled the city, and by 714 the whole territory around Córdoba was in Muslim hands. (See *Aramco World*, January/February 1993.)

Arab governors sent from the east ruled Spain for the following 40 years, then 'Abd al-Rahman I, called *al-Dakhil*, "the In-comer,"

Córdoba, 'Abd al-Rahman built the palatial *Madinat al-Zahra* ("Flower City"). Trade and culture flourished, and Muslims, Jews and Mozarabs—culturally "arabized" Christians—lived in a harmony that had little precedent, and has since been rarely replicated.

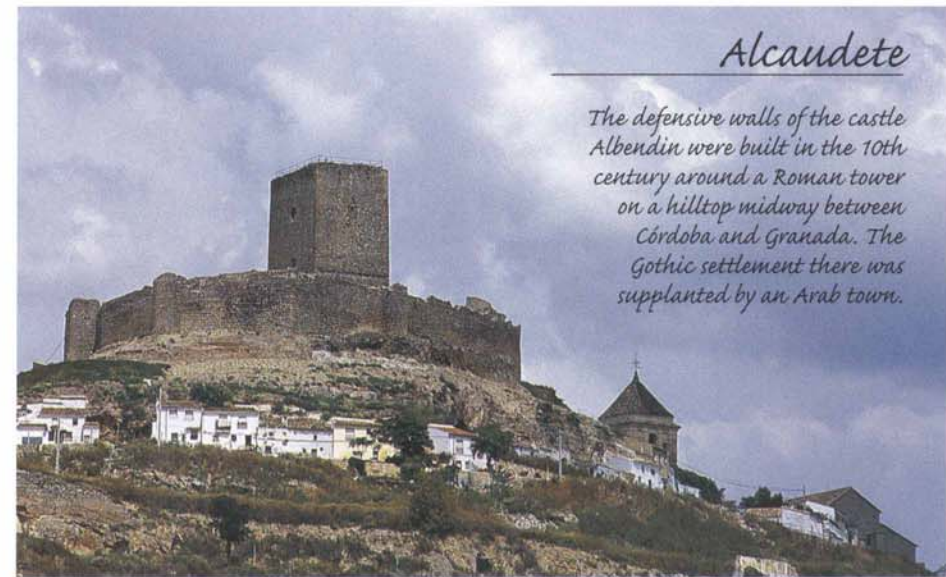
In the 11th century, the Umayyad Amirate fragmented and local governors or military leaders established a score or more petty, weak, quarrelsome, ethnically varied, hedonistic, irresponsible and in some cases culturally brilliant "factional" king-

doms. Some were not above intriguing or even allying themselves with Christian rulers of the north. In 1236 the Castilian king Ferdinand III entered Córdoba. Granada, to the south, became the Muslim capital, where the Nasrid kingdom endured to rule a greatly diminished territory for another 250 years.

It was thus that the country between Córdoba and Granada became contested ground. Nonetheless, the demands of

## Alcaudete

The defensive walls of the castle Albendin were built in the 10th century around a Roman tower on a hilltop midway between Córdoba and Granada. The Gothic settlement there was supplanted by an Arab town.



founded the independent Umayyad Amirate. Despite regional rebelliousness, Córdoba became a bustling center of trade and industry under the six following amirs, and during the 50-year rule of 'Abd al-Rahman III ("the Victorious") in the 10th century, it grew into a garden of Arab culture and learning that rivaled Cairo and Baghdad.

'Abd al-Rahman III increased the power of the monarchy, elaborated court ceremonial and finally proclaimed himself caliph and commander of the faithful in 929. He unified the territories of al-Andalus and consolidated systems of tax collection, public works, water administration, law and military service, strengthening his army with Berber recruits from North Africa. He humbled the Christian Franks to the north and maintained good relations with the Eastern Roman Empire in Constantinople. His rule brought a previously unknown degree of prosperity.

Tenth-century Córdoba boasted more than a thousand mosques and more than 800 public baths. Its libraries held as many as 400,000 volumes, and its main streets were lit at night—something London and Paris would not see until some 700 years later. In the hills just outside

trade made the route between the cities one that was heavily traveled despite all changes in authority, as it had been for centuries before. Today, its path is traced by national highway N-432.

Leaving the charm of old Córdoba, I crossed the Guadalquivir River on a modern bridge not far from the Roman one, and soon the road started to wind through heavily cultivated, rolling lowlands. Corn, sunflowers, cotton and soon olive groves spread like irregular ocean swells to the horizon. Amid the crops are irrigation systems that follow the paths of—and occasionally still use—the *acequías*, or channels, originally built by Muslims.

The first town of any size along the road is Espejo, whose name is understood to mean "watchtower." Under Muslim rule it was called *Al-Qalat*, "the castle." Inhabited since prehistoric times, the present-day town's blindingly whitewashed buildings climb narrow streets and lanes toward the castle, which was built after the fall of Muslim Córdoba by the Mudejars, the Spanish Muslims who remained to live under Christian rule.



# Touring Al-Andalus

## Valor

*This village in the Alpujarras is the birthplace of Maulvi Abd Allah Muhammad ibn Umayya, one of the leaders of the Muslim resistance after the fall of Granada. Each year on September 15, costumed villagers reenact a battle between moros y cristianos, or Moors and Christians.*



## Sorvilan

*Sheltered between the Sierra Nevada and the Sierra de la Contraviesa, the slopes of the Alpujarras are wooded with oak and walnut trees. In the flatter land, oats are harvested as animal feed.*

group of black-clad women hurrying along in the blinding sunshine.

Where there was a view of the surrounding countryside, it was idyllic. At one point, I found bright red poppies growing

nearby, and behind them rolled fields of more olive trees than I ever knew existed.

According to the guidebook, there was Moorish cuisine to be found in Baena, too. It cited a fish soup that uses bitter oranges; a casserole of lima beans; *pitarque* (or "orchard gazpacho," a cold soup based on garden vegetables); chicken with an almond sauce and several time-tested vegetable stews.

At a roadside restaurant in the next town, Luque, I allowed myself to be enticed into buying a bottle of what the proprietor swore was the world's best virgin olive oil, as well as some sweet, tasty, tiny dried figs done "exactly the way *los moros* prepared them," he assured me. Munching them as I drove later, I decided I couldn't argue with him on the quality.

Like the next two towns, Alcaudete and Alcalá la Real, every single major settlement along this route is overlooked by an Arab-built fortress, often in ruins. Every strategic peak, it seems, is topped by a stone tower—most built by Arabs, though a few later ones were put up by Christians.

Yet the Arab fortresses were most often not entirely new constructions: They expanded Roman ones, or rose atop their foundations, just as there is many an Andalusian church that has been built over a mosque. Sometimes this change brought only cosmetic alterations; sometimes it involved significant

reconstruction. This process has the interesting result that many older churches of al-Andalus are oriented toward Makkah.

As the N-432 approaches Granada, the fecund air of the plains picks up the first traces of acrid city smog. But before I got to the city, I found a road to the town of Pinos Puente that rose into what was still cool crispness, to a spot that I found magical.

It was a bit less well-traveled than I had expected, and I stopped to ask a woman if I



## Granada

*In 1238, Muhammad I of Granada began construction of a fortress-palace meant to belie the Nasrid dynasty's waning power. Effective use of space, light, water and decoration made the Alhambra an image of Paradise on earth, and reflected the cultural brilliance of what was to be the last Muslim kingdom of al-Andalus.*



# Touring Al-Andalus



## Granada

The Alhambra's Patio of the Lions, built by Muhammad V in the mid-14th century, is surrounded by an elaborately carved arcade set on slim double pillars. Twelve marble lions support the central fountain, from which water flows in the four cardinal directions—one of the characteristics of the garden of Paradise itself.

was on the right road. Yes, she told me, "but be very careful. It is narrow, very steep and there are hundreds of curves." As I rose, the air cleared, and then it cooled. Again there were olive groves on both sides of the road. After about fifteen minutes I saw a little sign on the left that read *mirador*—"scenic overlook," it would have been on an American road sign.

It was but a short walk. Alone, seemingly at the top of the world, I was enveloped in the scents of wildflowers, rosemary and thyme. Almond trees loaded with small, fuzzy-green almonds covered the hilltop. Birds sang. In front of me the land dropped steeply, and the almond trees gave way to figs. Beyond them, on the other side of the valley, lay the town of Moclin, whose name comes from Arabic *hisn al-muklin*, or "fortress of the pupils." From the cluster of white houses at the bottom of the valley, Moclin rose and narrowed up a hillside nearly as high as my own, crowned by a nearly intact fortress.

I sat down on a rock, cracked open a few green almonds with a stone, and imagined myself about 600 years back in time, when Moclin was an important link in a defensive chain that protected Granada's Nasrid kingdom against the Castilians to the north and west. Even the almond trees probably grew in this same spot, six hundred years ago, because at that time their fruits were integral to the cuisine of al-Andalus—especially its sweets. The fig trees, too, would have been here, and the architecture of Moclin itself would not have appeared all that different from what I saw today. Voices of children at play rose from below, and from somewhere else came the lower-pitched talk and laughter of two farmers.

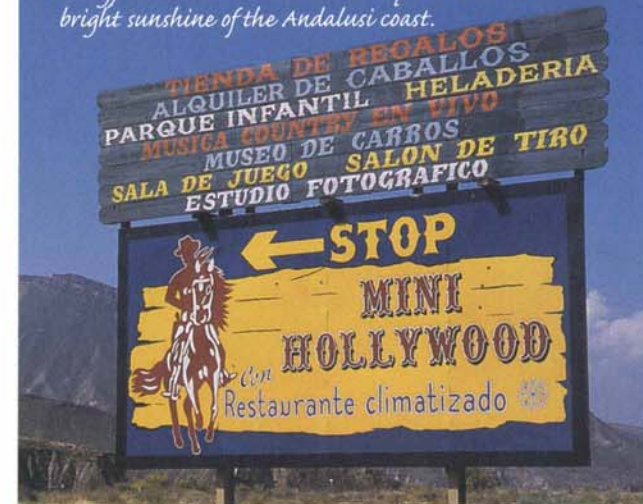
Later that day in Granada, I couldn't help contrasting that splendidly peaceful spot with the far different majesty of the Alhambra. Three million visitors a year walk along its fortifications, through its intricately tiled halls, salons and patios, and around its beautifully kept gardens. The daily total is limited by the Spanish authorities, and there are times when one can get in only by arriving early in the day. In contrast, I doubt whether three visitors a day made it up to my special *mirador*, a place that to me held at least as many insights about the region and its history as the Alhambra itself.

Perhaps too fresh from my solitude, I decided to skip the Alhambra's crowded

interior and stroll instead along the Darro River and into the intensely Moorish Albaicín quarter. As I walked, I marveled at the silhouette of the Alhambra's red-glowing walls at sunset, and at how they loomed when viewed from below, along the river's edge. Gradually the old streets gave way to the new, filled with shops, cafés, restaurants and interrupted by plazas where there are always, it seems, children playing. As evening fell, guitarists worked corners for *pesetas*.

## Tabernas

Eroded hills, dry gulches and cactus-dotted landscapes barely 25 kilometers from the Mediterranean have been the setting of dozens of "spaghetti westerns" whose film sets have become tourist attractions. Nearby is a solar energy research center that also depends on the bright sunshine of the Andalusí coast.



