Saudi Aramco world

September/October 2000

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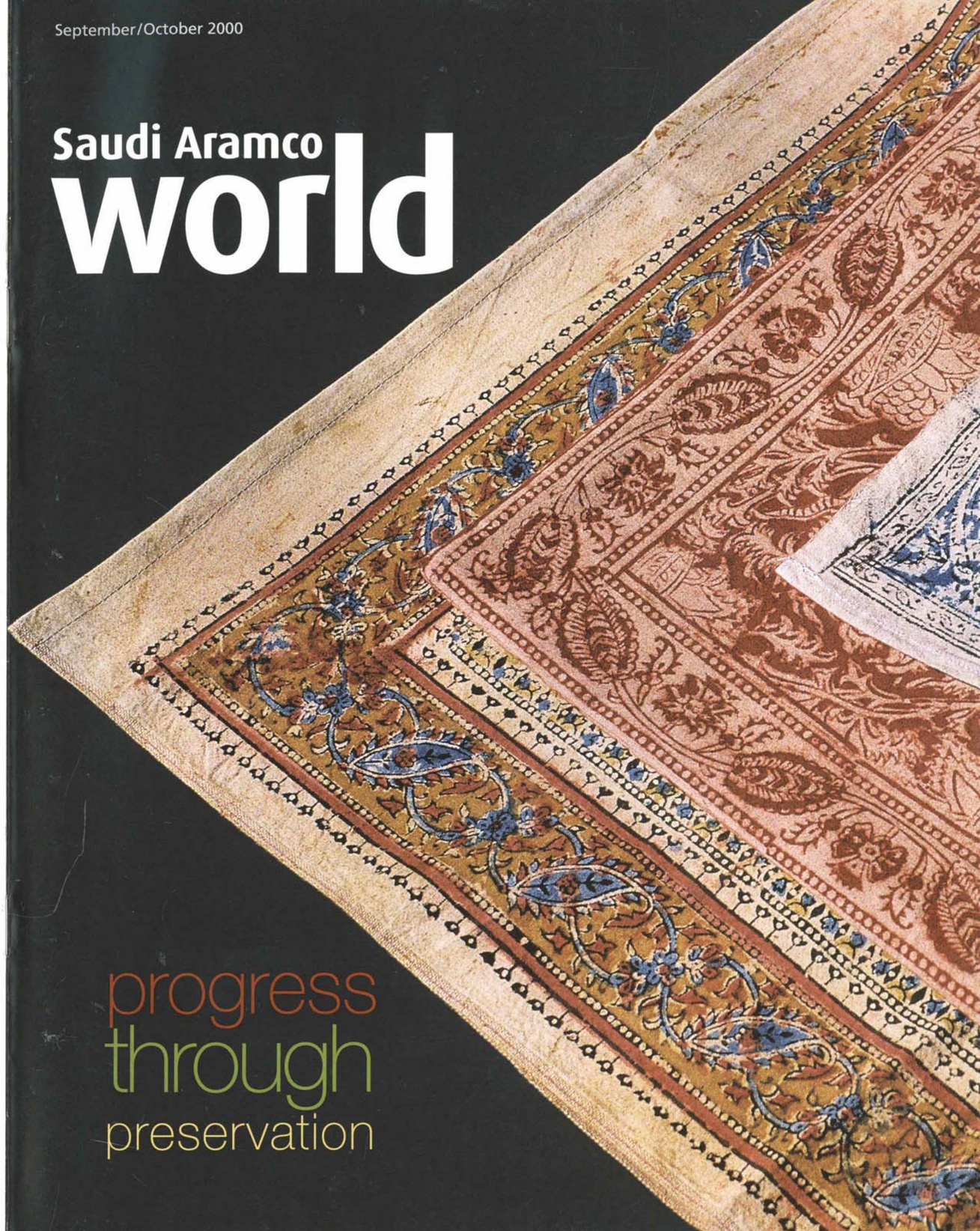

progress through preservation

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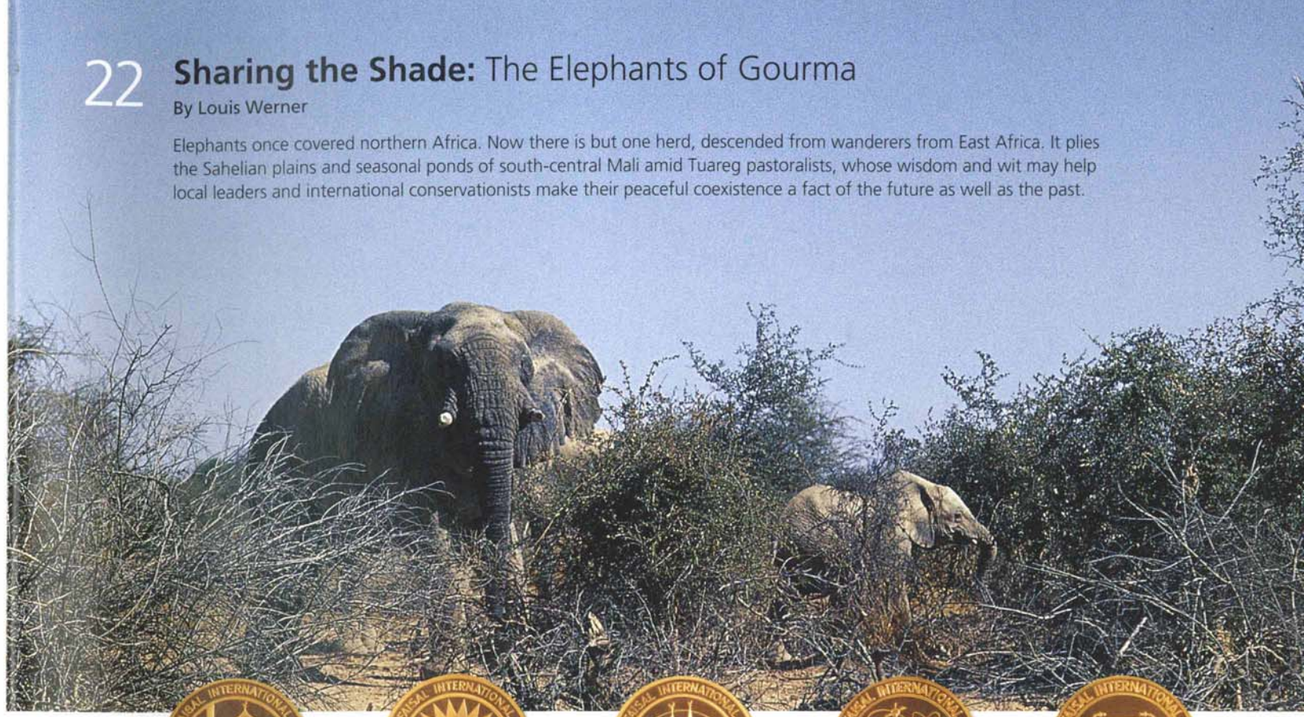

Cover:

Kalamkari, shown here in three designs from the textile cooperative founded by Suraiya Hasan, is one of the oldest of the Indian fabric arts. Executed on flat-woven cotton, the name is Persian for "pen-work," although over centuries it often became more complicated than that: Artisans use pens (once of bamboo, now commonly metal), brushes and relief-cut wooden blocks to apply in sequence any or all of vegetable dyes, mordants (dye fixatives) or wax (for resist-dyeing) in repeated patterns, freehand designs or combinations of both. Photo by David H. Wells.

Back Cover:

Tranquil patterns of sun and shadow on the garden court of the Kuwait National Museum belie a traumatic history: Much of the five-building complex was burned during the last weeks of the Gulf War. Now partially re-opened, the KNM is reclaiming its role as a premier cultural center showing archeology, ethnography and historic and contemporary fine arts while also lending to exhibits worldwide. First opened in 1981, the KNM was designed by Michel Écochard. Photo by Ilene Perlman.

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President and Chief Executive Officer
Ahmed K. Al-Arnaout

Director Public Affairs
Sami H. Al Mukhaizeem

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Editor
Robert Arndt

Assistant Editor
Dick Doughty

Design and Production
Herring Design

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The Editor,
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Saudi Aramco, the oil company born as an international enterprise more than half a century ago, distributes *Saudi 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. *Saudi Aramco World* is distributed without charge, upon request, to a limited number of interested readers.

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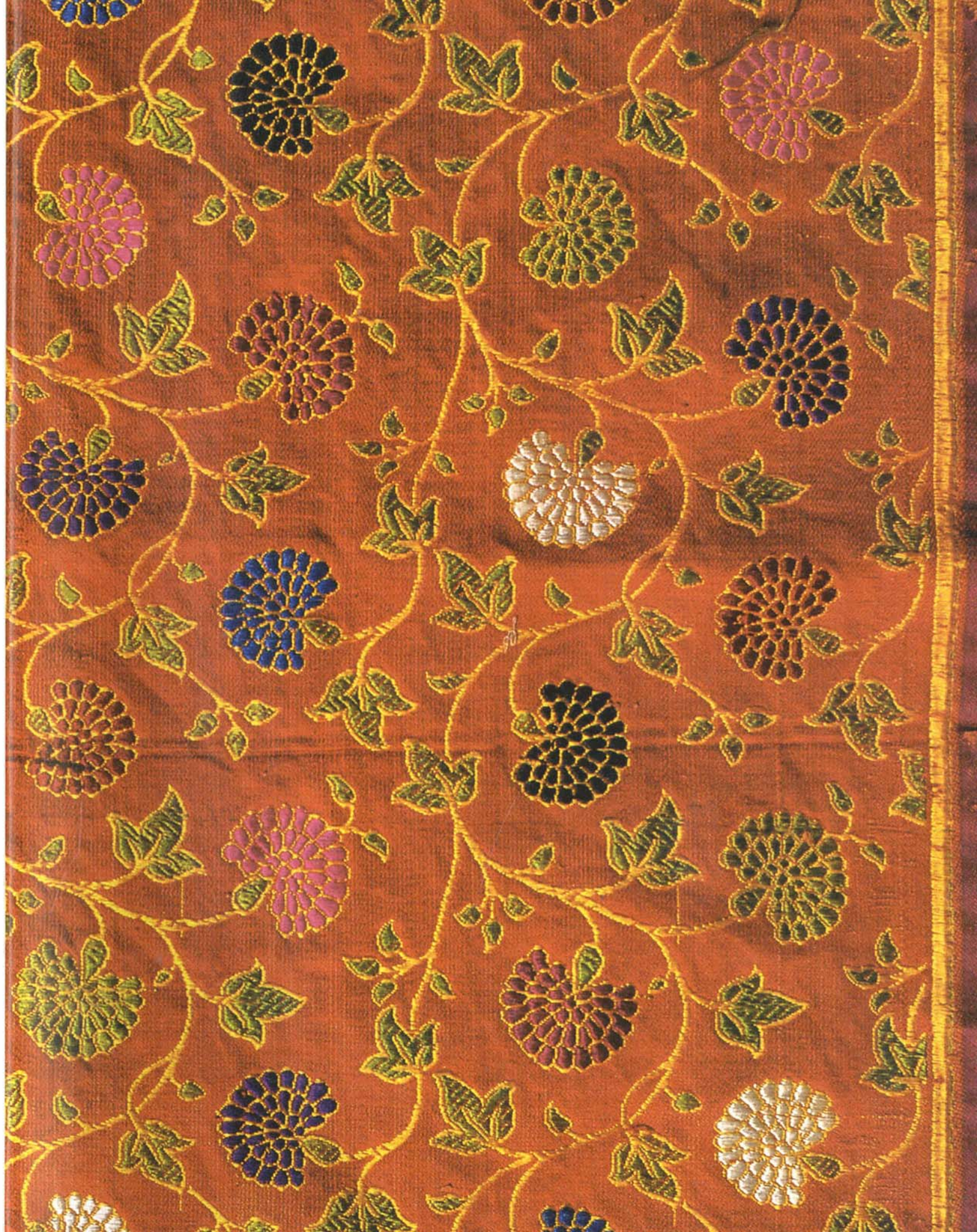
progress through preservation

WRITTEN BY
YASMIN MAHMOOD

PHOTOGRAPHED BY
DAVID H. WELLS

Suraiya Hasan rarely sits still. If she is not in the weavers' workshop in Darga Hussain Shah Wali, her village on the outskirts of Hyderabad, in India's Andhra Pradesh state, she is likely to be next door smoothing the administrative warp and weft of the primary school she founded there.

Hasan's company, Safrani Exports Private Limited, produces handspun textiles made by local weavers. Her Safrani Memorial Educational Society educates children from the village. Both organizations resemble Suraiya Hasan herself: unassuming but determined, firmly and gracefully rooted in tradition and ideals. Based on the philosophy of progress through preservation of cultural heritage, her legacy harks back to her father, Badrul Hasan, and is inspired by Mahatma Gandhi, the father of independent India.



In the retail store on the compound of the handloom cooperative and the school, founder and director Suraiya Hasan chats with a customer. Right: **Weaver Shuba Ram Das works a *paithani* pattern. The double-sided result may elegantly trim a *sari*.** Previous spread, left: **Hasan looks over the work of one of the cooperative's 80 weavers.** Right: **This cotton *himroo* pattern, developed in the mid-19th century, is called "custard apple."**

"Our family was associated with the Indian National Congress, one of the earliest political parties in what became modern India," Hasan explains, and "very close to Gandhiji."

She sits in her office-workshop, surrounded by fabric swatches of every hue. At the far end of the room, a weaver works at a handloom, the heddles lifting and the shuttle crossing with the rhythm of long experience. Amid phone calls and advice to weavers, Hasan tells her story.

She was born in 1930, the year Gandhi issued his nationwide call to revive the weaving of handspun cotton known as *khadi*. The English, she says, had flooded India with machine-made cloth that undercut the market for traditional Indian weaves—a blow to both the economy and the culture that the *khadi* campaign set out to redress. When Gandhi paid his first visit to Hyderabad, it was before Hasan's house that the first bonfire of English cloth took place—an act analogous to the Boston Tea Party—and the *khadi* campaign took on such significance that the

Hasan's goal is for indigent women to "stand on their own two feet, weave on their own looms and train the next generation."

charka, or spinning wheel, was the first central symbol on India's national flag.

Hasan's father, who owned one of the first bookshops in Hyderabad and had also established the city's first bus service, put his organizing skills to work. "He revived *khadi* in the village of Mettapalli and the weaving of silk in the village of Sangareddi. Today, both Mettapalli *khadi* and Sangareddi silk are very famous in India," she says. "He also promoted cooperative societies. Being the only child, I thought I should continue the work he began." Badrul Hasan died of a heart attack when his daughter was five.

As she grew up, she had other mentors in her family: The legendary Indian nationalist Subhas Chandra Bose, who formed the earliest army against the British, was her late husband's uncle; her own uncle, Abid Hasan Safrani, was Bose's right-hand man. It was Safrani who, in the early 1970's, helped Hasan set up her textile and educational enterprises, and that, she says, is why both carry his name. He died in 1984.

Today, her workshop employs some 30 master weavers who supervise 50 journeyman weavers in addition to producing their own work, mostly table linens and the thick, non-pile floor coverings called dhurries. Many are designed using weaves for which Andhra Pradesh is famous, including a variation of *ikat*, in which threads are grouped in tiny bundles, wrapped in selected areas to prevent color penetration, then dyed and woven. *Kalamkari*, in which fabrics are painted or block-printed, is a technique that originally came from Persia but for which the Indian state has become renowned. Hasan herself is renowned for her almost single-handed revivals of *himroo* (whose name is Persian for "brocade"), *paithani* (whose pattern is identical on both sides) and *mushroo* (satin weave).

All three of these latter techniques came to the region in the 17th century with Persian artisans brought to the court of the Mughal emperor Aurangzeb. Later, the nizams of Hyderabad also patronized the artisans, but their fortunes declined, and by the time of India's independence in 1949, *himroo* and *paithani* had virtually disappeared.

By her own admission, Hasan has never sat at a loom. But in addition to her family history in textile cooperative organization, she began a career at age 18 with Cottage Industries, a government-sponsored retail outlet for handlooms and handicrafts. Six years later, she traveled to Britain to study handlooms. Upon return she joined the Delhi State Trading Corporation, where she worked with such renowned international designers as Pierre Cardin, Capucci, and Hanae Mori. Yet when Hasan returned to Hyderabad in 1970, she found that the area's once-famous weaving families had abandoned their craft.

"With returns too meager for hours of painstaking work," she says, "*himroo* cooperatives steadily disappeared." The days of royal patronage were quite clearly over.

With the help of John Bissel, an American friend and connoisseur of handloomed fabrics, Hasan began her enterprise with an order for 15 Warrangal dhurries. "There were only two families in Warrangal then who carried on this art," says Sumbul Hasan, who is Suraiya's cousin and partner. "Today, there are a thousand."

Similarly, says Suraiya Hasan, in the village of Kanchampalli only one weaving family remained in the early 1970's, and they wove portraits of politicians onto calendars. By showing them that there could again be a market for dhurries, she says with satisfaction, "I was able to direct their talent to what proved a more profitable venture. Today, there are at least 500 such families."

