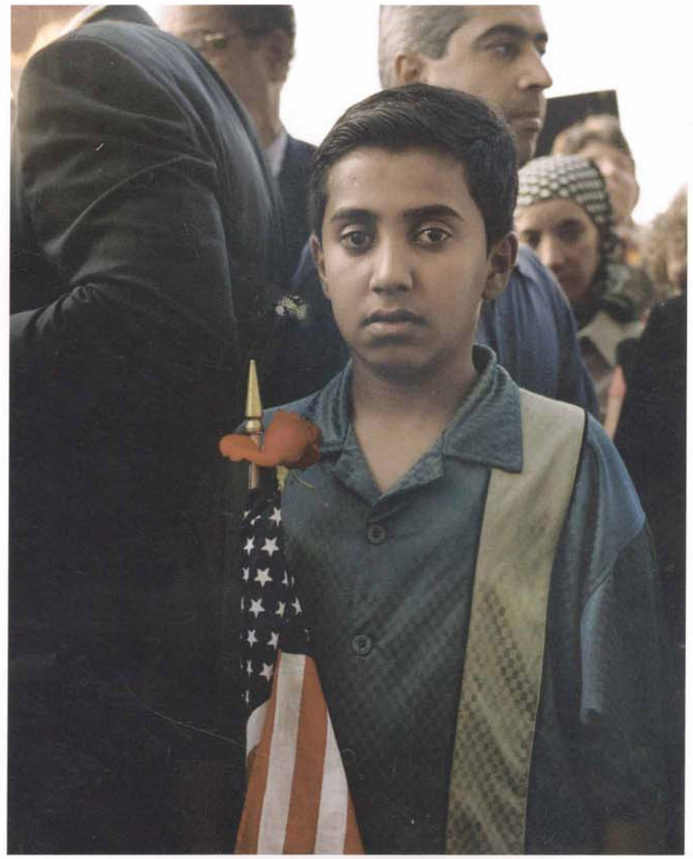

Saudi Aramco world

November/December 2001

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The Polish Quest for Arabian Horses

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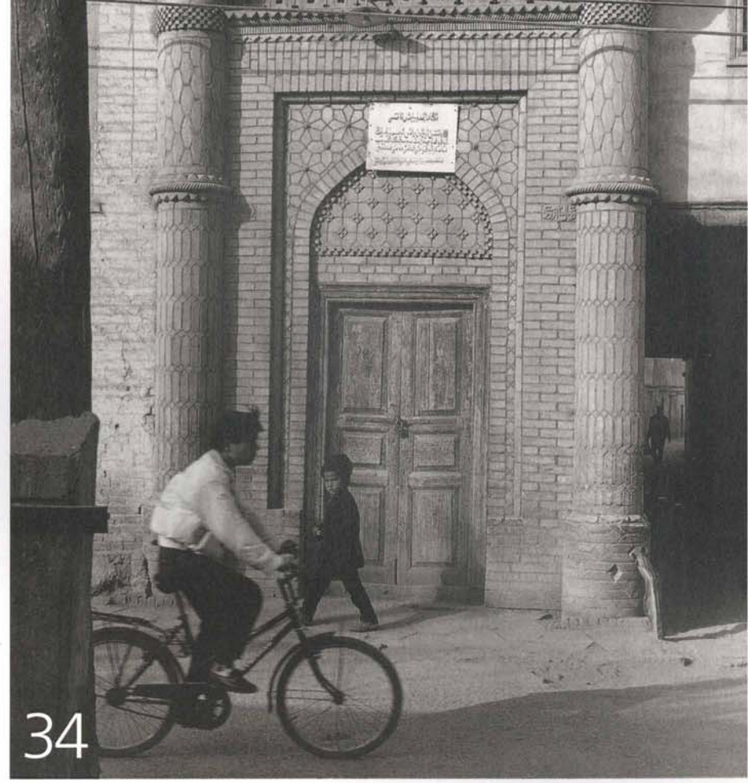
Cover:

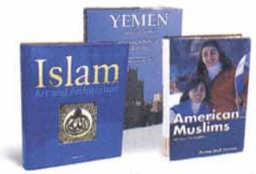
Nineteenth-century Polish equestrian Count Waclaw Rzewuski traveled to Arabia in search of the finest horses and founded a stud that was among the best in Europe. In Poland he dressed himself and his staff in Arab clothing, housed his horses in Arab-style stables, and wrote a scholarly 800-page work on Arabian horses and the Arab culture around them. Painting by Kazimierz Zwan, National Museum of Warsaw. Photographed by Teresa Żółtowska-Huszcza.

Back Cover:

Nasser Al-Subai, age 13, September 16, 2001: "I wanted to show people that we care, too. When I was there I was so sad. There were a lot of people who cared a lot about the things that had happened. And they love this country so much. This is a country that brings us all together." Photo by Joseph Rodriguez.

24: CHARLIE NYE / GETTY IMAGES





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Voices:

Brooklyn Arab-Americans Remember September 11

Photographed by Joseph Rodriguez
Interviews by Jessica DuLong

Five days after the September 11 attacks on the World Trade Center and the Pentagon, the Arab American Family Support Center (AAFSC), the only social-services organization in Brooklyn founded and run by Arab-Americans, held a candlelight march from Atlantic Avenue, the commercial center of Brooklyn's estimated 163,000-person Arab-American community, to the Brooklyn Promenade, which overlooks lower Manhattan. Smoke was still rising from the World Trade Center site.

"We wanted to be part of the grieving process," says Rabyaah Althaibani, health insurance coordinator for the AAFSC, who organized the event. "I had in my head that maybe 50 people would come—but there were probably 1000. It turned out that there were mostly non-Arabs and non-Muslims. I was so touched.

"The good thing that has come out of all this is the overwhelming outpouring of support we've gotten from the community and from churches and synagogues," she says. "We got three or four calls with people shouting obscenities. But we got thousands of supportive calls from people who offered to help."

They were giving out flowers, so I took one. I went with my two cousins, my father and my brothers. I wanted to show people that we care, too. There were a lot of kids. They go to school with me. They were there with their parents. When everybody spoke, everyone was quiet and listened. There was a lot of people crying. I was so sad. There was a lot of people who cared a lot about the things that had happened. And they love this country so much. This is a country that brings us all together. I came from Yemen when I was nine. The hardest thing was communicating with people. But there's not a lot of difference in both states. There's good people there and good people here.

—Nasser Al-Subai, 13

My thoughts on that day were that I love America. That's why I was holding the flag. We love this country. We've made it our home. My relatives came here 60 years ago. My grandfathers, my uncles, my mother's uncles and my father's uncles lived and died in America.

With God's grace, hopefully, there will be peace. In '67 I had my three little children experience war with me. Four days, day and night, we walked from Jerusalem to Jordan. No water, no food, starving! All day long, I stepped on shards without shoes on my feet. See, you can still see the marks.

Things are not good now between Arabs and America. I just want us to be united again, without any more fear. I was happy that we had all come together [at the demonstration] but inside, in my heart, I was still sad. It's not the same without the twin towers. The site was beautiful. Now the buildings are just gone. There's nothing there—just an empty space.

—Rasmieh Abed (right)

We all felt so hurt and so sad. I wanted to show everybody that Arabs want peace. I seen us Arabs and Americans together that day. Everybody was just together. One Jewish lady, she wore a scarf on her head to show support. There was American Muslim women wearing scarves on their heads. They all came so we could stand together.

—Sana Abed,
daughter of Rasmieh (left)

I was there to visit and had come down two days before it happened. I was glad to be there with family, to see how things were going. New York is my home. We all stood there side by side feeling sad and angry about what happened. No matter what, we were brought up here. We were all there for each other.

—Doulet Douleh, granddaughter
of Rasmieh (center)

A lot of people felt they had to show their patriotism, especially Arab-Americans. I have a friend who wears the veil. They sell these large flags, bigger than a handkerchief, and she was going to wear that as a veil, to protect her. She actually did buy a flag and hung it on her purse so that wherever she went the flag would be there. Everybody I know did it. Even my dad put stickers everywhere, to be protected. It's not that they don't love this country. They do. My father has lived here his whole life. He doesn't know anywhere else. He can't even imagine going back and living in Yemen.

—Rabyaah Althaibani

This picture was taken after the 11th. I was staring at the beauty of the sculpture. It's kind of sad, you know? And that's how I felt about the world. It was a war memorial. I'm a veteran [of the Gulf War]. Looking at all the names, I was thinking of the people at the World Trade Center, thinking of all the innocents.

I'm American, born and raised here. My parents are Palestinian. I've lived in Brooklyn all my life, except when I traveled with the US Navy. I joined right after high school. I was 17 and had to get a waiver signed by my parents. I served four months in the Gulf. It was a big turning point in my life, figuring out who I was and what my religion meant to me, realizing that me and my parents come from different worlds.

Now, I'm an electrician. I set up lights for movie sets. A lighting company had a truck going to Ground Zero and I said, 'I want to go there.' I was overwhelmed just to be down there, to breathe that air. But in the midst of the horror there was beauty. Everybody was just so caring, so giving. I was asking people: 'Are you all right, bro? Do you need to wash out your eyes?' Then my friend said, 'Put on your tool belt.' We ran some power lines to run the movie lights through the night. It was very gratifying to do what I was trained to do. I wish we could have saved everybody. I just wanted to do my part as a New Yorker, as a fellow human being.

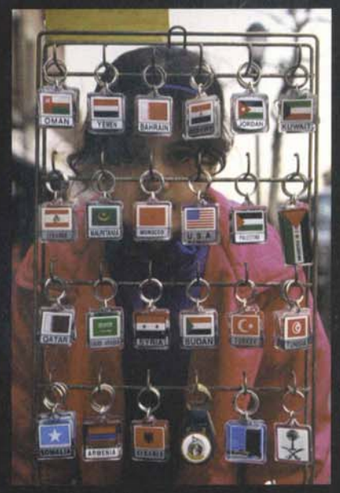
—Saade Mustafa

This is where we met for the vigil, in front of the Moroccan Star Restaurant on Atlantic Avenue. On the left is the imam for the Islamic Center in Bay Ridge. I called him to come. He read from the Qur'an, almost singing. It was beautiful. He has a beautiful voice. He's so good at reciting the Qur'an, that's why I wanted him to be there so badly. Next to him is Father Khader El-Yateem from the Salam Arabic Lutheran Church in Bay Ridge. He spoke, too. The African-American man was doing security. Fifteen guys came from Long Island from an African-American mosque. They wanted to give their time to help out and make sure things were secure. They spread out among the whole vigil. I don't know who the man is in the front facing the camera. Emotions were running high everywhere. So many people were so glad to show their love for this country. Later, people in the neighborhood came up to say that this vigil was exactly what they needed. I'm sure this is what this guy was feeling.

—Rabyaah Althaibani

Joseph Rodriguez is a free-lance photographer whose work has appeared in major magazines worldwide. He is affiliated with the Black Star agency.

Jessica DuLong is a free-lance writer who lives in Brooklyn.



The Polish Quest for Arabian Horses

Written by Peter Harrigan
Manuscript photographed by Teresa Żółtowska-Huszcza

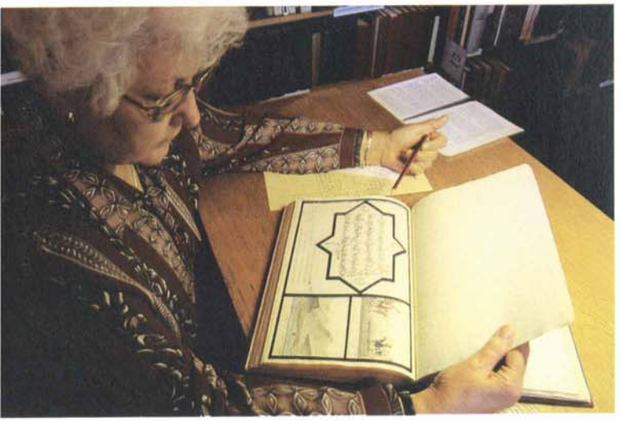
He swims in the desert sea, my stallion,
Carving the waves of sand.
Snowy peaks he plows
As a dolphin plows the breakers,
Ever faster, still faster,
Skimming over the gravelly footing.
Higher, still higher,
He soars from the dust like a cloud—
A storm-cloud—this stable stallion of mine.
The star on his forehead gleaming like the dawn,
He tosses his ostrich-feathery mane to the wind.
Fly, white-legged kite, oh fly!
Vanish, footpaths; forests, recede!

—FROM "FARYS," BY ADAM MICKIEWICZ (1798–1855), WRITTEN IN MEMORY OF COUNT RZEWUSKI

Izabella Pawelec-Zawadzka stood up, rested her cane with its silver horse-head handle against the oak table, and leaned over to unroll her map of Ukraine. "I am so excited about our journey of discovery this coming spring. We are planning to visit the sites of famous old Polish stud farms," she said. "It will be the first visit of its kind. We have no idea what we will find."

Whether for neighboring Poles or Ukrainians themselves, nearly a century of communist rule had made investigation of the equestrian pursuits of a fallen aristocracy nearly impossible. Until last year, even tourist visas restricted travel to Ukraine's main cities. "Even if the estates have been destroyed, at least we will breathe the air and savor the smell of the grass of the steppes on which those Arabian horses once grazed and ran," she says.

That air will be sweet indeed to Pawelec-Zawadzka, for Arabian horses have been her life's work and study. She was Poland's state inspector of Arabian horse breeding for 25 years, years that saw the breed grow from relative obscurity to world renown. She is the head of the Polish Arabian Horse Breeders Society, and a member of the executive committee of the World Arabian Horse Organization. Now retired, she still puts in three days a week of research and consultancy at Warsaw's Służewiec Racetrack. It was here, in its paneled library, that she laid out the map, talked of Arabian horses, and pointed to a town named Sawrań.



Izabella Pawelec-Zawadzka examines a volume of Count Waclaw Rzewuski's 800-page manuscript. In it, he painstakingly recorded and illustrated horses' descriptions, markings and pedigrees, the Arabs' training techniques and breeding principles, details of tack and descriptions of desert life and landscapes. Previous spread: **The count, returning from Jabal Shammar, is pursued by Bedouins and saved by his famous mare Nejdieh.**

A little more than halfway from Kiev to Odessa, Sawrań lies a few kilometers west of an ancient route of trade, culture and conquest. Baltic amber passed this way for millennia. In the other direction passed bloodstock of immense strategic value in its time: Arabian horses. Until the coming of mechanized warfare, horses—cavalry armed with lance, pistol and sabre—represented military strength in continental Europe, nowhere more so than in northeastern Europe of the 18th and 19th centuries. Then, Poland passed from a century-old Polish-Lithuanian union that encompassed Ukraine and stretched from the Baltic to the Black Sea, through Russian, Prussian and Austrian dismemberments and disappearance from the map for 123 years, and, finally, to national rebirth in 1918.

It was to his family estate near Sawrań that one remarkable Polish nobleman, Count Waclaw Rzewuski, returned 180 years ago from his own journey of discovery to the heartland of the Arabian Peninsula. A year after the count, the treasures he had acquired on his travels arrived at Sawrań—on the hoof—and he spent the next decade living in an obsessive, self-created milieu that combined Ottoman and Bedouin lifestyles. When he disappeared in battle at age 54, with him went also Europe's finest Arabian brood mares.

I had come to Poland to seek out the story of Count Rzewuski and other Polish adventurers who had traveled from the Ukrainian farmlands and Russian steppes south to the Levant and the Arabian Peninsula in their quest for the pure-bred Arabian horses that gave any cavalry an enormous military advantage—an advantage so great that it justified such arduous journeys. Most of their stories have been obliterated by two centuries of wars, uprisings, revolutions and the long fog of communism.

Polish-Lithuanian dominion once extended east into Ukraine and Byelorussia (modern Belarus). Looking eastward, Poland stood as an occidental bulwark against the incursions of Mongols, Tartars and Turks; at the same time it acted as a porous European interface with the eastern and Islamic lands.

To that dominion, the horse was essential. "The life of a Pole was lived in the saddle, and for him indeed 'a horse was half his well-being,'" wrote Erika Schiele in her 1970 book, *The Arab Horse in Europe*. "He was so much one with his horse that it was like part of him, hence the Polish saying, 'A man without a horse is like a body without a soul.'"

Extensive European trade brought to Poland horses of all extractions: Hungarian, German, Dutch, Danish, Friesian, English, Spanish, Moravian and Italian. Over time, as its advantages became better known, "oriental" bloodstock became highly, even obsessively, prized over all other strains. Pure-bred horses from the Arabian Peninsula, known then as today as *kuhailan*s, were renowned as light and swift, with even temperament and enormous endurance under the harshest conditions. Moreover, because they developed as a singular breed, they were famed for the uniquely consistent, predictable way in which they passed on their qualities to successive generations.