Over the years, ink enough to fill the Darro itself has been put to paper in praise of Granada, and heartfelt descriptions of it have inspired poets for generations. "Who has not heard of and admired Granada, even without ever having been there?" asked the writer Pedro Antonio de Alarcón in the 19th century. And who, indeed, has not seen and enjoyed romantic 19th-century prints of Granada, or the travel photographs that are their modern equivalents?

After nearly 800 years of Muslim rule, the last king of Granada, Muhammad XII Abu 'Abd Allah—known in the West as Boabdil—surrendered to Ferdinand and Isabella on November 25, 1491. Following chivalric custom, the victors allowed him some weeks for the possible relief of the city, but none came. Granada changed hands on January 2, 1492, and Boabdil left the Alhambra four days later by an obscure path. He stopped for a brief, reportedly

courteous, exchange with the Christian monarchs and then journeyed south into exile, to the small principality he was ceded in the Alpujarras mountains, through which passes the *ruta* I was about to trace between Granada and the coast.

As his sad court journeyed south, it is said that they paused at a high point now called *El Suspiro del Moro*, "The Moor's Sigh," and looked back for a last glimpse of their glorious hilltop Alhambra in the distance. Bitterly, Boabdil's mother, 'Aisha, said to her son, "Weep like a woman for what you could not defend like a man!"

Crossing the Sierra Nevada and the Sierra de Gádor in the Alpujarras region, I wound through gullies and crested passes, the road hanging on mountainsides to skirt peaks that top 3000 meters (10,000'). I crossed the deepest ravines over bridges that predated Boabdil's exile in what is to me one of the loveliest parts of all of Spain.

Here the northern mountains fend off the chill north winds, and a lower range between the Alpujarras and the Mediterranean, called La Contraviesa, offers protection against the heat of North Africa to the south, whose coastline is visible between sea and sky on clear days. The result is a uniquely delightful year-round climate.

Yet the Alpujarras remains an isolated, rugged region, sparsely populated except along this main route. Whatever outside influ-

ences took root flourished longer here than anywhere else. Though by September or October of 1492 Boabdil had departed his concession for Morocco, where he vanished from history, the Moorish population of the Alpujarras rebelled repeatedly in the 75 years that followed the fall of Granada, objecting to Castilian breaches of the capitulations that had officially embodied the surrender. In 1569, rebel leader Fernando de Valor—his Muslim name was Maulvi 'Abd Allah Muhammad ibn Umayya—declared, "We are in Spain, and we have ruled this land for nine hundred years.... We are no band of thieves but a kingdom, nor is Spain less abandoned to vices than was Rome." His forces fought stubbornly for three years, and he was defeated only when King Philip II summoned assistance from the army of Don Juan of Austria.

As for traveling through the Alpujarras, the "Routes of al-Andalus" guidebook calls this "not a route of monuments, of large fortified buildings, sumptuous palaces and





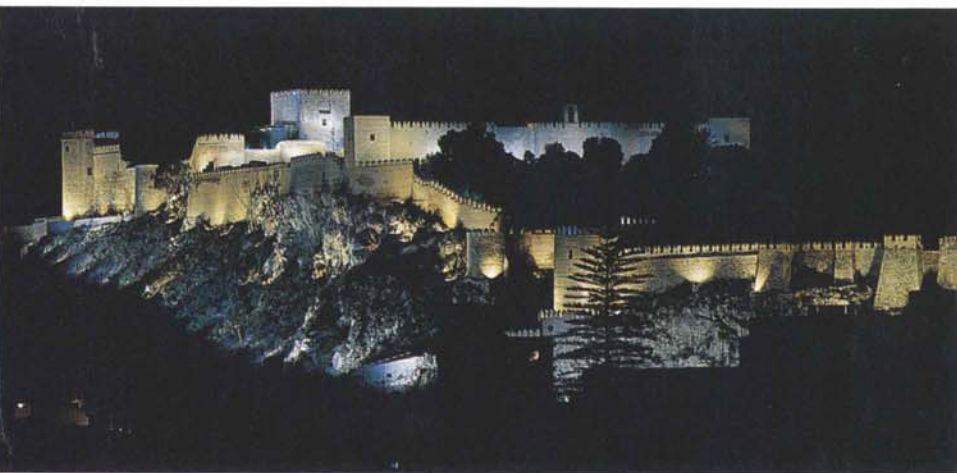
## Moclin

*As the forces of the reconquista moved down on Granada 500 years ago, the fortress of Moclin, overlooking a river valley just 25 kilometers north of the city, took on great importance to the city's Nasrid rulers.*

beautiful mosques. It is rather a route where majestic nature and the very beauty of the mountains have something to say.... [It contains] varied popular architecture of Moorish origin, the ancestral use of water and land and the oldest culinary and craft traditions. It is an itinerary to enjoy with alert senses and an attentive soul, on which

## Almería

*'Abd al-Rahman III established the town of al-Mariyya in 955 as the main port and arsenal of al-Andalus, and built above it the huge fortress now called the Alcazaba. Facing important seaports of North Africa, al-Mariyya became a cosmopolitan commercial, industrial and military center.*



one can discover a way of life with a strong Andalusí and, above all, Moorish flavor."

I wouldn't quote this unless it seemed true enough: One can see how alive these traditions are in the region's architecture, ceramics and pottery, textile weaving and the uniquely Andalusian grass-weaving called *esparto*. It is there in the irrigation ditches and canals, and even the underground irrigation channels.

The evidence is also there in distinctive sweets, such as *roscos*, *soplillos* and *pestiños*, which use the customary Andalusian almonds, sesame seeds, eggs, flour and honey. The omnipresent olive and fig trees are joined here by white mulberry trees, whose leaves fattened silk worms until just a few decades ago. The school children of the Alpujarras still experiment with raising silk worms in little boxes.

Farming of smallholdings still means income for most people here, and the economy of the Alpujarras is suffering from the competition of large-scale agribusinesses in the surrounding regions. The industry that is taking up some of the resulting economic slack is tourism. The three main towns of the region, Pampaneira, Bubión and Capileira, which all cling to the sunny, eastern side of the lush Poqueira Canyon, display improved

roads, new restaurants and such guest houses as the Villa Turística de Bubión—really a series of villas, all in keeping with the architectural traditions of the region, modern, but decorated with Alpujarran carpets, stone floors and locally crafted wooden furniture.

As the route wound its way east out of the mountains and descended toward Almería, it left the protected valley, and the air grew warmer and drier as I entered the Taverna desert, which has stood in for the American West in countless Hollywood movies. Here, too, the names along the way—Benecid, Almócita, Benahadux—testify to Arabic origins. At Alhama (from *al-hammam*, "the baths") de Almería, the baths, which have been there since Roman times, have been renovated as a modern spa.

Approaching the coast, the light gets desert bright till you reach the port city itself and find blue relief in the ocean. Almería was settled by Carthaginians, Romans and Visigoths before the Moors founded the present city in 955. Then, 'Abd al-Rahman III had a huge fortress built on a hilltop to protect it. The Alcazaba still dominates the city, and it remains the city's main historical attraction.

Like other cities in the region, Almería has received its share of accolades from literati through the ages, but today the city has changed. I shall let my guidebook explain, lest I be accused of rudeness: "Nowadays, however, [Almería] in no way resembles the descriptions of these authors, and a chaotic and impersonal planning policy has swallowed nearly all the older, humble white buildings."

Down by the waterfront, however, around the corner from the Gran Hotel Almería there are still some admirable old buildings from the last century. Diminutive sidewalk cafés, splashing fountains and palm trees dot the streets. In the background rest the ships in the harbor, always the final destination along the long road from Córdoba to Granada to the sea.

Regretting the brevity of my journey, I realized that what Dumas said of Granada is no less true of all of al-Andalus. The only pleasure greater than seeing al-Andalus for the first time is seeing it again. ☉



*Free-lance photographer and writer Tor Eigeland lived in Spain for 19 years and has undertaken more assignments in al-Andalus than in any other part of the world. He has been contributing to Aramco World for more than 30 years.*



## Almería

*More than a kilometer of palm-planted parks now line the city's waterfront. Mining and greenhouse farming, mostly for export, are important local industries today; at its apogee in the 11th and 12th centuries the city was famous for its more than 800 textile factories and the magnificent cloth they produced.*

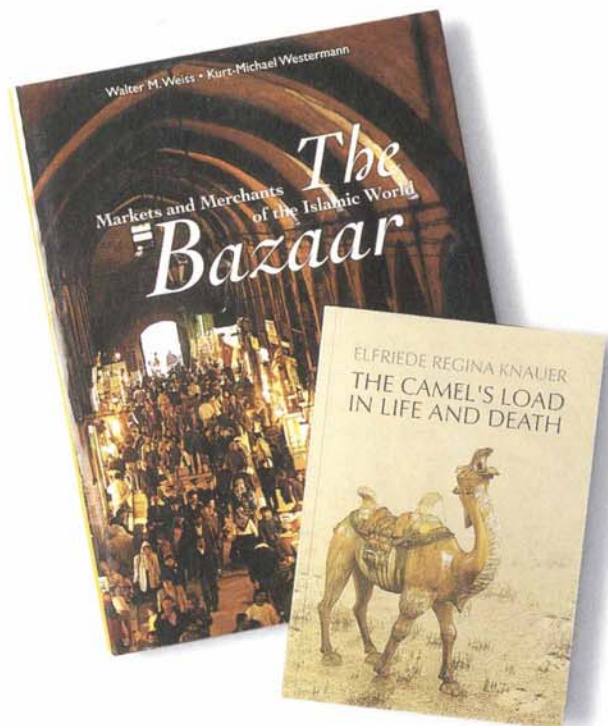
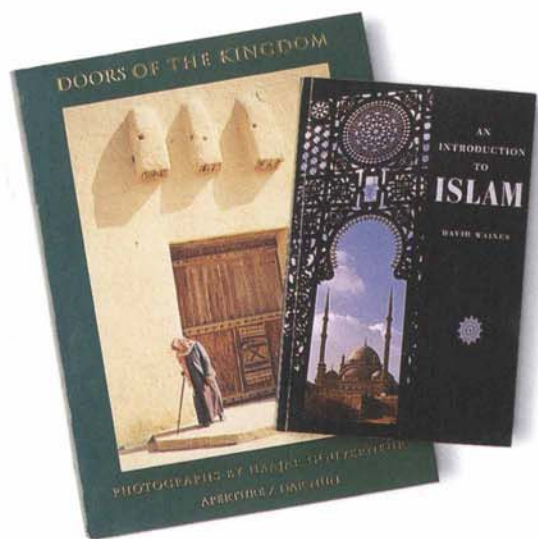


# Suggestions *for* Reading

**Aramco World** readers who want to explore aspects of the Arab and Muslim worlds on their own will find interesting material here, most of it recently published. Without endorsing the views of any of the authors, we encourage varied and omnivorous reading as a winding but certain path to greater understanding. The books listed here are available in libraries or from brick-and-mortar or online bookstores, or can be ordered from their respective publishers, whose addresses can be found in *Books in Print* and other sources. International Standard Book Numbers (ISBN) have been included to simplify identifying and ordering them, though in some cases editions other than those listed may be available. Please do not order books from *Aramco World*.