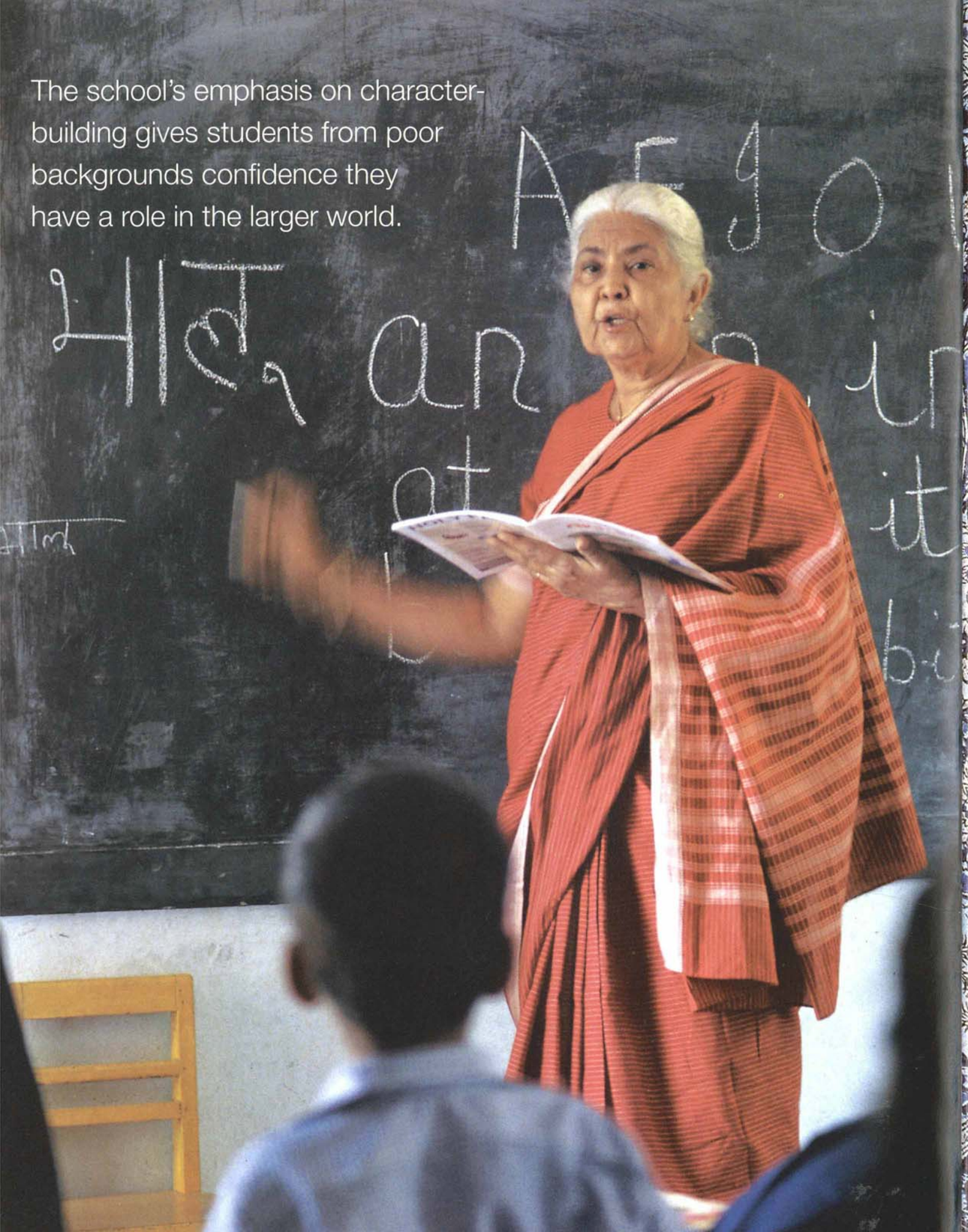
Most of these have come from among the poor women of her village, Darga Hussain Shah Wali. Her goal is to see them "stand on their own feet, weave on their own looms and train the next generation," she says. "It is my dream to see one loom in every home."

What has made Hasan's revival possible is the growth of the export market. The soft palette, comfortable feel and low prices of cotton dhurries have made them a popular home-decoration item in Europe and North America. Accordingly, Hasan has supplied home

Opposite: ***Kalamkari*** **("pen-work") is a 2000-year-old art in which vegetable dyes are applied to simple cotton fabrics using any of pens, brushes or wooden blocks. Artisans choose from among countless locally distinct patterns, from easily repeated single-color motifs to uniquely multi-hued, hand-painted pictorial designs** (right).

Hasan's father revived *khadi* in Mettapalli and the weaving of silk in Sangareddi. Today both towns are "very famous" in India, says Hasan. "I thought I should continue the work he began."

The school's emphasis on character-building gives students from poor backgrounds confidence they have a role in the larger world.



With students more abundant than classroom space, some lessons at the Safrani Memorial School take place outdoors. Left: **This *kalamkari* tablecloth's onion-shaped pattern is called *meharab*.** Opposite: **Stepping in where she is needed, Hasan takes over class for a teacher who called in sick.**

furnishing chains worldwide, including London-based Habitat, Conran in the US and Europe, and others in Japan and Australia. Within India too, she supplies to select retail outlets as well as individual customers.

"People from all over the world have shown an interest in her products, even without a designer label," says Sumbul. And P. M. Iswarudu, a *kalamkari* artist, adds that "Suraiya understands customers' tastes. She has worked closely with designers from all over India and abroad. She tries new designs and color schemes. Most importantly, she is able to find customers and make sales."

However, not all is smooth sailing: Today's export market is sluggish, and Hasan's struggle to maintain consistently high standards is typical of any bootstrap cooperative. She would also like to see stronger government support for her efforts. As she seeks administrative arrangements that could perpetuate her work beyond her own lifetime, she is looking for a partnership with a nongovernmental development organization or a foundation, as well as searching for marketing partners abroad.

Yet weaving is only the most outwardly colorful of Hasan's passions. The Safrani Memorial Educational Society began "with the desire of bringing the city to the village," says headmistress Mary Sequera. In 1986, she was tutor to the school's first student, and today supervises some 220 students and 15 teachers at levels from kindergarten through eighth grade.

The school, no less than the handloom cooperative, is rooted in the twin principles of tradition and progress. It is the only English-language school in the village and, along with academics, it emphasizes character-building that can give students from poor backgrounds confidence that they have a role to play in the larger world. For Muslims, it offers classes on the Qur'an; for non-Muslims there are more general classes in morals and ethics. Sequera adds that the school also emphasizes civic participation and technological literacy.

For the future, Hasan plans to add weaving classes to the curriculum and extend the school's reach by adding grades that would take students all the way to university level. This, she believes, would bring her enterprise closer still to the way "Gandhiji wanted it": with high goals for the common good, rooted in the legacies of Gandhi himself, her uncle and her father. ⊕

London-based **Yasmin Mahmood** has worked as a correspondent for *The Statesman*, published in Delhi and Calcutta.

David H. Wells is a free-lance photographer affiliated with the Matrix agency of New York. He spent much of 1999 in India as a Fulbright fellow.

Patient Restoration

THE KUWAIT NATIONAL MUSEUM

As schoolgirls jostle to peer into a glass case of 4000-year-old clay seals, the main room of the Kuwait National Museum (KNM) looks as one might expect: Islands of neatly placed artifacts—terracotta vessels, Stone Age flints, Hellenistic stamp seals, Abbasid glazed jars—gleam under carefully aimed track lights. Upstairs, vibrant contemporary paintings by Kuwaiti artists hang from white walls under a high ceiling.

What the students can't see are the thousands of KNM artifacts still packed in steel trunks in the museum's storerooms, waiting to be recatalogued. Nor, indeed, can they see most of what is acknowledged to be one of the world's top collections of Islamic art—not quite yet. Restoring the war-ravaged collections of the KNM after their journey to Baghdad in 1990 has taken nine years, and it is a job still unfinished.

Written by JOHNATHAN M. BLOOM *and* LARK ELLEN GOULD
Artwork courtesy of DAR AL-ATHAR AL-ISLAMIYYAH
Photographed by ILENE PERLMAN

NOT TAKEN LOST RETURNED

Portrait of a Persian Painter
Ink with colors and gold on paper
Mughal India, 1600-1625
Height of page: 31 cm (12 ¼")

Today, the KNM's main building offers visitors about a quarter of the floor space of its previous structure, opened in 1983—roughly the same space it occupied when it originally opened in the late 1950's. At that time, its first modest ethnographic displays were housed in Bayt al-Badr, one of the few 19th-century homes that remained in Kuwait City.

The KNM rapidly outgrew Bayt al-Badr. By the early 1960's, archeologists working on Failaka Island, now a 40-minute ferry ride from Kuwait City, had begun to find artifacts dating as early as the late third millennium BC. Antique mariners' route-books noted that the island in the Arabian Gulf was one of few dependable sources of fresh water in the region, and it had apparently been regularly visited over the last 5000 years. Among the most notable discoveries were seals from the Bronze Age Dilmun culture, whose merchants traded heavily between Bahrain and Mesopotamia, and the ruins of fourth-century BC fortresses and sixth-century Byzantine churches.

Oil-era prosperity soon made the construction of the present KNM complex possible. Until the Iraqi occupation of Kuwait in 1990 and 1991, it consisted of three major exhibit halls, a planetarium, a conference center and a refurbished antique cargo dhow. The museum's ever-growing collection of modern Kuwaiti paintings became a point of special pride as a link to the worldwide art community. By the late 1980's, lectures and classes for both adults and children helped turn the KNM into a world-class cultural center.

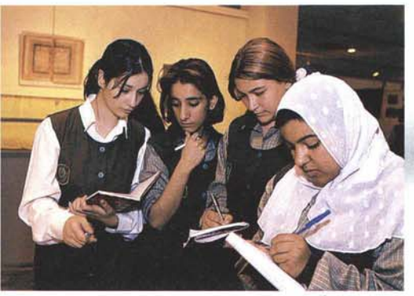
In 1983 Building III, which had initially been earmarked for anthropological displays, was given over to a remarkable collection of Islamic art newly assembled by the husband-and-wife team of Shaykh Nasser Sabah al-Ahmad al-Sabah and Shaykha Hussah Sabah al-Salem al-Sabah. The building was called Dar al-Athar al-Islamiyyah (DAI), or House of Islamic Antiquities, and its affiliation with KNM brought the complex the broadest international attention.

Throughout the 1970's, observers of the art world had noted that several extraordinary collections of Islamic art were apparently being put together by a new generation of Middle Eastern connoisseur-collectors. They were anonymous and discreet, but the evidence from the auction rooms of Europe and North America was undeniable. One such collection, it later proved, was the al-Sabahs'.

Writing in the collection's 1983 catalogue, Shaykh Nasser explained that although his interest in Islamic art had begun when his father sent him to school in Jerusalem, the collecting impulse came later: "My vision of the Islamic past, reinforced by many visits to other historic cities of the world of Islam, ...remained simply a vision until my wife Hussah...encouraged me to translate this vision into reality and to begin collecting Islamic art." As the collection grew, it was also Shaykha Hussah who convinced her husband to put it on public display.

NOT TAKEN | LOST | RETURNED

Ewer
Cast and engraved bronze
Iran, eighth century
Height: 25.5 cm (10")



Though but part of its former exhibits are on display in a fraction of its original space, the KNM is still a popular destination for school field trips.

NOT TAKEN | LOST | RETURNED

Ewer
Free-blown glass with plastically applied elements
Iran (probably Nishapur), 10th century
Height: 15.5 cm (6")

Kuwait National Museum Director Fahed al-Wohaibi

Until the Gulf War, the KNM was a world-class cultural center.

NOT TAKEN LOST RETURNED

Bowl with spout
Earthenware, covered with an engobe, underglaze slip painted and incised
Iran (probably Nishapur), 10th century
Diameter with spout: 21.3 cm (8 ½")

NOT TAKEN LOST RETURNED

Astrolabe
Cast and engraved bronze
Iraq, dated 315 AH (AD 927-8)
Diameter: 17.5 cm (6 ⅞")

NOT TAKEN LOST RETURNED

Roundel
Steel, pattern welded, hammered to shape, acid-etched, engraved, inlaid, hatched and overlaid with gold
Iran, probably 18th century
Diameter: 13.8 cm (5 ½")

Kuwait's significance as a pre-industrial center of the pearl trade is the subject of one of the KNM's ethnographic displays, many of which were lost when the complex burned in the last weeks of the Gulf War.

"What's the point of collecting if we do not share?" says Shaykha Hussah, who has served as DAI's director from its founding. "We traveled the world together with this passion, sometimes finding Mamluk cooking pots in the *suq*, as we did in Yemen, or Syrian candlesticks in Delhi that turned out to be invaluable once we wiped away the grime and saw their special stamps and inscriptions. The items *talked* to us. There was a constant dialogue between me and the objects. And you should see my husband—he talks to them, too; he even gives them names!" she says.

Shaykha Hussah opens a lightweight metal storage cabinet in an artifact-crowded room in her house. Seventeenth-century glassware stands next to 14th-century metal candlesticks; on the same shelf are delicately inscribed boxes for *kohl* (antimony-sulfide eyeliner); in other rooms lie piles of rolled, wrapped 14th-century carpets and small arrays of astonishing Mughal jewels. It's all arranged so that visiting scholars can work with the objects and visiting curators can contribute to the ongoing effort to restore order and organization to the collection.

It wasn't always like this. When DAI opened its 1200-piece permanent exhibition on Kuwait's national day in 1983, experts declared that a new star had appeared in the constellation of Islamic art collections. Critics judged that the scale, scope and quality of the DAI collection were comparable to—and in some respects even surpassed—such famous older collections as those in the Victoria and Albert and the British museums, the Louvre, the Metropolitan, the Hermitage and the David Collection in Copenhagen. Kuwait instantly became an important stop on the international museum circuit. DAI began an intensive program of lectures, conferences, tours and classes in the history and techniques of Islamic art, presented in both English and Arabic.

Linda Komaroff, curator of the Islamic Collection at the Los Angeles County Museum of Art and one of those who helped DAI install its exhibit, says that what distinguished the al-Sabah Collection from others was that it was put together by individuals dedicated to the full sweep of Islamic art. "Other museums took existing art in their home countries and created collections from that," she says, citing, for example, Istanbul's Topkapı Palace Museum and Cairo's Museum of Islamic Art. "They intended to preserve what was there, and it wasn't until much later that interest developed in acquiring [more widely]. But [Shaykh] Nasser took it upon himself to create from nothing. So it is more comprehensive."

Soon DAI also began lending its masterpieces and displaying those of other museums. In early 1990, DAI exhibited 120 Islamic objects from the State Hermitage Museum, many of which had never been displayed outside Russia. In return, 107 of DAI's finest pieces traveled to St. Petersburg that same year and later toured museums in the United States. (See *Aramco World*, November/December 1990.) As it turned out, the loan could not have been more timely.

Dar al-Athar al-Islamiyyah
Director Shaykha Hussah al-Sabah

"What's the point of collecting if we do not share?"

"The collection was never systematically looted." —Katie Marsh

Top to bottom: **Flying to Baghdad on a UN cargo flight from Kuwait amid supplies and packing materials, a team of curators and art movers began the restitution of the KNM collections in September 1991. On arrival, Iraqi archeologists led them to the Assyrian Hall of the Baghdad Museum, where nearly all of the artworks taken lay in mostly undisturbed trunks and bundles. Over six weeks, each of some 40,000 objects was examined for condition, handed across a table and entered into a UN computer registry. All were then repacked for return to Kuwait—a job that filled cargo bays aboard 16 UN aircraft.**

SIMON ROBERTON (4)

The Iraqi invasion of Kuwait came on August 2, 1990. Shaykha Hussah was on holiday with her children in Europe; Shaykh Nasser was doing research on Failaka Island.

Shaykha Hussah believes Iraqi leaders knew of the KNM and DAI collections in advance, for it took only until October for the Iraqi representative to the United Nations Educational, Scientific and Cultural Organization (UNESCO) to state that according to the terms of the 1954 Hague Convention—which exhorts combatant nations to remove art and antiquities from the theater of war—most of the KNM collections, all of the DAI's, and several hundred thousand books from the library of Kuwait University had all been moved to Baghdad. (In contrast, the less well known collections of the private Tareq Rajab Museum remained successfully hidden throughout the war.)

As Shaykha Hussah and the museum's curators later learned, Iraq sent a small group of archeologists from Baghdad's Iraq Museum with instructions to pack up the art collections as quickly as possible. Lacking proper museum-quality packing materials, the archeologists bought metal trunks by the dozen in the Kuwait market and stuffed them with often fragile collections of ceramics, metalwork and glass. In the absence of foam pads, the packers used rare medieval textiles to cushion one object from another during the 500-kilometer (350-mi) ride, over rough roads, to Baghdad. Once there, the cases were opened and their contents recorded to create an inventory that was later used in the recovery effort.

Amazingly, of approximately 7000 art objects moved, only about 200 were damaged or broken. And Katie Marsh, DAI's London director who coordinated the post-war recovery, says that of these "very few, perhaps 10," were beyond repair. Especially surprising were the glass objects, which had no new breaks—although several were found to have collapsed when the intense heat en route melted the resin that had been used to mend them in the past. Most of the carpets were found in perfect condition, in part because a textile conservator had

NOT TAKEN ■ LOST ■ RETURNED

Pair of doors
Wood, mitred, rabbeted, mortised, carved and painted
Morocco, Fez, 14th century
Height: 443 cm (14 ½')

KNM's losses exceeded those of the DAI, says al-Wohaibi, due to the age and fragility of KNM's largely pre-Islamic inventory. He believes some 80 percent of it can one day be restored.

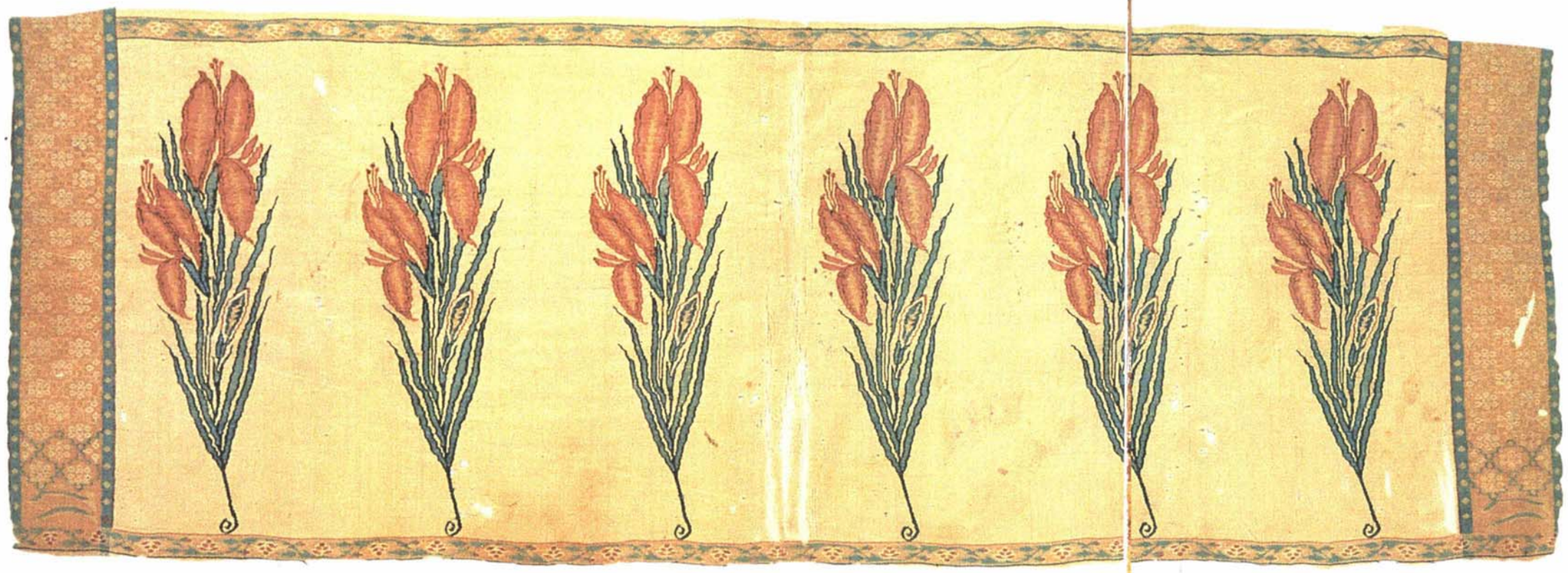
come to Kuwait just before the invasion to examine and repair each carpet and wrap it in a specially-made linen case. Somewhat paradoxically, the worst superficial damage was suffered by the hardest objects—stone architectural fragments—because they were not individually wrapped, and they jostled against each other in the trucks.