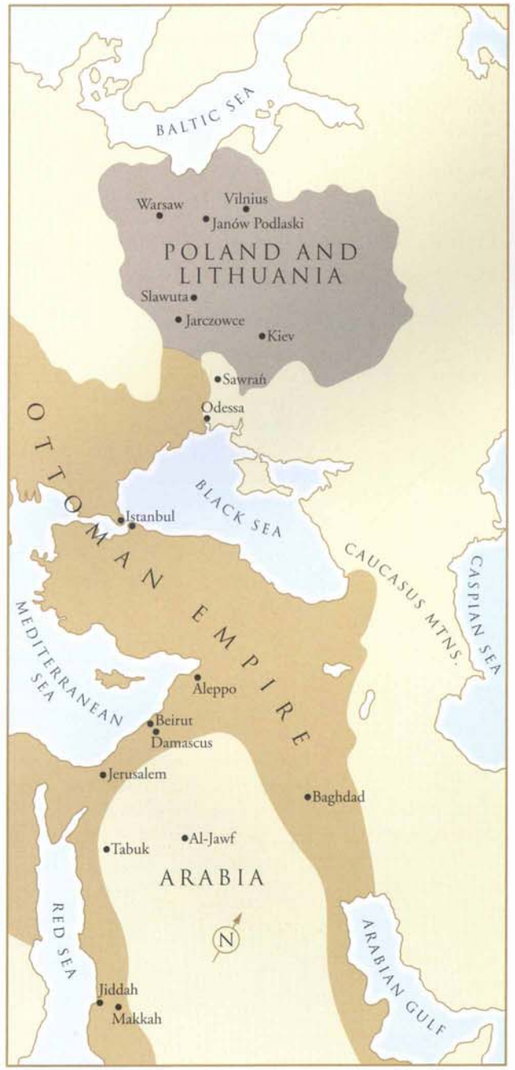
Peter Upton, author of *The Classic Arab Horse* and a former president of the British Arab Horse Society, who has scoured the world for records of horses out of the desert, explains that "the purity of the *kuhailan* is well-established, because the desert of the Arabian Peninsula was geographically isolated, and so the origins of the Arabian horse are known. It appears Arabs believed strongly that the influence of a sire could affect even the offspring resulting from the subsequent mating of the dam with *other* males, and that this effect was greater, the purer the sire's breeding was. The *kuhailan* is the ultimate in purity, and was thus seen as the improver."

PURE-BRED HORSES FROM THE ARABIAN PENINSULA, KNOWN THEN AS TODAY AS *KUHAILANS*, WERE RENOWNED AS LIGHT AND SWIFT, WITH EVEN TEMPERAMENT AND ENORMOUS ENDURANCE UNDER THE HARSHEST CONDITIONS.

PETER HARRIGAN

In contrast, European horses were so widely interbred for so long that few Europeans understood just how powerful were the advantages of breeding for purity among Arabian horses. "There were no breeds in Europe—only types," says Upton.

But those advantages were recognized as early as the 16th century at Knyszyna, the royal stud of Polish king Zygmunt II August (1520–1572). According to a 1570 account called "Of Mares and Stallions," written by Adam Micinski, the king's master of horse, this stud bred only horses of pure Arabian blood with a view to producing a fixed type, a technique Micinski declared unique in European horse breeding and one that laid down new directions. Although he does not credit them, the practices were almost certainly learned from the Turks and Arabs.



The maximum extent of Polish and Ottoman territories.

In 1582, King Stefan Batory sent his equerry Podlodowski to the Levant to acquire horses for Knyszyna—the first such visit under Polish patronage. Little is known of Podlodowski's journey except the end of it: He unwisely paraded his purchases in Istanbul at a time when the Ottoman empire was beginning to increase pressure on the Polish frontier. Whether he was a victim of politics or banditry, Podlodowski was murdered, and his horses stolen.

From 1587 until 1668, Poland was ruled by Swedish kings, and suffered almost uninterrupted civil strife and wars with Russia, Ottoman Turkey and Ukrainian Cossack-Tatar armies. Despite resupplies captured in battle, stocks of cavalry mounts dwindled. During the devastating Swedish invasion of 1655, they were decimated. The Poles turned to trade with Greeks, Armenians, Turks and Levantines to replenish their supplies. The Peace of Karlowitz, signed in 1699, ended centuries of Turco-Polish hostilities, and from that time onward oriental horses reached Poland through peaceful trade. Towns and fairs along the Dniestr River grew into trading centers for expatriate dealers, and some of the dealers developed stud farms of their own.

By then, it was not just for its military qualities that the Arabian horse was in demand. The Ottoman incursions had brought the cultural contact from which Europe's craze for Turkish and Arab styles, which became known as "orientalism," had grown. Throughout Poland and Lithuania, on vast and magnificent estates, it became aristocratic fashion to parade and ride on Arabian horses.

But the horse trade gradually reduced the quality of Polish Arabians. Poles assumed, usually correctly, that horses captured in battle were pure Arabians, for the Poles knew that Turkish and Tatar cavalrymen did not entrust their lives to common horses. Yet because only the nomadic Bedouin tribes—not the townfolk—bred pure-in-the-strain horses, buying Arabians from dealers in Odessa, Paris or Istanbul was risky. Even purchasers buying nearer the source, at markets in Beirut, Damascus or Aleppo, had little assurance of authenticity, despite florid "pedigrees" that often stated nothing more substantial than "this horse has drunk the sweet milk of camels and breathed the pure desert air."

By the beginning of the 19th century, after successive Russian partitions in the east, Polish noblemen and landowners in the Ukraine began to take the matter of cavalry-building into their own hands. They began to dispatch their own horse-buying expeditions. Prince Hieronymous Sanguszko (1743–1812), from a family estate at Slawuta on the Dnieper River, was first to do so. Led by his equerry Kajeta Burski, his expedition returned in 1805 after a journey of two years, having obtained five stallions and one mare. This was a success: A handful of the finest, purest horses were worth more than a large number of those of dubious lineage, and mares were more difficult to obtain than stallions because sellers were more reluctant to part with them. Thus ownership of even one fine Arabian stallion or one perfect brood mare meant ownership of what was, in effect, a priceless biological template.

Prince Hieronymous died in 1812. His son, Eustachy-Erazm (1768–1845), took over the Sanguszko estates.

Political turmoil led to his exile, but in 1816 he underwrote an expedition to Aleppo that shored up the beleaguered stud with nine stallions and a mare from supposed Bedouin sources. Prince Eustachy-Erazm was so impressed with his new horses that he penned ecstatic letters to friends. One he addressed to the owner of the estate in nearby Sawrań, Count Waclaw Rzewuski. "My dear Count," he wrote, "I tell you the simple truth, that no eye has yet seen in our country such Arabian horses, nor has the ear heard of such as I now possess."

Count Rzewuski needed no such persuading. By the time Sanguszko's letter reached him in January 1818, he was already in Damascus preparing expeditions to the Bedouin grazing lands of the Arabian Peninsula. He was the first Polish nobleman to undertake such an adventure himself, and the first to reach the actual breeders of the famed *kuhailan*s. After two years that included journeys into Najd and the Hijaz (today's central and western Saudi Arabia), he returned to Sawrań not only with prize horses, but also with a deep understanding of the people of Arabia and of all aspects of horsemanship as they practiced it—as well as a love of the open desert.

His interest was genuine and deeply rooted. Rzewuski had formed a passion for Arabian horses and things oriental in his childhood, when an Arab stablehand working for his father would tell him of the deserts where the horses came from. An uncle, too, who had traveled to Istanbul and North Africa, spoke to the boy of those lands. By the age of 27, the count had completed military service as a captain in the Austrian hussars and, as a veteran of the battle of Aspern against Napoleon, he knew cavalry.

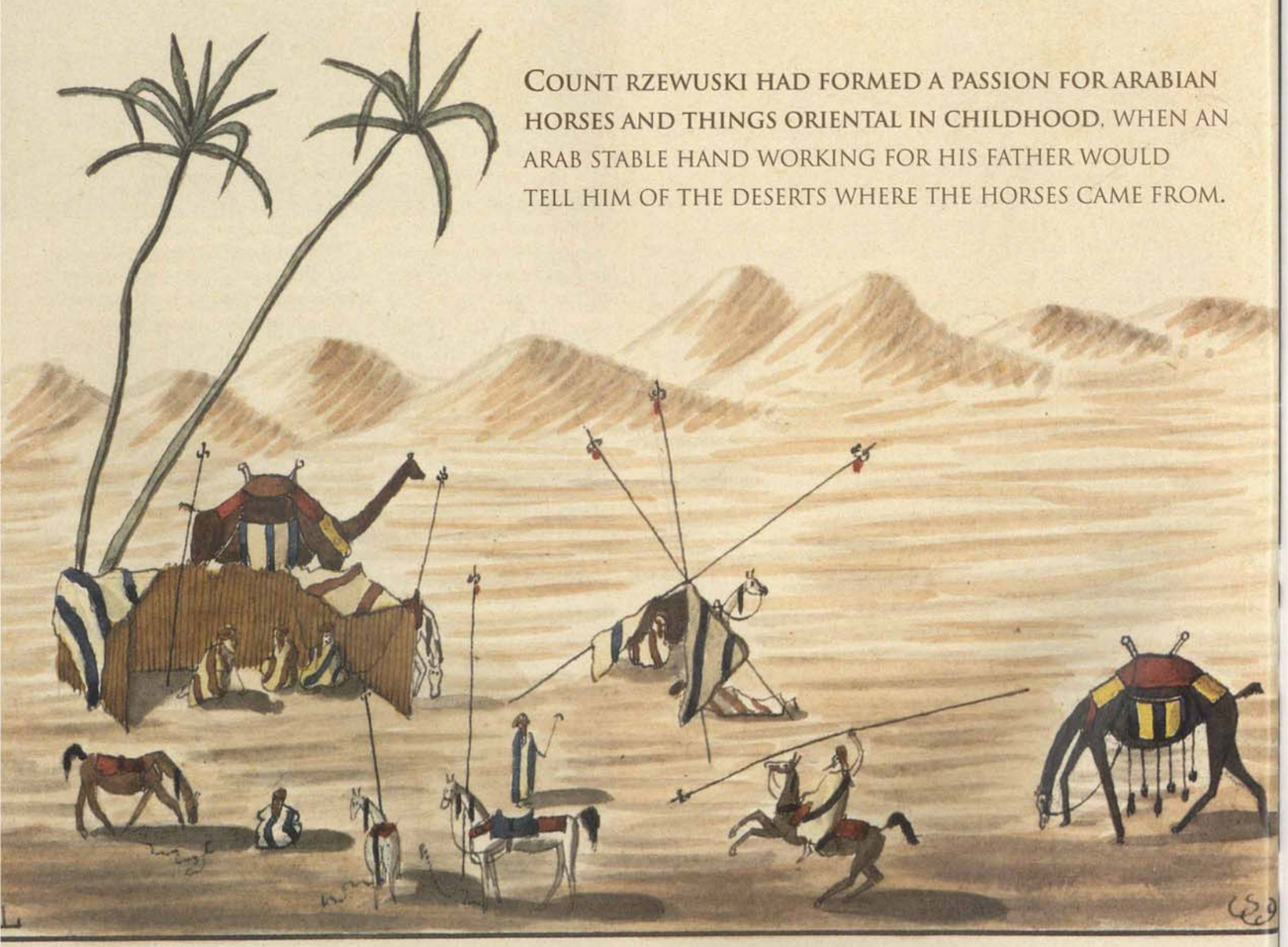
His Austrian links had led him into friendship with the distinguished Austrian diplomat and Orientalist Joseph von Hammer-Purgstall, under whose tutelage the count had immersed himself in Middle Eastern studies in Vienna. Antuna Arida, a Lebanese monk and lecturer at the Oriental Academy in Vienna, had taught him Arabic. He had learned Turkish from a former Ottoman admiral, Ramiz Pasha. During this time he had also financed and edited the first Oriental-studies periodical in Europe, *Mines d'Orient*, to which he contributed several articles.

The decade of wars following Napoleon's proclamation of empire in 1804 had resulted in huge losses of horses in eastern Europe. During the Congress of Vienna in 1814 and 1815, Count Rzewuski had attended meetings to discuss ways of replenishing studs with Arabian bloodstock. This was a crucial debate, for those were times when diminished stocks of horses meant military weakness, much as inoperable tanks mean weakness for a modern army. Rzewuski had left Vienna with the seeds of the idea of his expedition already sown.

Rzewuski had inherited considerable wealth from his father, and in 1817 he assembled his personal physician, a valet, a court Cossack to serve as his mounted messenger, a veterinary surgeon, stablemen and general hands. His treasurer was charged with caring for the bags of gold. The party set out for Damascus, via Istanbul.

At the time, the tsar of Russia also ruled Poland, which was known in those years as the Congress Kingdom. In Istanbul, Rzewuski met with Russian diplomats who provided a letter of commission from Catherine Pavlona, queen of Würtemberg and sister of Tsar Alexander I, requesting the count to obtain Arabian horses for the royal stables at Weil, near Stuttgart. "In purchasing Arabian horses, which I so much desire," she wrote, "you would do me a great favor. My interest in these horses is especially great. I already have a splendid stud and year by year I seek to improve the strain. Thus it has been my greatest wish to obtain some Nadir *Kuhailan*s. If it were possible for you to procure such, you would bring me great happiness.... I need three stallions and three first-class mares for breeding, but absolutely faultless."

In January 1818, Count Rzewuski took up residence in Damascus, and from there made excursions into the Syrian desert. He also traveled south, around Jabal Druz and along the route from Wadi Sirhan toward al-Jawf, now in Saudi Arabia. After five months, his treasury was exhausted. He returned to Istanbul with more than the queen had ordered: eight outstanding stallions and 12 mares. He replenished his funds with credit from a banker and returned to Damascus the following year. Over the next two years he traveled even

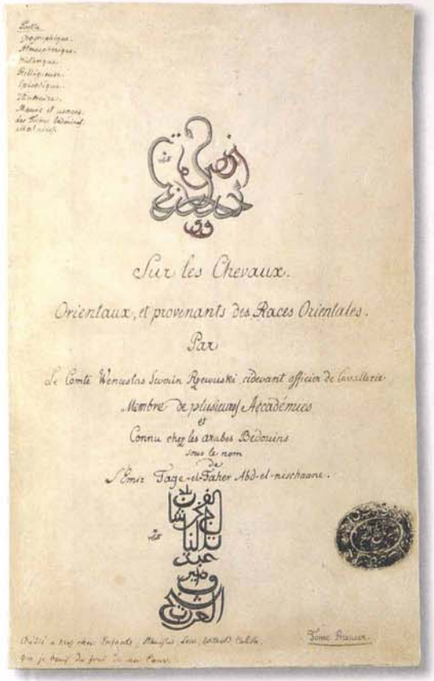


COUNT RZEWUSKI HAD FORMED A PASSION FOR ARABIAN HORSES AND THINGS ORIENTAL IN CHILDHOOD, WHEN AN ARAB STABLE HAND WORKING FOR HIS FATHER WOULD TELL HIM OF THE DESERTS WHERE THE HORSES CAME FROM.

Petite halte, ou poste avancé des arabes bédouins dans le Desert de Nejd

Rzewuski's drawings are naïve but his observations are accurate, as in this sketch of a rest stop in the desert of Najd, in central Saudi Arabia. Here, he follows his handwritten caption with the word *Najd* in Arabic; his caption for the illustration on page one includes the (corrected) tribal affiliation of his pursuers.

THE COUNT'S ACCOUNT



Sur les Chevaux.

Orientaux, et provenants des Races Orientales.