**An A-Z of the Middle East: A Reference CD-ROM.** Dominique Vidal and Alain Gresh. 1998, Sindibad Multimedia Ltd., [www.sindibad.co.uk](http://www.sindibad.co.uk), [n.p.]. CD-ROM. The 115 topics in this useful addition to a school, library or home reference shelf cover people, events, movements and ideas that have shaped the politics and culture of the region in the last century, supplemented by photographs, maps and a brief appendix of treaties and UN resolutions. The scope is roughly equivalent to what might be found in a good popular book, but given the potential of the CD-ROM format, we were hoping for more, particularly regarding its capacity to present photographs, maps and diplomatic documents. We expect this will prove most useful and appealing to younger readers and budding researchers, and what they find will serve them well.

**Arab Travellers and Western Civilization.** Nazik Saba Yared; trans. by Sumayya Damluji Shahbandar. 1996, Saqi Books, 0-86356-336-8, £45 hb. Though little known in English—such works were rarely translated—Arabic accounts of Arabs' travels to the West have long been part of the Arab literary tradition, especially popular during the 19th century. Rather than survey the genre, the author, a lecturer at Beirut University College and author of four books on classical Arabic literature, has chosen several diverse accounts that span three periods between 1826 and 1938. She has combed them for insights into Arab views on Western politics, philosophy, science, social values, economy and labor, arts, religion and more. Central in her readings is attention to the emergence of an important conflict in the Arab relationship with the West: maintaining the Arab identity while assimilating technologies and associated Western ways that threaten that identity.



**Arabic First Names.** 1999, Hippocrene Books, 0-7818-0688-7, \$11.95/£7.85 hb. This compact dictionary of approximately 700 names is a pleasure for those who do not read Arabic, for it aids in understanding—too concisely at times—the elegance, poetry and deeply felt religious thought behind Arabic names, from Abida, “servant of God” (feminine) to Zaki, “pure” (masculine).

**The Bazaar: Markets and Merchants of the Islamic World.** Walter M. Weiss and Kurt-Michael Westermann. 1998, Thames & Hudson, 0-500-01839-1, \$50/£32 hb. From the Middle Ages to the present day, from Marrakech to Isfahan, few institutions in the Islamic world have so captured the fancy of Western travelers as the colorful, fragrant, joyfully cacophonous bazaar—a word that has come into English from Persian. This is a lush and imaginatively photographed exploration of what is left (and there is much) of the top dozen or so trading emporia of the classical Islamic world. The text illuminates the nuts and bolts of the bazaar-based mercantile system well, but it is weakened by lapses into orientalist romanticism that at times over-generalizes about “the East” and at others judges harshly the inevitable interplay of old and new in the bazaars of modern cities.

**Bulgarian Rhapsody: The Best of Balkan Cuisine.** Linda Joyce Forristal. 1998, Sunrise Pine Press, 0-9639182-1-4, \$14.95 pb. Like any ethnic cookbook, this is an introduction to a whole culture, clearly one the author loves. Its wide range of recipes—some reminiscent of Turkish cuisine, thanks to Bulgaria's 500 years in the Ottoman Empire, others of Austro-Hungarian or Greek—includes some for such Bulgarian basics as *lyutenitsa* (tomato-pepper spread) and *kyopol* (eggplant salad). They are mixed with proverbs and snippets of Bulgarian history, and followed by a few interesting menus and short cultural essays. Forristal's personal preferences have led her to exclude recipes using organ meats or lamb; the latter especially is a regrettable omission. But she is clearly in sympathy with Bulgarians' emphasis on fresh vegetables and slow cooking, and her book is a real service to the country and the people who befriended her there—as well as to interested eaters and readers.

**The Camel's Load in Life and Death.** Elfriede Regina Knauer. 1998, Akanthus (Kilchberg/Zurich), 3-905083-12-4, \$49 pb. In the second century BC, trade on the Silk Roads began in earnest, partly thanks to the proliferation of the camel in Han Dynasty China. From that time until the tenth century of our era, carefully wrought camel figurines were often part of Chinese mortuary furnishings. These figurines generally depict saddled, often loaded, camels, and the saddle styles and the nature of the loads reveal much about trade practices and patterns. Although written in an academic style, this is a significant book for students of the Silk Roads and Central Asia.

**Doors of the Kingdom.** Haajar Gouverneur. 1998, Aperture/Dar Nuri, 0-89381-817-8, \$29.95/£19.68 hb. A 1996 Riyadh exhibit by the Nahda Philanthropic Society for Women led to a broader project of photographing the varied and little-known vernacular art of decorated doors throughout the four major regions of Saudi Arabia. Calligraphic renderings of door-related verses from the Qur'an and several contextualizing essays frame the photographs of these aesthetically superb doors with several layers of the culture that created them. (See *Aramco World*, January/February 1999.)

**From Rags to Riches: A Story of Abu Dhabi.** Mohammed Al-Fahim. 1995, The London Centre of Arab Studies, distributed by I.B. Tauris (UK) and St. Martin's Press (US), 1-86064-233-0, £22/\$39.50 hb. This is a participant's account of the creation of modern Abu Dhabi in the 50 years since his own birth, interwoven with the story of his own success in business. The author is not a historian, but his eyewitness account is valuable and occasionally charming.

**The House of Kanoo: A Century of an Arabian Family Business.** Khalid M. Kanoo. 1997, The London Centre of Arab Studies, 1-900404-03-6, £25 hb; St. Martin's Press, 1-860642-34-9, \$39.50 hb. This is a personal, richly detailed story of the growth of one of the largest shipping and trading families in the Arabian Gulf, written in a conversational style that keeps in mind the reader unfamiliar with regional history. It reveals detail as only a family history can, and it will prove useful to all readers interested in the economic history of the region; it will also be helpful background reading for Westerners considering entering into economic relationships there, whether investment, joint-venture work or employment.

**How to Read Egyptian Hieroglyphs.** Mark Collier and Bill Manley. University of California Press, 1998, 0-520-21597, \$18.95/£12.45 hb. Drawing on their experience in teaching what might be called “Hieroglyphics 101” at a half-dozen institutions in the UK, the authors have put between these covers a compact, logically paced home-study course that will lead the diligent reader to the point of being able to hold his or her own in front of any inscribed text from ancient Egypt. The idea that the written language of ancient Egypt need not be entirely the province of specialists is in itself exciting, though acquisition of even moderate fluency may require a bit more than even this lucid book can offer. Nonetheless, here is the best starting place we know.

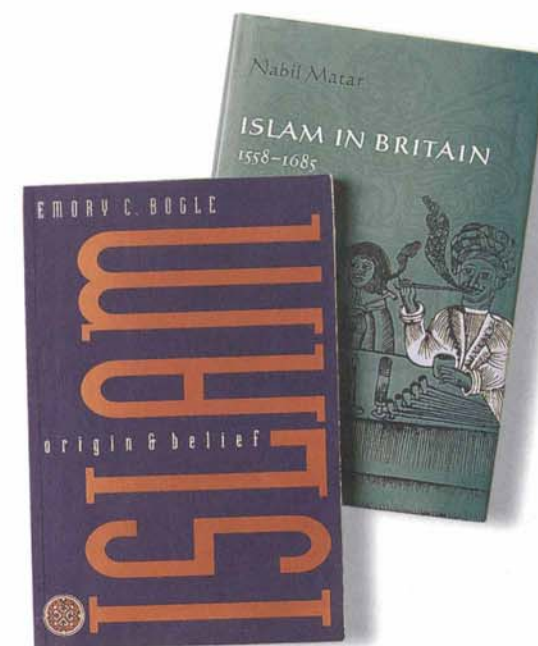
**In Search of the Trojan War.** Michael Wood. 1996, University of California Press, 0-520-21599-0, \$17.95 pb. Wood's popular book, first published in 1983, marshaled the evidence for the historicity of the Trojan War and the location of Homeric Troy at the Hisarlik mound in Turkey. This updated reprint is able to cite more evidence, new [re]discoveries (Schliemann's “Jewels of Helen”) and growing numbers of expert adherents to its thesis, and it remains a detailed, thoughtful analysis of one of the great archeological sites, “must” reading for visitors there and for lovers of cultural history.

**An Introduction to Islam.** David Waines. 1995, Cambridge University Press, 0-521-42929-3, \$20/£14 pb. Fluent, thoughtful and open-minded, Waines presents first the context in which Islam was revealed, then the “foundations,” the revelations and practices of the Prophet and the elaboration of his teachings in the first two centuries of Islam. Finally, he deals with Islam in the modern world, and with issues the community faces in it. Waines is scrupulous in presenting differing viewpoints, and his closing

“excursus” is a very neat potted history of Western scholarly attitudes toward Islam. This book is difficult for beginners, but an excellent second drink from the spring of knowledge.

**Islam in Britain 1558–1685.** Nabil Matar. 1998, Cambridge University Press, 0-521-62233-6, \$40/£60 hb. This surprising little book demonstrates the influence of Islam in forming early modern British culture. Its interaction with Christianity was not primarily adversarial: The Qur'an was influential in Anglican-Puritan political discourse, Arab science and philosophy in the formation of British proto-sciences, and Islam itself “a powerful civilization [Britons] could neither possess nor ignore.” Matar discusses manifestations of the interaction in theater, academia and society in the period between Elizabeth's accession and the death of Charles II.

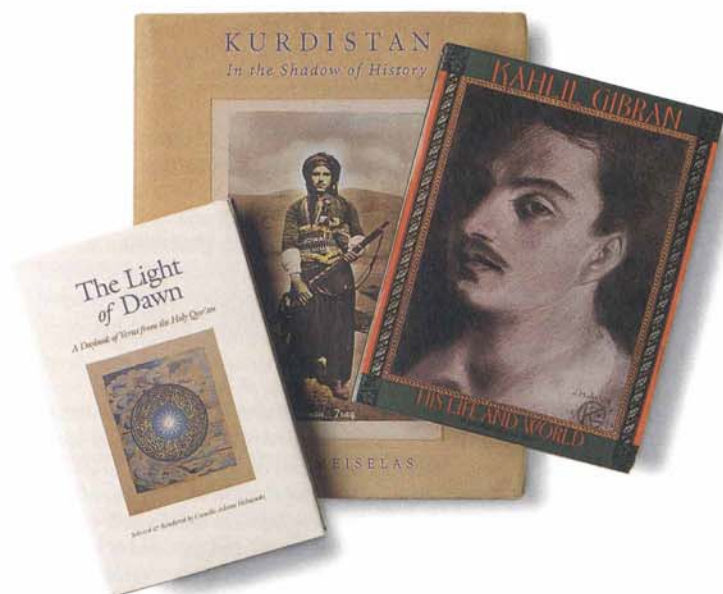
**Islam: Origin and Belief.** Emory C. Bogle. 1998, University of Texas Press, 0-292-70861-0, \$30 hb; 0-292-70862-9, \$15/£16.45, pb. A historian with long experience in the Middle East, Bogle has produced an introduction to Islam, aimed at general readers “such as church groups, business organizations and employees,” that presents historical and biographical details as a means of understanding larger and later events, movements and tendencies within Islam. He also gives more emphasis to the role of Shi'ism than other introductory works, because of the degree to which it is both visible and misunderstood in the West. This is a very useful, widely accessible presentation.



**Islam: The Straight Path.** John L. Esposito. 1998, Oxford University Press, 3rd ed., 0-19-511233-4, \$30.00 hb; 0-19-511234-2, \$19.95/£9.99 pb (first published 1988). This book accomplishes a great deal in only 200-plus pages of unadorned, fact-packed prose, presenting the faith, belief and practice of Islam from its beginning to its contemporary worldwide resurgence in terms that are accessible to readers willing to deal with a fair degree of detail. The book was written for college survey courses, but has deservedly found a much wider audience.