DAI's library on Islamic civilization and art, estimated at more than 5000 volumes, was trundled off with similar haste. Groups of books were tied with cord, loaded onto trucks and later stacked in the basement of the Iraq Museum. "It was heartbreaking to see how filthy they were when we found them," recalls Marsh, "but [the Iraqi archeologists] did the best job they could under the circumstances."

In contrast to the clearing of the DAI, the Iraqi treatment of the KNM collections was less systematic. Although much of the archeological, ethnographic and historical collections went off to Baghdad, some items, from wooden Bedouin bowls to ornamental weapons and silver and gold jewelry, simply went missing.

"The collection was never systematically looted," says Marsh. The director of the KNM, Fahed al-Wohaibi, agrees, and believes that such items were likely taken by isolated Iraqi soldiers. Not so fortunate was the modern painting collection: Only a few paintings were taken to Baghdad.

The KNM buildings remained largely unaffected until the last two weeks of the occupation, in February 1991, when three of the KNM's five buildings, the old dhow and the planetarium "were deliberately set on fire," recounts al-Wohaibi, citing later investigations that revealed the use of gasoline or kerosene. The fire also gutted the interior of the DAI,



Patka fragment
Wool
India, Kashmir, mid-17th century
Width: 67.3 cm (26 ½")

destroying the only work of art left there, a massive pair of 14th-century carved wooden doors from Morocco that had proved too cumbersome to remove from the building. The fire in the KNM buildings destroyed remaining archeological collections and about half of the remaining paintings; the other paintings were smoked-damaged. The only significant collection that was entirely spared, al-Wohaibi says, was one of decorated wooden doors from the houses of pre-industrial Kuwait.

Most of the KNM's modern Kuwaiti paintings were not removed to Baghdad, and as a result about half were lost to fire.

In London, the day after the Iraqi invasion, Marsh deposited the lists and photographs of the DAI collection, which she had kept since the 1970's, in a bank vault. When rumors arose that the Iraqis had taken the collection—for purposes uncertain at the time—she began compiling descriptions of each and every object in it. These descriptions were then published by UNESCO to help block their sale on the international art market.

In March 1991, according to United Nations Resolution 687, the Iraqis were obliged to return all property that had been removed from Kuwait. With the UN facilitating the restitution, the first items to be returned were gold bars from the Bank of Kuwait, an exchange that took place in a portable shelter at the Iraqi-Saudi border. Although the several hundred thousand books from the Kuwait University Library were also returned this way, such an arrangement was unsuitable for the transfer of fragile museum objects.

In May 1991, Richard Foran, the UN's coordinator of the return of Kuwaiti property, found virtually the entire KNM and DAI collections in the Assyrian Hall of the Iraq Museum in Baghdad, largely still packed in trunks. The Kuwaiti Ministry of Foreign Affairs and the UN arranged with Iraqi officials that the return would take place there at the museum, and in August Marsh and Manuel Keene, DAI's curator, went to size up the task. In the presence of a UN envoy, they met with the director of the Iraqi Department of Antiquities, who agreed to begin the return of the objects in the middle of September.

This allowed time for materials, food and medicines to be sent to Baghdad for use by the recovery team. Marsh spent a day estimating the packing materials that needed to be ordered from a London casemaker. The books were more of a problem, for the library catalogue had been burned in the DAI, and there was thus no way of determining whether the stacks in the Baghdad Museum actually comprised the entirety of the library's holdings. Marsh asked scholars who had used the library to list the most important books they remembered; she came up with a list of 300. All were found, leading her to conclude that few, if any, were missing.

The packing materials were shipped to Baghdad from Kuwait when UN planes could take them. Once they were there, Marsh assembled her team: In addition to Keene, she asked help from Robert Skelton, a former curator at London's Victoria and Albert Museum; Kirsty Norman, an art conservator who had worked at the DAI and Simon Roberton, who had already photographed much of the collection. They were assisted by a four-man specialist art-mover team headed by David Jackson, who had already overseen packing for the DAI in a variety of circumstances.

Working out of the Iraq Museum, the team put in 12-hour days from September 14 to October 20. A member of the UN team opened one Iraqi-packed crate at a time, while Kuwaiti and Iraqi representatives looked on. Each object was handed across the table to Keene, who identified the piece and noted its condition. Norman then double-checked its condition, and another UN representative typed the information into a computer file.

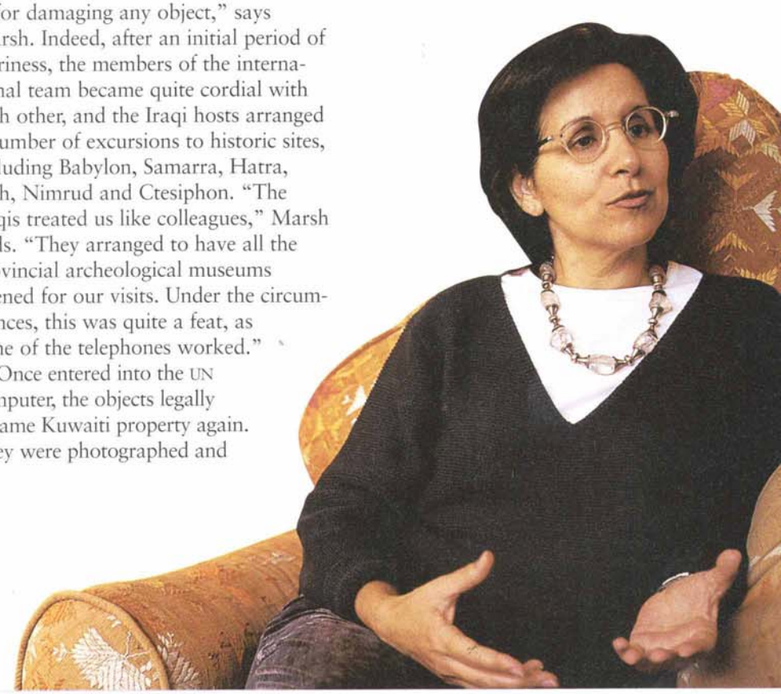
"The Iraqis never denied responsibility for damaging any object," says Marsh. Indeed, after an initial period of wariness, the members of the international team became quite cordial with each other, and the Iraqi hosts arranged a number of excursions to historic sites, including Babylon, Samarra, Hatra, Kish, Nimrud and Ctesiphon. "The Iraqis treated us like colleagues," Marsh adds. "They arranged to have all the provincial archeological museums opened for our visits. Under the circumstances, this was quite a feat, as none of the telephones worked."

Once entered into the UN computer, the objects legally became Kuwaiti property again. They were photographed and placed in a locked room in the museum that had been given over to the Kuwaiti delegation for the purpose. As the Kuwait-bound cases were filled, Marsh arranged space on what became 16 UN flights that would otherwise have been deadheading back to Kuwait.

It took the team some two weeks to recover the DAI collection and four weeks more to work through that of the KNM. In total, about 40,000 items were processed. In addition to the 200 damaged pieces from the DAI, some 60 turned out to be missing altogether. Of those, only three Mughal emeralds were considered major losses, for many of the collection's most important pieces had been among the 107 on loan in St. Petersburg at the time of the invasion. One of the emeralds was a unique prize: It weighed 243 carats and was carved with intricate floral designs. (See page 21.)

In the nine years since the recovery, only two of those 60 missing items have been recovered. One was presented for auction in London, where it was promptly spotted. The other was a piece of jewelry that a Kuwaiti jeweler

> "The items *talked* to us."



"Many of the country's assets have been used to restore hospitals, schools and utilities. We must be patient."

Most of the al-Sabah Collection is stored temporarily in metal cabinets in the same place the collection began in the 1970's—in the al-Sabah home, from which the DAI organizes and lends to exhibits around the world.

recognized as his father's handiwork when it was offered for sale.

KNM's losses, says al-Wohaibi, were more extensive, in part due to the age and fragility of its largely pre-Islamic inventory. Nonetheless, he estimates that some 80 percent of the collection will eventually be restored.

In Kuwait, DAI registrar Sue Kaouqji set up a new electronic database, logged in each object, and placed it in temporary storage where the collection had first begun: in the home of Shaykh Nasser and Shaykha Hussah.

The KNM buildings were cleared of rubble and debris, cleaned, and the structures were tested for stability. The surviving KNM collection was returned for storage and further inventory, and the displays that the museum shows today were set up, including a careful replica of the antique dhow. A government working group has submitted recommendations for the KNM's full rehabilitation, and al-Wohaibi estimates the task will cost the equivalent of some $6 million.

The al-Sabahs have explored several possibilities for the permanent redisplay of their collection. Kuwait's head of state has expressed his desire to see the DAI return to the KNM complex, but the matter awaits a final decision. "Kuwait's economy suffered incredibly during the occupation, with much of its infrastructure totally devastated," says Shaykha Hussah. "Many of the country's assets have been used to restore hospitals, schools and utilities. We must be patient."

Meanwhile, she says the DAI is "more active than ever." While Shaykh Nasser has embarked on other reconstruction-related projects, Shaykha Hussah oversees regular loans to worldwide exhibitions, a lecture series that brings in national and international experts, courses in Islamic and Kuwaiti history, traveling exhibitions and production of educational multimedia materials.

An exhibition of Mughal gems titled "Mughal Jewelled Arts from the al-Sabah Collection" will open in May at the British Museum, and it will travel to at least four US museums after that.

For its part, the government-based Kuwait Arts Council hopes that the DAI will end up with more space than it had originally. Whether or not this comes to pass, says Marsh, the chance to design state-of-the-art displays and conservators' facilities means the DAI "may become a better museum than ever."

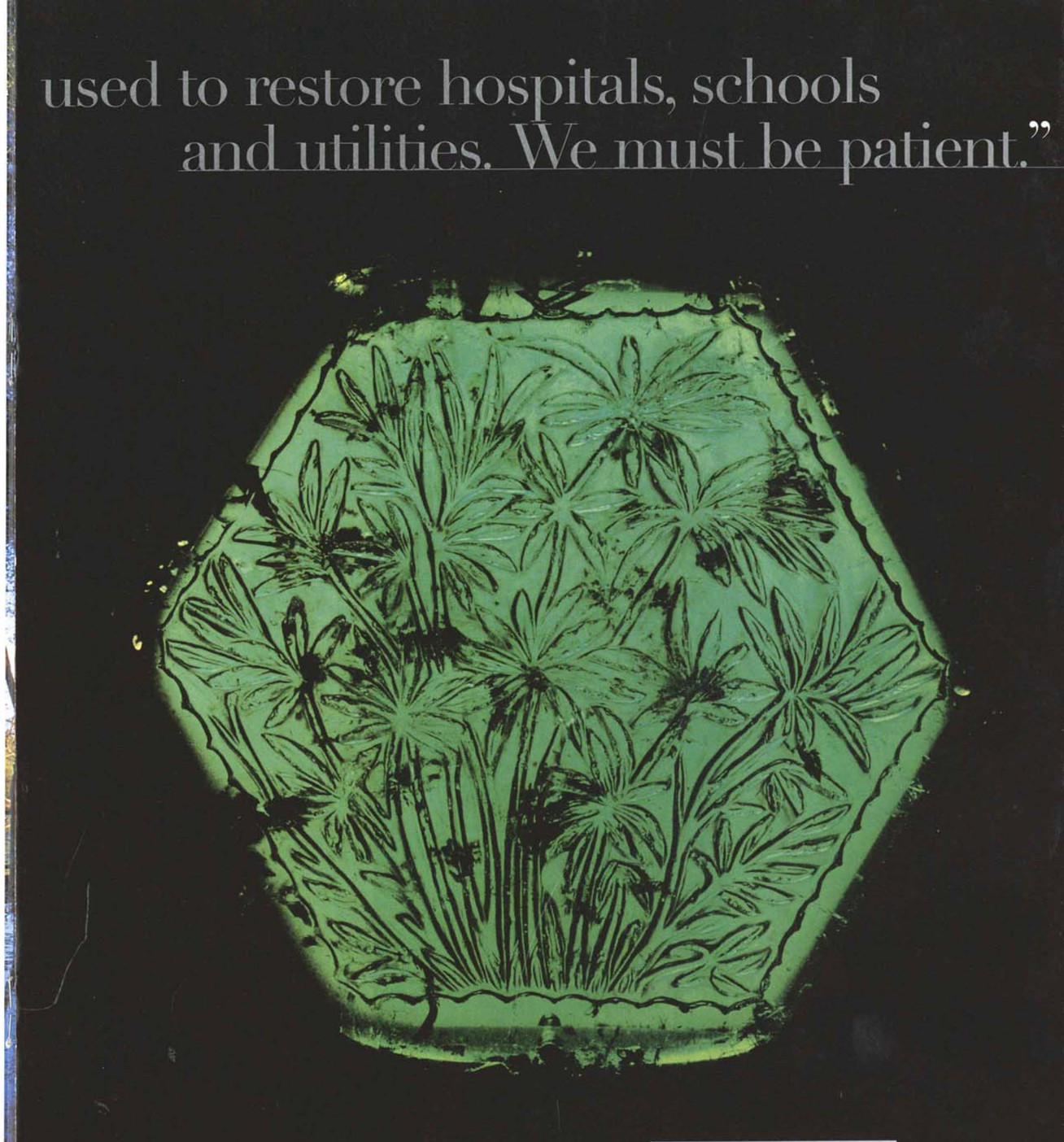
Komaroff observes that maximal display of the KNM collections grows increasingly important with time. The range and quality of art objects that were on the market in the 1970's and 1980's are simply no longer there, she says. "Most of the work is either already in museums or otherwise no longer in private hands, and therefore it is not coming on the market. Soon, like the great master paintings, there won't be any left to collect. That makes the al-Sabah Collection all the more important."

Jonathan M. Bloom is the Norma Jean Calderwood Professor of Islamic and Asian Art at Boston College and author or co-author of several books on Islamic art.

Lark Ellen Gould is the Africa and Middle East editor of *Travel Agent* newsweekly in Los Angeles.

Ilene Perlman is a free-lance photographer living in Boston.

Shaykha Hussah al-Sabah is scheduled to speak at the Denver Art Museum in late February 2001. In a "Curator's Circle" lecture, she will talk about collecting and the al-Sabah Collection.



NOT TAKEN LOST RETURNED

Centerpiece emerald
Wheel cut and drilled
Mughal India, late 16th or early 17th century
Greatest width: 5.7 cm (2 ¾")
Weight: 243 carats

SHARING THE SHADE

THE ELEPHANTS OF GOURMA

WRITTEN BY
LOUIS WERNER

PHOTOGRAPHED BY
KEVIN BUBRISKI

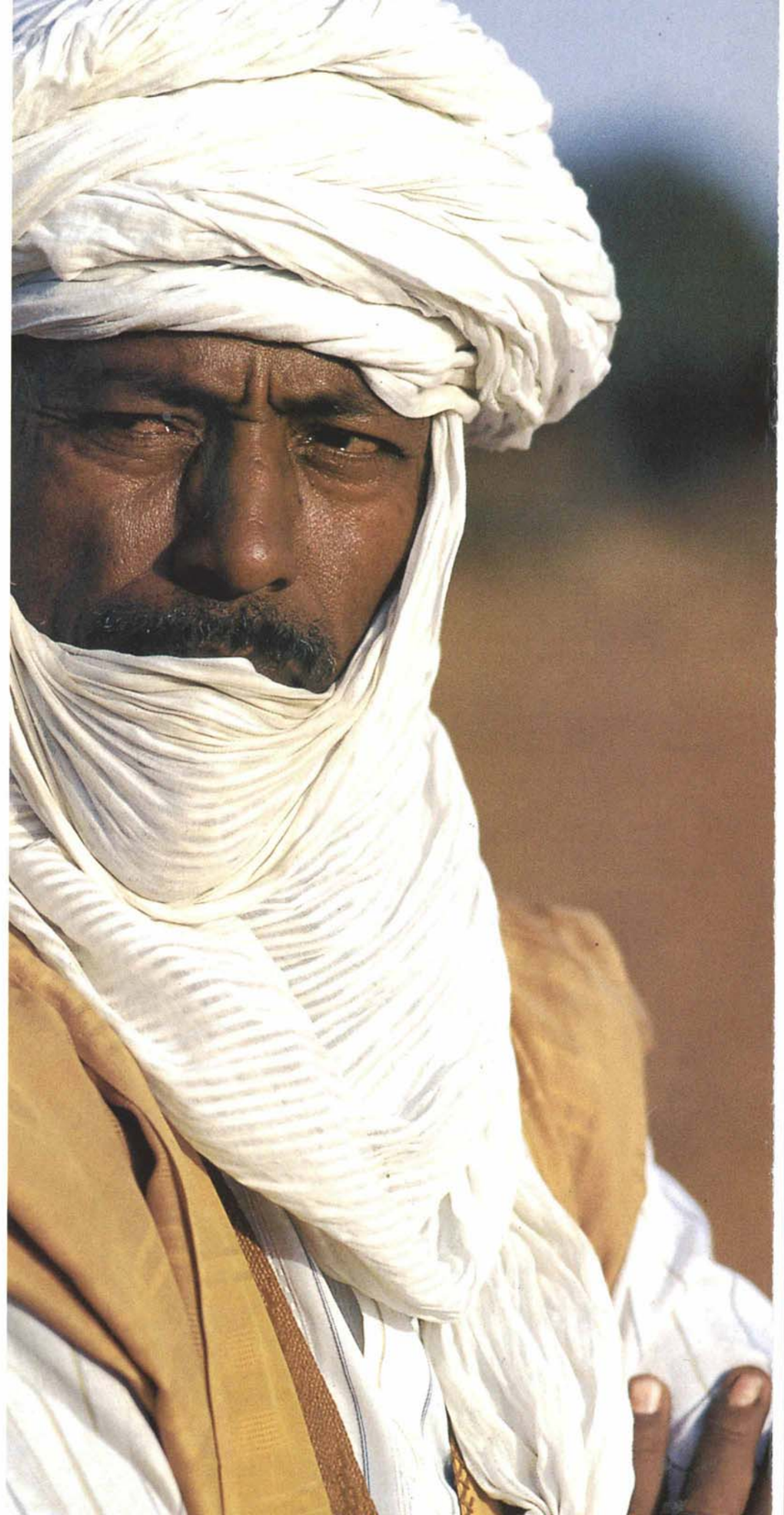
A family of some 20 elephants moves in single file, trunks to tails as they lumber across a scrubby, arid plain. It looks like an otherwise unremarkable morning scene that could be anywhere in East Africa, though a practiced eye might note that the trees are sub-Saharan baobabs and doum palms.

Then a band of riders appears—on camelback. They rein in their mounts to yield right-of-way, nonchalantly, to the elephants. The riders wear the *litham*, a turban veiling their mouth and chin against desert heat and blowing sand. Their front saddle horns are tall and elaborately carved.