Par

Le Comte Wenceslas Severin Rzewuski ci devant officier de Cavallerie

Membre de plusieurs Académies

et

Connu chez les arabes Bédouins

sous le nom

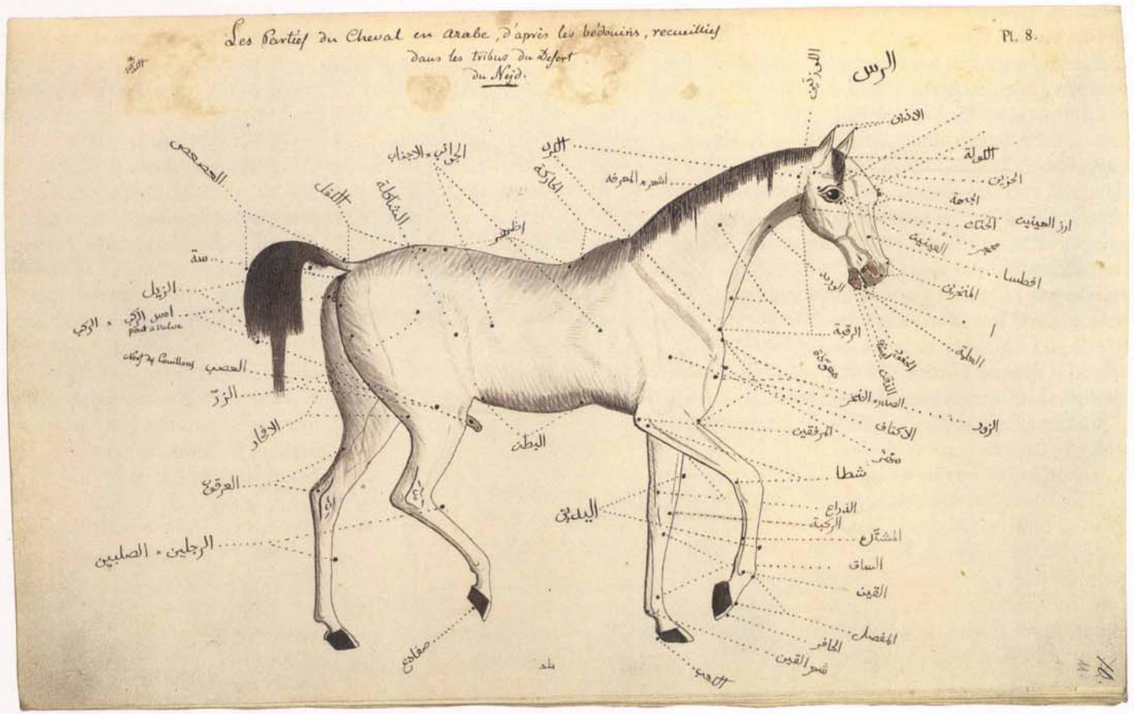
de

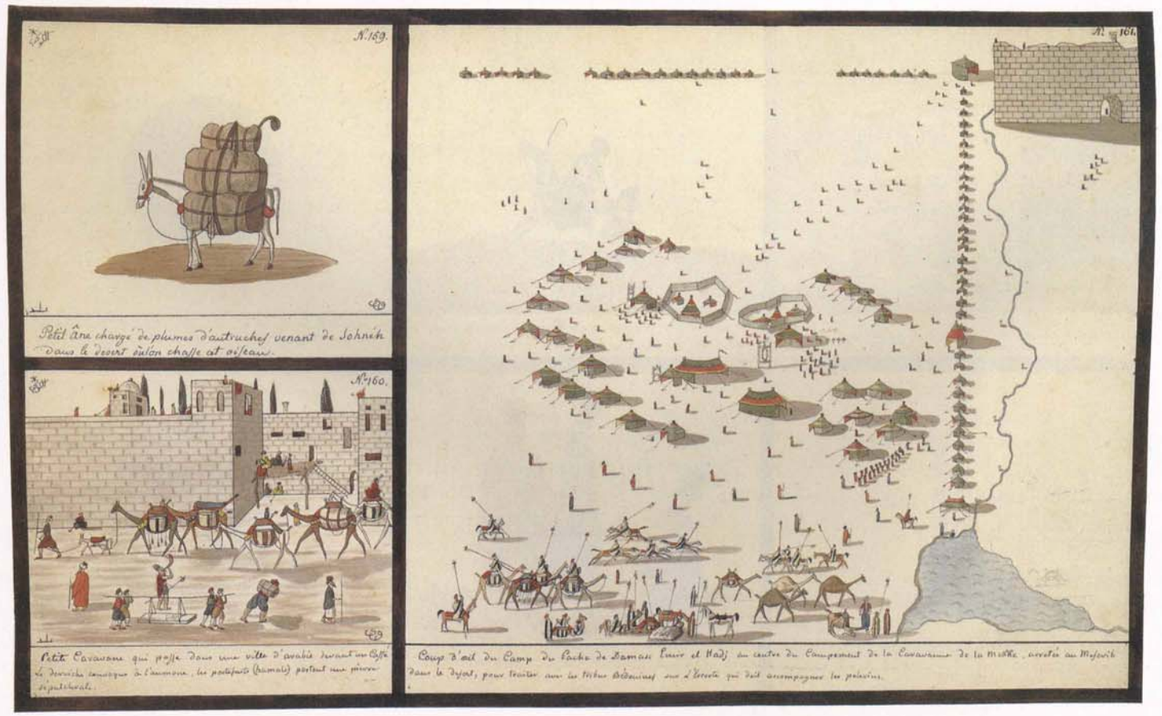
L'Emir Togan-el-Taher Abd-el-mechmane.

Count Rzewuski's manuscript, *Sur les Chevaux Orientaux, et provenants des Races Orientales (On Oriental Horses and Those Descended From Eastern Breeds)* has its own story. After the count's death, his nephew gave it to Tadeusz Rutkowski, of a Braclaw noble family. From him it passed in 1881 to one of his friends; historians considered it lost. It reappeared in the residence of a descendant of the count named Adam Rzewuski. While escaping Ukraine during the Russian civil war of 1918–1921, Adam Rzewuski took the manuscript with him to Warsaw. In 1928 he sold it to the newly established Biblioteka Narodowa (National Library), where it lies today, bound in three leather volumes. No other fragment of Count Rzewuski's legacy is known to exist.

While a romantic at heart and rather obsessive, Rzewuski was also a serious scholar. Thus *Sur les Chevaux Orientaux* contains highly detailed descriptions of the best Arabian horses, their sizes, pedigree data, markings and colorings. It describes sightings of the best examples of a breed. The count also describes methods of taming and working with Arabians, as well as breeding them. And his interest extended also to the Arabs themselves, whom he admired. His book details tribal groupings, and he lists names and terms in neat Arabic. His transliterations are carefully devised.

The manuscript can be viewed, by appointment, in the Special Collections of the National Library in Warsaw.





Opposite, upper: **The count's detailed diagram of the parts of the horse's body records their Arabic names "according to the Bedouins, collected among the tribes of the Najd." With equal, omnivorous interest, he also sketches** (opposite, lower) **a donkey loaded with ostrich plumes and explains where they come from; a scene of a caravan and a team of porters, and mentions what they are carrying; and the encampment of the pilgrimage caravan from Damascus, pointing out which tent is the caravan leader's and explaining that the stop is for the purpose of negotiating an escort with local Bedouins.** Below: **The back of the title page of Rzewuski's work.**

more extensively into the heartland of Arabia, including a journey along the pilgrim route toward the holy city of Makkah. His equestrian skill earned him honor among the Bedouin tribes, and he was called Amir Taj al-Fahar 'Abd al-Nishaani ("Wreath of Fame, Servant of the Sign [of God]"; the first phrase translates his Polish name, Waclaw). During those years he acquired 81 stallions and 33 mares of the finest lineage from the deserts of Najd. As his equine acquisitions increased, he had to take on more people to take care of them, and his payroll grew to exceed 100 men.

POLAND IS AMONG THE MOST IMPORTANT CENTERS LEFT TODAY FOR ENSURING THE CONTINUITY OF THE ARABIAN HORSE AND ITS FUTURE INTEGRITY.

Rzewuski would have stayed in Arabia longer if not for the Aleppo revolution in October 1819. The leader of the anti-Ottoman movement happened to be a friend, and so the count became embroiled, apparently unwittingly. The revolution was quashed, and Rzewuski quickly left for Istanbul, but he found his creditors there were no longer kindly disposed toward him. With no funds coming from his estate, and in spite of the representations of the Russian ambassador, Rzewuski's horses were all confiscated and sent to Paris for sale.

Rzewuski and his retinue marched back to Sawrań in despair. Quickly, he sold land and arranged guarantees on his loan and, indeed, it was not long before the horses were returned to him. A year after they had been impounded, they arrived at Sawrań to scenes of jubilation. Rzewuski turned out wearing Bedouin robes and mounted on the only Arabian horse that had accompanied him on his return, Muftaszara.

In the decade that followed, Rzewuski rarely left his Sawrań estate or the company of his horses. He built stables in the Arab style. He lived and dressed as an Arab, and his staff dressed as Bedouins. When not actually living in his stables, he spent his time in Bedouin tents dotted around his estate. He formed a powerful cavalry unit of local Cossacks and trained them in Arab techniques of horsemanship. This was all much more than fashionable or even eccentric orientalism for Rzewuski; surrounded by his *kuhailan*s and immersed in his records and his memories, his adventures had become part of him.

Polish writer Lucjan Siemienski (1807–1877) gives us a glimpse of the golden-bearded count, who was widely known in his later years as "The Emir":

His return was unmistakable: fantastic Eastern attire, the lifestyle of an Arabian prince, so different from that of a Polish lord, fabulous stallions of great beauty and soft temperament. All combined to attract the attention of the whole province.

He took up residence in his stables—that's where he received visitors and stayed alone, writing stories, poems and diaries of his travels.... Horse skin was his bed, the saddle his pillow and the horse rug his blanket.... He indulged his fantasies in priceless horse tack and [in outfitting] his Cossacks, who were prepared to follow him into fire."

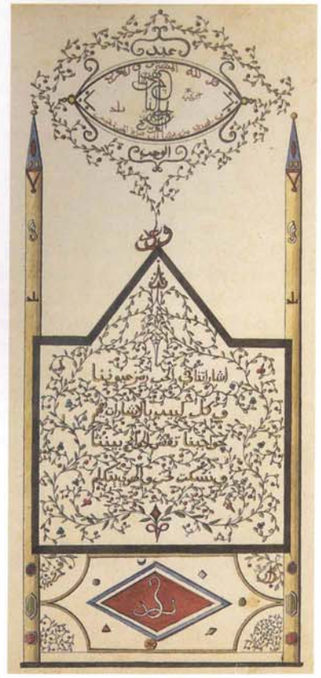
In breeding, Rzewuski followed strict Bedouin principles. His Arabians were all small, light and of great quality, and he rarely sold any. By 1830, he owned 80 purebred Arabian brood mares. It was perhaps the finest stud in all of Europe.

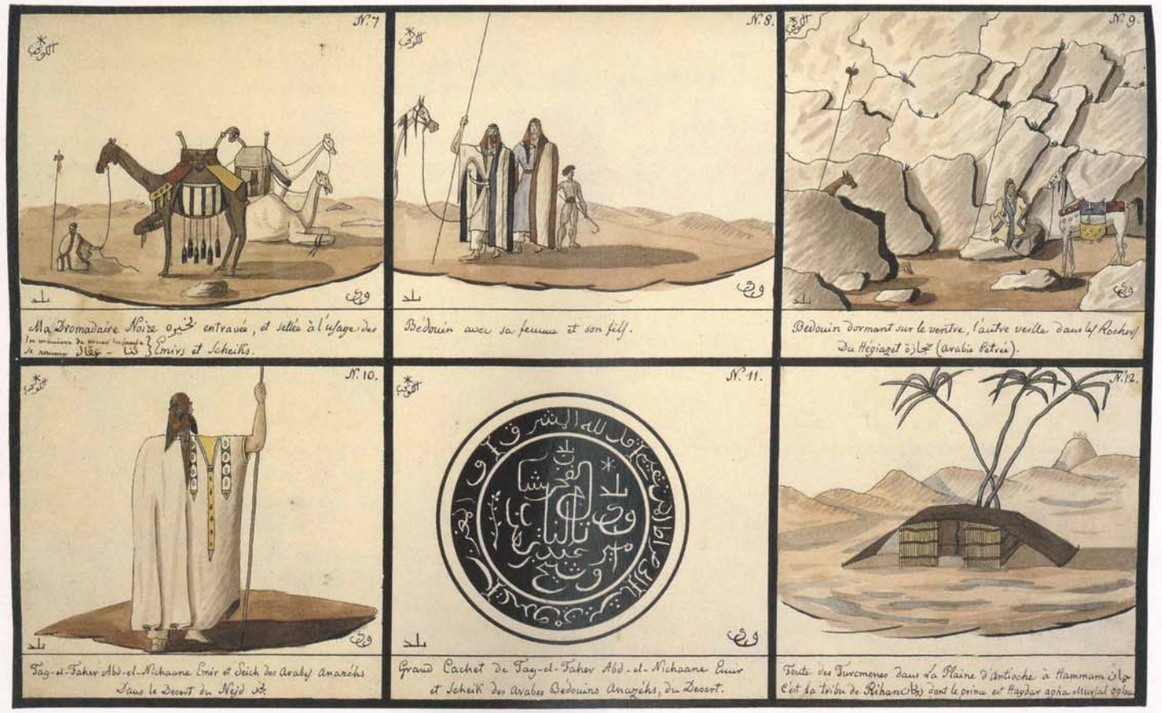
When not with his horses, the count spent time writing. In an elegant script, accompanied by ornate illustrations and intricate lists in Arabic and French of tribal names, horse breeds and their characteristics, he produced an 800-page work, *On Oriental Horses and Those Descended From Eastern Breeds*. The depth of his sympathies is evident from the opening: "A glance at Arabia is necessary to understand this work. Knowledge of the land and climate provides an essential background to the organization and qualities of the Arabian horse."

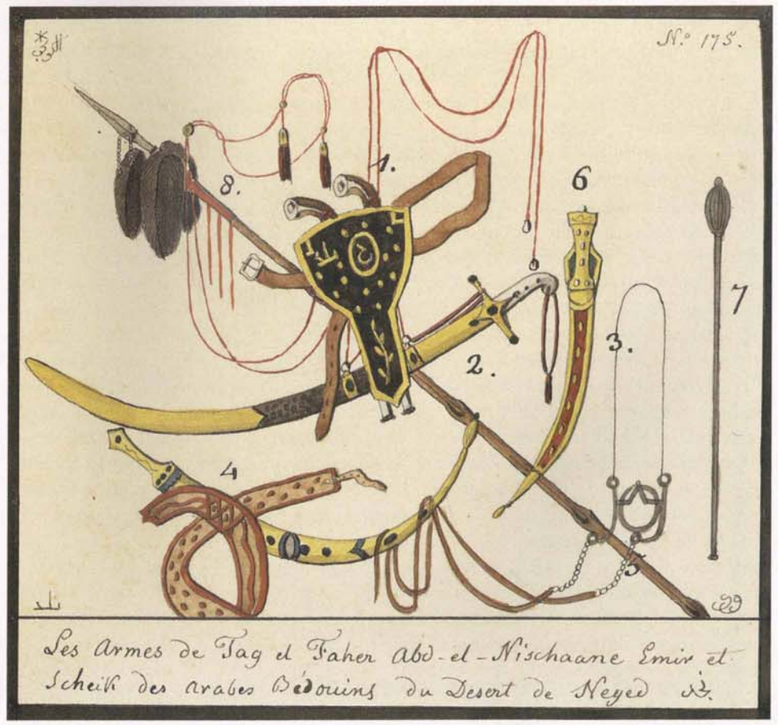
But then came the November Uprising against Poland's Russian overlords—the second in a series that, by 1905, culminated in revolution. It spread toward Ukraine. Rzewuski took command of an insurgent cavalry regiment. At the battle of Daszow, on May 14, 1831, his favorite white stallion, Muktar-Tab, returned from the Polish lines blood-stained, without saddle or bridle. The Emir was never seen again. The details of his death remain a mystery.

The Russians put down the uprising, confiscated Rzewuski's estate and dispersed the stud. The horses passed into various hands and, one by one, were lost to history. It was the greatest misfortune in Polish Arabian horse breeding.

Romantic poets assuaged the calamity with legend: The Emir, they said, had survived the battle and, that night, had returned to his estate, silently led his







Rzewuski's illustrations are valuable records of the material culture of the time and place, and do not ignore his own respected position among the horse-breeding Arabs. Above, **he shows his own black camel, "hobbled and saddled as for the use of an amir or shaykh"; depicts a Bedouin family, and a Bedouin keeping watch among rocks while his companion sleeps "on his stomach"; provides a self-portrait with details of his embroidered robe; reproduces his own Arabic "great seal"; and illustrates a Turkmen tent on the plain of Antioch, naming both the local tribe and its current leader.** At right, **the count sketches his own arms, including pistols, lance, mace and Polish cavalry sabre as well as Arab sword and dagger. Each item is numbered, and keys to a list elsewhere in the book.**

horses out and had fled with them across the steppes, over the Caucasus, and back to their desert pastures. In the years that followed, occasional reports of sightings of the golden-bearded Emir drifted back with travelers and traders.

The history of Polish Arabians did not die either. In 1843, another nobleman, Count Juliusz Dzieduszycki, inspired by the poems and accounts of Rzewuski, assembled another elaborate expedition, packing several thousand gold ducats into his saddlebags.

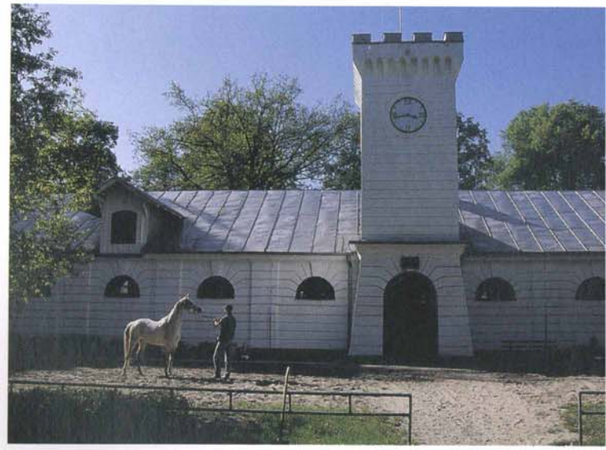
Count Dzieduszycki's father had been one of the few to obtain Arabian horses from both Rzewuski and the Sanguszkos. The younger count had also made a lucky purchase of a splendid Arabian stallion named Baghdad, which further inspired his passion and moved him to follow in the footsteps of his father, eventually becoming a renowned breeder. As Baghdad grew older, the count searched for a replacement of equal quality, but none was to be found in the region. So he unrolled the maps of the Middle East and marked places where Arabian horses could likely be acquired. He sailed from Italy to Alexandria, and from there headed to Cairo and eastward toward the Levant, bearing letters introducing him as a nobleman from the same nation as the famous Rzewuski.