**Kahlil Gibran: His Life and World.** Jean Gibran and Kahlil Gibran. 1998, Interlink Books, 1-56656-249-X, \$19.95 pb. Interest in the early-20th-century poet who captured the hearts of millions and influenced much modern Arab literature does not appear to be waning. This republication of the classic 1974 biography, authored by the poet's namesake cousin (see *Aramco World*,





September/October 1996) and the younger Gibran's wife, opens with a new foreword by Salma Khadra Jayyusi. Although there are now several biographical studies of Gibran in print, this one remains central to serious reading on the man, his milieu and his enduring significance.

★ **Kurdistan: In the Shadow of History.** Susan Meiselas. 1997, Random House, 0-679-42389-3, \$100/£65.72 hb. Meiselas has earned a name in recent decades as a top photojournalist, but there are few of her own photographs in this 390-page volume, which is filled instead with archival photographs from diverse sources—many of them Kurdish—which Meiselas has patiently assembled into what may best be described as a sympathetic scrapbook for an extended family, a kind of national archive in exile. This is a brave book, for those who participated in its compilation often took significant risks to do so, and its thought-provoking structure stands as a challenge to traditional methods of reportage and cultural representation.

**Kuwait by the First Photographers.** William Facey and Gillian Grant. 1998, The London Centre of Arab Studies, 1-900-404-14-1, £25 hb; I.B. Tauris, 1-860-642-71-3, £25/\$39.50 hb. In a resource-scarce land that originally lacked even fresh water, Kuwait's pre-20th-century inhabitants nonetheless established a leading Arabian Gulf port, a role that expanded enormously with the advent of the petroleum-based economy. The authors, respectively a leading regional historian and a photo archivist who specializes in Middle Eastern images, have done for Kuwait what they have also done for Saudi Arabia and the United Arab Emirates: compiled a fascinating portrait of life between 1900 and 1950, accompanied by well-researched essays and captions that discuss both the subjects and the makers of the early photographs.

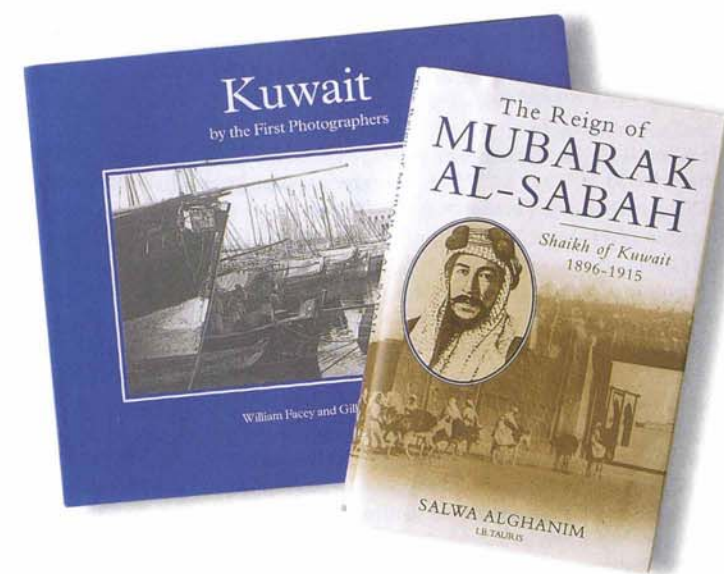
**Lesen in alten Photographien—aus Baalbek.** Annegret Nippa. [n.d.], Völkerkundemuseum der Universität Zürich, 3-909105-29-7, [n.p.] hb (in German). Nearly 2000 glass-plate photographs by Hermann Burchardt, taken between 1893 and 1909 as he roamed the Middle East from Morocco to Samarkand, are preserved in the Berlin Ethnographic Museum without any information as to what each one shows or where it was taken. Ethnologist and Islamist Nippa undertook to "read in" those images, treating each as though it were a text in an unknown language, deconstructing each image into its component parts, finding connections and cross-revelations among them, factoring in external information and extracting, in the end, a remarkable amount of substantiated, useful information. This book is fascinating both for the information it provides about Baalbek a century ago and for the detailed explication of Nippa's patient and productive technique.

★ **The Light of Dawn: A Daybook of Verses from the Holy Qur'an.** Selected and rendered by Camille Adams Helminski. 1998, Threshold Books, 0-939660-60-1, \$24.95 hb. Using verses from all 114 chapters of the Qur'an, Dr. Helminski has assembled what may be one of the best gateways for those who are neither Muslims nor readers of Arabic to begin to grasp the spiritual depth offered by the book revealed to the Prophet Muhammad some 1400 years ago. Some passages are presented only in English; others appear in both English and transliterated Arabic, while still others add original Arabic script for a three-fold presentation.

**The Man Who Moved the World: The Life and Work of Mohamed Amin.** Bob Smith with Salim Amin. 1998, Camerapix Publishers International and Interlink Books (USA), 1-874041-99-7, £20/\$29.95. He was the most widely decorated international news cameraman of all time and Africa's leading photojournalist. He covered every African war over three decades, and also produced more than a dozen coffee-table books that testify to his passion for the continent's scenic beauty, cultural richness and often endangered wildlife. In the early 1970's, he published a book on the Hajj, filled with photo coverage unprecedented in its comprehensiveness. In 1984 he slipped into northwestern Ethiopia, and the story of famine he and his colleagues broadcast the next day seared the conscience of the entire world. Founder of Africa's largest photo agency, Nairobi-based Camerapix, "Mo" Amin died in 1996 aboard a hijacked airliner; survivors have said that at the moment the plane hit the water, Mo was furiously taking notes for his coverage of the story. (See *Aramco World*, March/April 1997.)

**Mary the Blessed Virgin of Islam.** Aliah Schleifer. *Fons Vitae*, 1998, 1-887752-02-1, \$15.95 pb. Classical scholars of Sunni Islam have studied and commented extensively upon the position of Mary, who is regarded as the purest of women, a spiritual guiding light for the lives of both women and men. This present study, adapted posthumously from the author's doctoral dissertation, is a startlingly fresh contribution to Muslim-Christian dialogue. Christian readers may be surprised to learn that Muslims, in referring to Mary, often follow her name with the brief prayer, "May God's peace be upon her," in the same manner used following references to the Prophet Muhammad, his companions and several earlier prophets, including Jesus.

**The Names of Things: A Passage in the Egyptian Desert.** Susan Brind Morrow. 1997, Riverhead Books, 1-57322-027-2, \$25.95/£17.05 hb. Part memoir, part travel diary, part popular archeology, this graceful book eludes easy categorization. Brind Morrow's quest over nearly a decade for clues to the meanings of words and how they reveal, create and shape experience is inseparable from the lands and the people she encounters along the way,



and she regards all of this as part of a far larger, personal, ultimately humble, inquiry into life itself. Her spare, lyrical writing reveals much as she struggles eloquently to come to terms with pleasures, discoveries and tragedies.

**Royal Persian Paintings: The Qajar Epoch, 1785-1925.** Layla S. Diba with Maryam Ekhtiar, eds. 1998, I.B. Tauris/Brooklyn Museum of Art, 1-86064-255-1, \$65/£45 hb. This catalogue illuminates a heretofore "underrated" period of Persian art history, an era of stability that allowed visual arts to flourish under royal patronage. The paintings are fine and diverse and filled with intriguing stylistic reciprocities among both Mughal and European styles—including, by the 1860's, photography. The editors thoughtfully contextualize the Qajar works with brief selections of works from three earlier periods; the half-dozen essays explore such aspects of the paintings as the roles painted images played in the exercise of power, and how Persian artists were trained. This rich ancillary material elevates the book to an exemplary level that does credit to one of the world's excellent small museums.

**The Reign of Mubarak Al-Sabah, Shaikh of Kuwait, 1896-1915.** Salwa Alghanim. 1998, I.B. Tauris and St. Martin's Press, 1-84064-350-7, £39.50/\$59.50 hb. This critical study of the rule of the founder of modern Kuwait is welcome not only because it is the first detailed one, but because it is written by an Arab scholar from an Arab perspective. Virtually all earlier Gulf histories treat events as extensions of British history. Nonetheless, lacking any (admitted) Al-Sabah archives, Alghanim necessarily relies on British ones, but she synthesizes them well and has produced a clear and perceptive narrative of her own.

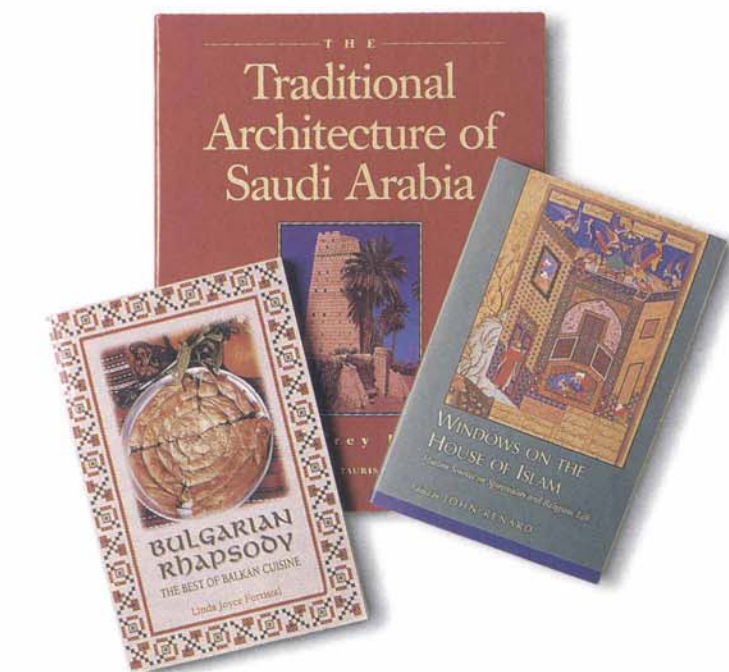
**The Rights of Women in Islam: An Authentic Approach.** Haifaa A. Jawad. 1998, Macmillan Press Ltd., 0-333-65086-7, £40 hb; 0-333-73458-0 £15.99 pb; St Martin's Press, 0-312-21351-4, \$45 hb. With experience both in the Baghdad of her birth and in Britain, where she lectures at Westhill College, Birmingham, the author has written what she calls "a soul-searching attempt to understand my faith." This is a constructive contribution to an important cultural dialogue.

**The Traditional Architecture of Saudi Arabia.** Geoffrey King. 1998, I.B. Tauris and St. Martin's Press, 1-86064-339-6, £45/\$75 hb. Not surprisingly, the country with the most diverse topography and climate of the Arabian Peninsula is also the one with the most diverse traditional architecture. From cobbled stone in the north to smoothly coated mud brick in the heartland and the brilliant colors of the highlands, the designs, and especially the decorative schemes, are almost universally bold and fetching. That is enough to make this book a valuable survey. Beyond that, however, it is hampered both by pedestrian design that keeps many respectable photographs unduly small (and they are mostly captioned literally, even pedantically), and by a writing style that proves too dry to hold the reader for its length. Nonetheless, there is a wealth of information here; this book will prove a gateway to the subject for many, and a useful reference.