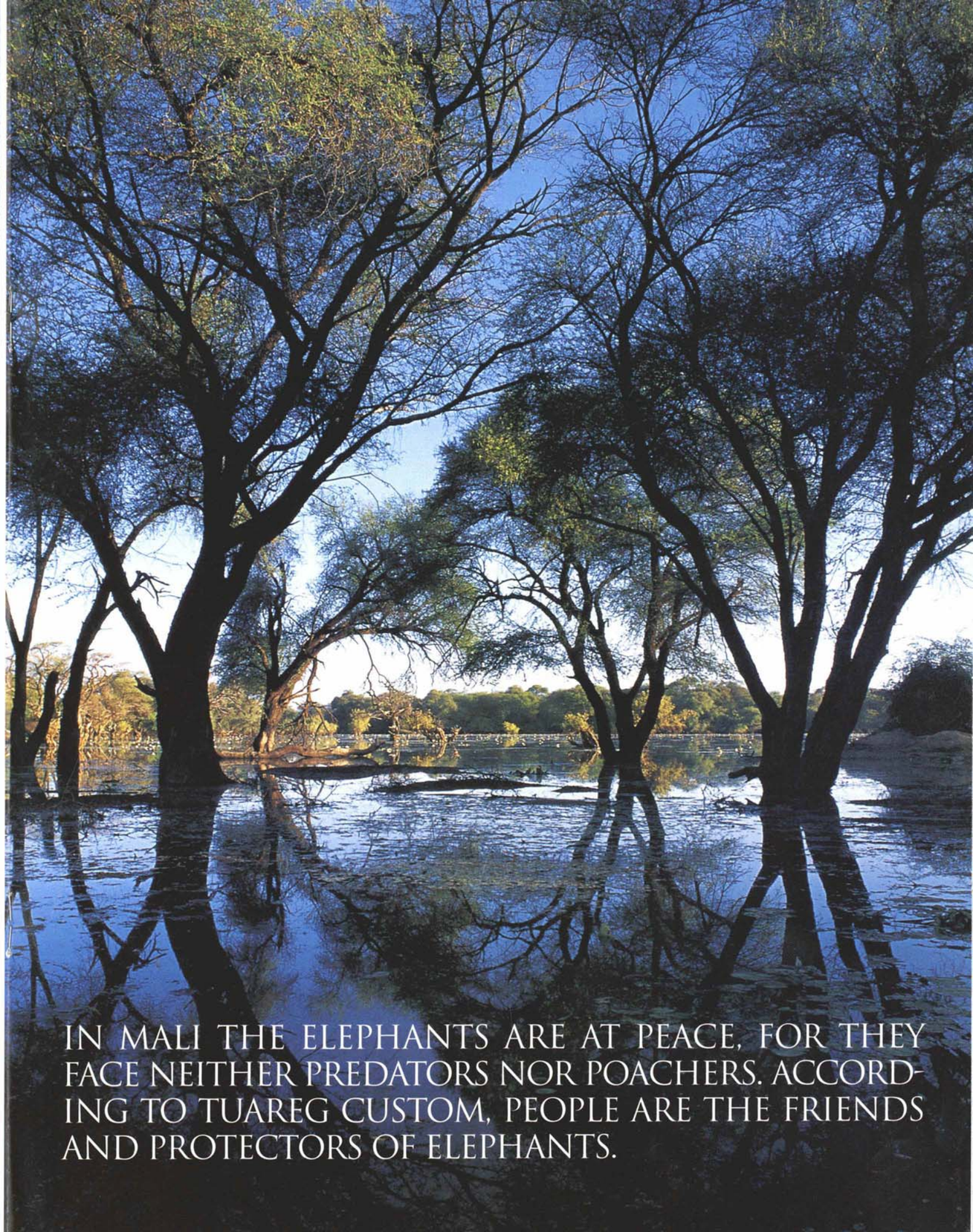
These men are Tuareg of the western Sahara, and they speak Tamasheq, a Berber language. Either they or the elephants, one would think, are far off their home turf.

But that's not the case. The elephants are part of the herd that inhabits Gourma, a remote sahelian region south of the Boucle de Niger, the Niger River Bend, in the Republic of Mali. For all the world's fascination with elephants, very few people other than these Tuareg herdsmen know about the Gourma herd, which today is thought to number around 400 elephants. It's the northernmost herd in Africa.

Yet once, all of North Africa was elephant country, from the Atlas Mountains in Morocco south and east across the Libyan Desert to the Ethiopian highlands. Neolithic rock carvings throughout the Sahara attest to their widespread presence. A painting of tame elephants in the tomb of Rekhime, an official in the court of Thutmose III (1504–1450 BC), shows they were known in Egypt. In classical



"We live with the elephants and they live with us," says Omar Ag Ahmad Souedou, founder of Les Amis des Elephants ("The Friends of the Elephants"). Opposite: **Increasingly cultivated seasonal ponds are also watering holes for elephants.** Previous spread: **Inter-species cohabitation succeeds, Souedou says, because elephants browse the tops of trees, camels browse the sides and goats nibble the bottoms. "Elephants and camels share the shade from the same tree."**



IN MALI THE ELEPHANTS ARE AT PEACE, FOR THEY FACE NEITHER PREDATORS NOR POACHERS. ACCORDING TO TUAREG CUSTOM, PEOPLE ARE THE FRIENDS AND PROTECTORS OF ELEPHANTS.

ONCE A PASTORALIST CAMP, IN-A-DJIATAFANE NOW HAS 200 SETTLED FAMILIES. WITH INCREASED HUMAN PROXIMITY TO THE HERD COMES DANGER—INITIALLY TO THE HUMANS.

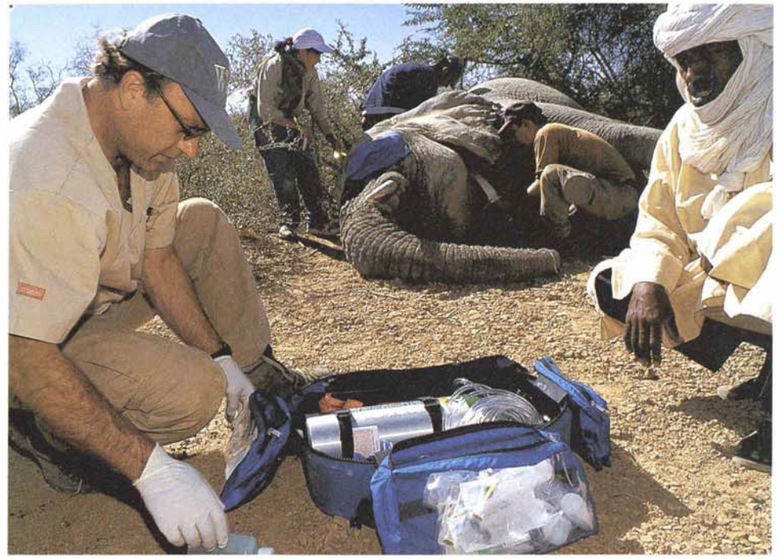
times, Hannibal of Carthage and Pyrrhus of Epirus used North African elephants in war, having learned the art of capturing them and training them for battle from the Indian mahouts whom Alexander's generals brought from Asia. (Their method of assigning two human trainers—one gentle and one rough—to a single beast was cited by Ibn Sina in the 10th century as an early example of applied psychology.)

The ninth-century natural historian Abu 'Uthman al-Jahiz of Basra suggested a military countermeasure from his knowledge of the elephant mind. "The lion utterly terrifies it," he wrote in *Kitab al-Hayawan (The Book of Animals)*, "and the cat profits so much from its resemblance to the king of beasts that one way of dealing with approaching war elephants is to release a quantity of cats from a bag."

Though not indigenous to the Arabian Peninsula, elephants did appear there at least once. Sura 105 of the Qur'an, titled *Al-Fil (The Elephant)* recounts how God miraculously destroyed an elephant army commanded by the Ethiopian King Abrahah as it approached Makkah in the year 570, barely two months before the Prophet Muhammad's birth. "And He sent against them flights of birds, striking them with stones of baked clay. Then did He make them like an empty field of stalks and straw of which the grain has been eaten up."

The Romans never rode elephants into battle, but their *falaricae* (flaming barbed javelins) proved a most effective measure against enemies who did. Nonetheless, following their victory in the Second Punic War, the Romans forbade the Carthaginians from ever again mustering an animal corps. This ended the use of elephants for war in North Africa, a ploy that had fascinated military tacticians ever since Alexander encountered the elephant cavalry of Darius some 130 years earlier.

Thus it was not Roman war but Roman amusements that drove the North African elephant herds to extinction. The Roman taste for bloody spectacles included those in which elephants were pitted against lions or gladiators, and this slaughter weighed heavily upon numbers already



Wildlife veterinarian William Karesh, conservation study leader Anne Orlando, a team member and a Tuareg guide fit an elephant with a radio collar. "The satellite knows where the elephants are today, but the nomads can predict where they will go tomorrow," says Orlando. Opposite: **A family at home in the village of In-a-Djiatafane.**

in decline as a result of the increasing desertification of the Sahara.

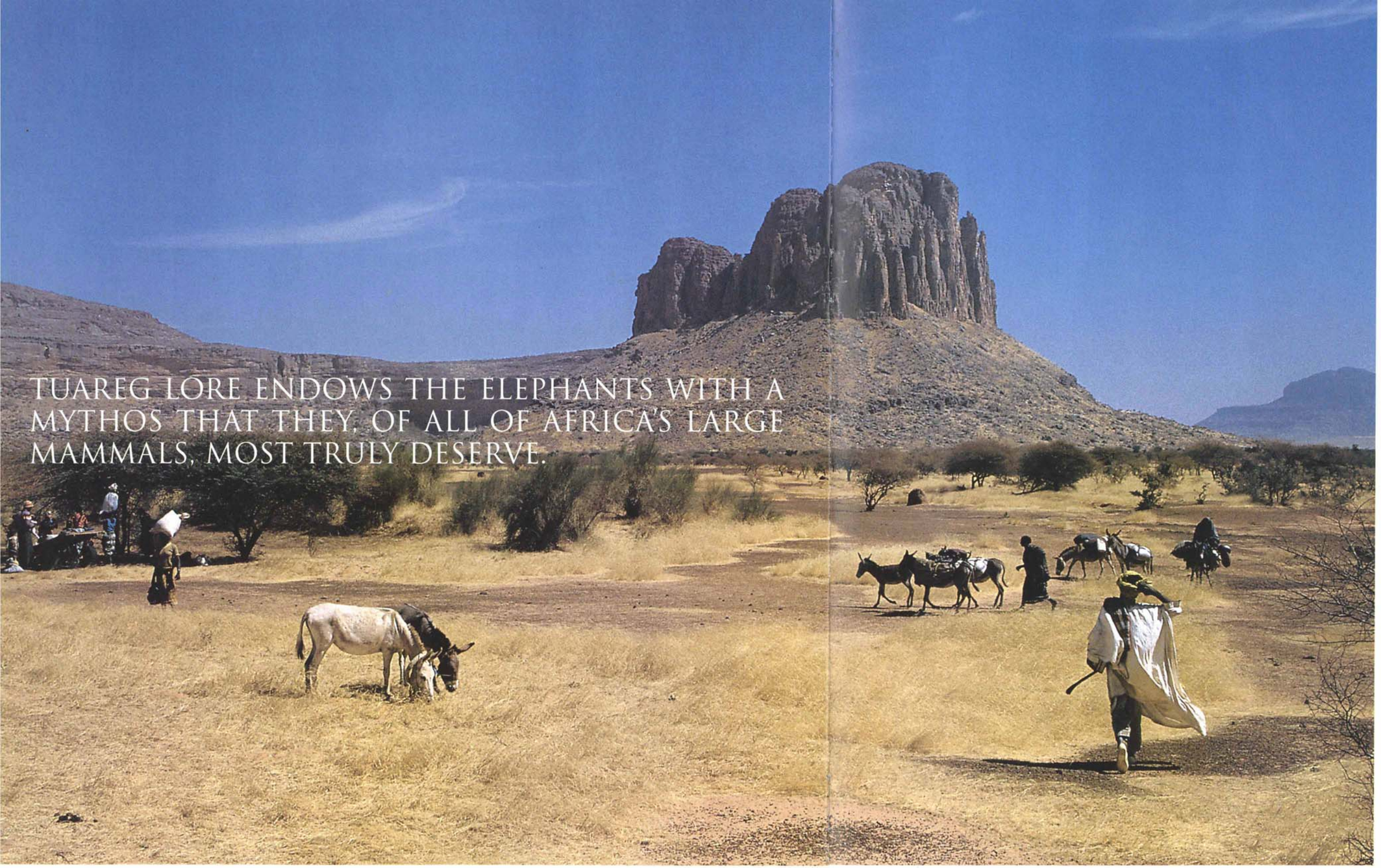
The final herd of true North African elephants—the last relatives of Surus, the one-tusked pride of Hannibal who helped win the Battle of the Trebbia in northwest Italy in 218 BC—is believed to have perished in the Mauritanian drought of the last generation. Naturalists believe the Gourma elephants of Mali are not North African, but rather an offshoot of the large-bodied, large-tusked Eastern savanna species common to Kenya that long ago wandered up and across from the south.

And wander they still do. Their seasonal migration is the longest of any elephant herd on record, covering some 800 kilometers (500 mi) in a counterclockwise pattern from the Burkina Faso border during the summer rains up to the ponds and flood plains of the Niger Bend in winter. There, in Mali, they are most at peace, for they face neither natural predators nor poachers. People, according to Tuareg custom, are the friends and protectors of the elephants of Gourma.

Omar Ag Ahmad Souedou, a Tuareg who has worked in Libyan oilfields and Saudi computer centers, now makes his home in the village of In-a-Djiatafane, whose seasonal pond is one of the elephants' many watering points. "We live with the elephants and they live with us," says Omar. "Elephants and camels share the shade from the same tree."

Yet Souedou feels something more is needed in order for the elephant–human cohabitation to continue smoothly. "Herders have no problem with elephants," he says. "They browse the tops of trees, camels browse the sides, and goats browse the bottoms." But, he adds, now more people are tending gardens, planting orchard trees and cultivating *borgu*, a rich fodder grass grown at the edges of ponds.

This increases waterside competition between humans and elephants, for the elephants' migratory route hops from pond to pond, and many of the ponds are now being permanently settled by Fulani, Songhai, and even Tuareg people. In-a-Djiatafane, once an occasional camp for pastoralists, now has a primary school, a government office and 200 families living in mud-walled compounds, some of whose walls limit elephants' access to the water.



The Gourma elephants share their Sahelian range, including this expanse between the towns of Boni and Hombori, with an estimated 100,000 people and more than three times that number of camels, goats, donkeys and cattle. The peak called The Hand of Fatima rises in the background.

With increased human proximity to the herd comes danger—initially to the humans: Two boys are said to have been killed a few years ago, and near-miss encounters are not uncommon. To deal with this intensifying contest between elephants and humans, Souedou in 1997 founded a group called "Les Amis des Elephants" ("Friends of the Elephants") with 15 other tribal leaders from In-a-Djiatafane and surrounding Tuareg encampments.

The group's aim is to monitor the animals' location, warn other settlements when to expect the herd to pass, and generate income by working as guides for the trickle of Western tourists that is expected to become at least a modest stream in the near future. A documentary film "The Elephants of Timbuktoo" brought the herd to the attention of US television viewers recently, and Malian travel agencies, scenting eco-tourist dollars, are beginning to include tours to elephant country in their itineraries.

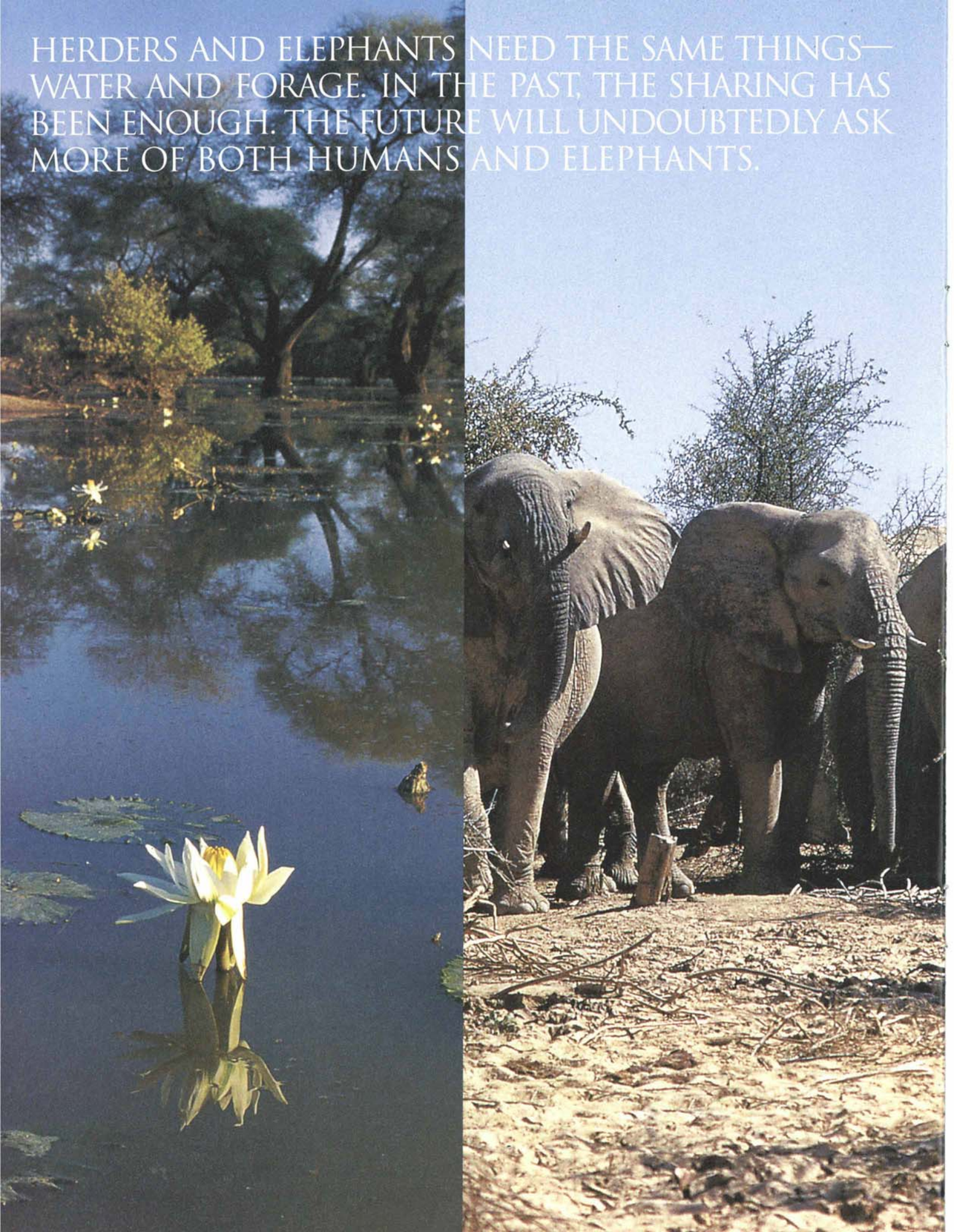
Yet what makes the Gourma elephants stand out from other African herds, each of which has been better studied and more widely visited, is the human ecology in which they live. Tuareg folktales, fables, and eyewitness accounts endow these animals with a larger-than-life mythos that they, of all Africa's large mammals, most truly deserve.