Like his predecessors, Dzieduszycki sought horses of the ultimate quality and purity for breeding. Although the records he kept of his travels are lost, it is known that he returned to his stud at Jarczowce after an absence of two years, bringing seven stallions and, most importantly, three mares: Gazella, Mlecha and Sahara.

These three, wrote Erika Schiele, were "the most valuable female Arabians ever to set hoof on Polish soil." By the time of his death in 1885, there was not an Arabian stud in Poland without a horse from Jarczowce. A few of the descendants of Dzieduszycki's horses narrowly survived the two World Wars, and today there are 79 purebred broodmares from the dam lines of this troika in Polish Arabian breeding. They are the descendants of one of only three Polish Arabian dam lines to have survived to the present day. It is a wonderful irony: Despite the failure of his estate's bloodlines, the memory of Rzewuski endures; Dzieduszycki is all but forgotten, though the bloodlines he brought back became the foundation for today's Polish Arabian race.

TODAY THERE ARE 79 PUREBRED BROODMARES FROM THE DAM LINES OF THIS TROIKA IN POLISH ARABIAN BREEDING.

Outside the Arab countries themselves, says Peter Upton, "the Poles are among the most important centers left today for ensuring the continuity of the Arabian horse and its integrity in the future."



The Clock Stable building at the Janów Podlaski stud farm, established in 1817 and today one of Poland's finest. Left: **A sketch by Juliusz Kossak of Count Juliusz Dzieduszycki, mounted on Azet, is in the District Museum of Tarnow.**

This spring, Izabella Pawelec-Zawadzka and a contingent of members of the Polish Arabian Horse Society will go in search of Polish Arabian memories. After crossing the Ukrainian border and reaching the Dniestr River, they will look first for the Jarczowce stud, which—like Sawrań and many others—has vanished from the map.

"Perhaps some of the studs are now schools or hospitals," speculates Izabella. "We will be looking for ruins and for old people who might have stories from the past. We will be happy with even small discoveries."

From there they will continue east to Sawrań. From the windows, crossing the steppe, it will be impossible not to imagine the golden-bearded Count Rzewuski astride one of his prized Najdi *kuhailans*. It will be a time, Izabella says, to reflect on "how so much surrounding those proud horses of Arabia has fallen into the shadows of Europe's history."

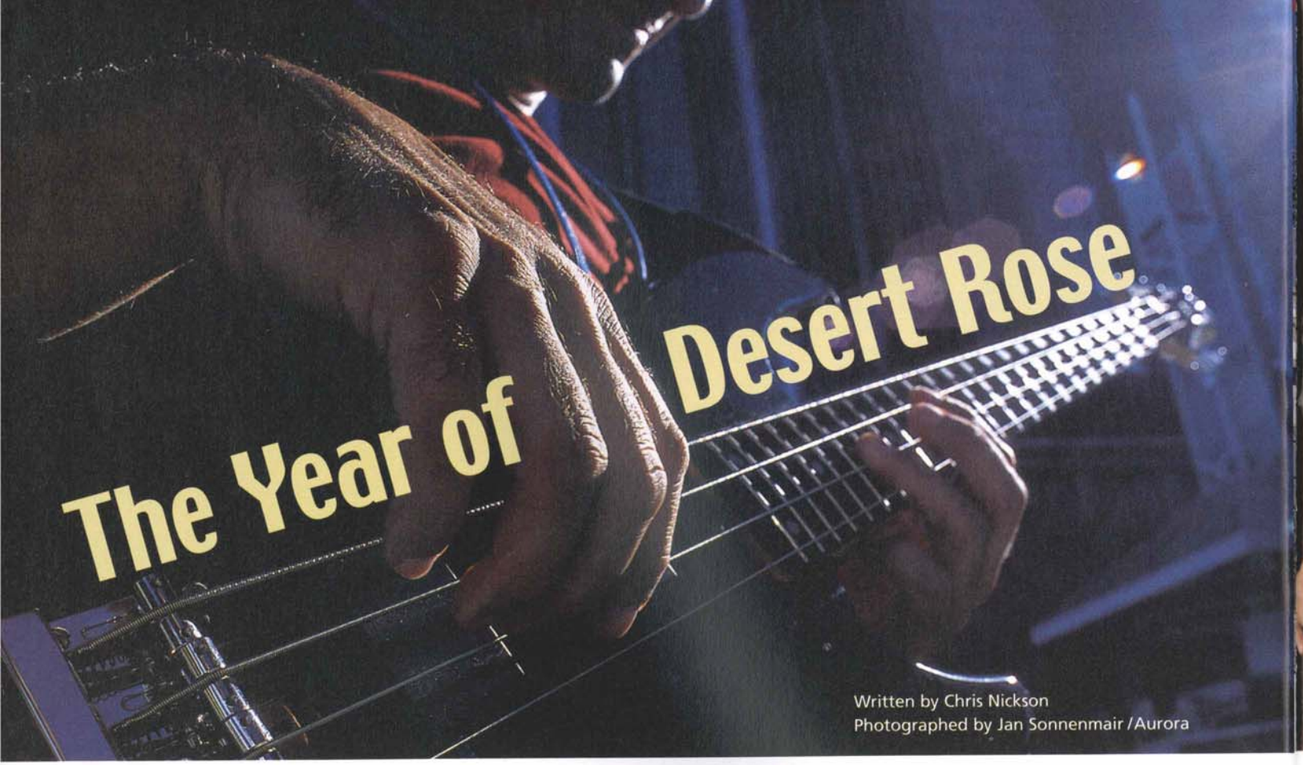
Peter Harrigan (harrigan@zajil.net) works with Saudi Arabian Airlines in Jiddah, and he is also a contributing editor and columnist for *Diwaniya*, the weekly cultural supplement of the *Saudi Gazette*.

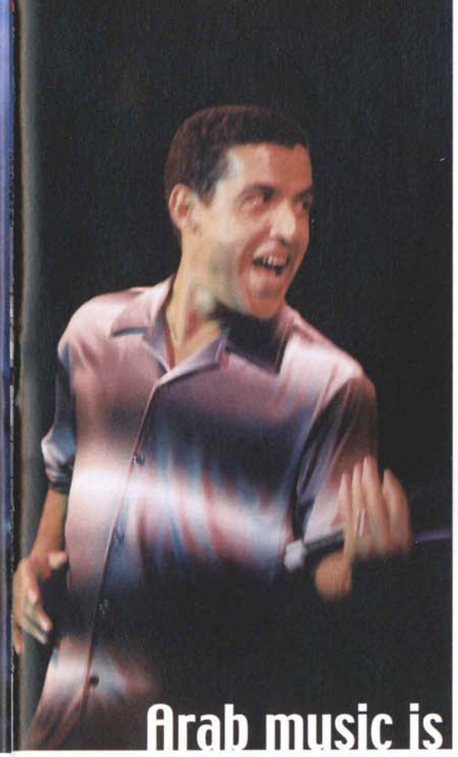
Related articles have appeared in these past issues of *Aramco World* and *Saudi Aramco World*:

Arabian Horses: M/A 86
Polish Arabians: M/A 98
Al-Jawf: M/A 98

LEFT: TERESA ZOŁTOWSKA-HUSZCZA; RIGHT: PETER HARRIGAN

The Year of Desert Rose





Written by Chris Nickson
Photographed by Jan Sonnenmair /Aurora

Arab music is emerging into the greater Western consciousness.

It's a crowded and confusing world-music scene these days. Boundaries are ever more blurry, and cross-pollinations ever more far-flung. Yet it's not a fickle Top-40 chart. World music artists and styles, once established, stick around: Witness 1997's Buena Vista Social Club. The Cuban vogue it ushered in is still strong. Two years later Brazil rode the wave. Celtic has been popular for longer than either, and reggae is riffing into a solid third decade.

Since early this year, the spotlight in world music has been turning toward North Africa. Even the attacks of September 11, rather than aborting or weakening the trend, appear instead to be lending it depth. 2001 has been a year for Arab music.

On September 21, leading Arab-American composer and virtuoso Simon Shaheen—who had lost several friends in the attacks 10 days earlier on Washington D.C. and his home city of New York—kept an engagement at the Lotus World Music and Arts Festival in the US heartland city of Bloomington, Indiana. He played to a full house, with what one local reviewer described as "immeasurable grace." The next day, he joined the World Music Festival in Chicago, and there, *Chicago Tribune* arts critic Howard Reich observed, "the artists realized that [their '*ud*s and drums] had to be used as instruments of healing, if possible. Their goal was to soothe, disarm and inspire listeners, and judging by the hush that greeted the music-making and the intensity of the ovations that followed, the musicians gave Chicagoans precisely what they needed,... transforming long-planned concerts into emotionally charged civic gatherings in which cultures...came together in music."

Other musicians, however, had to drop post-attack engagements. Dawn Elder, vice president of Mondo Melodia/Ark 21 records, the first US label to focus on emerging Arab artists, said she rescheduled for February an almost sold-out, 10-city US tour by *rai* superstar Khaled and Egyptian *sha'bi* master Hakim, which had been scheduled to begin September 13. The tour, she says, "was bigger than anything artists like these have done in this country. These were arena-sized venues. But they felt that to play the kind of celebratory, party-type music that they are known for just wasn't appropriate. Still, I believe it's more important than ever that they continue to play. Overnight the music became kind of controversial, but what we're hearing from radio stations is that for every caller who blasts us, there are 100 who are encouraging and even more who are interested." Elder points out that many of the artists on her label have joined together to put on a four-city tour to benefit victims of the September 11 attacks.

Top: **Cheb Mami brings rock-'n'-*rai* to Los Angeles. His duet with Sting** (opposite, far right) **landed him firmly on American musical shores.** Above: **Simon Shaheen plays the *'ud* on September 22 at the World Music Festival in Chicago.** Opposite: **Rachid Taha and members of his band before their July 22 concert in Los Angeles.**

LOWER: *CHICAGO TRIBUNE*; OPPOSITE, TOP RIGHT: MONDO MELODIA / ARK 21

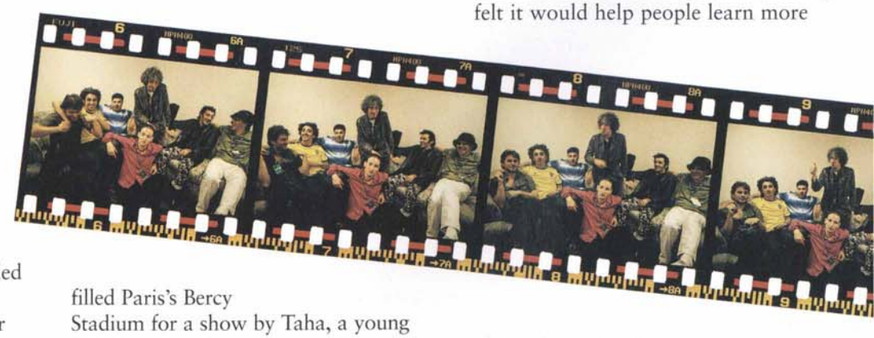
This "Arab wave" or "rock-'n'-*rai*," as it has been called (a bit too narrowly) in the US, has blossomed largely from two earlier, much more positive events: In February 2000, Algerian *rai* vocal star Cheb Mami became the first Arab artist to appear on the Grammy Awards show, backed by an orchestra led by Shaheen. Then, this year's Super Bowl entertainment bill included Mami duetting with Sting on their 1999 hit song "Desert Rose." Other milestones quickly followed. A few months later, the Putumayo label, which is built on world music, released its first Arab-pop compilation, *Arabic Groove*. It became the label's biggest-ever first-week seller, and remains their top-selling compilation. Both that and a Mondo Melodia compilation, *Desert Roses & Arabian Rhythms*, reached the top 10 of the industry-standard CMJ world music chart. *Made in Medina*, the 2001 Mondo Melodia album from another Algerian, Rachid Taha, did likewise, and also reached number 12 on college/alternative charts. Simon Shaheen's *Blue Flame*, also from Mondo Melodia, hit new highs for Arab music in the adult contemporary category.

The trade press caught the buzz. In August, music industry bellwether *Billboard* featured Arab music, and writer Jim Bessman declared that "Arabic music is emerging into the greater Western consciousness." In October, *Rhythm* magazine, which covers world music, published a "special Arabic issue," that asked, "Will Arab and North African rhythms be The Next Big Thing?"

The build-up began in France, a country with a large population of North African émigrés. On September 26, 1998 more than 14,000 people filled Paris's Bercy Stadium for a show by Taha, a young French-born Algerian named Faudel, and Khaled, the "King of *Rai*" for more than a decade. Called "*1, 2, 3 Soleils*" ("1, 2, 3 Suns"), it was the biggest concert of North African music ever staged in France, and it turned into a coming-out party that propelled the music into mainstream Francophone culture. According to Steve Hillage, who helped produce the show, the live album went on to become the largest-selling North African record in history, with more than a million copies sold—an astonishing figure in a genre where sales of 10,000 to 30,000 usually constitute a hit.

The album didn't sell well in the US, however; apparently the time wasn't yet right. That changed the next year, when Sting brought on Cheb Mami for their landmark hit "Desert Rose," which made the pop charts in 10 countries. Critics point to the song as giving the Arab pop sound a kind of mainstream endorsement, similar to Sting's own Police helping to launch the mainstream reggae boom that began in the early 1980's.

"This summer was a turning point," says Jacob Edgar, who researches compilations for Putumayo. "Arab music is hip, it's contemporary, yet it has roots in tradition. It is very cool music that people can dance to, no matter what the political situation is. One of our largest accounts ordered over 3000 copies of *Arabic Groove* after the [September 11] attacks, as they felt it would help people learn more about the region."



"All of a sudden Arab music was building young audiences," says Elder, who is based in Los Angeles. "It was

Arab music is hip, it's contemporary, yet it has roots in tradition. It is very cool music that people can dance to, no matter what the political situation is.

Synthesizing rock and *rai*, Rachid Taha's latest album, *Made in Medina*, was recorded in New Orleans. It hit number 12 on the charts this summer and underpinned his first US tour.

UPPER: BETTMAN / CORBIS

in the club scene, and then Rachid Taha made it alternative, too, something that's never happened before."

"*Rai* rhythm and rock-'n'-roll, it's the same," says Taha, who says he recorded *Made in Medina*, his fifth solo album, in New Orleans, to give it a "swampy funk." While admiring the older *rai* singers of Algeria, he says he was influenced as much by 1970's punk/new-wavers like The Clash, and by French underground bands and experimentalists. "What I do is the evolution of traditional music."

Although to some purists Taha is more revolutionary than evolutionary, it's no surprise to Hillage, his longtime producer, that the approach works so well. "A lot of the original rhythms that went into the development of blues, rhythm and blues, and rock-'n'-roll in America came from West Africa. And the same process happened in North Africa," he says, through Moroccan contact with West African traditions. "So North Africa actually incubated forms of music that have followed some of the same developmental lines as music in the Americas. The Arabs ruled Spain for 800 years, and the guitar is descended from their '*ud*, so you're talking about something that's a bit closer to the source of rock music than you might think."

Rock lead guitar, thundering Arab percussion and the deep electronic beats of techno have all become part of Taha's musical equation. This mix, too, comes easily. "Even more than rock," Hillage explains, "what's happening in [Western pop] dance culture has a strong connection with traditions of North Africa. Prior to the Middle Ages, when the drum was expelled from [Western] concepts of sacred music because it was associated with the devil, our own folk cultures, like Arab cultures, were much more rhythmically oriented. Techno has rediscovered that."

Taha and Hillage draw on a lineage of East-West pop collaborations, many now obscure, that date back to the 1960's, when the late Brian Jones, guitarist of the Rolling Stones, produced an influential album by the Master Musicians of Jajouka, a Moroccan village in the foothills of the Rif Mountains. Producer Bill Laswell, who recorded the group in 1990, observes that the Jajouka musicians are "playing a cycle of three or four notes. Adding the shaker for the metallic top offers an almost industrial sound, and their clappers are very aggressive.

The Long Shadow of Um Kulthum

Although nearly all the Arab musicians climbing the global charts are men, there are a few women not too far below them. However, they face a hurdle virtually unknown to westerners: the stylistic shadow of the late, incomparably great Um Kulthum. The Egyptian diva, who died in 1975, is generally acknowledged as one of the world's greatest voices and, to make a mark today, any female singer has to find her own orbit in a musical universe whose single axis is Um Kulthum. A few singers, like Fayrouz and Cheika Rimitti, have succeeded in doing so in the past decades, but it's a challenge that every singer of the younger generation faces anew.