★ **A Traveller's History of North Africa.** Barnaby Rogerson. Interlink Books, 1998, 1-56656-252-X, \$14.95/£8.99 pb. This latest title in the "Traveller's History" series is an excellent example of history well-presented for general readers while only minimally compromising the depth of more scholarly approaches. Spanning from the ninth century BC to the 1990's, from Libya west to Morocco, Rogerson is crisp, lively, sensitive to complexity and conflicting points of view, and ever ready to point out not just who and what, but also how and why.

**Windows on the House of Islam: Muslim Sources on Spirituality and Religious Life.** John Renard, ed. 1998, University of California Press, 0-520-21086-7, \$55/£40 hb, \$22/£15.95 pb. The spiritual experience of more than one billion people living today is that of Islam, and yet outside the *ummah*, or community of faith, there are remarkably few texts to help non-Muslims begin to fathom the experiential dimension of Islam: what it

means to be a Muslim; how Islam enriches the believer's experience of life and, in short, why men and women *like* living as Muslims. Drawing upon works by more than 30 classical and modern writers and artists, the author has assembled them as windows (the title is apt, because this is written for those who peer in from outside), each of which opens to a different, often complementary, dimension of faith.



**The World of the Pharaohs: A Complete Guide to Ancient Egypt.** Christine Hobson. 1998, Thames & Hudson, 0-500-27560-2, \$19.95/£9.95 (originally published 1987). Few books have made the dauntingly complex history of ancient Egypt so accessible to non-specialists. Organized into short chapters, this one begins with the story of Egyptology—how we have come to know what we know today—and thus provides a comfortable foundation for the author's histories, all of which continue to interweave Egyptology with architecture, the chronologies of kings and the creation of monuments. Hobson's style is authoritative, but not stodgy: This book reads much as would expanded versions of the "chats" that appear on the walls of the best museum exhibitions. For pre-travel, post-travel or home reference, this is a volume whose reprinting is most welcome.

**Saudi Arabia and the United States: Birth of a Security Partnership.** Parker T. Hart. 1999, Indiana University Press, 0-253-33460-8, \$35 hb. The late Parker Hart, a career foreign service officer, was "present at the creation" of the government-to-government aspect of the longstanding relationship between the United States and Saudi Arabia, and contributed much to its positive development. Hart opened the US consulate in Dhahran in 1944, served as consul and consul general, then as ambassador in the early 1960's, and was Assistant Secretary of State for Near Eastern and South Asian Affairs at the end of that decade and of his career. This book is not an exposé or even an intimate memoir, but it is a usefully detailed account of the course of US-Saudi ties that draws on the author's personal memories and his own assessments of the personalities involved—Saudis, Americans and others—as well as on the documentary record.

COMPILED BY DICK DOUGHTY  
AND ROBERT ARNDT



# Plucked From Obscurity

Written and Photographed by Elaine Eliah

Across Lake Son-Kul, strains of the *komuz*, one of Kyrgyzstan's national instruments, echo through the highlands. Melodies played on this long-necked, three-stringed, pear-bodied instrument may not be as old as the country's vast Tien Shan Mountains, but they are as familiar to rural Kyrgyz as the sheep they tend and the horses for which they are famous.

Muratbek Begaliyev grew up tending sheep in the village of Jumga. "I was raised among musicians," recalls the man who is now Kyrgyzstan's leading classical composer. "Almost everyone could sing and play. I listened and absorbed."

When Begaliyev smiles, it all sounds simple, and he certainly seems to have absorbed music just that easily. Barely three years old when he was handed his first *komuz*, he made the instrument his constant companion. Its music entertained his first audience: the flock of sheep he tended throughout boyhood.

It was a newspaper ad that alerted the young man that a music school in Bishkek was enrolling students. At age 15, he traveled alone to the Kyrgyz capital to audition. Soviet conservatories at that time stressed only European classical music, which Begaliyev had never heard. "During examinations they showed me a piano," he recounts. "They asked me, 'Have you played this instrument?' and I said, 'This box? I am seeing it for the first time.'"

Despite this lack of instrumental competence, the instructors were impressed when Begaliyev demonstrated his sophisticated compositional skill—all the more because his work had been done "only" on a three-stringed *komuz*.

"Even before leaving for Bishkek, even as I first read in the newspaper that the composer faculty was open, I wanted to study composition," Begaliyev explains. At Bishkek's Institute of Arts, he became proficient on several woodwinds, beginning with the bassoon, as well as on "this box," the piano. More significantly, he had become the school's leading composer by the time he graduated.

During graduate studies at Moscow's Tchaikovsky State Conservatory, Begaliyev's "Symphonic Poem" took the grand prize in the 1983 All-Union Competition of Pianists. Inspired by 19th-century Russian painter Karl Brullov's "Last Day of Pompeii," the Begaliyev symphony gave voice and expression to the tragic fate of humans entangled in natural and social collapses.

A string of awards and a UNESCO grant opened doors throughout Europe, yet the composer was caught up in social collapse himself: the collapse of the Soviet Union. "Too many friends in Moscow had no work," he recalls. "Good musicians were unemployed: There were no good orchestras, no good theaters." Without any idea about what he would do next, or of how he would earn a living, he felt drawn back to the newly independent Kyrgyz Republic. (See *Aramco World*, May/June 1997.)

Soviet art subsidies were a thing of the past, and Kyrgyz government funds were severely limited, yet Kyrgyz President Askar



Above, left: A Kyrgyz temir komuz, or jew's harp, with the ram-shaped wooden case carved for it by its owner. Known worldwide, the jew's harp in Asia is associated with notions of solitude and contemplation. Left center: Norlan Nishanov of the Kyrgyz Conservatory twitches an attached string to play a gigatch. Like the jew's harp, the gigatch is a plucked idiophone, but made of wood. Right center: The chopchoor, or ocarina, is one of several types of flute that are traditional in Kyrgyzstan. Right: Begaliyev plays the three-stringed komuz with which, as a boy, he beguiled his sheep. Below: Begaliyev is now a master of the piano, an instrument he saw for the first time at age 15, but he also composes for traditional Kyrgyz instruments, marginalized and nearly forgotten during the Soviet period.

Akayev's donation of more than \$200,000 paid for the renovation of an old state-owned building, and the newborn Kyrgyz Conservatory had its cradle. Twenty of Begaliyev's unemployed musical contemporaries eagerly joined in nurturing it. Today, the school trains hundreds of students—but what really makes Begaliyev, its rector, proud is that nearly half his students play both classical and traditional Kyrgyz music. "I want the world to know these musicians, to know this music—Kyrgyz music," he says.

Though most of the world knows little of Kyrgyz instruments, the twang of the *temir komuz*, or jew's harp, is widely familiar. Its harp- or pear-shaped iron frame is held between the player's teeth, and a slender tongue of springy steel, fixed to the frame at one end, is plucked with a finger.

The player must change the shape of his mouth to isolate different

harmonics from the single note the instrument produces. The jew's harp's portability makes it ideal for nomadic musicians, and Kyrgyz often carved elaborate wooden cases for theirs. The *gigatch* is a similar instrument, but carved from wood for a mellower sound. Its vibrating tongue is "twanged" with an attached piece of string. A small clay one-octave flute the Kyrgyz call a *chopchoor* is known in the United States as the ocarina. Other flutes are popular throughout Kyrgyzstan.

"During the Communist time, these instruments were almost forgotten," explained Norlan Nishanov, a teacher at the conservatory and master of several traditional instruments. "Now children are beginning to learn them again."

A Begaliyev work composed especially for Kyrgyz instruments featured Nishanov and several other conservatory musicians in a recent performance. Begaliyev arranged traditional Central Asian music for a film made in neighboring Kazakhstan, one of more than 30 films and 20 theatrical productions he has scored. There's an opera planned, based on Kyrgyz novelist Chingitay Aitmatov's *White Cloud*,

about Genghis Khan, and another based on Kyrgyzstan's national epic about its legendary hero, Manas. (See *Aramco World*, May/June 1996.)

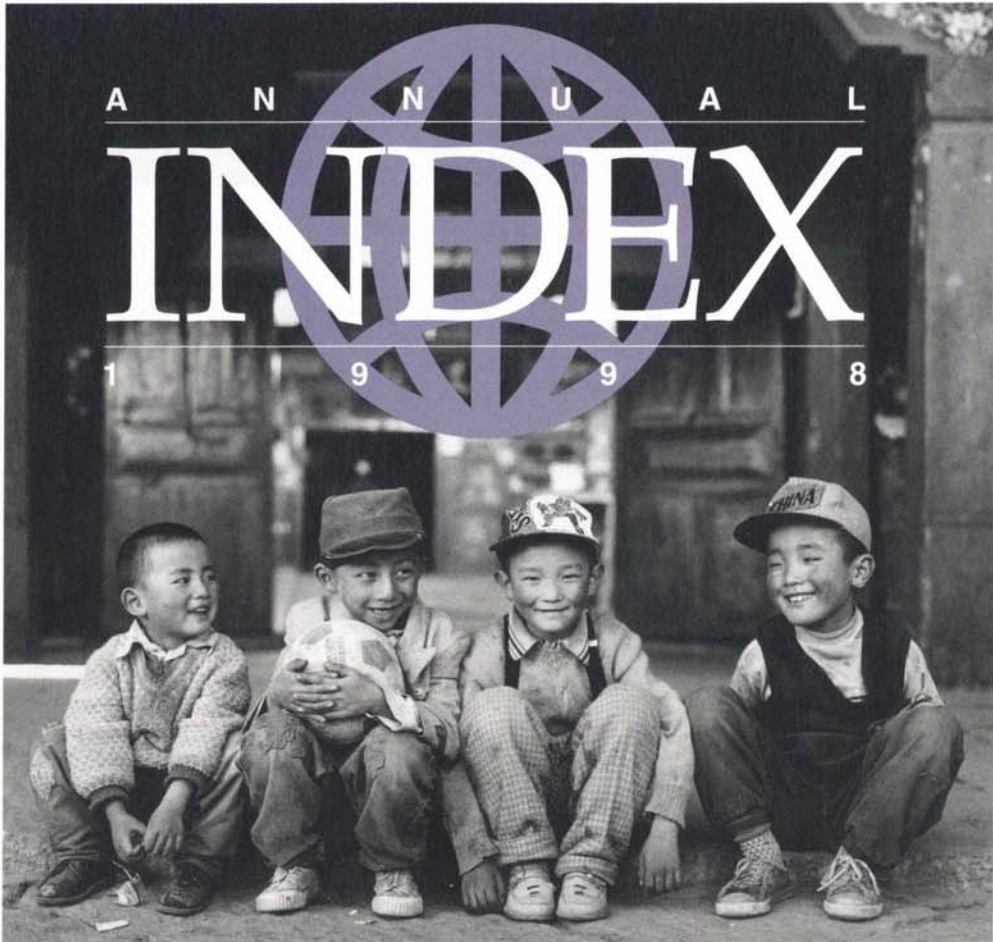
So while conservatory historians pen a book about traditional folk music, and Begaliyev pushes ahead with composing, he insists that his students routinely perform at schools throughout the country. By encouraging today's young people to learn about their traditional music, he hopes to ensure that their generation will value the culture it is heir to, and that the sounds he grew up with will always be heard by the children of Kyrgyzstan. ☼



Elaine Eliah is a free-lance writer who lives in Kampala, Uganda.