"Despite its great bulk," wrote al-Jahiz about the elephant, "it is the shrewdest, the cleverest, the best imitator, and in this respect it surpasses all slender and graceful animals." Today, a discussion with In-a-Djiatafane's elders about the *elu,* as the elephant is known in their Tamasheq language, shows that everyone seems to have a story. Each one underscores respect—as well as a few fanciful misconceptions—for the animal that the Tuareg regard as almost a relative.

Elephants, they say, are like humans because they bathe daily; they walk straight-legged and flat-footed like people, rather than hock-kneed and hoof-toed like cows; and they use their "hands"—for the Tamasheq word *afous* means both "hand" and "trunk."

Moreover, elephants have nearly human hearts and minds, says Ibrahim Ag Dirar, chief of the Ifogas tribe. "I heard this story from a man I trust," he relates. "One day people were drawing water from the banks of a pond when the elephants came to drink. Everyone departed quickly, but in their hurry a child was left behind. A female elephant approached and with her trunk gently pushed the child to safety while the other elephants walked past."

The Moroccan traveler al-Hassan bin Muhammad al-Wazzani, better known by his Western pseudonym Leo Africanus, visited Mali in 1510, and he might well have seen there the ancestors



HERDERS AND ELEPHANTS NEED THE SAME THINGS—WATER AND FORAGE. IN THE PAST, THE SHARING HAS BEEN ENOUGH. THE FUTURE WILL UNDOUBTEDLY ASK MORE OF BOTH HUMANS AND ELEPHANTS.

of the Gourma herd. In his *Description of Africa*, published in Italian while he was held in a Roman prison, al-Wazzani wrote that the elephant "is of gentle disposition, and relying on his great strength he hurts none but those who do him injury, only he will in a sporting manner heave up with his snout persons whom he meets."

Al-Jahiz had also noted the elephant's apparent sense of play: "He possesses a curious gift for imitation and is normally very playful and addicted to jokes." The Tuareg are no less keen observers. The largest elephant, which they call *adjilal* ("big one"), always walks at the rear of the herd. This is because elephant society is matriarchal, and when the group moves, the dominant male usually lags behind.

Likewise, they say, every herd has an individual they call the *tamzagt* ("deaf one"), and it is this elephant that is most aggressive toward people. According to Anne Orlando, a graduate student at the University of California at Davis who is studying the Gourma herd, this is probably the dominant female herself. "Matriarchs are the most aggressive members of the herd," says Orlando. "And it's reasonable for [the Tuareg] to think that any animal unafraid of man might well be deaf to our threats."

The Tuareg are similarly correct when they say that the number-two male walks at the head of the herd. Western scientists agree that this is in fact the normal position of adolescent males. Whether, as the Tuareg also believe, each herd has an *aniram*, or male scout, who marches several days in advance of the rest of the herd, is a matter subject to closer study by Western naturalists.

But Salik Ould Ibrahim, the In-a-Djiatafane village-council secretary, is certainly accurate in calling elephant families "excessively organized." Wildlife behaviorists similarly regard elephants as highly stratified socially, and this is something the Tuareg especially would notice right away: Tuareg social structures are among the most highly defined of any tribal society on earth.

Orlando is undertaking the first scientific study of the Gourma elephants. She hopes that the knowledge gained may head off conflicts between wildlife conservation and human development, and also bring the herd more attention from the world conservation community. "So little is known about this herd," she says. "How many are there in all, how many different families, when and why and exactly where they migrate, what they need to maintain a stable population—these are questions we're just beginning to ask."

Her research aims to answer some of them by fitting 10 elephants with Global Positioning System (GPS) radio collars and tracking their movements over a two-year period. The participation of Tuareg herdsmen is also key to her success. "The satellite knows where the elephants are today," she says, "but the nomads can predict where they will be tomorrow."

Indeed, predicting elephant behavior can sometimes mean the difference between life and death for a Tuareg. Ibrahim tells a story: "One day a herder was walking through the bush and came upon a herd, so he climbed a tree. An elephant walked past and started to scratch himself against the trunk without noticing the man up in the branches. The man took fright and threw a flashlight battery at the elephant's head. He looked up and saw the man, but just then another elephant came along and pushed the first one away. The man took his chance to climb down and run to another tree. And he was right to do so.

"The first elephant came back to the same tree 10 minutes later and knocked it over with his head. He trampled the branches until they were nothing but broken twigs. He stamped and stamped until he was sure nothing was left. If that man had not known enough to climb out of that tree when he had time, he would have been killed."

Muhammadain Ag Muhammad al-Amin tells a different story of a close call. "The owner of a champion horse wanted to test its speed against an elephant's, so he approached an elephant at the water hole of Banzena and goaded it into a chase. He had tied his rein five times around his wrist, and as the elephant gained on him step by step, the man unwrapped the rein loop by loop to give the horse his head. Still the elephant gained. The man spurred. Still it gained. The man whipped. Still it gained, and the elephant would surely have come even if he had not just then approached Bambara Maoude village. Only for that did the elephant turn away."

Despite al-Amin's vivid account, the tale is likely Gourma myth: No elephant can keep pace with a fast horse over a single kilometer, much less over 25 kilometers (15 mi), the distance from the water hole to the village. But the story's truth is less important than its cautionary value.

Muhammad Ag Waliwali is the head of a Tuareg clan that camps seasonally at the Inbanta pond. A family of elephants has been coming through his group of tents every morning before dawn to get to the water. "We try to frighten them away by rattling stones inside tin cans," he says, "but there is not much you can do against an elephant. Whenever I see one, I prefer to leave it in peace. My camels don't mind them. They think they are just another animal, but I know they are strong and can do what they please. Yet I also know that they will soon move along, and so will I. In fact we plan to move from this place in March, to follow what is left of the grass before it rains again in June."

That, in sum, is Tuareg wisdom on elephants: Camels may share the browsing trees, but people must beware. Elephants and herdsmen need the same things—water and forage—and as long as they move from place to place there is little reason to fight over what each will soon leave behind. In the past, the sharing has been enough, but the future will undoubtedly ask more of both the people and the elephants of Gourma.

Louis Werner is a New York freelance writer and filmmaker. He is also a contributing editor at *Américas*, the cultural bimonthly magazine of the Organization of American States.

Kevin Bubriski's photographs have been widely published, exhibited and collected. He lives in Vermont.

THE KING FAISAL INTERNATIONAL PRIZE

"Rays of Light and Brightness"

مؤسسة الملك فيصل الخيرية
King Faisal Foundation

WRITTEN BY
PETER HARRIGAN

PHOTOGRAPHS
COURTESY OF
THE KING FAISAL
FOUNDATION

THE INTELLECTUAL SCIENCES ARE NATURAL TO MAN, INASMUCH AS HE IS A THINKING BEING.... THEY ARE STUDIED BY THE PEOPLE OF ALL RELIGIOUS GROUPS WHO ARE ALL EQUALLY QUALIFIED TO LEARN THEM AND DO RESEARCH IN THEM. THEY HAVE EXISTED (AND BEEN KNOWN) TO THE HUMAN SPECIES SINCE CIVILIZATION HAD ITS BEGINNING IN THE WORLD.

—*Ibn Khaldun (1332–1406)*, Muqaddimah (Introduction to History)

"I entered science to find understanding and perhaps change the world in some small way," said J. Craig Venter. He spoke in Riyadh, where on May 5 he was co-laureate of the 2000 King Faisal International Prize (KFIP) for biology.

Less than two months after leaving Riyadh with a gold medal and a certificate engrossed in elegant Arabic calligraphy, Venter stood at a White House podium in Washington, D.C., where he and researchers from the Human Genome Project announced their near-final mapping of the human genetic code. Venter says that he learned how tenuous the hold on life can be when he served as a medic in the Vietnam War. "There my interest was piqued to learn how the trillions of cells in our bodies work and interact, and how life is created and sustained. I wondered why some people live through devastating trauma, and others die from seemingly small wounds."

Venter went on to become founder, president and chief scientific officer of Celera Genomics in Rockville, Maryland. In parallel with—and occasionally ahead of—government researchers of the Human Genome Project, he has pioneered the discovery of what his KFIP citation described as "the complete genetic make-up of more complex organisms, including the entire sequence of the human genome."

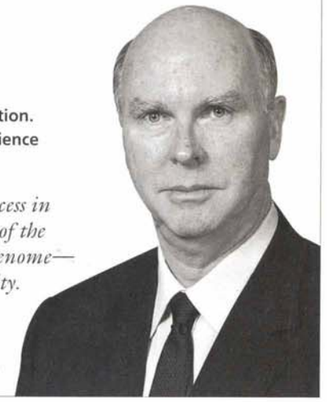
Before leaving Riyadh, Venter announced he would "strive to uphold the standards of the [KFIP] as I continue my work in understanding life." He began by donating $100,000—his half of the prize's cash award—to help fund the sequencing of the genome of the tick-borne parasite *Theileria parva*, which causes a leukemia-like disease in livestock throughout Africa and the Middle East. His gesture will help speed vaccine development.

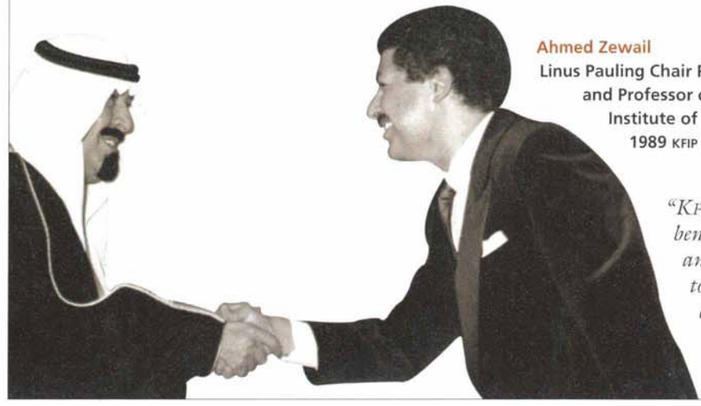
Historically, Muslim societies have devoted considerable resources to support science. The eighth-century Umayyad caliph 'Umar ibn 'Abd al-'Aziz, known as pious, frugal and peaceful, in the early eighth century established cash prizes of between 100 and 300 dirhams for "scholarly works."

"The KFIP continues in the Islamic tradition of philanthropic support and encouragement of arts and science," says 'Abd Allah al-Uthaimin, secretary general of the prize.

J. Craig Venter
Founder, President and Chief Scientific Officer, Celera Genomics Corporation. Co-winner, 2000 KFIP in science (biology)

The speed of Celera's success in mapping the genetic code of the human body—the human genome—surprised the scientific community. In June, Venter joined representatives of the US government-funded Human Genome Project to announce the near-completion of the project.





Ahmed Zewail
Linus Pauling Chair Professor of Chemistry and Professor of Physics, California Institute of Technology
1989 KFIP in science (physics)

"KFIP rewards signal advances of benefit to humanity, and it does so with warmth and style," says Zewail, whose pioneering femtosecond spectroscopy allows image capture of chemical reactions. He was born in Egypt, where his 1999 Nobel Prize has been commemorated on postage stamps.

The eighth to 10th centuries were times of intense achievement in science, astronomy and medicine in the Islamic world (see *Aramco World*, May/June 1997), and translations into Arabic of scholarly works from other cultures were supported by patrons who included royalty, ranking civil servants and members of the political and religious elite.

"Until the rise of modern science, no other civilization engaged as many scientists, produced as many scientific books, or provided as varied and sustained support for scientific activity," wrote Ahmad Dallal in *The Oxford History of Islam*. In distinction from religious knowledge, he notes, the exact sciences were often called *al-'ulum mushtarakatun bayna al-'umam* ("the sciences shared among all the nations").

The arts also received encouragement: "Islamic rulers and influential patrons throughout the Arab world gave awards for scholars and poets based on Islamic tradition," says 'Abd Allah al-Uthaimin, secretary general of the KFIP, whose own two-volume history of Saudi Arabia is a standard reference. "The KFIP thus continues in the Islamic tradition of philanthropic support and encouragement of arts and science."

Founded in 1977, the KFIP is the first multidisciplinary, international prize sponsored from the Arab world in modern times. Having now recognized 139 laureates from 35 countries in five award categories—science, medicine, Islamic studies, Arabic literature and service to Islam—the KFIP is globally recognized. It is administered by the King Faisal Foundation, a legacy of the third king of Saudi Arabia. (See page 37.)

The prize, says al-Uthaimin, "rewards men and women who exceptionally contribute to the preservation and promotion of Islamic heritage. It also recognizes excellence in academic and scientific research. The KFIP is meant to let the winner feel that his or her work is appreciated. Quite simply, it says, 'Thank you very much.'"

The cornerstones of the KFIP are its prizes for service to Islam, Islamic studies and Arabic literature, which were first awarded in 1979. Yet it was the prizes for science, begun in 1982, and for medicine (1984) that brought the KFIP to world attention by generous recognition of advances that benefit humanity as a whole. These categories are assigned a theme each year: The science prize rotates through the disciplines of chemistry, biology, physics and mathematics in a four-year cycle; the medicine prize is awarded for diverse, topical themes—for 2000, the theme was the aging process.

Al-Uthaimin says that today the science and medicine prizes receive "by far" the most nominees. "We send out 5000 invitations to nominate for the science prize alone," he says. The criteria are broad but exigent: **Work nominated must be published, must represent a "contribution of the highest distinction, and benefit mankind, and advance scientific knowledge."**

Once nominations are received each April, peer reviewers examine the nominees' works to ensure compliance with KFIP standards. Successful nominations are then sent to three to five independent, anonymous referees worldwide, each a recognized expert, who scrutinize the work and achievements of nominees in two elimination rounds. The following January, a selection committee for each prize, similarly composed of independent experts, convenes in Riyadh. Over four days, the committees select the laureates from the referees' final pool of candidates.

"Sometimes their work appears straightforward and it's over in a day," says al-Uthaimin. "Other times it's not so easy, and they remain locked in discussion for the whole period."

Selection of the winner for service to Islam, however, follows a different path. Instead of referees, the prize has a standing selection committee headed by Prince Sultan ibn 'Abd al-'Aziz, who chairs Saudi Arabia's governmental Higher Council for the Propagation of Islam. Other members include officials of Islamic universities and major religious organizations as well as individual scholars.

Since the KFIP's inception, five of the 26 science-prize winners have gone on to win Nobel prizes—four of them in physics. Günter Blobel of Rockefeller University in New York and the US National Institute of Environmental Health Sciences won the KFIP in biology in 1996 for deciphering the chemical signals that proteins use to navigate in living cells. Last year he received the Nobel Prize in the "physiology or medicine" category. According to *Scientific American*, Blobel's cell-research findings are "paving the way to a better understanding of the causes of and the potential treatments for disorders such as cystic fibrosis and familial hypercholesterolemia, a genetic disorder that leads to very high blood cholesterol levels."

The research of Ahmed Zewail, winner of the 1989 KFIP in science (physics), also deals with chemical reactions, but Zewail captured how they occur. His challenge was the astonishing speed of molecular interactions: Benzene and iodine molecules, for example, can form and break chemical bonds more than 300 billion times in less than a second. Two decades ago, Zewail began shining lasers on molecules and atoms to find a way of studying these reactions in real time. The method he developed, known as femtosecond spectroscopy, allows image-capture of reactions at a "shutter speed" of approximately one-thousandth of a trillionth, or one quadrillionth, of a second. As a result, scientists are not only gaining new insight into how chemical bonds break and reform, and what fleeting transition states may exist, but are finding new ways of controlling the reactions for industrial use.

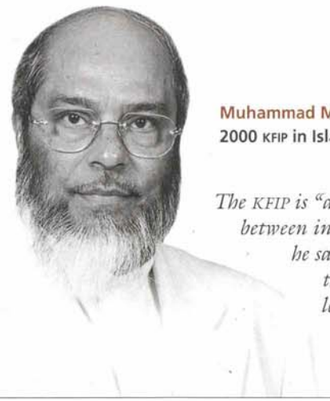
"KFIP has a unique character," says Zewail, who holds a professorship in physics and an endowed professorship in chemistry at the California Institute of Technology in Pasadena. "It rewards signal advances of benefit to humanity, and it does so with warmth and style. The scientific impact is clear—KFIP was the first major award to recognize our contribution. It opened the door!" That opened door is helping revolutionize chemistry, and it promises major developments in several fields, including the manufacture of drugs. Last year the Royal Swedish Academy of Sciences awarded Zewail the Nobel Prize for chemistry.

Zewail also has a uniquely personal reason to regard the KFIP's "warmth and style" fondly—as well as the doors it opens. "I met my wife-to-be during the awards in Riyadh," he explains. Herself a specialist in medicine and public health, Dema al-Faham had accompanied her father, Shaker al-Faham, to the award ceremonies: He won the prize for Arabic literature the same year Zewail won for science.

Muhammad Sayyid Tantawi heads Al-Azhar University in Cairo, which this year became the first institution—as opposed to individual—to receive the prize for service to Islam. "By annually recognizing outstanding intellectuals and scientists who have served humanity through knowledge and research," Tantawi says, "the King Faisal Foundation revitalizes an important Islamic tradition. Recognition of excellence and appreciation of knowledge are inherent principles of Islam," and KFIP has set its award criteria in conformity with those principles, awarding the prize in each of its five categories...regardless of the recipient's creed, color or lineage."

On behalf of his university, the largest and one of the oldest in the Islamic world for both religious and secular studies, Tantawi accepted the prize "in recognition of [Al-Azhar's] outstanding services to the Islamic world, particularly its role over the centuries in disseminating knowledge, promulgating Islam and conserving Islamic and Arabic culture." The KFIP selection committee further noted that "Al-Azhar is a center of culture and learning that continues to enrich our lives with knowledge."

Founded in 971 as part of the new Fatimid city of Cairo,



Muhammad Mohar Ali
2000 KFIP in Islamic studies

The KFIP is "a bridge-building award between intellectuals of West and East," he says. "I am an optimist, and I believe that science, technology and scholarship lead to understanding."

Al-Azhar al-Sharif ("The Noble, The Most Radiant"), as it is known, has been a focal point for Muslim scholars and students for more than a millennium. Today, with its numerous branch campuses, it enrolls more than 150,000 students from 80 countries; it incorporates more than 50 modern faculties as well as the Academy for Islamic Research and the Al-Azhar library, and sponsors scholarly and religious work throughout the Islamic world.

One of the students is 23-year-old Suhardi Abdul Hanan from the Indonesian island of Lombok. In his third year of Islamic and Arabic studies, he is one of 4000 Indonesians who make up Al-Azhar's largest non-Arab demographic group. "Muslims in Indonesia dream of learning Arabic and studying Islam at Al-Azhar," he says. "We were all brought up to respect this center of learning. A returned *hajji* [or pilgrim] gains recognition in our community, but to return as a *hajji* with an Al-Azhar certificate is the ultimate honor. At home my father proudly says that his son 'is learning in the sky.'"