For almost half a century, Um Kulthum was a household word across North Africa and the Middle East. The entire region came to a virtual standstill every Thursday night during her weekly live radio concerts. Her public appearances were legendary. The best composers and lyricists in Egypt were proud to write for her. While her heart remained in traditional Egyptian music, she also heralded modernity by taking the daring steps of using European strings and unconventional scales or *maqams*: In her art, the past and the future came gracefully together. At her funeral, four million people lined the streets of Cairo. "She was able to show that you could be a Muslim, a woman, and a singer," says Mondo Melodia vice president Dawn Elder. "She was cherished, honored, and held in high esteem." By the time cultural attitudes toward women in music grew more conservative, Um Kulthum was beloved, "so she was able to continue," says Elder.

The best example of a singer in Um Kulthum's shadow is Amina Annabi: Born in Tunisia 39 years ago, her professional career began in France, and she is the first of the younger female singers to cross to the international stage. "Um Kulthum is our role model; we're all her children," she explains. "We're not thinking about comparing ourselves with her—we can't. She's a guru, in a way."

Amina leads the younger generation of Arab women singers in crossing to the international stage. Top: **Um Kulthum's Thursday-night performances were for years the most popular broadcasts in the history of Arab radio.**

Amina released her debut album in France in 1989, and in 1991 she became the first Arab singer, male or female, to represent France in the Eurovision Song Contest—and she took first place. Her winning hit, "*Le Dernier Qui a Parlé a Raison*," mixed European pop with North African rhythms and West African melodies. Despite success, "it was difficult," she says, "to start mixing things, singing in Arabic, French, and English, and expressing my feelings."

Such personal expression felt "revolutionary," she adds. It broke new ground as much as her unabashed mixing of pop, electronic and jazz and traditional, from the dance-beats-meet-Maghrebi melody of "*Dis-Moi Pourquoi*" to her cover version of Billie Holiday's classic "My Man," in which she sings over an Egyptian orchestra.

"Amina's maintained the foundation and integrity that Um Kulthum laid down, but she's added something new to become her own person," Elder observes. If Um Kulthum is the mother, she adds, then "her offspring strive to preserve what she's given them as a foundation and add their own approach."

Across three albums and several hit singles (with tracks compiled on the US release *Nomad: The Best of Amina*) Amina is showing herself to be as relentless an experimenter as her better-known male counterparts, both on disc and with a flamboyant stage presence. Now with a strong fan base in France, she's one of the first Arab women soloists to break into the world-music concert circuit. This summer she played seven US dates as part of the "Vive Le World" tour, and the strong reception she received helped push her album into the CMJ world-music charts.

But in the shadow of the now-iconic Um Kulthum, Amina—inspired by the great Egyptian—remains humble. "I have a lot to do to sing like Um Kulthum," she says. "She was such a spiritual voice. She lived her spirituality, and that wasn't easy. All we can do is try to live up to what she achieved."

When people hear it, they hear a rock band." Jimi Hendrix visited Morocco, as did Led Zeppelin and others. (Zeppelin survivors Jimmy Page and Robert Plant returned there in the 1990's and recorded some of what became *No Quarter*. [See page 22.])

During those same years, the impulse toward cultural synthesis and instrumental experimentation was traveling in the other direction, too. In the early 1980's, Algerian producer Rachid Baba Ahmed revolutionized the *rai* tradition by deploying electric guitars and basses, keyboards and drum machines. This plugged-in makeover of a previously acoustic tradition transformed *rai* into a youthful sound, much like rock in the West. Its first, and still brightest, star was Cheb ("Kid") Khaled, whose intensity virtually defined the new music internationally. When Khaled moved to Paris in 1985, he became the first Algerian to score hits in France. Many have tried to copy his formula, but none of the imitators have cracked the charts.

The term "rock-'n'-*rai*" was first used in France to describe a now-obscure 1994 recording called *Sidi Mansour*, led by no "cheb" at all, but by the "Mother of Rai," 70-year-old Cheikha Rimitti, who has been performing the music, in one form or another, since 1936 without compromising her traditional vocal style. The disc brought in western experimental rockers such as guitarist Robert Fripp, Red Hot Chili Peppers bassist Flea and members of Frank Zappa's band to create extraordinarily rich songs where the rhythms, whether from basses, *bendir* (a Moroccan frame drum) or both, were as important as the electric bravura, and Rimitti's distinctive, gravelly voice rode over the backing with an authority few younger musicians could approach. By any standard, it was a groundbreaking record, aimed squarely at Western audiences, though ultimately it was released only in France.

One who has great respect for *Sidi Mansour* is 35-year-old Cheb Mami. "I think it's modern Arab music that appeals, not traditional. People can understand it more easily, but from the modern they can come to the more traditional music."

Before his seminal duet with Sting, Mami had been a *rai* star in France and Algeria for 12 years. Over the course of four solo discs, his music flowered, maintaining a *rai* identity while taking on Western forms. Music-video channel VH-1 asserted this summer that his rising popularity in the US gave him a global presence more important than Khaled's, and that Mami had become "arguably the most popular North African recording artist in the world."

On tour this summer, Mami's offstage schedule was a run of interviews and photo shoots. "Of course 'Desert Rose' made a huge difference," he says. "It opened a door for me in America." On *Dellali*, his album released this summer, produced by former Chic star Nile Rodgers (who also produced David Bowie's hit *Let's Dance*), Mami brings touches of flamenco, reggae, funk, and even disco into the *rai* mix. *Dellali* held the number-two spot on the CMJ world music chart for two months.

Outside *rai*, a young Egyptian singer named Hakim has built a surprisingly strong base of popularity in the US, too. He works in a street-pop style known as *sha'bi* ("of the people"), employing everything from traditional instruments to computer programming. His sound has become hugely popular in his homeland, where his last album, *Yaho!*, sold a million copies. A reworked version was released in the US, and after a brief summer tour that Middle East Online called "explosive, a jolt of energy, melody, and rhythm," he recorded *The Lion Roars: Live in America* this summer. Unlike Cheb Mami's smooth, pop-idol influences, Hakim works the edgy territory nearer that of Taha and, in the American tradition, the toughest of blues rock, from Muddy Waters to Led Zeppelin, ZZ Top and even AC/DC.

"I've been experimenting," he says. "But I'm not going to switch from *sha'bi* to rock-'n'-roll. I won't change the base. I'll try to see what fits in with my music." So far what fits in has included techno, pop, and even Latin because, as he points out, historically there is "a love between Arab and Latin rhythms," much of it through a common Andalusian heritage.

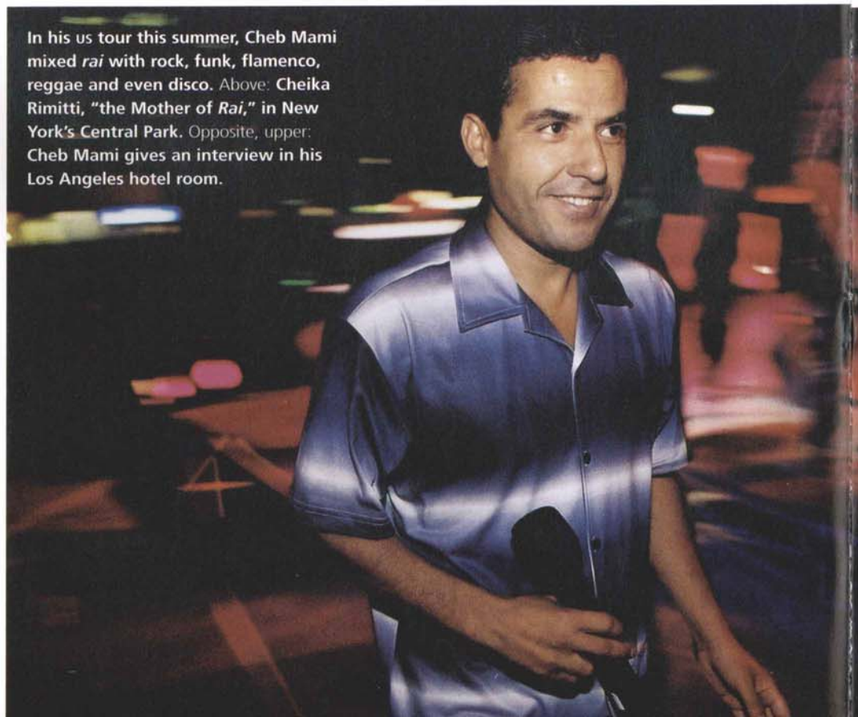
Hakim, Mami and Taha form a kind of vanguard. Critics regard them as the Arab musicians best positioned to make lasting names in American rock and, from there, reach out to a broader world audience. "Since America exports everything everywhere," says Hakim, "as Arab music becomes more important in America, it'll go everywhere else."

There's another piece to this scene, however. Simon Shaheen has been around a lot longer than any of the rockers, and for him Richard Gehr, world-music writer at the *Village Voice* and world-music editor at sonicnet.com, reserves his highest praise, calling him "a giant, one of the world's great musicians." Working steadily in a less flamboyant genre that mixes classical with jazz with traditional Arab modes, Shaheen is also experiencing a booming popularity among more mature US audiences with his fresh, plainly cross-cultural sound. Based in New York, the virtuoso *'ud* and violin player in 1995 formed the world-music band Qantara ("Arch"). On their 2001 debut, *Blue Flame*, the group "melds Arabic styles with American jazz and Western folk and classical music, especially that of Eastern Europe and Spain," wrote critic Mark Jenkins in the *Washington Post*.

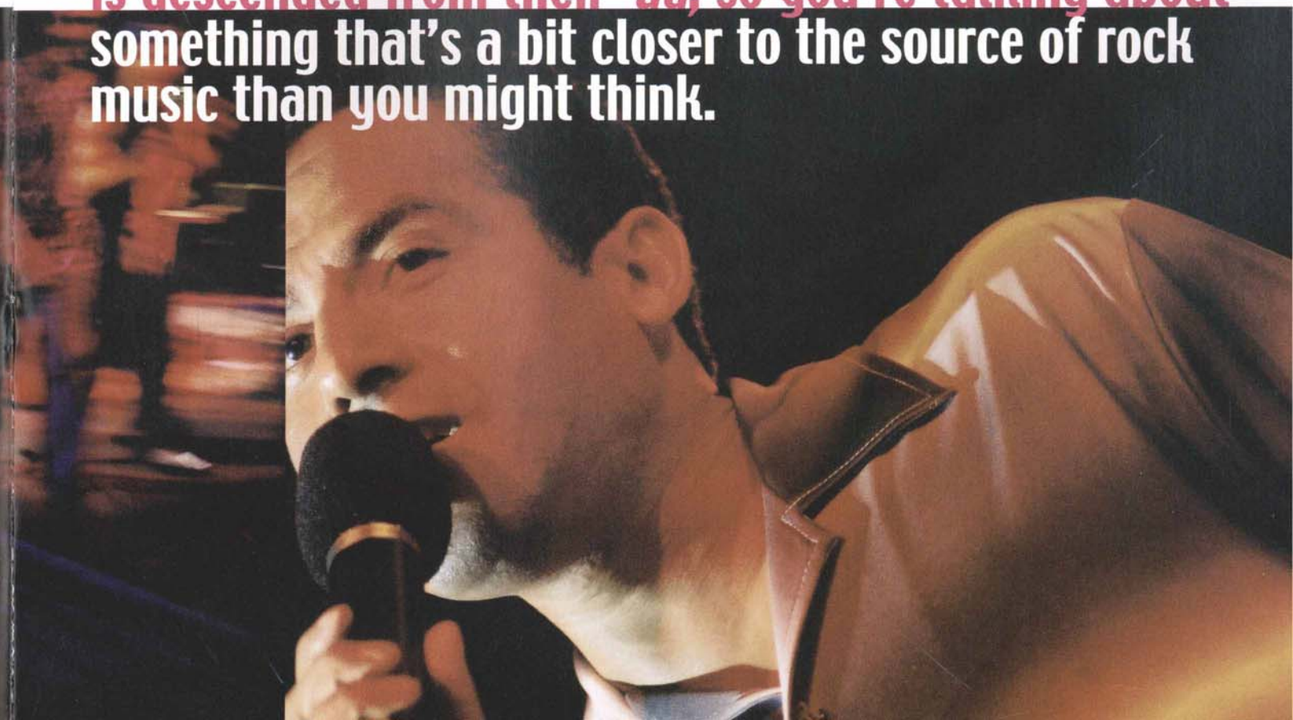
"What I'm doing is what rock stars do—borrowing some ideas and integrating them," Shaheen admits. "But the fundamental power behind the music is based on Arab music, both melodically and rhythmically." The challenge has been "how to create a formula where everything will work and sound good together." Band members, he adds, all have a solid understanding of Arab rhythms. After that, "they use their own experience and knowledge."

It's the type of fusion that jazz musicians, like pianist Randy Weston and saxophonist Pharoah Sanders, have

UPPER: JACK VARTOOGIAN



In his US tour this summer, Cheb Mami mixed *rai* with rock, funk, flamenco, reggae and even disco. Above: **Cheika Rimitti, "the Mother of *Rai*," in New York's Central Park.** Opposite, upper: **Cheb Mami gives an interview in his Los Angeles hotel room.**



The Arabs ruled Spain for 800 years, and the guitar is descended from their *'ud*, so you're talking about something that's a bit closer to the source of rock music than you might think.

Hakim
From Maghagha, a rural Egyptian town, Hakim grew up adoring *sha'bi* music, which he began performing when he was 14. After graduating with a degree in communications, he returned to music. His 1991 debut, *Nazra*, was the first *sha'bi* disc to include guitar, synthesizer, and dance beats. It brought him instant success, on which he has built ever since.

Cheb Mami
From Saïda, Algeria, Khelifati Mohamed—a.k.a. "Cheb Mami"—also started singing as a teenager. His career flourished after he moved to France in the late 1980's, and for all the modern touches on his albums, at heart Mami is deeply rooted in traditional *rai*. "*Rai* is the rock of the Arabs," he says.

Talent Pool

Simon Shaheen
Born in Galilee, Shaheen was a prodigy on both violin and *'ud*, gaining degrees in western and Arab classical music. After moving to New York in 1982, he founded the all-traditional Near Eastern Music Ensemble while joining numerous experimental and fusion collaborations. In high demand as solo performer, collaborator, teacher and composer, he's pushed his musical horizons farther with the formation of the multi-cultural ensemble Qantara. "America is culturally strong because it is an artistic tapestry," he says. "And this must keep going."

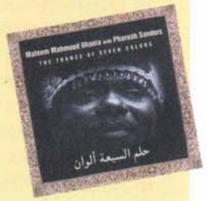
Rachid Taha
Born in Algeria and raised in France, Taha got his start with an immigrant punk band and worked as a deejay before going solo, mixing rock and Maghrib sounds, singing of bicultural, urban dilemmas. At 43, he's happy to be called an Arab musician—"since Arab culture gave the world mathematics and medicine"—but he adds that "I want my music to be accepted on its own terms."

Albums from the major Arab artists mentioned in this article can be found at www.mondomelodia.com and www.putumayo.com. Beyond those, I recommend the following recordings to build an appreciation of new Arab crossover rock and its roots. —C.N.

Brian Jones Presents the Pipes of Pan at Jajouka
(orig. 1971; CD by Point Music, 1995)
This is the hippy-trail classic: the chants, the music, and the polyrhythms of Morocco, with studio re-mixing to help Western listeners "get it."

Rai Rebels (Earthworks, 1988)
From the studio of Rachid Baba Ahmed, the founder of pop-*rai*, this is the emergent sound of young Algeria, including a taste of the young Khaled.

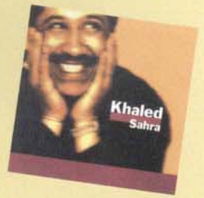
No Quarter (Atlantic, 1994)
The heavy blues-rock of Jimmy Page and Robert Plant meets the Maghrib in some re-worked Led Zeppelin classics along with new material produced in collaboration with Moroccan musicians.



The Trance of Seven Colors (Axiom, 1994)
Maleem Mahmoud Ghania and Pharoah Sanders, under the production eye of Bill Laswell, enter new rhythmic territory with avant-garde American jazz and traditional Moroccan *gnaoua*.

Building Blocks

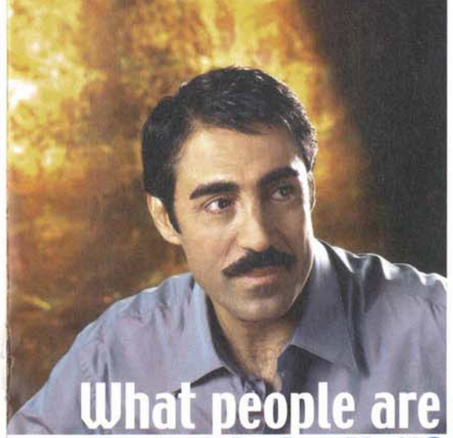
Sidi Mansour (Absolute [France], 1994)
Now a collector's item, this is the electrifying album that spawned the term "rock-'n'-*rai*." Musically it surrenders to wonderful, clattering polyrhythms as western and Maghribi musicians back the rock-steady "Mother of *Rai*," Cheika Rimitti.