C

**CANADA**  
*Canada's Pioneer Mosque*, Lorenz, A., J/A 98: 28-31

**CASTLES**  
*The Last Port of Call*, Frey, D., M/J 98: 20-25

**CENTRAL ASIA**  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26  
*A Trail of Seeds*, Grutz, J., J/A 98: 26-27

**CERAMICS**  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33

**CHILDREN**  
*A New Generation in the Middle East*, Fernea, E., J/F 98: 24-31

**CITIES**  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26

**CLIMATE**  
*Nomads and Pharaohs*, Berg, R., M/A 98: 26-35

**COMMAGENE**  
*Drowned Cities of the Upper Euphrates*, Kennedy, D., S/O 98: 20-27

**COOKING**  
*How to Make Couscous*, Noakes, G. and Noakes, L., N/D 98: 22-23

**COUSCOUS**  
*Couscous: Past and Presence*, Morse, K., N/D 98: 24-25  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21  
*How to Make Couscous*, Noakes, G. and Noakes, L., N/D 98: 22-23

**CRAFTS**  
*City of Pearls*, Werner, L., S/O 98: 10-19  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33  
*White Bean vs. Tiger Cub*, Hansen, E., J/A 98: 10-15

D

**DALE**, Dick  
*The Sultan of Surf*, Azar, G., M/A 98: 20-23

**DANCE**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**DUSHANBE**, Tajikistan  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33

E

**ECONOMICS**  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35

**EDMONTON**, Alberta  
*Canada's Pioneer Mosque*, Lorenz, A., J/A 98: 28-31

**EDUCATION**  
*Books for a New World*, Clark, A., J/F 98: 32-37  
*Dressing the "Tossed Salad"*, Clark, A., J/F 98: 37  
*Georgetown's Bridge of Faith*, Vincent-Barwood, A., M/J 98: 12-17

**EGYPT, ANCIENT**  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35

**EGYPT, HELLENIC AND ROMAN**  
*Via Porphyrites*, Werner, L., N/D 98: 2-9

**EL HORR**, Dima  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**ENTERTAINMENT**  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

**ESPOSITO**, John  
*The Conversationist*, Vincent-Barwood, A., M/J 98: 17  
*Georgetown's Bridge of Faith*, Vincent-Barwood, A., M/J 98: 12-17

**EUPHRATES RIVER**  
*Drowned Cities of the Upper Euphrates*, Kennedy, D., S/O 98: 20-27

**EUROPE—MUSLIMS**  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

**EXHIBITIONS**  
*New Light on Old Yemen*, Covington, R., M/A 98: 2-11  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

F

**FEGHALI**, Pascale  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**FESTIVALS**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

**FOOD**  
*Couscous: Past and Presence*, Morse, K., N/D 98: 24-25  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21

**FRANCE**  
*Rhapsody in Bleu*, Azar, G., S/O 98: 36-41

**FRANKS**, David S., Colonel  
*Emissary to Barbary*, Roberts, P. and Tull, J., S/O 98: 28-35

**FURNITURE**  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11

G

**GEORGETOWN UNIVERSITY CENTER FOR MUSLIM—CHRISTIAN UNDERSTANDING**  
*Georgetown's Bridge of Faith*, Vincent-Barwood, A., M/J 98: 12-17

**GOLMIEH**, Walid  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

H

**HERRMANN**, Georgina  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26

**HORSES, ARABIAN**  
*History's Hooves*, Erkanat, J., M/A 98: 12-19

**HYDERABAD**, India  
*City of Pearls*, Werner, L., S/O 98: 10-19

I

**IMMIGRANTS**  
*Canada's Pioneer Mosque*, Lorenz, A., J/A 98: 28-31  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

**INDIA**  
*City of Pearls*, Werner, L., S/O 98: 10-19

**INDUSTRY**  
*City of Pearls*, Werner, L., S/O 98: 10-19  
*Via Porphyrites*, Werner, L., N/D 98: 2-9

**INTERCULTURAL RELATIONS**  
*Books for a New World*, Clark, A., J/F 98: 32-37  
*Canada's Pioneer Mosque*, Lorenz, A., J/A 98: 28-31  
*Georgetown's Bridge of Faith*, Vincent-Barwood, A., M/J 98: 12-17  
*Hearts and Stones*, Dodds, J., S/O 98: 2-9  
*Rhapsody in Bleu*, Azar, G., S/O 98: 36-41  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

**INTERNATIONAL MERV PROJECT**, London  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26

**ISLAM AND BUDDHISM**  
*Islam on the Roof of the World*, Cabezón, J., J/F 98: 12-23

**ISLAM AND CHRISTIANITY**  
*Georgetown's Bridge of Faith*, Vincent-Barwood, A., M/J 98: 12-17

**ISLAM**  
*Books for a New World*, Clark, A., J/F 98: 32-37  
*Canada's Pioneer Mosque*, Lorenz, A., J/A 98: 28-31  
*Islam on the Roof of the World*, Cabezón, J., J/F 98: 12-23

J

**AL-JAWF**, Saudi Arabia  
*Unsung Crossroads*, Tschanz, D., M/A 98: 24-33

**JEWELRY**  
*City of Pearls*, Werner, L., S/O 98: 10-19

K

**KARAM**, Nadim  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**LEBANON**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**LHASA**, Tibet  
*Islam on the Roof of the World*, Cabezón, J., J/F 98: 12-23

**LIBYA**  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21

**LITERATURE**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11  
*Sitti at Her Side*, Twair, P., J/F 98: 38-41

M

**MAGHRIB**  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21

**MALAYSIA**  
*White Bean vs. Tiger Cub*, Hansen, E., J/A 98: 10-15

**MARRAKECH**, Morocco  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11

**MEDJAY**  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35

**MERV**, Turkmenistan  
*The Mighty Walls of Merv*, Grutz, J., J/A 98: 24  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26  
*A Trail of Seeds*, Grutz, J., J/A 98: 26-27

**METALWORKING**  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26  
*A Trail of Seeds*, Grutz, J., J/A 98: 26-27

**MINBARS**  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11

**MONGOLIA AND MONGOLS**  
*The Mighty Walls of Merv*, Grutz, J., J/A 98: 24  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26  
*A Trail of Seeds*, Grutz, J., J/A 98: 26-27

**MONS PORPHYRITES**, Egypt  
*Via Porphyrites*, Werner, L., N/D 98: 2-9

**MOROCCO**  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21  
*Emissary to Barbary*, Roberts, P. and Tull, J., S/O 98: 28-35  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11

**MOSQUES**  
*Canada's Pioneer Mosque*, Lorenz, A., J/A 98: 28-31  
*Islam on the Roof of the World*, Cabezón, J., J/F 98: 12-23  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11

**MOSTAR**, Bosnia—Herzegovina  
*Hearts and Stones*, Dodds, J., S/O 98: 2-9

**MUSEUMS**  
*The Last Port of Call*, Frey, D., M/J 98: 20-25

**MUSIC AND MUSICIANS**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11  
*The Sultan of Surf*, Azar, G., M/A 98: 20-23

**MUSLIMS**  
*Books for a New World*, Clark, A., J/F 98: 32-37  
*Canada's Pioneer Mosque*, Lorenz, A., J/A 98: 28-31  
*Dressing the "Tossed Salad"*, Clark, A., J/F 98: 37  
*Hearts and Stones*, Dodds, J., S/O 98: 2-9  
*Islam on the Roof of the World*, Cabezón, J., J/F 98: 12-23  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

N

**NASRALLAH**, Emily  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**NETHERLANDS**  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

**NILE RIVER**  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35

**NOMADS**  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35

**NUBIA**  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35

**NYE**, Naomi Shihab  
*Sitti at Her Side*, Twair, P., J/F 98: 38-41

O

**OTTOMAN EMPIRE**  
*Hearts and Stones*, Dodds, J., S/O 98: 2-9

P

**PEARLS**  
*City of Pearls*, Werner, L., S/O 98: 10-19

**PERSONALITIES**  
*The Conversationist*, Vincent-Barwood, A., M/J 98: 17 (John Esposito)  
*Emissary to Barbary*, Roberts, P. and Tull, J., S/O 98: 28-35 (Thomas Barclay)  
*Rhapsody in Bleu*, Azar, G., S/O 98: 36-41 (Zinedine Zidane)  
*Sitti at Her Side*, Twair, P., J/F 98: 38-41 (Naomi Shihab Nye)  
*The Sultan of Surf*, Azar, G., M/A 98: 20-23 (Dick Dale)

**PLASTER**  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33

**POETRY**  
*Sitti at Her Side*, Twair, P., J/F 98: 38-41

**POLAND**  
*History's Hooves*, Erkanat, J., M/A 98: 12-19

**PUBLISHERS AND PUBLISHING**  
*Books for a New World*, Clark, A., J/F 98: 32-37

R

**RAHBANY**, Ousama  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**ROMAN EMPIRE**  
*Drowned Cities of the Upper Euphrates*, Kennedy, D., S/O 98: 20-27

**ROTTERDAM**, Netherlands  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

S

**SAMOSATA**  
*Drowned Cities of the Upper Euphrates*, Kennedy, D., S/O 98: 20-27

**SAUDI ARABIA**  
*The Suqs of 'Asir*, Nawwab, N., J/A 98: 2-9  
*Unsung Crossroads*, Tschanz, D., M/A 98: 24-33

**SCIENCES, APPLIED**  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26

**SCULPTURE**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**SELJUQ EMPIRE**  
*The Mighty Walls of Merv*, Grutz, J., J/A 98: 24  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26

**SIDI MUHAMMAD IBN 'ABD ALLAH**, Sultan of Morocco  
*Emissary to Barbary*, Roberts, P. and Tull, J., S/O 98: 28-35

**SILK ROADS**  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26

**SOCCER**  
*Rhapsody in Bleu*, Azar, G., S/O 98: 36-41

**SOLIDERE**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**SPORTS**  
*Rhapsody in Bleu*, Azar, G., S/O 98: 36-41  
*White Bean vs. Tiger Cub*, Hansen, E., J/A 98: 10-15

**STONE**  
*Via Porphyrites*, Werner, L., N/D 98: 2-9

**SUQS**  
*The Suqs of 'Asir*, Nawwab, N., J/A 98: 2-9

SUBJECTS

A

**ABHA**, Saudi Arabia  
*The Suqs of 'Asir*, Nawwab, N., J/A 98: 2-9

**ABOU MRAD**, Nidaa  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11

**AGRICULTURE**  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35  
*A Trail of Seeds*, Grutz, J., J/A 98: 26-27

**ALGERIA**  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21

**ALMORAVIDS**  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11

**ANIMALS**  
*History's Hooves*, Erkanat, J., M/A 98: 12-19

**ARAB-AMERICANS**  
*Books for a New World*, Clark, A., J/F 98: 32-37  
*Dressing the "Tossed Salad"*, Clark, A., J/F 98: 37  
*Sitti at Her Side*, Twair, P., J/F 98: 38-41  
*The Sultan of Surf*, Azar, G., M/A 98: 20-23

**ARABS—SOCIAL LIFE AND CUSTOMS**  
*Couscous: Past and Presence*, Morse, K., N/D 98: 24-25  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21  
*A New Generation in the Middle East*, Fernea, E., J/F 98: 24-31

**ARCHEOLOGY AND ARCHEOLOGISTS**  
*The Last Port of Call*, Frey, D., M/J 98: 20-25  
*The Mighty Walls of Merv*, Grutz, J., J/A 98: 24  
*New Light on Old Yemen*, Covington, R., M/A 98: 2-11  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26  
*A Trail of Seeds*, Grutz, J., J/A 98: 26-27