Much as the international scholarly community has long recognized such centers as Harvard or Oxford, Al-Azhar is recognized and deeply respected as a cradle of Islamic culture by many of the world's one billion Muslims. They make up the *'umma*—the faith-based community that transcends secular culture—and it is them that Al-Azhar serves.

One scholar in and of this community is Muhammed Mohar Ali, who studies the flow of ideas and the intellectual history of Islam. Born in Khulna, Bangladesh, he taught at Riyadh's Imam Muhammad ibn Sa'ud University and at Madinah's Islamic University for two decades. Now he lives with his family in Essex, England where he pursues independent studies of a caliber that earned him the 2000 KFIP for Islamic studies, awarded this year for work on the spread and impact of Islam outside the Arab world.

"I was helping my wife in the kitchen when there was a telephone call. She answered and the caller told her it was a fax. When she saw the fax creep out of the machine she called out the good news to me," Mohar Ali recalls. When the news reached the local press, he says, "our neighbors were just as surprised as we were." His son Ma'aruf explains that "my dad was always laying brick and doing carpentry around the house. [The neighbors] thought he was a craftsman, and some had even asked him to do work for them. They had no idea what he really did."

The unassuming, articulate handyman-professor had authored a four-volume work titled *A History of the Muslims of Bengal*, published in English in 1985 and 1988. It is regarded as one of the most reliable sources on Islam's effects on the political and cultural life of the region, which encompasses today's Bangladesh and West Bengal in India.

Mohar Ali plans to use his KFIP cash award to help him realize his latest ambition: producing the first-ever word-for-word literal translation of the Qur'an from Arabic into English. Uniquely, he explains, his translation will put each Arabic word or phrase in one column and its English meanings in another, enabling the reader to arrive at the fullest possible understanding of the text, which has proved impossible to translate satisfactorily.

This is a work, he believes, very much in the spirit of the KFIP, which he describes as "a bridge-building award between intellectuals of West and East. I am an optimist," he adds, "and I believe that science, technology and scholarship lead to understanding."

Sociobiologist Edward Wilson counts himself a beneficiary of just such a bridge-building effect. Professor and honorary curator of entomology at Harvard University, Wilson is known as the founder of the discipline of sociobiology and

Renowned as both a spiritual and political leader, King Faisal ibn 'Abd Al-'Aziz Al Sa'ud ruled Saudi Arabia from 1964 until his death in 1975.

The King Faisal Foundation

The KFIP is one of several projects of the King Faisal Foundation, the Middle East's largest philanthropic organization. It was established in 1976 by the sons of Faisal ibn 'Abd al-'Aziz Al Sa'ud, the third king of Saudi Arabia, to perpetuate their father's humanitarian legacy.

Yusuf al-Hamdan, assistant secretary general of the KFF, sums up its broad mission: "The Foundation dedicates itself to preserving and promoting Islamic culture. It furthers education and rewards excellence in academic and scientific research through the King Faisal International Prize, and it provides assistance and develops self-sufficiency in less fortunate communities around the globe."

Its major vehicle for cultural preservation is the King Faisal Center for Research and Islamic Studies in Riyadh. (See *Saudi Aramco World*, July/August 2000.) With a library of nearly a million books covering Islamic culture, history and faith and nearly 25,000 Arabic manuscripts, the center is the largest literary collection in the Arabian Gulf and one of the largest in the Arab world. It also operates mobile and on-location manuscript conservation laboratories, a printing press and the recently opened Islamic Heritage Museum.

In education, the KFF supports the King Faisal School in Riyadh and, for women, Effat National College in Jiddah. It offers three types of scholarships, including two annually for the postdoctoral study of Islam and the West.

The foundation also offers relief and development aid at more than 30 sites worldwide in such countries as Somalia, Afghanistan, Bosnia-Herzegovina, Sri Lanka, Kenya, Nigeria, India, Pakistan and Yemen. It supports self-sufficiency projects such as the reclamation of arable land in Mali; fishing-boat production in Nigeria; the drilling of water wells in several countries and the restoration of numerous mosques.

KFF's financing strategy, using a combination of public donations and investments in commercial enterprises, has made it a model organization in the region. Aid projects in East Africa, for example, are partly supported by revenues from a KFF-funded commercial complex in Mombasa. Other KFF investments include hotels, shopping centers, apartment buildings, offices and partnerships in tourism and public relations—and, its latest and largest, the Al-Faisaliah Center in Riyadh, which occupies a whole city block and is now the capital's tallest building.

'Abd Allah Al-Tayyib
Co-winner 2000 KFIP in Arabic literature

One referee called his four-volume Guide to the Understanding of Arabic Poetry *"a kind of writing unmatched by any other contemporary writing on Arabic literature and literary criticism.... The book seems to belong to another age—that of the classics." Al-Tayyib's citation made it clear that his prize was given not just for this work, but also for his more than 40 other books.*

the modern biodiversity movement. His research ranges across ecology, behavioral biology, biogeography and ethical philosophy, and he has worked to bring knowledge from the natural sciences through the social sciences to the humanities and the arts. With Venter, Wilson was this year's co-winner of the KFIP for science in biology, the latest of some 70 other awards that include the (US) National Medal of Science and two Pulitzer Prizes, for *On Human Nature* and *The Ants*, two of the 18 books he has written or co-authored.

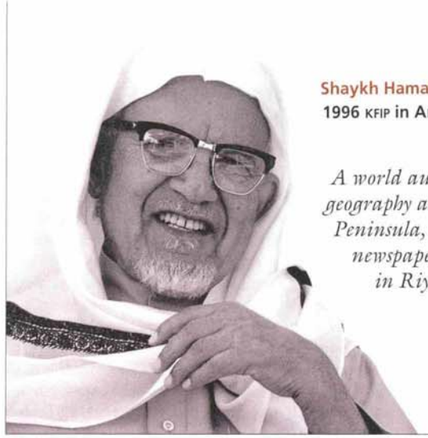
"Even though I have traveled widely, and my research covers several major fields of scientific and other intellectual inquiry, I had never before experienced an Islamic culture directly or talked about science or other scholarly subjects with Islamic colleagues in their own country," says Wilson. "At first I thought it rather curious that the King Faisal prizes in medicine and science, which are internationally recognized in the scientific community, are given at the same time as the prizes in Islamic culture. Now I see the juxtaposition as bridge-building of a valuable and urgently needed kind, not just among scientists in different countries, but among intellectuals of two great cultures."

Seven time zones east of Harvard, professor Hamdi al-Sakkout sits in his faculty office at the American University in Cairo. He looks both tired and relieved, having just delivered the final volume of his study of the modern Arabic novel to the printers. Al-Sakkout received the KFIP for Arabic literature in 1995 for his study of 'Abbas Mahmud al-'Akkad, a leading innovator in the forms of 20th-century Arabic poetry and criticism.

Al-'Akkad, who was born in 1889 in Aswan, Egypt and died in 1964 in Cairo, was among the 20th century's most prolific and challenging writers. Al-Sakkout's book includes a biography, a critical assessment and a full bibliography that covers al-'Akkad's more than 6000 articles and 100 books as well as 3000 pieces of writing about him. "He was a living university," says al-Sakkout.

Five years after winning the KFIP, al-Sakkout reflects on the impact of the prize: **"[It] gave me a strong indication that I was on the right track and that my work was appreciated and recognized,"** he says. "It helped me work with more enthusiasm.... I was at the time thinking of retiring, but winning the KFIP encouraged me to start work on a bibliography covering the whole of the Arab world. So I applied the methodology I had used on al-'Akkad to literary genres. In effect I continued my work on an enlarged scale and with a broadened horizon." The resulting five-volume work promises to help the modern Arabic novel receive the international critical attention that al-Sakkout believes it deserves. "I have discovered numerous gems and hope to introduce great but hitherto unknown novelists to readers throughout the Arab world."

Antique Arabic poetry was the subject that intrigued 'Abd Allah al-Tayyib as a young man, and he spent almost half a century analyzing its composition, meter, rhythm, unity and other aspects. For him the 2000 KFIP for Arabic literature represented not so much a spur as the crowning of a life of scholarship. One of the KFIP referees called his four-volume *Guide to the Understanding of Arabic Poetry*, which is widely regarded as a classic and a major work of reference in Arabic, "a kind of writing unmatched by any other contemporary writing on Arabic literature and literary criticism.... The book seems to belong to another age—that of the classics." Still, al-Tayyib's award citation made it clear that his prize was given not just for this work, but also for his more than 40 other books, which it called "outstanding contributions to the study of Arabic literature and literary criticism" in Arabic and English, as well as for a life of teaching throughout the Arab world and broadcasting in his native Sudan.



Shaykh Hamad bin Muhammad al-Jasir
1996 KFIP in Arabic literature

A world authority on the history, geography and cultures of the Arabian Peninsula, he also founded the first newspaper and the first printing press in Riyadh.

Al-Tayyib notes that his career also began with a prize, but of a very different kind. He recalls he worked for three years producing the book on poetry that examined the complex relationship between poetic meter and subject matter. "I was in Cairo, and I decided to take the manuscript to [the prominent writer and literary critic] Taha Husayn at his house," recalls al-Tayyib. A week later Husayn called and offered to write an introduction to the book, and the two writers began a friendship that was to last nearly two decades. "Husayn's introduction was a great prize. He helped pave my literary, academic and teaching career," says al-Tayyib.

Some 45 years later, al-Tayyib remarks that "the KFIP draws attention to Saudi Arabia and makes friends. It promotes learning and scholarship and literature and encourages scientists, literati and intellectuals from all parts of the world."

For Shaykh Hamad bin Muhammad al-Jasir, it was embarrassment rather than encouragement that set him on his path as a geographical scholar some 60 years ago. He was in his first day as a teacher at a school in Yanbu', then a small port on the Red Sea coast, he explained. He was talking to his pupils about a classical Arabic poem when, he said, "halfway through it, I came across the name of Mount Radwa. I remembered reading about that mountain in some book, and I told the class that it was a low mountain near Madinah and that camels climbed it to find grazing." To his surprise, the boys started to grumble and murmur. "'Impossible, sir,' one finally said. 'Look out the window and you will see Mount Radwa in front of your eyes. No camel can climb up that!'"

It was "a turning point in my life," said al-Jasir. "I realized that I had missed a great deal, and I blamed myself for failing to seek knowledge when I could have done so." He went on to become a world authority on the history, geography and cultures of the Arabian Peninsula. In 1952, he began to publish *Al-Yamama*, the first newspaper in Riyadh; he also founded the city's first printing press.

In 1996 he became the first Saudi to receive the KFIP for Arabic literature, in recognition of his analysis of the writings of early Arab travelers. "Early Muslim scholars showed great interest in geography," wrote al-Jasir, "first in order to understand the verses of the Holy Qur'an and the Hadith [the accounts of what the Prophet Muhammad said and did] and the artfulness of the Arabic language, but also to appreciate the vastness of the universe and the multiplicity of the creatures that God Almighty has created."

Al-Jasir, who was more than 90 years old when he died on September 14, was well-known also for his regular Thursday-morning *majlis*, or salon, at his home in Riyadh, where he received a steady stream of guests from all walks of life. "The King Faisal International Prize," he said, "is a strong incentive to increase one's knowledge. Such incentives are very important in our country."

One early Arab traveler whose works al-Jasir studied in his lifelong striving toward learning is 'Abd al-Latif al-Baghdadi, a 13th-century legal and medical scholar and historian. As the KFIP's five selection committees consider the work of the nominees for the 2001 prizes, al-Baghdadi's words resound across the centuries to encourage their deliberations: **"Know that learning leaves a trail and a scent proclaiming its possessor, a ray of light and brightness shining on him, pointing him out."**

Peter Harrigan works with Saudi Arabian Airlines in Jiddah, where he is also a contributing editor and columnist for *Diwaniya*, the weekly cultural supplement of the *Saudi Gazette*. He thanks **Ray Tyson** of Riyadh for additional research for this article.

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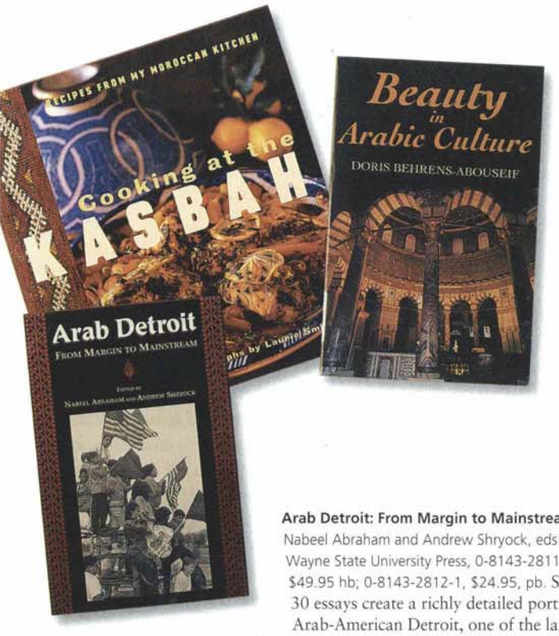
SuggestionsforReading

Readers of *Saudi Aramco World* who want to range more widely or delve more deeply
than a bimonthly magazine can do will find interesting material in this list, most of it recently published. Without endorsing the views of any of the authors, the editors nonetheless encourage varied and omnivorous reading as a sure, if winding, path to greater understanding. The books listed here are available in libraries, from bookstores—we urge our readers to patronize independent bookstores—or from their respective publishers; ten-digit International Standard Book Numbers (ISBN) are given to facilitate ordering. Please do not order books from *Saudi Aramco World*.



Arab Detroit: From Margin to Mainstream. Nabeel Abraham and Andrew Shryock, eds. 2000, Wayne State University Press, 0-8143-2811-3, $49.95 hb; 0-8143-2812-1, $24.95, pb. Some 30 essays create a richly detailed portrait of Arab-American Detroit, one of the largest, most diverse and most overlooked Arabic-speaking communities outside the Middle East. Food, music, religion, identity politics are among the topics; analysis, memory, poetry and biography among the approaches taken to limn a very complex reality, and the result is admirably personal, panoramic, fresh, deep and nuanced. The book is dense with information and emotion and thus difficult to read, but rewarding and illuminating.

Beauty in Arabic Culture. Doris Behrens-Abouseif. 1998, Markus Wiener, 1-55876-198-5, $49.95 hb; 1-55876-199-3, $22.95 pb. Drawing from Arabic texts authored between the eighth and the 15th centuries, the author explores the qualities of esthetic experience in times, places, media and contexts (e.g., religion, academia, daily life) in the classical and post-classical Arab world. Of particular help to the non-specialist reader is that she is no less conversant with Western esthetics, and accordingly offers occasional useful comparisons. This is a lucid, relatively compact scholarly book, an excellent aid to understanding how the Islamic arts came to take the forms they did, and how their patrons, creators and audiences perceived them.

Chasing the Mountain of Light: Across India on the Trail of the Koh-i-Noor Diamond. Kevin Rushby. 2000, St. Martin's, 0-312-22813-9, $24.95 hb. In the Tower of London sits the world's largest diamond, the Koh-i-Noor, whose name means "Mountain of Light." It is not known how old it really is: Mughal rulers, for whom it and other gems were prizes worth battling for, said that Krishna had rescued it from the God of the Sun 2500 years earlier, and that it possessed sublime spiritual power. Likely it came from the mines of Golconda, in south India, which is where this well-spun travel yarn begins. Rarely setting foot in a polished-tile hotel lobby, dodging rickshaws and keeping one step ahead of slick crooks who take him for an underground diamond buyer, the author traces what is known of the great gem's surprisingly bloody path, and illuminates the shadowy world of lowbrow gem-dealing along the way. At every turn he finds a fresh facet of a story in which the histories of India and Britain are refracted by two of human nature's great oppositions: avarice and aspiration.

Classic Vegetarian Cooking from the Middle East and North Africa. Habeeb Salloum. 2000, Interlink Books, 1-56656-335-6, $25 hb. Even more valuable than his more than 300 recipes are Salloum's little introductions to many of them, neat pocket disquisitions on, say, coriander, or how his Arab-American daughter's simplified recipe for *aysh al-saray* differs from the classical one, or the medicinal merits of beets and the marital merits of eggplant. He provides a group of basic recipes for foods used to make other dishes, and his cooking instructions demonstrate that he has spent much time in the kitchen himself. He points out connections to medieval Arabic food texts (and provides a short bibliography of them), but his historical discrimination is otherwise limited to the phrase "many thousands of years." Still, this is an excellent book both for reading and cooking, and he succeeds in substantiating his assertion of the central role of vegetarian dishes in the delicious everyday cuisine of the Middle East.

Cooking at the Kasbah: Recipes From My Moroccan Kitchen. Kitty Morse. 1998, Chronicle Books, 0-8118-1503-X, $22.95 pb. Moroccan-born Morse returns to her family home in the kasbah—the walled old city—of Azemmour to present a selection of only 70 recipes that nonetheless provides a thorough, and thoroughly delicious, introduction to Morocco's astonishing cuisine. Her clear instructions are adapted to American kitchens (canned tomatoes, food processors), and make it seem entirely possible that a novice could prepare such wonders as *bistilla b'djaj* or a vegetable-rich, ginger-flavored Casablanca couscous. Morse includes lists of basic ingredients, basic techniques, US mail-order sources and a few menus. The book is also beautifully produced, with excellent photographs by Owen Morse and Laurie Smith.

Couscous: Fresh and Flavorful Contemporary Recipes. Kitty Morse. 2000, Chronicle Books, 0-8118-2401-2, $16.95 pb. This is an entirely different undertaking from Morse's authentic-Moroccan collection above: Here this one-woman culinary embassy presents 50 couscous recipes, only a handful of which come directly from North Africa. The rest are her own contemporary, even trendy, inventions, adaptations or fusions: curried couscous croquettes, couscous marinara with Italian sausage, raspberry couscous trifle and so on. The book thus demonstrates that Moroccan ingredients and flavors are not only delicious and healthy, but also extremely adaptable, as Morse presents intriguing novelties and variations that may indeed revolutionize your kitchen, as the cover claims. You're certainly not likely to run into pineapple-banana couscous tamales with coconut-cream topping very often—and they're probably wonderful.

Front Row at the White House: My Life and Times. Helen Thomas. 1999, Scribner, 0-684-84911-9, $26 hb. Through the administrations of eight US presidents, Helen Thomas, daughter of penniless turn-of-the-century Lebanese immigrants, became *the* veteran White House reporter—so much so that in 1998 the White House Correspondents Association established the Helen Thomas Lifetime Achievement Award. She fervently believed that the relationship of the press to the nation's leaders must be that of a watchdog, not a lapdog. She has written her memoir in a conversational, even breezy style that will content those readers who find in her someone to relate to, a candid, forthright, pioneering everywoman; disappointed will be analytically inclined readers, who will lament the book's shortage of the kind of critical reflection one might expect from a journalist whose life work has been the first-hand witnessing and recording of history in the making.