Sahra (Island, 1996)
This is the definitive Khaled starter album, as it shows the "King of *Rai*" at his most adventurous, incorporating hip-hop and reggae influences. It includes his biggest French hit, "Aïcha."

En Concert (Tinder, 1998)
The Paris-based, pan-Maghrebi ensemble called Orchestre National de Barbès combines tradition with the pizzazz of funk and rock on a superb live album.

Halalium (Apartment 22, [UK] 2000)
U-Cef is a Moroccan living in London, a self-proclaimed "digitizer," who blends tradition and techno, ambient and hip-hop—in both Arabic and English—in a collection alternately tough and pretty.



UPPER: D. K. KENNEDY

The *Village Voice* called Simon Shaheen "one of the world's great musicians." Lower: **Cheb Mami performs in Los Angeles on July 20.**

What people are going to realize is that this isn't "foreign" music at all—it's really foundational music.

attempted with varying degrees of success for several decades, although they have approached it from a western sensibility. Shaheen, born in Galilee and trained in both Arab and western classical music, creates something unique. The result has won him sellout crowds and standing ovations, from the World of Music Arts and Dance (WOMAD) Festival in Seattle in July to his post-September 11 appearances in Bloomington and Chicago; he also was one of the musicians invited to play at an interfaith service called "America in Healing" in New York five days after the World Trade Center and Pentagon attacks. Presently, *Blue Flame* is steady in the top 10 of the CMJ world music charts.

Rising popularity and the disappearance of the term "exotic" from reviews of these artists' works are good signs, says Hillage, but there is yet another barrier to mainstream acceptance: the category of "world music" itself. "For Arab music to work, you have to drop the concept of world music," he says. "It's patronizing. It's like a musical ghetto. What these artists do is as valid as what Madonna or Britney Spears do, as valid as the most mainstream thing."

Can Arab music join the mainstream? "Absolutely," Hillage says. "I think the growing Arab-American population will have an impact in the US over the next decade."

Edgar of Putumayo hedges: "I have my doubts that Arab music will create any true mainstream superstars. What you will see is more Middle Eastern flavors being used in popular music, and certain Arab artists may be pulled along by their coattails."

Producer Laswell has been around the East-West scene for four decades. "It could be the biggest thing that's ever happened, but it's not going to come out of what we know right now. It's going to be a collaboration of some kind. It'll come in the future."

And how close is that future? Not yet landed in the US are British-based Moroccan dance-music acts like U-Cef and MOMO ("Music of Moroccan Origin"), which may be paving the way for genuinely uncategorizable music: Is U-Cef "Moroccan" or is he a British hip-hop/trance artist drawing on a Moroccan heritage? And at what point does it cease to matter?

"I expect it'll be Cheb Mami and Rachid Taha who'll clean up," offers Ian Anderson, editor of the music publication *fRoots*, noting the increased interest of US labels and the sales records of those artists.

Among those labels, only one, Mondo Melodia/Ark 21, has bet a significant share of its future on the music. Founded in 1997 by Miles Copeland, former manager of the Police—who was raised as an expatriate in the Middle East—the label has signed nearly all the major crossover artists: Taha, Mami, Hakim, Shaheen, Khaled and more names that the label insists are up-and-coming, such as Faudel, Andy and Amina.

"We actually have artists from 21 North African and Middle Eastern countries on our roster," says Elder, who is Arab-American. "Miles and I are both passionate about the music. We came together because we thought it was being neglected, and that there was a market for it in America. What people are going to realize—and we do believe it's in its infancy—is that this isn't 'foreign' music at all—it's really foundational music. In it you can hear the roots of the New World traditions of Cuba, Latin and blues. There are more than 120 modes and scales in Arab music, compared to the West's traditional 12, so it's a very deep source of revitalization that is also a very passionate sound, with an emotion unlike any other. It can take you to complete joy, sadness or meditation. That's why Simon Shaheen's performances in the last few weeks were able to take the audiences to that place of profound meditation that felt like the beginning of a kind of healing." ⊕

Chris Nickson (cnicks@seanet.com) is a free-lance writer and world-music critic who authors the column "New World" for *CMJ Weekly*. He lives in Seattle. **Jan Sonnenmair**, a free-lance photographer in Los Angeles, is affiliated with Aurora Photos (www.auroraphotos.com).

Related articles have appeared in these past issues of *Aramco World* and *Saudi Aramco World*:

Arab Pop Music: M/A 00
Simon Shaheen: M/J 96
Fayrouz: J/A 72, M/J 87
Surf Music: M/A98

ISLAMIC CENTER OF EVANSVILLE
INDIANA, 1992

CHARLIE NYE / GETTY IMAGES

Import, Adapt, Innovate

Mosque Design in the United States

Written by Omar Khalidi

Islam's first mosque, built in Madinah in 622, was a simple rectangular structure constructed of palm logs and adobe bricks. The United States' first purpose-built mosque, completed in Cedar Rapids, Iowa in 1934, was a simple rectangular building of white clapboard on a cinder-block foundation, with a dome over the front door.

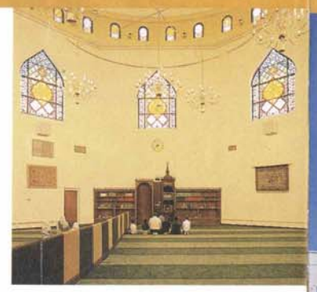
In the 13 centuries that separate those buildings, mosque design has evolved differently in the different countries and cultures where Muslims live, and in the US too the thematic and visual characteristics of mosque architecture had to deal with a new environment—one that had its own pre-existing historical and visual vocabulary.

Import

Of nearly 1000 mosques and Islamic centers in the United States surveyed in the mid-1990's, fewer than 100 had originally been designed to be mosques and, of those, the older ones had not been designed by architects. Many of these simple buildings were meant to used as cultural or community centers—for example, the Albanian Cultural Center, the Arab Banner Society, the Indian/Pakistani Muslim Association—and not exclusively as mosques. They had a room for prayer, but—like the Cedar Rapids mosque—they also served as clubs, with a social hall for weddings and parties and a basement for bingo games.

No longer. American mosques built in the last few decades, in the period in which Islam has begun to feel at home in the United States, are almost universally architect-designed. And despite stylistic features that vary considerably, especially among the more elaborate mosques, all of them fall into one of three basic categories. First, there are those mosques that embody a traditional design transplanted entire from one—or several—Islamic lands. Examples are the Islamic Cultural Center in Washington, D.C. (built in 1957); the Islamic Center of Greater Toledo, Ohio (1983), and the Islamic Center of West Virginia in South Charleston (1989).

Second, there are those that represent a reinterpretation of tradition, sometimes combined with elements of American architecture. Examples are the Islamic Cultural Center in New York City (1991) and Dar al-Islam in Abiquiu, New Mexico (1981).

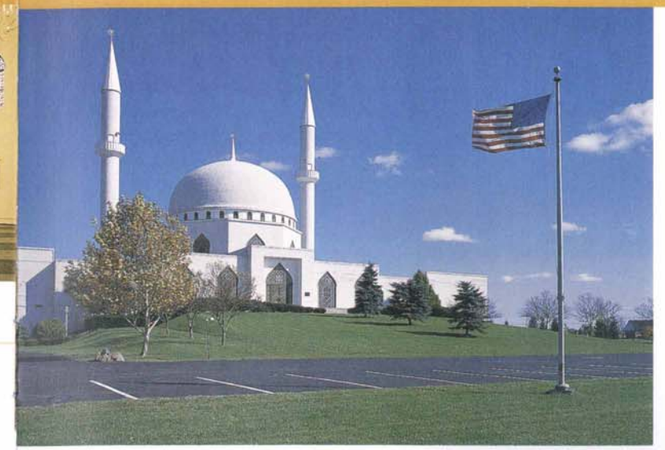


ISLAMIC CENTER OF GREATER TOLEDO, OHIO, 1983

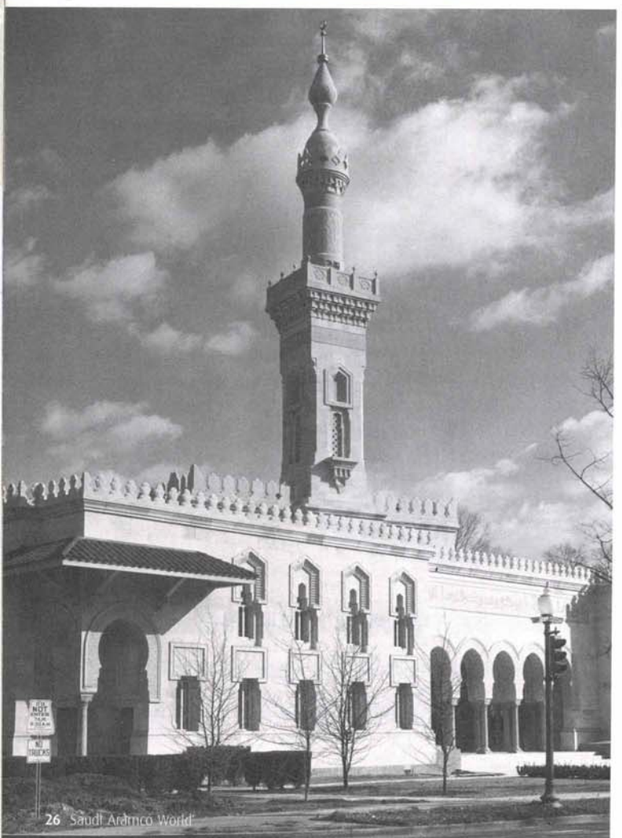
Third are the designs that are entirely innovative, like those of the Islamic Society of North America's headquarters in Plainfield, Indiana (1979); the Islamic Center of Albuquerque, New Mexico (1981); the Islamic Center of Edmond, Oklahoma (1992) and the Islamic Center of Evansville, Indiana (1992). As in the older mosques, most of the buildings in all these categories are not exclusively places of worship, but function rather as Islamic centers, with such facilities as classrooms, library, conference center, bookshop, kitchen and social hall, as well as recreational facilities, residential apartments, and in some cases even a funeral home.

The Islamic Center of Washington, D.C. was the first of the large, traditionally designed structures, and architecturally it is still one of the most significant buildings that Muslims have built in the United States. It is listed, and thus protected, as a historical American building. It was designed by Mario Rossi, an Italian architect practicing in Cairo, with the help of engineers from the Egyptian Ministry of Pious Foundations, whose functions include care of mosques supported by religious endowments.

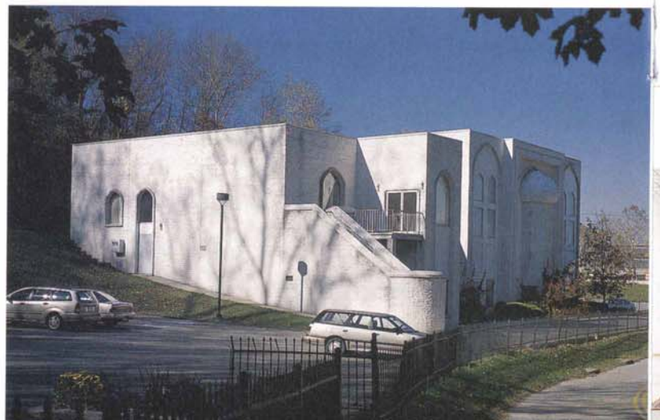
The Islamic Center took its inspiration in part from the Mamluk architecture of Cairo, but it also includes Ottoman Turkish and Andalusian decorative motifs. The interior furnishings are also a multi-ethnic mix: The wall tiles were donated by Turkey, the chandeliers are from Egypt and the rugs were presented by the Shah of Iran. It was financed by the diplomatic missions of the Islamic countries and such donors as the Nizam of Hyderabad, who gave $50,000—a grand sum in the 50's. In his 1985 book *East Comes West: Asian Religions and Cultures in North America*, E. Allen Richardson noted that the mosque represented a new type of cooperation among Muslim countries in support of a US mission, and became a symbol of Muslim unity and identity.



ISLAMIC CULTURAL CENTER, WASHINGTON, D.C., 1957



By importing designs, the architect evokes nostalgia and suggests stability.



STEPHEN GRAHAM (6); WASHINGTON, D.C.: BETTMAN / CORBIS

The Albanian Islamic Center in Harper Woods, Michigan is another example of transplanted Islamic architecture. Designed and built in 1962 by an American architect, Frank Beymer, the mosque makes a clear and unambiguous statement of its national character in its Ottoman exterior, represented by its sleek arches, dome, and color scheme. Although all Muslims are welcome there, its façade proclaims the identity of its original founders, the Albanian Muslim immigrants of Michigan.

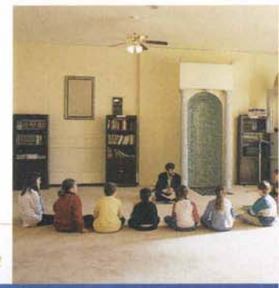
A number of mosques similar to the one in Harper Woods and Washington, varying in size and scale, were built in the 1980's. Two other transplantations of traditional mosque architecture to an American site are the Islamic Centers near Toledo, Ohio, and in South Charleston, West Virginia. Turkish architect Talat Itıl designed and built the striking Ottoman-style mosque in the cornfields of Ohio in 1983. Its 41-meter (135') Ottomanesque minarets and hemispherical 18-meter (60') dome are visible from the nearby highway, an exotic bit of Middle Eastern visual culture in an otherwise Midwestern environment. In addition to his obvious disregard for the building's surroundings, the architect appears also to have disregarded the flexible spirit of Islam, which maintains that the material culture of Muslims—including architecture—is bound by space and time and can therefore be both varied and diverse.

ISLAMIC CENTER OF WEST VIRGINIA (SOUTH CHARLESTON), 1989

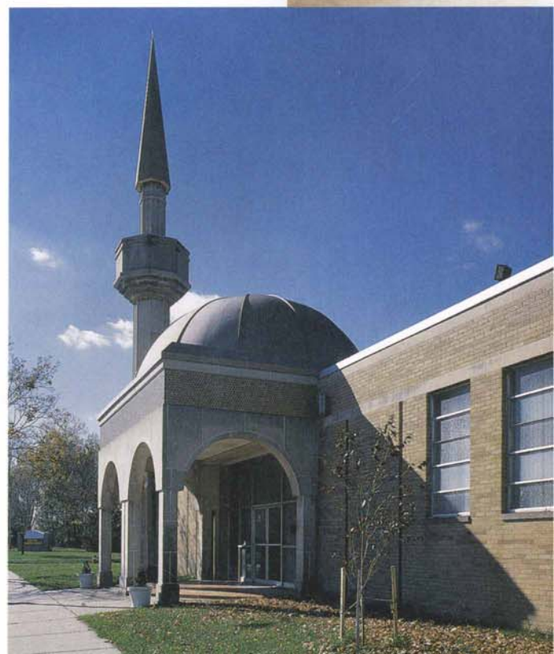
The transplanted-mosque approach has been used by Muslim and non-Muslim architects alike: In Washington and Toledo, they were Muslim; the Harper Woods architect was not. In South Charleston, West Virginia, William Preston, the non-Muslim architect who designed the mosque, says he was modeling it "after a famous Islamic house of worship, the Badshahi Mosque in Lahore, Pakistan, which is larger than the Taj Mahal." Though the South Charleston mosque is geographically far from its prototype, conversations with the architect, his clients, and many of the worshipers at the mosque make it clear that the final design does not disappoint them. For them, stylistic imitation meant "capturing the flavor" of the old, the familiar—or, at most, "blending" old and new. This nostalgic community of Muslims was of a generation that, in the words of Preston, seeks "the stability and humanness embodied in vernacular and pre-modern architectures."