**T**

**TAJIKISTAN**  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33

**TEA**  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33

**TEXAS A&M UNIVERSITY INSTITUTE OF NAUTICAL ARCHEOLOGY**  
*The Last Port of Call*, Frey, D., M/J 98: 20-25

**THEATER**  
*Lebanon's Renaissance of the Arts*, Gauch, S., J/F 98: 2-11  
*Rotterdam's Rainbow*, Dorsey, J., N/D 98: 10-15

**TIBET**  
*Islam on the Roof of the World*, Cabezón, J., J/F 98: 12-23

**TOYS**  
*White Bean vs. Tiger Cub*, Hansen, E., J/A 98: 10-15

**TRADE**  
*City of Pearls*, Werner, L., S/O 98: 10-19  
*The Last Port of Call*, Frey, D., M/J 98: 20-25  
*Nomads and Pharaohs*, Berg, R., M/J 98: 26-35  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26  
*The Suqs of 'Asir*, Nawwab, N., J/A 98: 2-9  
*Unsung Crossroads*, Tschanz, D., M/A 98: 24-33

**TRADE ROUTES**  
*Drowned Cities of the Upper Euphrates*, Kennedy, D., S/O 98: 20-27  
*Via Porphyrites*, Werner, L., N/D 98: 2-9

**TUNISIA**  
*Couscous: The Measure of the Maghrib*, Noakes, G. and Noakes, L., N/D 98: 16-21

**TURKEY**  
*Drowned Cities of the Upper Euphrates*, Kennedy, D., S/O 98: 20-27  
*The Last Port of Call*, Frey, D., M/J 98: 20-25

**TURKMENISTAN**  
*Oasis of Turquoise and Ravens*, Grutz, J., J/A 98: 16-26

**U**

**U.S.A.**  
*Emissary to Barbary*, Roberts, P. and Tull, J., S/O 98: 28-35

**W**

**WOODCARVING**  
*The Masterpiece Minbar*, Bloom, J., M/J 98: 2-11  
*Rocky Mountain Chai*, Dennett, J., N/D 98: 26-33

**WORLD CUP**  
*Rhapsody in Bleu*, Azar, G., S/O 98: 36-41

**Y**

**YEMEN**  
*New Light on Old Yemen*, Covington, R., M/A 98: 2-11

**YUGOSLAVIA**  
*Hearts and Stones*, Dodds, J., S/O 98: 2-9

## AUTHORS

**ARNDT, ROBERT**  
*Suggestions for Reading*, M/J 98: 18-19

**AZAR, GEORGE BARAMKI**  
*Rhapsody in Bleu*, S/O 98: 36-41  
*The Sultan of Surf*, M/A 98: 20-23

**BERG, ROBERT**  
*Nomads and Pharaohs*, M/J 98: 26-35

**BLOOM, JONATHAN M.**  
*The Masterpiece Minbar*, M/J 98: 2-11

**CABEZÓN, JOSÉ IGNACIO**  
*Islam on the Roof of the World*, J/F 98: 12-23

**CLARK, ARTHUR**  
*Books for a New World*, J/F 98: 32-37  
*Dressing the "Tossed Salad"*, J/F 98: 37

**COVINGTON, RICHARD**  
*New Light on Old Yemen*, M/A 98: 2-11

**DENNETT, JOANN TEMPLE**  
*Rocky Mountain Chai*, N/D 98: 26-33

**DODDS, JERRILYNN D.**  
*Hearts and Stones*, S/O 98: 2-9

**DORSEY, JAMES M.**  
*Rotterdam's Rainbow*, N/D 98: 10-15

**DOUGHTY, DICK**  
*Suggestions for Reading*, M/J 98: 18-19

**ERKANAT, JUDY**  
*History's Hooves*, M/A 98: 12-19

**FERNEA, ELIZABETH WARNOCK**  
*A New Generation in the Middle East*, J/F 98: 24-31

**FREY, DONALD**  
*The Last Port of Call*, M/J 98: 20-25

**GAUCH, SARAH**  
*Lebanon's Renaissance of the Arts*, J/F 98: 2-11

**GRUTZ, JANE WALDRON**  
*The Mighty Walls of Merv*, J/A 98: 24  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26  
*A Trail of Seeds*, J/A 98: 26-27

**HANSEN, ERIC**  
*White Bean vs. Tiger Cub*, J/A 98: 10-15

**KENNEDY, DAVID**  
*Drowned Cities of the Upper Euphrates*, S/O 98: 20-27

**LORENZ, ANDREA W.**  
*Canada's Pioneer Mosque*, J/A 98: 28-31

**MORSE, KITTY**  
*Couscous: Past and Presence*, N/D 98: 24-25

**NAWWAB, NI'MAH ISMA'IL**  
*The Suqs of 'Asir*, J/A 98: 2-9

**NOAKES, GREG**  
*Couscous: The Measure of the Maghrib*, N/D 98: 16-21  
*How to Make Couscous*, N/D 98: 22-23

**NOAKES, LAIDIA CHOUAT**  
*Couscous: The Measure of the Maghrib*, N/D 98: 16-21  
*How to Make Couscous*, N/D 98: 22-23

**ROBERTS, PRISCILLA H.**  
*Emissary to Barbary*, S/O 98: 28-35

**TSCHANZ, DAVID W.**  
*Unsung Crossroads*, M/A 98: 24-33

**TULL, JAMES N.**  
*Emissary to Barbary*, S/O 98: 28-35

**TWAIR, PAT McDONNELL**  
*Sitti at Her Side*, J/F 98: 38-41

**VINCENT-BARWOOD, AILEEN**  
*The Conversationist*, M/J 98: 17  
*Georgetown's Bridge of Faith*, M/J 98: 12-17

**WERNER, LOUIS**  
*City of Pearls*, S/O 98: 10-19  
*Via Porphyrites*, N/D 98: 2-9

## PHOTOGRAPHERS

**ARTHUS, YANN**  
*The Masterpiece Minbar*, M/J 98: 2-11

**AZAR, GEORGE BARAMKI**  
*Lebanon's Renaissance of the Arts*, J/F 98: 2-11  
*The Sultan of Surf*, M/A 98: 20-23

**BARBEY, BRUNO**  
*A New Generation in the Middle East*, J/F 98: 24-31

**BLOOM, JONATHAN M.**  
*The Masterpiece Minbar*, M/J 98: 2-11

**BRUMSKILL, CLIVE**  
*Rhapsody in Bleu*, S/O 98: 36-41

**BRUN, PIERRE**  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26

**BUBRISKI, KEVIN**  
*Islam on the Roof of the World*, J/F 98: 12-23

**BUMGARDNER, E. F.**  
*Emissary to Barbary*, S/O 98: 28-35

**BURKE, KATHLEEN**  
*Books for a New World*, J/F 98: 32-37

**BURRI, RENÉ**  
*A New Generation in the Middle East*, J/F 98: 24-31

**CHITTOCK, LORRAINE**  
*A New Generation in the Middle East*, J/F 98: 24-31  
*Via Porphyrites*, N/D 98: 2-9

**CLARK, ARTHUR**  
*Books for a New World*, J/F 98: 32-37

**DANIELS, MARIA**  
*Hearts and Stones*, S/O 98: 2-9

**DODDS, DENNIS M.**  
*Hearts and Stones*, S/O 98: 2-9

**DODDS, JERRILYNN D.**  
*Hearts and Stones*, S/O 98: 2-9

**DOUGHTY, DICK**  
*A New Generation in the Middle East*, J/F 98: 24-31

**DREWOTH, THELMA**  
*Canada's Pioneer Mosque*, J/A 98: 28-31

**EIGELAND, TOR**  
*Rotterdam's Rainbow*, N/D 98: 10-15

**FLOOD, F. B.**  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26

**FORSTER, STU**  
*Rhapsody in Bleu*, S/O 98: 36-41

**FREY, DONALD**  
*The Last Port of Call*, M/J 98: 20-25

**GARRETT, MICHELLE**  
*Couscous: Past and Presence*, N/D 98: 24-25  
*Couscous: The Measure of the Maghrib*, N/D 98: 16-21

**GÜNAY, REHA**  
*Hearts and Stones*, S/O 98: 2-9

**HAASE, ERIC**  
*The Conversationist*, M/J 98: 17  
*Georgetown's Bridge of Faith*, M/J 98: 12-17

**HALLIWELL, MIKE**  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26

**HANSEN, ERIC**  
*White Bean vs. Tiger Cub*, J/A 98: 10-15

**HARTWELL, THOMAS**  
*A New Generation in the Middle East*, J/F 98: 24-31

**HERRMANN, GEORGINA**  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26

**KASHI, ED**  
*Drowned Cities of the Upper Euphrates*, S/O 98: 20-27

**KENNEDY, DAVID**  
*Drowned Cities of the Upper Euphrates*, S/O 98: 20-27

**LAMBLIN, SYLVIA**  
*Rhapsody in Bleu*, S/O 98: 36-41

**MARTIN, RICHARD**  
*Rhapsody in Bleu*, S/O 98: 36-41

**MORSE, OWEN**  
*Couscous: Past and Presence*, N/D 98: 24-25  
*Couscous: The Measure of the Maghrib*, N/D 98: 16-21

**NOAKES, LAIDIA CHOUAT**  
*How to Make Couscous*, N/D 98: 22-23

**NYE, MICHAEL**  
*Sitti at Her Side*, J/F 98: 38-41

**PAVKOVIĆ, JOZO**  
*Hearts and Stones*, S/O 98: 2-9

**PENDLETON, SCOTT**  
*A New Generation in the Middle East*, J/F 98: 24-31

**RAY, BILL**  
*The Sultan of Surf*, M/A 98: 20-23

**SABANKAYA, MUSTAFA**  
*History's Hooves*, M/A 98: 12-19

**SANDERS, PETER**  
*The Suqs of 'Asir*, J/A 98: 2-9

**SCHILLER, NORBERT**  
*Lebanon's Renaissance of the Arts*, J/F 98: 2-11

**SIMPSON, ST. JOHN**  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26

**SPEER, KIRK**  
*Rocky Mountain Chai*, N/D 98: 26-33

**THOMAS, KATRINA**  
*A New Generation in the Middle East*, J/F 98: 24-31

**TRACY, WILLIAM**  
*A New Generation in the Middle East*, J/F 98: 24-31

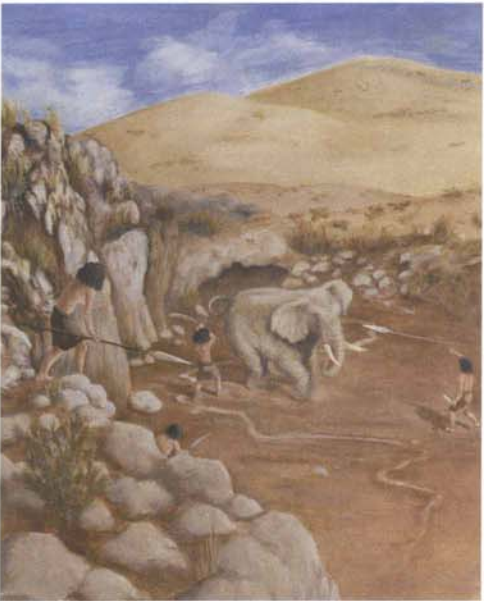
**TSCHANZ, DAVID W.**  
*Unsung Crossroads*, M/A 98: 24-33