Islam: A Short History. Karen Armstrong. 2000, Modern Library, 0-679-64040-1, $19.95 hb. Armstrong, whose previous books (among them *The History of God*; *The Battle for God*; *Jerusalem*; *Muhammad*) have established her as a leading, ecumenically minded historian of religion, covers 15 centuries of history with a brisk and refreshing clarity. Beginning with her choice of the term "businessman" to describe the Prophet Muhammad before his revelations, instead of the more usual—and distancing—term "caravan trader," her talent for making long-ago events and faraway people psychologically comprehensible shines from each of this book's fewer than 200 pages. Armstrong posits that each religion chooses an earthly symbol in which it sees the divine, and that "Muslims have looked for God in history. Their sacred scripture...gave them a historical mission...to create a just community.... The experience of building such a society and living in it would give them intimations of the divine, because they would be living in accordance with God's will." This is one of the best books on the shelf for non-Muslims who want to lay the foundation for a factual, sensibly panoramic understanding of Islam.

Orientalism in Art. Christine Peltre, trans. by John Goodman. 1998, Abbeville Press, 0-7892-0459-2, $95 hb. Since the publication in 1978 of Edward Said's landmark *Orientalism*, it has been intellectually fashionable to use that term pejoratively. But Peltre's refreshing book eschews post-colonial, anti-imperialist judgmentalism and takes the position that an artist's choices of style and subject should be read as revealing more about the artist than any purported "reality" of the subject: "Orientalism merits an entry of its own in the catalog of artistic 'isms.' Far from being a point of arrival, the Orient is a passage, a detour, something analogous to the impression or the symbol for other [artistic] movements.... The Orient was perceived as a laboratory in which new beginnings might be prepared, with more or less success." This is an amply illustrated, finely printed coffee table volume that focuses both on thematic abstractions within Orientalism—exoticism, modernism, ethnography, decadence, whiteness and others—and on biography, from Victor Hugo and the contemporaries of Napoleon's 1799 Egypt expedition to Vassily Kandinsky, Paul Klee and Henri Matisse nearly 120 years later. The author is a professor of the history of art at the Université des Sciences Humaines in Strasbourg, France.

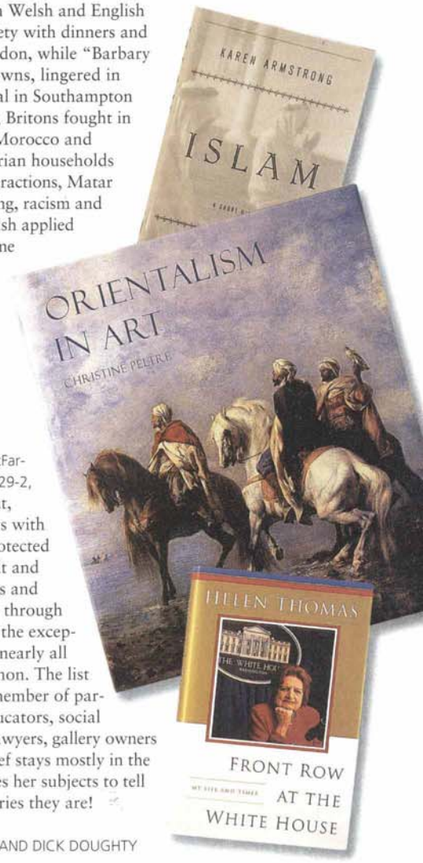
Passionate Nomad: The Life of Freya Stark. Jane Fletcher Geniesse. 1999, Random House, 0-394-58396-5, $27.95 hb. Florid pathologies sometimes make for interesting biographies, and the roll of English women who loved, lived in and explored the Middle East is rife with both. Freya Stark spent her life in romantic flight from the soulless West—though she died in 1993, she seems to belong to an earlier era—and she may indeed have been simultaneously ruthless and competitive, needy and without self-esteem, as Geniesse paints her. Yet she was not merely a wonderful, perceptive travel writer but also a competent archeologist, a courageous explorer, an astute propagandist and an observant ethnographer who was knighted at age 83 with 22 books to her credit, most of which are still worth reading today. Geniesse tells her story with honesty, sympathy and a fine richness of detail.

The Photographer's Wife. Robert Solé, trans. by John Brownjohn. 1999, Harvil, 1-86046-549-8, $26 hb. The intersection of great political and social changes with personal and family life is the theme of this novel by Cairo-born French writer Solé, set at the turn of the last century. The waning years of Egyptian independence, growing nationalism, British occupation and the war in Sudan have sweeping effects on Cairene society. The protagonists, an Arab Egyptian artist and her Syrian-Greek Egyptian photographer husband, find that their respective arts alternately bridge and deepen the divisions they experience in their own lives and in their country. A good picture of time and place.

Return To Childhood: The Memoir of a Modern Moroccan Woman. Leila Abouzeid. 1998, University of Texas, 0-292-70490-9, $10.95 pb. (Originally *Ruju 'ila Tufula*, 1993, Rabat.) In the Arabic literary tradition, writes the author, "autobiography has the pejorative connotation in Arabic of *madihu nafsihi wa muzakkiha* (he or she who praises and recommends him- or herself)." As a result, the form is absent historically, and is an "imported genre" in modern Arabic literature. Nonetheless, Abouzeid, a leading Moroccan novelist, has written this brief account of her life "to present my own perspective about my country's reality." In doing so, she struck an unexpected chord at home: The original Arabic edition became an instant bestseller in Morocco. Abouzeid's family was intimately involved in the revolution that won independence from French colonial rule in 1956, and her story sheds valuable light on her times.

Scented Kitchens: Recipes and Remedies by Australian Muslims. Shamim Okera. 1996, Peacock Publications (Box 3294, Rundle Mall, Adelaide, SA 5000, Australia), 1-876087-01-1, A$15, wirebound. Australia, the other great melting pot, is home to Muslim communities with roots all around the world. Reflecting that diversity, this cookbook presents a remarkably wide-ranging collection of recipes—only some of them familiar—grouped as savories, sweets, "accompaniments," and teas and drinks. Iranian *fesenjan*, bright purple with pomegranate syrup, appears next to a Malaysian recipe for beef with tamarind and lemon grass, and corn in coconut from Zanzibar is opposite Albanian polenta bread. Two of the 16 pages of color photographs helpfully show techniques, and there is a very brief glossary.

Turks, Moors and Englishmen in the Age of Discovery. Nabil Matar. 1999, Columbia University, 0-231-11014-6, $32.50/£21 hb. In another illuminating book (after *Islam in Britain: 1558-1685*), Matar establishes the surprising extent and nature of Renaissance England's interactions with Muslims. He mines historical records to show that Turks and Moors traded in Welsh and English ports, dazzled English society with dinners and horses, and worked in London, while "Barbary corsairs" raided coastal towns, lingered in Plymouth jails or stood trial in Southampton courtrooms. For their part, Britons fought in Muslim armies, traded in Morocco and Tunisia and served in Algerian households and ships. Beyond such interactions, Matar also explores the stereotyping, racism and demonization that the English applied to Muslims, often in the same terms they used about American Indians, and he explores the continuity of these discourses in terms of commerce, colonization and race.



Women of Lebanon: Interviews with Champions for Peace. Nelda LaTeef. 1997, McFarland and Company, 0-7864-0329-2, $37.50 pb. This is a poignant, inspiring book of interviews with 42 heroes: Women who protected their national heritage, built and operated schools and clinics and produced art and literature through 17 years of civil war. With the exception of the singer Fayrouz, nearly all are unknown outside Lebanon. The list includes the First Lady, a member of parliament and journalists, educators, social workers, businesswomen, lawyers, gallery owners and medical workers. LaTeef stays mostly in the background, and encourages her subjects to tell their stories—and what stories they are!

COMPILED BY ROBERT ARNDT AND DICK DOUGHTY

Events&Exhibitions

This Roman-era silver and iron helmet and mask covered the wearer's entire head. It was made in about AD 50 and found in Emesa, today's Homs.

Syria: Land of Civilizations

assembles more than 400 cultural treasures—some never before seen abroad—to present one of the world's oldest cultural centers and explore seminal events that took place there. Mesopotamian civilizations, the palace of Mari, the most ancient forms of writing, the earliest evidence of farming; Queen Zenobia and her oasis city of Palmyra, the first great Islamic dynasty in Damascus—all are parts of Syria's often underrated historical legacy. The exhibition views human accomplishments over 12,000 years from three viewpoints: social and political organization through the establishment of villages and the subsequent rise of cities, kingdoms and empires; economic organization through the invention of agriculture, the processing of raw materials, the development of trade and the management of production and commerce; and spiritual organization through the concept of divinity, the rise of temples, the creation of rituals and the appearance of monotheistic religions. Finally, the exhibition highlights the West's intellectual and scientific ties to Syria. Catalogue. Concurrent exhibition: **Syria Today** explores everyday life with an emphasis on young people. Information: www.mcq.org. Musée de la Civilisation, **Quebec**, through January 7.

IN ADVANCE

Syria: *Land of Civilizations*, exhibition schedule for 2001–2002: Provincial Museum of **Alberta**, **Edmonton**, February 10 through May 13; Rosicrucian Egyptian Museum and Planetarium, **San Jose, California**, June 13 through September 2; American Museum of Natural History, **New York**, October 10 through January 6, 2002; Fernbank Museum of Natural History, **Atlanta**, February 15 to May 20.

<< September

In the Shade of the Tree is a retrospective of more than three decades of photography by London-based Peter Sanders. Included are images from Saudi Arabia, Africa, Central Asia, other Arab countries and the Indian subcontinent. Information: +44-20-7898-4020, www.soas.ac.uk/Brunei/home.html. Brunei Gallery, SOAS, **London**, through September 15.

Precious Dyes From the Mediterranean: Purple, Crimson, Blue is an artistic, historical and technical review of the dyes that were enormously important in world trade and regional economies from at least the first millennium BC until the dominance of synthetic dyes became complete in the 20th century. The exhibition opens with a Babylonian cuneiform tablet that gives recipes and describes dyeing techniques used to achieve five different colors; other dye recipes and natural-historical descriptions range in time from Pliny the Elder to illustrated late–18th-century technical manuals. There are purple textiles from Palmyra that date from the first centuries of our era, others from Muslim Spain, 18th-century photographs on cloth, made with light-sensitive purple dye from the *Murex* mollusk, and modern textiles from recent designer collections. Cochineal from Poland and Armenia provided treasured red dyes, and the arrival of New World cochineal insects, parasites on the *Opuntia* cactus, was responsible for both an economic upheaval and for the wide diffusion of the cactus in the Old World. Indigo and woad were traded worldwide, and woad plantations brought such prosperity to the Languedoc that the French term for "the land of plenty" refers to the loaves of blue woad that were produced there. Catalogue in French and Spanish. Centre de Documentació i Museu Téxtil, **Terrassa, Spain**, through September 15.

Traces of Paradise: The Archaeology of Bahrain 2500 BC–300 AD presents nearly 600 objects outlining the history of this past and present center of trade in the Arabian Gulf. As the bronze-age link among the civilizations of the Indus, Oman and Mesopotamia, Bahrain was the home of the rich and sophisticated Dilmun civilization (2100–1700 BC). To the Sumerians, Dilmun was also a prelapsarian paradise that figured in numerous stories, including the Epic of Gilgamesh. Information: +44-20-7898-4020, www.soas.ac.uk/Brunei/home.html. Brunei Gallery, SOAS, **London**, through September 15.

Agatha Christie and the East: Criminology and Archeology traces those two strands in the life of the "Queen of Crime," displaying diaries; hitherto unpublished photographs of Christie and her husband, archeologist Max Mallowan; more than 200 artifacts from his excavations in Iraq and Syria; and a compartment from the Orient Express. The exhibition emphasizes Christie's participation in the digs as restorer and photographer. Museum für Völkerkunde, **Vienna**, through September 17; Antikenmuseum **Basel**, October 29 through April 1.

Fountains of Light: Metalwork from the Nuhad Es-Said Collection features 27 elaborately inlaid base-metal objects, crafted in the Islamic world between the 10th and the 19th centuries, that were intended to rival the finest contemporary gold and silver works in their beauty and craftsmanship. The ewers, candlesticks, incense burners and vessels represent the heights of technical and esthetic achievement reached in that period in the regions that are now Iran, Iraq, Syria, Afghanistan, Egypt, Saudi Arabia and Turkey. The exhibition includes silver-inlaid keys to the Ka'ba commissioned by Mamluk rulers to symbolize their role as defenders of the faith. Texts discuss techniques, materials and design. Catalog $90. Sackler Gallery, **Washington, D.C.**, opens September 17.

Artists from Bilad al-Sham: Part 2, highlights Lebanese, Palestinian and Syrian artists in the fifth of six surveys of contemporary Arab World arts, with an emphasis on painting. Information: www.daratalfunun.org/. Darat al Funun, **Amman**, September 20 through November 17.

Heka: Magic and Sorcery in Ancient Egypt presents examples of the amulets, magic wands, statuettes—often of bound captives—and other devices with which Egyptian magicians warded off or cast out the enemies of earthly order, Death and his emissaries. The god Heka, often depicted as holding two snakes to his chest, represented the powers given to humans by the sun-god to enable them to combat the dangers of creation. The necessary rituals were recorded on papyri, which are also included among the 250 objects on display. Lecture "Magic in Egypt: In Search of a Definition" September 29 and 30. Catalogue (96 pp) F120. Musée du Louvre, **Paris**, September 21 through January 8.

Mediterranean Gaza: Five Years of French–Palestinian Cooperation in Archeology presents the results of recent excavations at four sites on the outskirts of the modern city. New finds, most spectacularly Byzantine mosaics of very high quality, are complemented by photographs, documents and video presentations that make clear Gaza's historic role as an entrepot—at the end of the Spice Route, the Incense Trail and the Via Maris—and as a producer and exporter of excellent wines and other agricultural products. Institut du Monde Arabe, **Paris**, September 21 through October 29; Musée de l'Arles Antique, **Arles, France**, winter.

A Feast Fit for King Midas will serve no gold, but it will mark a step forward in culinary archeology: For the first time, researchers have reconstructed an ancient menu using molecular analysis of organic remains rather than literary description. Traces left in vessels excavated from the "Midas Mound" in Gordian, Turkey, are believed to be from the funeral feast of the historical King Midas, a Phrygian ruler who reigned about 700 BC. The museum will offer a spicy lamb and lentil stew accompanied by a beverage combining thyme honey, yellow muscat grapes, golden barley malt and saffron. Other better known examples of Turkish cuisine will also be served. $150 per person; proceeds will benefit the museum's Molecular Archaeology Program. Information: 215-898-4890, www.upenn.edu/museum. University of **Pennsylvania** Museum of Archaeology and Anthropology, **Philadelphia**, 6:00 p.m., September 23.

John Singer Sargent Beyond the Portrait Studio: Paintings, Drawings and Watercolors from the Collection includes sketches, studies and vignettes from his travels to Spain and Morocco in 1879–1880, and his later journeys to North Africa and the Near East between 1980 and 1925, among 100 rarely seen works that illuminate episodes in Sargent's career when he sought inspiration outside the studio's confines. Metropolitan Museum of Art, **New York**, through September 24.

Pharaohs of the Sun: Akhenaten, Nefertiti, and Tutankhamen focuses on the cultural flowering of the Amarna period—a brief two decades in the mid-14th century BC—that centered on the revolutionary pharaoh Akhenaten, sometimes called the first monotheist. His capital, Amarna, was a city of 20,000 to 30,000 people; with his wife, Nefertiti, he engineered a wholesale reorganization of Egyptian religion, art and politics. The exhibition presents more than 300 objects from 37 museums and private lenders. Catalogue $30. Information: www.artic.edu. Art Institute of **Chicago**, through September 24; Rijksmuseum van Oudheden, **Leiden, Netherlands**, November 23 through February 18.

Riding across Central Asia: Images of the Mongolian Horse in Islamic Art uses two dozen manuscripts, textiles, ceramics and works of inlaid metal to examine Seljuk and Ilkhanid (12th- to 14th-century) depictions of the small, heavy-boned, agile and tireless mount that bore the Mongol armies west in the 13th century. Metropolitan Museum of Art, **New York**, through September 24.

Palace of Gold and Light: Treasures from the Topkapı, Istanbul. Showcasing the splendor of Turkey's rich history and cultural heritage, this exhibition features more than 200 works of art and artifacts from the Topkapı Palace collections. The heart of the Ottoman dynasty for 400 years, Topkapı houses an extraordinary range of objects, including silk and satin costumes, carpets from imperial looms, military trappings, calligraphic works, ceramics and porcelains. The exhibition is divided into thematic sections that focus on the palace as the center of dynastic power, military administration and religious leadership as well as a domestic residence. **San Diego** Museum of Art, through September 24; Museum of Art, **Fort Lauderdale**, October 15 through February 28.

Souvenirs of the Nile: Nineteenth-Century Photographs of Egypt displays images collected in Egypt in the 1890's. Most are picturesque views mass-produced by photographers for the growing tourist market. Only with the invention of the hand-held camera in the early 20th century did tourists begin to take pictures for themselves. Carlos Museum, **Atlanta**, through September 24.

Gold of the Nomads: Scythian Treasures from Ancient Ukraine presents 165 of the finest gold objects from Scythian graves and burial mounds, many in the "animal style" associated with the Central Asian steppes, and many excavated since 1975 and thus never before exhibited in the United States. The Scythians were a nomadic people who originated in Central Asia in the early first millennium BC and flourished in what is now Ukraine from the fifth to the third century BC through trade with the Greek cities of the Black Sea coast. Their arms, horse trappings and other artifacts show Near Eastern and Greek influence, and the recently excavated items are causing a reevaluation of the interrelationships among the Aegean world, the Near East, and Central Asia as far east as Mongolia. Information: www.lacma.org. **Los Angeles** County Museum of Art, through September 25; **Brooklyn [New York]** Museum of Art October 29 through January 21.

Egyptian Art at Eton College: Selections From the Myers Museum presents some 150 works of art from one of the least-known and finest collections of Egyptian decorative art, assembled by an alumnus of the college. The exhibition includes a series of remarkable faience chalices and bowls, an electrum pectoral and a finely carved fragmentary statuette. Metropolitan Museum of Art, **New York**, September 26 through January 21.

Silk Road Festival features lectures, dance, theater, exhibits, books and regional cuisine. Yerba Buena Center for the Arts, **San Francisco**, September 30 and October 1.

Coptic Art in Egypt: 2000 Years of Christianity covers the history of the Coptic people in Egypt from their origins to the present through secular and religious art objects. Musée de l'Ephebe du Cap d'Agde, **Agde, France**, September 30 through January 7.

<< October

The Glory of Ancient Egypt's Civilization displays more than 123 objects selected from the inexhaustible collection of the Egyptian Museum of Cairo and the Luxor Museum, including images of the gods, pharaohs, and officials who ruled this world and the next, the vessels meant to serve the dead in the afterlife, and the various types of gold ornaments that symbolize Egypt's royal culture—including the famous golden mask of Psusennes I. **Tokyo** National Museum, through October 1; **Ehime** Prefecture Museum, October 21 through December 17; National Museum of Art, **Osaka**, January 13 through April 8.