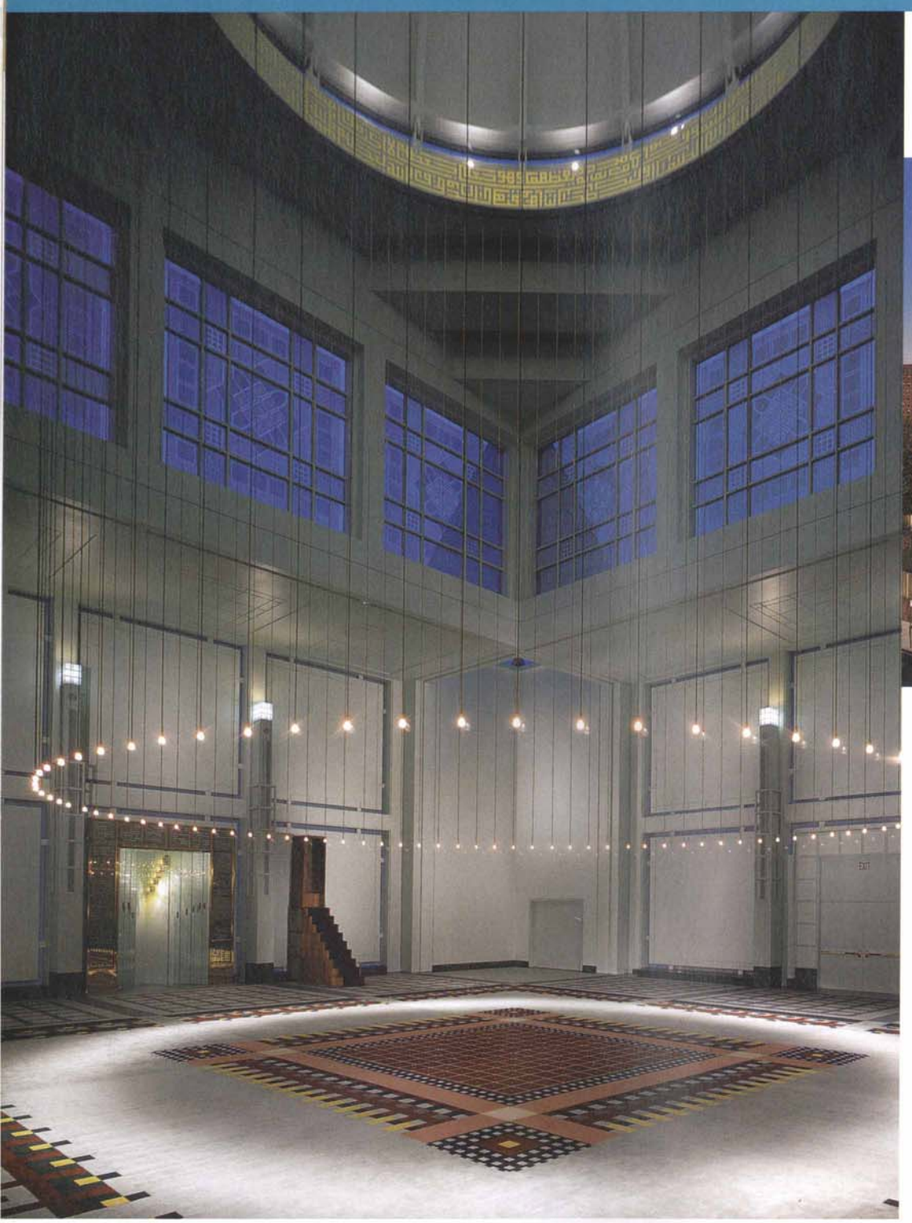
In this context, the role of the architect is to bring back the past, the familiar; to make the users of the building feel at home; and to reinterpret its vocabulary in everyday language that can be easily understood. Yet the very architectural symbols that do this—minarets, domes, arches—have been co-opted throughout America in Shriners' halls, vaudeville theaters, restaurants and even gambling casinos, much to Muslims' regret, and similar architectural fantasies have turned up in Hollywood productions and in Disneylands.

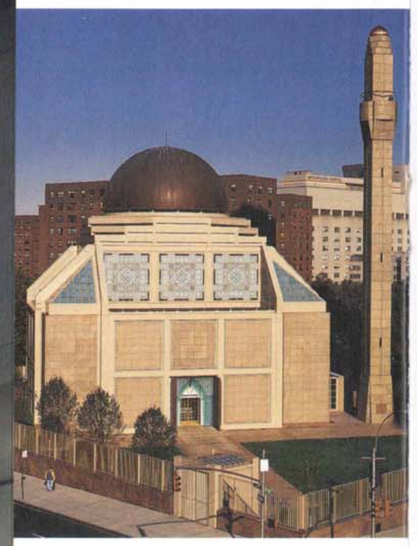
Mosques that have attempted a reinterpretation of traditional architecture in the American landscape have had mixed results. The Islamic Cultural



ALBANIAN ISLAMIC CENTER, HARPER WOODS, MICHIGAN, 1962







The dome dominates a space that uses contemporary language to express essentially traditional forms.

ISLAMIC CULTURAL CENTER, NEW YORK CITY, 1991

Center (ICC) of Manhattan is one example. It was designed by the prestigious firm of Skidmore, Owings & Merrill (SOM) and completed in 1991 on a site in uptown Manhattan at the intersection of Third Avenue and 96th Street. The project represents an effort to find an image that would please both Muslims and the larger, surrounding society. Its history also highlights the relationship between architectural production and the cultural politics of identity. The mosque was designed for the use of Muslims in the New York City metropolitan area, who include high-profile, influential Muslim diplomats and others attached to the United Nations, consulates, and trade offices.

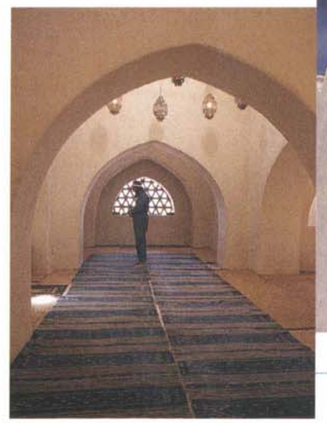
The governments of Kuwait, Saudi Arabia, and Libya bought the site in 1966, and the State of Kuwait has been the prime financier of the project since 1981. Initially, the project was given to the Iranian-American architect Ali Dadras, who drew up a traditional mosque plan with a courtyard and gardens. By the mid 1980's, however, the ICC's board of trustees had come to favor a more contemporary style, and Dadras was replaced with SOM, whose long architectural involvement in the Islamic world included the design of the Hajj Terminal, the National Commercial Bank building and King 'Abd al-'Aziz University, all in Jiddah, as well as many other large projects in Saudi Arabia, Kuwait, and Bahrain.

During the design stage of the project, the ICC board appointed two advisory committees, one composed of "prominent members" of the Muslim community in New York, the other of architects, mostly non-Muslims. The debate between the two centered on the image of the mosque. The architects—some practitioners, some scholars—wanted a "mosque that belonged to the 21st century." The Muslims wanted the designers to reproduce the style of a traditional mosque with literal versions of historic motifs.

The architects urged SOM to exercise complete freedom in forms and motifs while respecting Islamic beliefs, and Michael McCarthy, the SOM architect, chose to follow their advice. Interviewed for *Architectural Record*'s August 1992 issue, he justified his decision by pointing out that "Islam in its vast conquests absorbed the best of local building techniques and materials under an overall umbrella of careful geometric ordering of mass, enclosures, and finishes. Why not meld this tradition with the best that the 20th century has to offer?"

After a long and thoughtful debate the two committees agreed on a "modernist" building, but with the Muslim committee insisting on the inclusion of both a minaret and a dome, neither of which were favored by the architects' committee. The conflicting perceptions of what a mosque ought to look like brought into high relief the salience for many Muslims of "old and familiar," a preference that many Westerners are unaware of and some Muslims prefer to disregard.

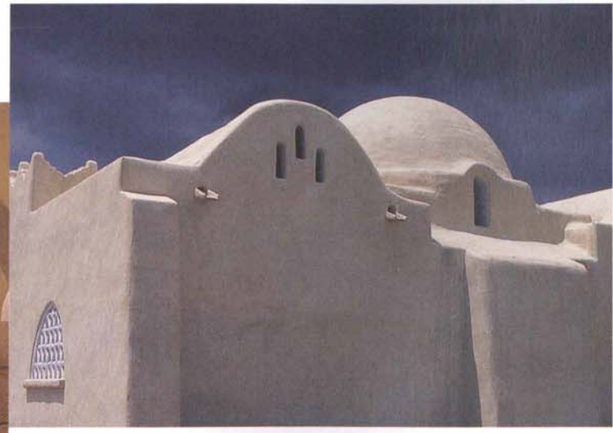
When it was completed in 1991, the ICC mosque consisted of a 27-meter (90') clear-span structure roofed by a system of four trusses supporting a steel and concrete dome, beneath which the women's gallery is suspended. The plan is composed of a domed cubical volume in the center, with four square corners roofed by skylights in the form of quarter pyramids. Light pours in through these skylights and through the decorative square openings of the trusses beneath the dome.



The square is consistently used throughout the building at various scales and in a variety of material and expressions. The external walls are divided into large square modules of light granite panels, each outlined by a strip of glass and supported by a concealed grid of tubular steel. This abstract geometric form has lent the design a simple, rational appeal and given the project a contemporary character, while allowing continuity of association with traditional Islamic architecture through the use of abstract geometry.

The building's link with traditional mosque architecture, however, goes deeper than subtle references through geometry, or the obvious use of architectural icons and calligraphy. As Islamic architectural historian Oleg Grabar pointed out, SOM's drawings for the final design of the mosque were quite reasonably within the conventional Ottoman tradition. The SOM reference to the Ottoman mosque type also inspired the skylights in the roof corners and the patterned glass in the upper walls, which bathed the prayer area with light. The stepped, pendentive-like beams at the corners of the middle part, in addition to their structural role in supporting the dome, help visually to connect the trusses to the dome, thus allowing a smooth transition between the square plan and the circular dome. This inspiration from traditional structural and esthetic systems seems to unify the middle and upper parts of the interior of the mosque. Although the dome is used as a traditional form, it is effectively and successfully expressed in a contemporary language.

While the architects' committee had resisted the inclusion of a minaret, some outsiders joined the traditionalist Muslims in supporting it. Among them was David Rockefeller, who donated a large sum toward the financing of the minaret when he was told it was in danger of being excluded for reasons of cost as well as design. With this encouragement, the design of the minaret was entrusted to Swanke Hayden Connell Architects of New York. The chief designer was Alton Gürsel, a Turkish-American architect, whose unenviable task was to satisfy the perceptions of what a minaret should look like in the eyes of the nearly 50 Muslim countries represented in the New York community. Gürsel designed nine minarets before eventually choosing one design that was sufficiently abstract and de-historicized; in contrast to the



DAR AL-ISLAM, ABIQUIU, NEW MEXICO, 1981

WILLIAM TRACY (2); OPPOSITE: WOLFGANG HOYT / ESTOS / SKIDMORE, OWINGS & MERRILL (2)

massiveness of the mosque proper, its slenderness, simple articulation and sheer height (one and a half times the height of the dome) made it an elegant addition to the project.

In view of its astounding cost ($1.5 million) and its functional uselessness—no call to prayer issues from it—the minaret demonstrates the importance many of the participants attached to a suitable expression of their identity as Muslims: Construction of significant parts of the ICC project, such as the school and the library, were delayed so that the minaret's construction could go ahead. The architects and the chief financial patrons of the project, however, did not see this choice as giving image-making precedence over service to the community.

Rather, because of the mosque's location in one of the world's financial and cultural capitals, the architects conceived it as providing a "welcoming image, which includes, rather than excludes the public." Since its completion in 1991, the mosque has become a landmark in the area.

ISLAMIC CENTER OF EVANSVILLE, INDIANA, 1992

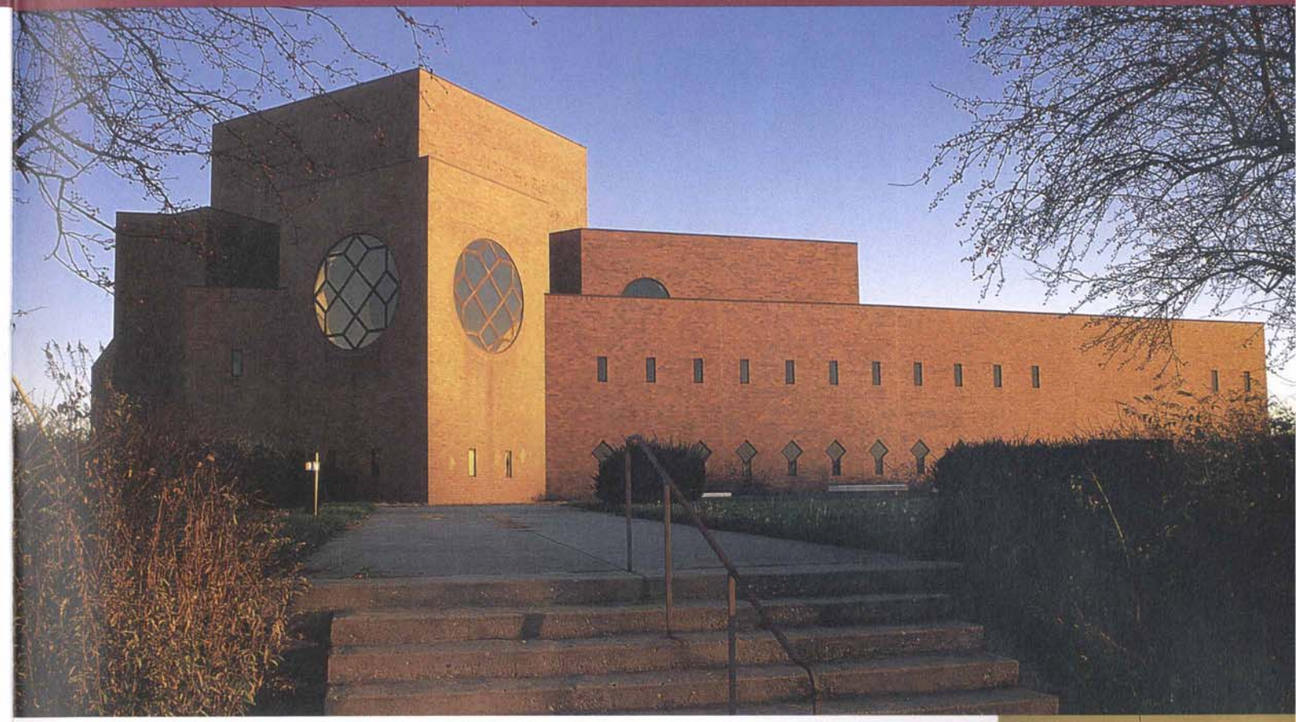
Similar to the Washington, D.C. mosque in conceptual framework, but differing in scale and location, is the Dar al-Islam mosque in Abiquiu, New Mexico, designed by the great Egyptian architect Hassan Fathy. It was built in 1981 and is used predominantly by native-born American Muslims. The 210-square-meter (2260 sq ft) mosque sits on a reinforced-concrete foundation, upon which a concrete-block stem wall has been built to create a uniform edge at ground level. The mosque's dramatic form, as sculptural as anything in the surrounding landscape, was achieved by combining a Byzantine and Sasanid dome, barrel vaults, and large, pointed arches. The Dar al-Islam mosque grew out of the same romanticized regional style that Fathy created for New Gourna in Egypt, and uses the same earthen construction. Because of New Mexico's cultural links to Spain, which nurtured a local mud-brick building tradition quite similar to that in New Gourna, Fathy's Dar al-Islam is certainly appropriate to its context.

Three criticisms can be made of the Dar al-Islam project, however. One is its disregard of the local climate, wetter and colder than that of Egypt, resulting in water seepage from the roof and the dome. The second is that its physical isolation from population centers allows the building to avoid dealing with the conflicts and diversities of modern life. The third is that, by thus refusing to engage in a dialogue with the dominant culture, the mosque and its community are in danger of reinforcing western views about the "otherness" of Islam.

A decisive departure from both the transplanting of traditional architecture and the modern reinterpretation of it can be found in the designs of Gulzar Haidar, a Pakistani-Canadian, and Bart Prince, an American. Their projects represent the innovative, the creative and the unprecedented mosque. Haidar advocates a design approach that is "environmental," "morphological" and "semiotic." His notable example is the mosque in the Islamic Society of North America (ISNA) headquarters in Plainfield, Indiana. According to Haidar, Islamic architecture should be expressive and understandable to all. It should employ a form of language that invokes in immigrant Muslims a sense of belonging in their present and hope in their future. To the indigenous Muslims it should represent a linkage with Muslims from other parts of the world and should underscore the universality and unity of Islam. To the new Muslim this architecture should invoke confidence in their new belief. For non-Muslims it should take the form of clearly identifiable buildings which are inviting and open, or at least not secretive, closed, or forbidding.

In 1979, the parent organization of ISNA decided to consolidate its numerous activities at a headquarters in Plainfield. Haidar was engaged to design the complex, with detailed construction documents prepared by the associated architect Mukhtar Khalil, an Indian Muslim. Though the headquarters were never completed, the buildings that were constructed included a mosque, library, and some office space, and they are nonetheless now collectively known as the ISNA headquarters.

CHARLIE NYE / GETTY IMAGES (4)



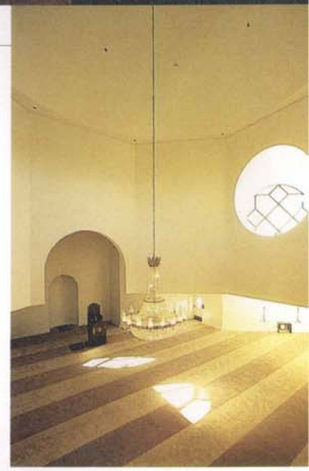
ISLAMIC SOCIETY OF NORTH AMERICA, PLAINFIELD, INDIANA, 1979

The buildings are set amid elaborate landscaping with a formal front plaza. The mosque, the library and the office block form a unified scheme in which the mosque and the office block are placed on one axis and the library on a perpendicular axis. The architect explains the symbolism of the design in these terms:

> A mosque is a space celebrating man's servitude to God. The office building is an arena of work for Islam and its society in North America. The library is a research facility upholding the Qur'anic ideal that only through knowledge, intellect, and contemplative thought does man ascend to higher levels of belief and action.