**WELLS, DAVID**  
*City of Pearls*, S/O 98: 10-19

**WHITE, BRUCE**  
*The Masterpiece Minbar*, M/J 98: 2-11

**WILLCOX, ROB**  
*Canada's Pioneer Mosque*, J/A 98: 28-31

**WILMERING, ANTOINE**  
*The Masterpiece Minbar*, M/J 98: 2-11



## ILLUSTRATORS

**BERG, LORRAINE**  
*Nomads and Pharaohs*, M/J 98: 26-35

**SEYDO, KHALED**  
*Dressing the "Tossed Salad"*, J/F 98: 37

**TRETHERWAY, SIMON**  
*Books for a New World*, J/F 98: 32-37

## PHOTO SOURCES

**ABDUL RAHMAN ALSUDAIRY FOUNDATION**, Al-Jawf  
*Unsung Crossroads*, M/A 98: 24-33

**ACADEMIA NACIONAL DE LA HISTORIA**, Caracas  
*Emissary to Barbary*, S/O 98: 28-35

**AGA KHAN TRUST FOR CULTURE**, Geneva  
*Hearts and Stones*, S/O 98: 2-9

**ALLSPORT**, Pacific Palisades  
*Rhapsody in Bleu*, S/O 98: 36-41

**ALTITUDE**, Paris  
*The Masterpiece Minbar*, M/J 98: 2-11

**ASSOCIATED PRESS**, New York  
*Hearts and Stones*, S/O 98: 2-9

**BARCLAY FAMILY**  
*Emissary to Barbary*, S/O 98: 28-35

**BETHANY COLLEGE**, West Virginia  
*Emissary to Barbary*, S/O 98: 28-35

**CALDWELL MARKS COLLECTION**  
*Emissary to Barbary*, S/O 98: 28-35

**DICK DALE COLLECTION**  
*The Sultan of Surf*, M/A 98: 20-23

**FAHLMAN, LILA**  
*Canada's Pioneer Mosque*, J/A 98: 28-31

**HAMDON, KAREN**  
*Canada's Pioneer Mosque*, J/A 98: 28-31

**HOOD HOOD BOOKS**, London  
*Books for a New World*, J/F 98: 32-37  
*Dressing the "Tossed Salad"*, J/F 98: 37

**INSTITUT DU MONDE ARABE**, Paris  
*New Light on Old Yemen*, M/A 98: 2-11

**INTERNATIONAL MERV PROJECT**, London  
*The Mighty Walls of Merv*, J/A 98: 24  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26  
*A Trail of Seeds*, J/A 98: 26-27

**JAMES BARCLAY DONALDSON FAMILY**  
*Emissary to Barbary*, S/O 98: 28-35

**KUBILAY, AYŞE Y.**, Istanbul  
*The Last Port of Call*, M/J 98: 20-25

**TIME-LIFE**, New York  
*The Sultan of Surf*, M/A 98: 20-23

**LOUIS WERNER COLLECTION**  
*City of Pearls*, S/O 98: 10-19

**MAGNUM PHOTOS**, New York  
*A New Generation in the Middle East*, J/F 98: 24-31

**METROPOLITAN MUSEUM OF ART**, New York  
*The Masterpiece Minbar*, M/J 98: 2-11

**MOSELY, JOHN DE S.**  
*Emissary to Barbary*, S/O 98: 28-35

**MUSEO DEL PRADO**, Madrid  
*Emissary to Barbary*, S/O 98: 28-35

**THE PHOTOGRAPHIC AYE**  
*Drowned Cities of the Upper Euphrates*, S/O 98: 20-27

**ROLEX AWARDS FOR ENTERPRISE**, Geneva  
*Oasis of Turquoise and Ravens*, J/A 98: 16-26

**ROYAL GEOGRAPHICAL SOCIETY**, London  
*Unsung Crossroads*, M/A 98: 24-33

**SABANKAYA COLLECTION**  
*History's Hooves*, M/A 98: 12-19

**TANGIER AMERICAN LEGATION MUSEUM LIBRARY**  
*Emissary to Barbary*, S/O 98: 28-35

**TANGIER AMERICAN LEGATION MUSEUM SOCIETY**  
*Emissary to Barbary*, S/O 98: 28-35

**VANDYSTADT**, Paris  
*Rhapsody in Bleu*, S/O 98: 36-41



# Events & Exhibitions



Terracotta figurines from Nausharo, 2600-2500 BC.

From 2600 to 1900 BC, the people of the Indus River valley, in what is now northwest India and Pakistan, built one of the great early civilizations. All traces of it, however, remained unknown until the 1920's. In recent decades, extensive excavations, mostly at the ancient urban centers of Mohenjo-daro and Harappa, have revealed a thriving civilization no less sophisticated than its contemporaries in Mesopotamia and Egypt. However, the Indus Valley people did not build monumental works that rendered their legacy apparent; rather, they built what were likely pleasant cities, with gridded streets lined with private homes. **Great Cities, Small Treasures: Ancient Cities of the Indus Valley Civilization** features more than 100 objects that introduce visitors to the Indus Valley civilization. The displays include sculptures, ceramics, metalwork, soapstone seals carved with ritual scenes, and pictographs from an as yet undeciphered language. Pacific Asia Museum, Pasadena, California, through April 19.

**Aramco World** (ISSN 1044-1891) is published bimonthly by Aramco Services Company, 9009 West Loop South, Houston, Texas 77096-1799. Copyright © 1999 by Aramco Services Company. Volume 50, Number 2. Periodicals postage paid at Houston, Texas and at additional mailing offices.

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

**Ramses the Second's Monuments of Eternity: New Excavations at Thebes** updates visitors on the restoration of the Ramessesum complex and the ongoing excavation of the tomb of Ramses II (KV7). Catalog F120. Musée du Louvre, Paris, through May 10.

**Royal Persian Paintings: The Qajar Epoch, 1785-1925** shows more than 100 works, from miniature manuscript illuminations to monumental wall paintings. Catalog \$75 hb, \$40 pb. Hammer Museum of Art, Los Angeles, through May.

**A Community Between Two Worlds: Arab-Americans in Greater Detroit** examines how life has changed since immigration for Detroit's Arab-American community, one of the largest in the United States. Michigan State University Museum, East Lansing, through June 6.

**Understanding the Islamic Paradigm: A Summer Program** is sponsored by Arab World and Islamic Resources of Berkeley, California. Art, poetry, chanting, lectures and dialogues will help non-Muslims understand the faith journeys and world views of Islam. **Ghost Ranch, New Mexico**, July 11 through 18. For details phone (505) 685-4333 or write awair@igc.apc.org.

**The Nature of Islamic Ornament, Part III: Geometric Patterns** explores the history of complex patterns derived from simple figures (circles, triangles, polygons). Metropolitan Museum of Art, New York, through July 18.

**Ethiopia: The Heritage of an Empire** exhibits several hundred diverse objects and recreates market, court and home scenes in a survey of art and daily life in one of Africa's most culturally variegated nations. Tropenmuseum, Amsterdam, through August 15.

**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.

*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.*

**Ancient Gold: The Wealth of the Thracians.** More than 200 gold and silver vessels, ornaments, weapons and more demonstrate the artistry that arose among the tribes of Thrace, who dominated much of east-central Europe from the fifth millennium BC to around 400 of our era. Museum of Fine Arts, Boston, April 3 through June 6.

**Stream of Fire: New Art from Armenia** exhibits 88 paintings by modern artists from the collection of Garo Keheyan. The Jordan National Gallery of Fine Arts, Amman, through April 4.

**Egyptian Art in the Age of the Pyramids** spans from the third through the sixth dynasty, covering the first great era of Egyptian art with some 200 works, from reliefs and unpainted limestone heads to furniture and monumental sculpture. Grand Palais, Paris, April 9 through July 12.

**Gifts of the Nile: Ancient Egyptian Faience** displays some 200 ceramic objects—"the pharaohs' Fabergés"—produced over 5000 years. Catalog \$75 hb, \$45 pb. Kimbell Art Museum, Fort Worth, Texas, through April 25.

**Fabric of Enchantment: Batik From the North Coast of Java.** Forty Indonesian batik *pasisir* made between the early 19th century and the 1950's exemplify the beauty and virtuosity of these textiles, which also reflect the history of the region. Catalog \$65 hb, \$30 pb. Textile Museum, Washington, D.C., through April 26.

**Mohanna Forever** surveys the work of pioneer Jordanian artist Mohanna Durra. Jordan National Gallery of Fine Arts, Amman, May 6 through 30.

**The Narrative Thread: Women's Embroidery from Rural India.** Scenes of village life, traditional epics and contemporary election violence are all represented in brightly colored, densely patterned embroidered quilts from Bihar, India, where the practice of giving quilts on festive occasions flourished from the 18th to the early 20th century. National Museum of Women in the Arts, Washington, D.C., through May 9.

**Treasures from the Royal Tombs of Ur** displays jewelry of gold, lapis-lazuli and carnelian, vessels of gold, silver and alabaster and other objects from the third-millennium tombs of the Sumerian city. Catalog \$35. McClung Museum, Knoxville, Tennessee, through May 9.

**Teaching About the Arab World and Islam** is the theme of teacher workshops co-sponsored by the Middle East Policy Council in Washington, D.C., and conducted by Arab World And Islamic Resources and School Services (AWAIR) of Berkeley. Sites and dates include: Cincinnati, March 12-13; Holden, Massachusetts, March 19; Seattle, March 20; Boston, March 28; Omaha, April 20-21; Boulder, Colorado, April 23-24; Salt Lake City, June 15-16; Lakewood, Colorado, June 18; Richmond, Virginia, June 22; Abiquiu, New Mexico, June 28. For details, call (202) 296-6767 or (510) 704-0517 or write awair@igc.apc.org.

**Aegean Art: A Lecture-Tour** provides an overall view of the museum's collection in this area. F38. Musée du Louvre, Paris, March 15, 22 and 29 at 7:45 p.m. For details on this and other related exhibits, workshops and lecture-tours, visit <http://mistrall.culture.fr/louvre/louvrea.htm>

**Phoenicians and the Royal Purple Dye Trade and Greek and Roman Ships Rule the Seas** are topics of an illustrated course led by archaeologist Jay Bisno. \$15. Jewish Community Center, Costa Mesa, California, March 16 and 23.

**Egypt, Gift of the Nile: Ancient Egyptian Art and Architecture From the University of Pennsylvania Museum** displays highlights of the University's century-old archeology program. Joslyn Art Museum, Omaha, Nebraska, March 27 through July 25.

**Splendors of Ancient Egypt: Egyptian Art from the Collection of the Pelizaeus-Museum** contains more than 200 pieces, arranged both chronologically and topically amid architectural replicas. Catalog. Phoenix [Arizona] Art Museum, through March 28, and Virginia Museum of Fine Arts, Richmond, from May 25.

**The Golden Sword** presents Indonesian Islamic and other antiquities from the collection of Sir Stamford Raffles (d. 1826), British East Indian administrator and founder of Singapore, whose perceptions of the East did much to shape British views of Asia. British Museum, London, through April 1.

**Medieval Trading Cities of the Niger: Gao and Timbuktu** were trans-Saharan trade centers that flourished for more than 800 years. British Museum, London, through April 1.