Noble Dreams, Wicked Pleasures: Orientalism in America 1870-1930 From oil paintings and photographs to films and cigarette packages, some 90 objects illustrate the images and associations conjured up by the word "Orient" in the popular imagination of turn-of-the-century America. This exhibition surveys the character and evolution of American representations of the "Orient" during a formative phase in US history (1870-1930), when America was emerging on the world stage and mass culture was first coalescing. Painters represented include Jean-Leon Gérôme, Frederic Edwin Church, John Singer Sargent, and William Merrit Chase; decorative arts by Louis Comfort Tiffany and associated artists are also included, as are advertising and entertainment-industry objects such as candy boxes, sheet music, stereographs, and movie posters. Catalogue. Walters Art Gallery, **Baltimore**, October 1 through December 10; Mint Museum of Art, **Charlotte, North Carolina**, February 23 through April 22.

The Nile and Roman Propaganda in Egypt. The river god Hapi played only a minor role in the ancient Egyptian pantheon, but under the Greeks the notion of the Nile as a god took root. The Roman emperors increased his importance, making the Nile the symbol of the fertility of "the breadbasket of the empire." The bearded, cloaked, big-bellied river god, crowned with lotus blossoms and carrying a cornucopia, appeared on coins struck at Alexandria from the beginning of Roman rule, often surrounded by distinctly nilotic animals such as crocodiles and hippopotamuses. Cabinet cantonal des médailles, **Lausanne, Switzerland**, through October 2.

The Year One is an unusual exhibition of 150 works from the museum's collection that were produced about 2000 years ago in Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia and the Americas. They are chosen to highlight the cultural interconnections that existed just before and after the Year One among those widely separated parts of the world, some relationships established by the expansion of Roman power, others through overland and maritime trade routes that gave East and West tantalizing glimpses of each other. Metropolitan Museum of Art, **New York**, October 3 through January 14.

50 Years of *Aramco World* shows the best of the magazine's photography from artistic and educational viewpoints, captioned to link each image to its original article and locate it within historical patterns of communication about the Middle East. Sony Gallery, American University in **Cairo**, October 3 through 26.

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, California. Sites and dates include: **Boise**, October 5; **Silicon Valley**, October 6; **Columbus, Ohio**, October 9; **Louisville**, October 14; **Minneapolis**, October 20; **Houston**, October 28; **Cincinnati**, November 3; **East Lansing, Michigan**, November 4; **Silver Spring, Maryland**, November 6. Information: 202-296-6767 or 510-704-0517, awair@igc.apc.org.

Egyptian Treasures from the British Museum include stone sculptures of pharaohs and dignitaries, bronze statuettes of the gods, jewelry in gold and other precious materials, papyri bearing Books of the Dead with their painted vignettes, amulets of faience or glazed composition, furniture and cosmetic objects in wood, ivory or glass, and a decorated coffin with its wrapped mummy inside. Bowers Museum, **Santa Ana, California**, October 7 through January 2.

Islamic Art and Patronage: Treasures from Kuwait displays highlights of the al-Sabah Collection from the eighth to 18th centuries from Spain to India. King 'Abd al-'Aziz Museum, **Riyadh**, October 7 through November 8.

Empire of the Sultans: Ottoman Art from the Khalili Collection explores the influence of the Ottoman sultans over affairs of state and religion with displays calligraphy, Qur'ans, manuscripts, arms and armor, metalwork, ceramics, textiles and scientific instruments from the Nasser D. Khalili Collection of Islamic Art. Catalogue. Information: www.dia.org. **Detroit** Institute of the Arts, through October 8; **Albuquerque [New Mexico]** Museum, October 28 through January 7.

Music and the Figurative Arts: Music and Society in Spain from the Middle Ages to the Year 2000 presents more than 100 old and reproduction musical instruments as well as paintings, sculptures and other music-related objects to study the evolution of the instruments over time, the ways they were used, and their social roles. The importance of the traveling musician and the large contribution of Arabo-Andalusian music—in repertoire, rhythms and instrumentation—are highlighted. Catalogue F150. Musée Goya, **Castres, France**, through October 8.

Antioch: The Lost Ancient City brings to life a metropolis once ranked with Rome, Constantinople and Alexandria, presenting 160 objects—mosaics, sculpture, frescoes, glass, metalwork, pottery, coins, weights—created there nearly 2000 years ago. The exhibition evokes the luxury of the domestic settings of the elite as well as the street life of Hellenic Antioch. Catalogue. Information: www.worcesterart.org. **Worcester [Massachusetts]** Art Museum, October 8 through February 4.

The Golden Deer of Eurasia: Scythian and Sarmatian Treasures from the Russian Steppes displays spectacular finds of gold and silver recently excavated in Bashkortostan, Russia along with related Scythian, Sarmatian and Siberian objects from the Hermitage Museum. Created around the fifth to the fourth century BC by nomadic people who lived in the open steppe in the southern Urals, the subjects are similar to those of Scythian art, but the vibrant curvilinear elaboration of the body surfaces is unique in the area and resembles the style of artworks found much farther east. Catalogue. Metropolitan Museum of Art, **New York**, October 12 through February 4.

Continued on next page

This sculpture, of cold-hammered copper, is the front part of one of a pair of lions that stood near the entrance of the inner sanctum of the "Temple of the Lions" at Tell Hariri in ancient Mari. It dates from 1800 BC.

MUSÉE DE LA CIVILISATION, QUEBEC/NATIONAL MUSEUM, DAMASCUS, OPPOSITE: MUSÉE DE LA CIVILISATION, QUEBEC/NATIONAL MUSEUM, ALEPPO

Continued from previous page

Saudi Costume and Jewelry from the Nance Collection displays more than 100 items of traditional clothing and mostly Bedouin jewelry at the Kirkpatrick Library, Central **Missouri** State University, **Warrensburg**, October 18 through December 15.

The Discovery of Urkesh and the Dawn of Civilization is a lecture by Giorgio Buccellati and Marilyn Kelly-Buccellati, who will describe their process of selecting the site of Tell Mozan in northeast Syria and their hypothesis that a distinctively Syro-Mesopotamian civilization arose in the region in the third and fourth millennia BC. Information: 215-898-4890. University of **Pennsylvania** Museum of Archaeology and Anthropology, **Philadelphia**, 6:00 p.m., October 19.

Treasures from the Royal Tombs of Ur presents 150 extraordinary objects revealing traditions of royal life and death, excavated in the 1920's by Sir Leonard Woolley. They include the famous "Ram in the Thicket"—a statuette of a goat nibbling the leaves of a tree—jewelry, a comb, a wooden lyre decorated with a gold-and-lapis bull's head, games, furniture, seals and vessels of gold, silver and alabaster, many found in the intact tomb of a woman—a queen or high priestess—named Pu-abi who died between 2600 and 2500 BC, a high point of Sumerian culture. Catalogue $50/$35. Oriental Institute Museum, **Chicago**, October 21 through January 21.

Harmony of the Spheres: The "Chamber of Wonders" and the Organization of Knowledge. In Europe's late Middle Ages the human need to harmonize the myriad aspects of the physical world led to the belief that unseen connections linked all things, and the "chambers of wonders"—conceived as universal museums that embraced, at least in potential, all fields of knowledge—were attempts to collect, organize and connect discrete objects and apparently unrelated sciences. This exhibition presents more than 550 objects that clarify the systems of organization that shaped both the museums and the minds of their makers; a video presentation, an illustrated handbook and a catalogue are also available. Herzog Anton Ulrich-Museum, **Braunschweig, Germany**, through October 22.

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Tribal Traditions: Village and Nomadic Weaving of Anatolia

shows flat-woven rugs, grain sacks, saddlebags and other items decorated in bold patterns and designs that identify the tribal affiliation of their makers. While the names of many of these groups have been lost, a strong design tradition remains in Anatolia (Asian Turkey) and links these beautiful weavings to specific regions. More than 20 rugs and bags from the Museum's collection explore four regions known for their "classic" textile designs: Bergama, Konya, Malatya and Erzurum. Textile Museum, **Washington, D.C.,** through January 28.

Left and center: Konya, 19th century; **right:** Malatya, 19th/20th century

Mysteries of Egypt presents more than 350 artifacts, large graphics, and a carefully recreated tomb to inform visitors about the intellectual, artistic, and practical achievements of the ancient Egyptians. Neville Museum, **Green Bay, Wisconsin**, through October 29; Glenbow Museum, **Calgary, Alberta**, December 2 through March 11.

The Heroic Past: The Persian "Book of Kings" looks at the historical figures who became legendary in the great Persian epic *Shahnama*, composed in 1010 by the poet Firdawsi. Coins, paintings, metalwork and ceramics are on display in the first exhibition to examine some of the underlying concepts behind the book and its sources in ancient Iranian art and legend. Sackler Gallery, **Washington, D.C.**, through October 29.

Baboons in Ancient Egypt presents monkey mummies, amulets, depictions and statuettes and a model of the "monkey gallery" of Saqqara. The exhibition also focuses on the search for ancient DNA in the Saqqara baboons in connection with the search for the precursors of the AIDS virus. Allard Pierson Museum, **Amsterdam**, through October 29.

The Knights of Malta and Grand Master Frà Jean-Paul Lascaris (1636–1657). Founded to care for the wounded and sick after the Crusader conquest of Jerusalem in 1099, the Knights of Malta grew into a uniquely rich and powerful religious-military organization. After increasing Muslim strength forced the knights to leave the Holy Land, then forced their retreat successively from Cyprus and Rhodes, the order was briefly based in Nice until Charles V granted it possession of the island of Malta in 1530. Lascaris, a Niçois nobleman, was its head in the mid-17th century, and this exhibition is sited in his family's palace. It presents documents and works of art that describe the order's history, its role as an important naval power and the part it played in the Crusades. Palais Lascaris, **Nice**, through October 29.

Asian Traditions in Clay: The Hauge Gifts presents 81 vessels from three important ceramic traditions. On display are 33 examples of ancient Iranian painted or burnished earthenware, 16 low-temperature-glazed earthenware works from Islamic Iran and Iraq, and 35 Khmer stoneware vessels. The exhibition explores the different technologies and uses associated with the objects and the different esthetics that gave rise to them. Catalogue. Sackler Gallery, **Washington, D.C.**, October 29 through April 22.

The Discovery of the East. In the early 16th century, after the discovery of the New World and the Portuguese opening of the route to India, Europe was flooded with printed descriptions and visual representations of the wonders that had been found. This exhibition presents travel accounts, maps and illustrations of foreign lands that illuminate their authors' world view and show how, as they incorporated the new discoveries into their mental maps, Europeans created a visual language that still determines our image of the East today. Herzog Anton Ulrich-Museum (Burg Dankwarderode), **Braunschweig, Germany**, through October 30.

The Egyptian Disease: The Origins of Style and Scientific Passion in 18th-Century Tuscany presents drawings, painting, engravings, books, sculpture and other objects to demonstrate that the Empire style was born of "a remarkable inclination of the emperor's taste" to forms and objects from his campaign in Egypt. The Franco–Tuscan expeditionary force was the first to be accompanied by large numbers of artists and scientists, who extensively recorded the material remains of ancient Egyptian culture. The diffusion of visual material from Egypt—including the 2500 objects the expedition brought back to Florence—contributed to the formation of a new style that expressed itself in decorative objects, furniture, frescoes and frames. Napoleonic Residence Museums, **Portoferraio, Elba, Italy**, through October 31.

Exotica: The Age of Portuguese Discoveries: Exotic Worlds and their Impact brings the age of discovery to life, displaying 200 objects from Austrian, Portuguese and Spanish collections that once found their places in the "chambers of wonders" of European merchant houses and rulers. Ostrich eggs, *cocos-de-mer*, narwhale horns and similar oddities, often in precious settings, were collected along with exotica made of mother-of-pearl, ivory, and jade as objects of astonishment. Ambras Castle, **Innsbruck, Austria**, through October 31.

<<< November

The Desert juxtaposes 19th-century images with contemporary experiences of the desert—"the very essence of landscape"—in Egypt, Mali, Australia and the United States. The exhibition is organized around vintage photographs by such as Bonfils, Gatian de Clérambault, de Foucauld, Fréchon, Frith, Sebah, and Thesiger; new works by Hergé, Light, De Maria, Saint-Éxupéry, and Viola, among others; and special commissions by the foundation. Fondation Cartier pour l'art contemporain, **Paris**, through November 5.

TEXTILE MUSEUM (3)

Women of the Nile explores the essential role of women and their variety of responsibilities in the four primary aspects of Egyptian life: in the home, the temple, the palace and the afterlife. Putnam Museum, **Davenport, Iowa**, through November 5; Glenbow Museum, **Calgary, Alberta**, December 2 through March 11.

Egypt: Treasures From the Land of the Pharaohs. The landmark 200-piece exhibition that toured the United States as "Splendors of Ancient Egypt" over the past four years is now back home, on display to mark the opening of the new museum building, and supplemented with many additional objects not previously exhibited. Roemer- und Pelizaeus-Museum **Hildesheim, Germany**, through November 12.

Travels Through the Holy Land and Egypt displays original hand-colored lithographs of paintings by David Roberts, the 19th-century Scottish artist whose meticulously detailed views of Egypt, the Holy Land and Syria made him famous. The prints are from private collectors and the Nance Museum. Museum of Printing History, **Houston**, November 16 through January 31.

Artists from the Arab Maghreb highlights Algerian, Libyan, Moroccan and Tunisian artists in the final of six surveys of contemporary Arab World arts, with an emphasis on painting. Information: www.daratalfunun.org/. Darat al Funun, **Amman**, November 22 through January 19.

Persian Steel displays objects from early times to the end of the 19th century, including arms and armor, horse bits and stirrups and flint-strikers. Catalogue. Ashmolean Museum, **Oxford**, through November 26.

Foreign Affairs: Islamic Ceremonial Documents From the Royal Archives presents about 100 beautifully decorated calligraphic documents sent from various courts of the Islamic world to the Dutch government between the 17th and the 20th centuries. Most have never before been exhibited. They are complemented by maps, painting and engravings to provide a general picture of the rich and longstanding connections between Holland and the Islamic world. Peripheral events around the exhibition include concerts of classical Iraqi and Turkish music and calligraphy lessons. Wereldmuseum **Rotterdam** (formerly Museum voor Volkenkunde), November 26 through March 25.

The Art and Tradition of the Zuloagas: Spanish Damascene from the Khalili Collection features some of the finest work of Plácido Zuloaga, a late 19th-century Spanish master of the art of damascening, the process of decorating iron, steel or bronze surfaces with gold or silver "onlays." The process took its name from Damascus, from where it spread to Italy and Spain, although it may have originated in China. Museo de Bellas Artes, Alhambra Palace, **Granada**, November through February.

<<< December

India Through the Lens: Photography 1840–1911 emphasizes the esthetic qualities, as much as the social and historical importance, of 135 photographs taken in the Indian subcontinent. The exhibition highlights the art of the panoramic photograph, the British passion for archeological and ethnographic documentation, and the work of Felice Beato, who recorded the aftermath of the Indian Mutiny in 1857. Also on view are Samuel Bourne's landscapes, and works by Lala Deen Dayal, an Indian photographer equally at home in the opposing worlds of Indian princes and British viceroys. Catalogue. Sackler Gallery, **Washington, D.C.**, December 3 through March 25.

Mesopotamian Civilization is the subject of a major exhibition that will tour Japan during the next two years. Setagaya Museum of Art, **Tokyo**, through December 3.

The Indus Civilization is the subject of a major exhibition that will tour Japan during the next two years. **Tokyo** Metropolitan Museum of Art, through December 3.

Emperors on the Nile presents a broad view of the Roman occupation of Egypt, displaying more than 250 objects from European museums. Allard Pierson Museum, **Amsterdam**, December 9 through March 11.

Fabric of Enchantment: Indonesian Batik from the North Coast of Java places colorful batik (fabric dyed in a wax-resist process) made on the north coast of Java from the late 18th to the mid-20th century in an esthetic, social, and historical context. Long overlooked by both connoisseurs and scholars, the foreign-influenced patterns in north-coast batik are both visually stunning and highly complex. Drawn from the Inger McCabe Elliott Collection of the Los Angeles County Museum of Art, the exhibition comprises 48 outstanding examples that tell the story of the development of north-coast batik through an examination of the relationship between wearers and makers. On the north coast, as elsewhere, dress was the major means for communicating identity. The wearing of batik was, and to some extent still is, a key element in distinguishing ethnic affiliation, marital status, social standing, and occasion. The textiles in this show are masterpieces of the batik-maker's art; at the same time they provide insight into the dynamics of a unique, multicultural society. **Cleveland [Ohio]** Museum of Art, December 17 through February 11.

Paul Bowles: 1910–1999 includes photographs, artwork, travel diaries and recordings that Bowles, expatriate American writer, composer, translator and ethnomusicologist, made during his five decades in Tangier, as well as correspondence and collaborations with such friends as Aaron Copeland, Ezra Pound, Orson Welles and Gertrude Stein. The material is taken from a trove donated to the university shortly before Bowles's death last November. University of **Delaware** Library, **Newark**, through December.

<<< Later

Batak: Art From Sumatra presents masterworks illuminating religion and everyday life from the Lake Toba region of northern Sumatra, drawn from museum and private collections. Museum für Völkerkunde, **Frankfurt**, through January 1.

Sites Along the Nile: Rescuing Ancient Egypt is an exhibition of nearly 600 objects representing the cultural development of ancient Egypt from 5000 BC to the seventh century of our era. The artifacts were rescued by archeological excavations from looting and flooding of ancient temples and burial sites, making this collection a world-class resource for Egyptologists. Hearst Museum of Anthropology, **Berkeley, California**, through June 30.

Early Islamic Inscribed Textiles. In a variety of materials, weaves, embroideries and ornamental schemes, these textiles from the early Islamic world (10th to 13th centuries) were most frequently used for clothing. They also displayed a wealth of information. The earliest and most prestigious of them, called *tiraz*, name the official factories in which they were made, and the recipient for whom the caliph had them made, as well as quotations from the Qur'an. These were extremely important documents of high status, keenly sought after and widely imitated. Kelsey Museum of Archaeology, **Ann Arbor, Michigan**, permanent.

Saudi Bedouin Jewelry displays more than 100 pieces donated recently by the Lewis and Marie Hatch Collection. Information: 816-697-2526. Nance Museum, **Lone Jack, Missouri**, permanent.

The Saudi Aramco Exhibit, newly renovated, relates the heritage of Arab-Islamic scientists and scholars of the past to the technology of today's petroleum exploration, production and transportation, set against the background of the natural history of Saudi Arabia. **Dhahran, Saudi Arabia**, permanent.

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.

50 Years of *Aramco World* is a traveling exhibit of 76 color photographs from the magazine's first half-century, selected for their artistic and educational qualities. The images show a changing view of the Middle East, and captions link photographs to historical patterns of communication about the region. The exhibit is available for temporary display for schools, universities and special events. For details and information on availability, please write to Dick Doughty, Assistant Editor, *Saudi Aramco World*, Box 2106, Houston, Texas 77252, USA.

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