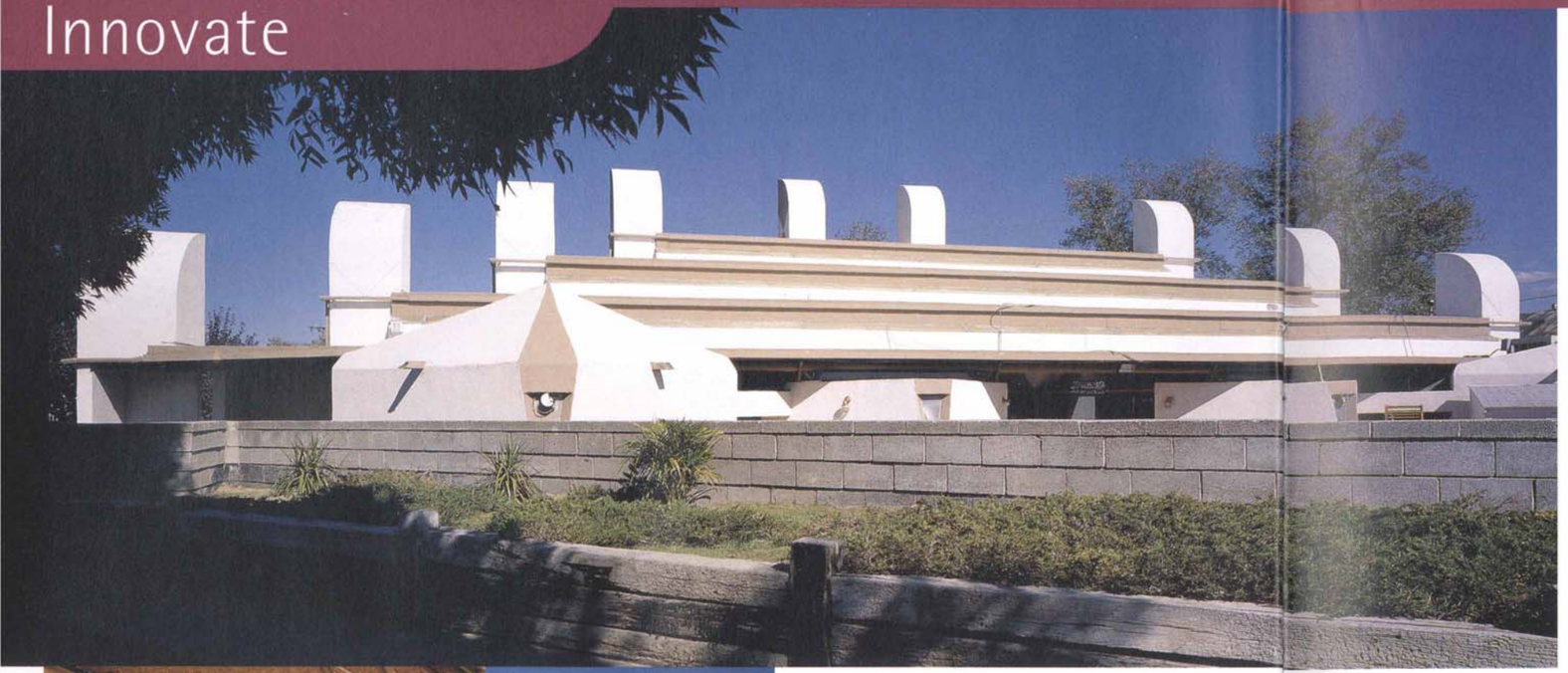
The ISNA mosque has an austere contemporary character that is entirely without iconic references to traditional Islamic architecture. The solid exterior walls give few clues about what is inside. Haidar sees this contrast between outside and inside as embodying two of the 99 beautiful names of God: *al-batin* ("the hidden") and *al-zahir* ("the manifest"); he believes these attributes of God are "of special interest to architects in pursuit of the silent eloquence of space and the quintessential presence of form."

According to Haidar, the ISNA mosque addresses itself to Muslims through its concepts of *al-batin* and *al-zahir*, through mystical geometry, and particularly through its cubical form, a subliminal reminder of the Ka'ba, the symbol of unity. He relates his decision to contrast the inside and the outside to the fact that Muslims are a minority living in predominantly non-Islamic America. He sees this contrast as symbolic of the fact that Islam in this country is a private matter of faith, rather than the state religion that it is in much of the Islamic world. "If the dome is symbolic of the esoteric and the divine, and the cube of the exoteric and the Earth, then we consider it a fitting gesture to make the dome internally manifest and externally veiled," Haidar wrote. Moreover, the exterior of the building, in its materials, details, and fenestration, is intended by Haidar to be

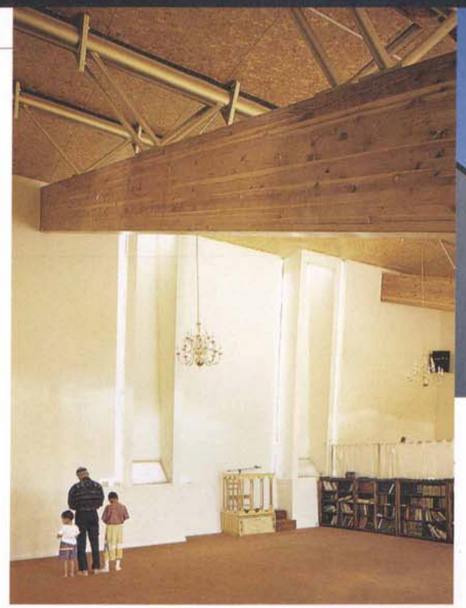


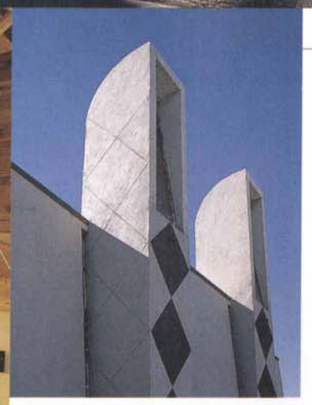
If the dome is symbolic of the divine, and the cube symbolic of the Earth, then it is fitting to make the dome internally manifest and externally veiled.

—Gulzan Haidar



ISLAMIC CENTER OF ALBUQUERQUE, NEW MEXICO, 1981





The architect designed a climatically sound building unencumbered by historical precedent. There is no dome, no minaret, no sign of "Islamic architecture."

"sympathetic to North American indigenous architecture rather than any historic or modernized Islamic style."

Conceptually related to the ISNA headquarters in terms of innovative mosque design are a number of other Islamic centers. One is the Islamic Center of Albuquerque, New Mexico, completed in 1991 and designed by Bart Prince, a leading exponent of organic architecture. From a distance, the building resembles a giant set of bleachers reaching skyward in tiers and topped by towers that contain tall, narrow windows. Inside, the mosque is essentially one large hall divided at prayer times by a temporary partition to separate men from women. The ceiling steps up with the tiers, supported by thick wooden beams and rafters made of bronze-colored pipe. Daylight pours through the narrow windows. It is a simple, elegant building, functional, and completely at home in its environment.

The work of the New Mexican architect resists easy translation into words. Dramatic and often unusual forms characterize this project, like his other buildings in New Mexico. His style is rooted in the peculiarly American tradition of organicism. Defined by Frank Lloyd Wright and the Oklahoman architect Bruce Goff, the organic tradition argues for the necessary individuality of each architect and each architectural design. The tradition's individualism makes it difficult to attribute a coherent set of stylistic characteristics to it. Coherence comes instead from a shared attempt to create an organically integral architecture that rethinks the possibilities of geometry, space, structure, and material.

The Albuquerque building project began in 1986 during a time of extremely negative press about Islam; the architect designed a climatically sound building unencumbered by historical precedent. There is no dome, no minaret, nor any other readily identifiable sign of "Islamic architecture." There is, however, a prayer niche in the *qibla* wall pointing the worshipers toward Makkah.

Akin to the Albuquerque mosque is the Islamic Center of Evansville, Indiana. Built in 1992, this simple, bungalow-like building makes no reference whatever to traditional Islamic architecture. Inside is a large rectangular room with a barn-like roof. Minimum effort is made to relate the interior of the prayer hall to the conventional notions of a mosque, and no architectural elements have been added as direct visual references to mosques. The only exception in this otherwise domestic, suburban design is the projection in the *qibla* wall, just like the one in the Albuquerque project.

Practically the same design is found in the Masjid al-Salam in Edmond, Oklahoma, which was completed in 1992. According to Siddiq A. Karim, the architect of this mosque, the local authorities required that the mosque be in harmony with the neighborhood of single-family homes in which it is located.

MASJID AL-SALAM, EDMOND, OKLAHOMA, 1992

KIRK GITTINGS (3); OPPOSITE: BRANDON SNIDER

What do these various mosque projects tell us about the nature and direction of mosque design in North America? New and insecure Muslim communities at first often construct mosques that are architecturally nondescript. Better established communities have built a large number of mosques in the purely traditional styles found in the Muslim homelands, with little regard to their surroundings in North America. Some architects have experimented with reinterpreting traditional styles, using mixed designs and achieving equally mixed results. The innovative mosques of Haidar, Prince, and Karim have not always been well received by the immigrant Muslim communities because they do not match the immigrants' notions of what a mosque should be. Given the extreme diversity of America's Muslim population, it would seem logical to favor the unprecedented mosque, with maximum regard for the strictly Islamic requirements and minimum regard to ethnic or national taste or historical style, be that Ottoman, Mamluk, or Mughal. We have seen such a compromise reached in the case of the minaret of the ICC mosque.

Attachment to traditional design principles is, however, by and large restricted to first-generation immigrant Muslims. Their descendants and American converts to Islam, who will eventually constitute the majority of the US Muslim population, will probably tip the scales in favor of more innovative architecture. Many Muslims of all backgrounds may even see this as responding to a prime Islamic imperative: to live in harmony with the total natural and historical environment of a place.

This article is adapted from "Approaches to Mosque Design in North America," in Muslims on the Americanization Path?*", edited by Yvonne Yazbek Haddad and John L. Esposito (Scholar's Press, 1998, ISBN 0-7885-0441-X).*

Dr. Omar Khalidi (okhalidi@mit.edu) is a staff member of the Aga Khan Program in Islamic Architecture at the Massachusetts Institute of Technology in Cambridge.

Related articles have appeared in these past issues of *Aramco World* and *Saudi Aramco World*:

Islam's First Mosque: J/F 99
First US Mosque: N/D 76
Canada's First Mosque: J/A 98
Islamic Cultural Center, Washington: M/J 65
Islamic Cultural Center, New York: N/D 96
Dar al-Islam, Abiquiu: M/J 88
Hajj Terminal, Jiddah: J/F 01
King 'Abd al-'Aziz University: J/A 74
Hassan Fathy: J/A 99

KASHGAR:

China's Western Doorway

PHOTOGRAPHED BY KEVIN BUBRISKI
WRITTEN BY DRU C. GLADNEY

One of the few statues of Chairman Mao Zedong still standing gazes southward across People's Square in the western Chinese city of Kashgar. Mao's presence—and the huge new Bank of China building bordering the square—signal that, though Kashgar is one of the nation's most remote cities from Beijing, it has been firmly under Chinese control since 1949.

But this has not always been the case.

Kashgar is a city with a long and complicated history, located between mountain and steppe, oasis and desert, East and West, at a natural intersection of ancient pathways leading from the capitals of Rome, Persia, Mongolia and China. Its strategic location at the eastern end of the Tarim River basin makes the city a meeting place of many cultures, today as in the past.

Islam contributed Arab, Persian and, later, Turkic civilizations to the region, and Sir Aurel Stein, the 20th century's greatest explorer of Central Asia, characterized it as a "special meeting ground of Chinese civilization, introduced by trade and political penetration, and of Indian culture, propagated by Buddhism."

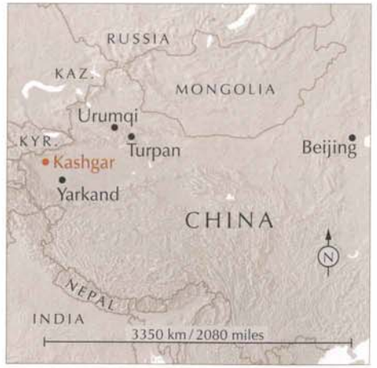
The new railroad between Kashgar and Urumqi, completed in 2000, now links the city more closely than ever before to China, but Kashgar also lies on the overland routes to Kyrgyzstan, Tajikistan, Afghanistan and Pakistan, by way of the famed Karakorum Highway. Bordered by some of the highest mountains in the world—in the north, east, south and southwest by the great Tianshan, Pamir, and Kunlun ranges—and hemmed in from the west by the great Taklamakan Desert, the second-largest in the world, Kashgar

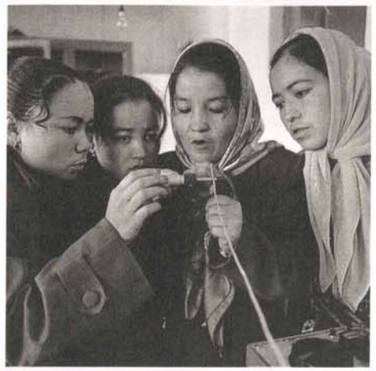
remains one of the crossroads of Central Asia, and has been only intermittently under Chinese influence and control during its 2000-year history. The varied faces, languages, clothing, and dwellings of the Kashgaris who inhabit the town, and the hordes of travelers who pass through, are the most enduring legacy of its diverse and multicultural history.

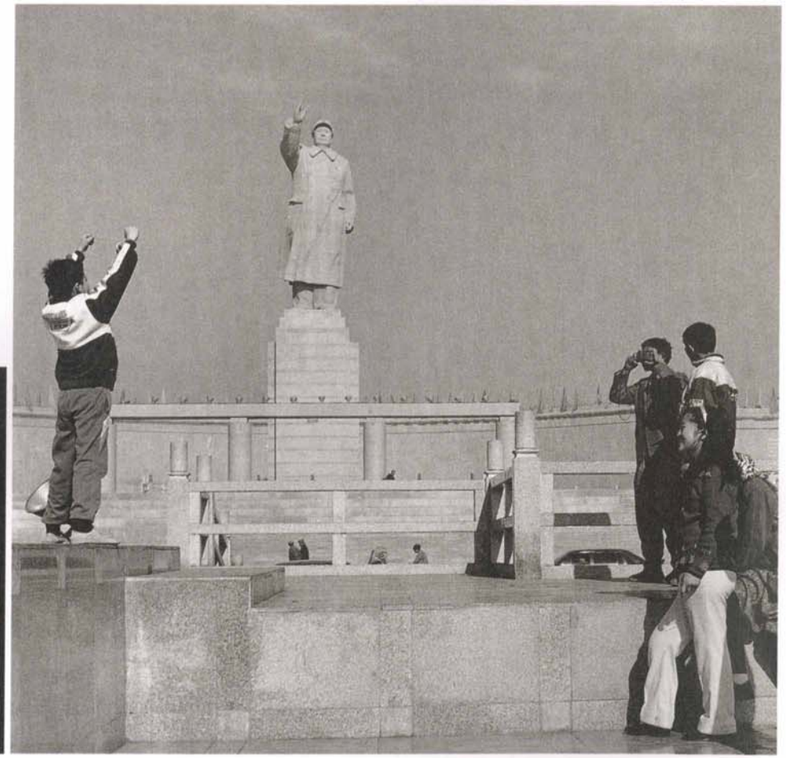
Today, over 77 percent of Kashgar city's 325,000 citizens are Uighur Muslims. The surrounding Kashgar prefecture, with an area of 141,000 square kilometers (54,500 sq mi), has more than three million Uighurs in a total population of 3.3 million. Most of them claim descent from Karabalghasan, the early Uighur kingdom in what is now Mongolia, which was conquered by Kyrgyz tribesmen in AD 840. The Uighur fled south and dispersed in the oasis towns surrounding the Taklamakan Desert, where they had maintained trading relations along the ancient Silk Road. They established Turpan as their new capital and Kashgar as one of their most important trading centers. The regularity of the caravan trade between the oases of Marv, Balkh, Bukhara, Samarkand, Kashgar, Turpan, and Khotan with the distant European and Asian capitals placed Kashgar in a central role as economic broker and cultural mediator, and the Uighurs' far-flung kingdom flourished until the coming of the Mongols in the 12th century.

Islam had arrived in Kashgar by the 10th century, and the city became a center of Islamic learning, producing among others one of the greatest Muslim scholars and lexicographers of the 11th century, Mahmud al-Kashgari, who wrote *Diwan Lughat al-Turk (Compendium of the Turkic Dialects)*, since translated into 26 languages. He was buried just outside the city, in the village of Upar.

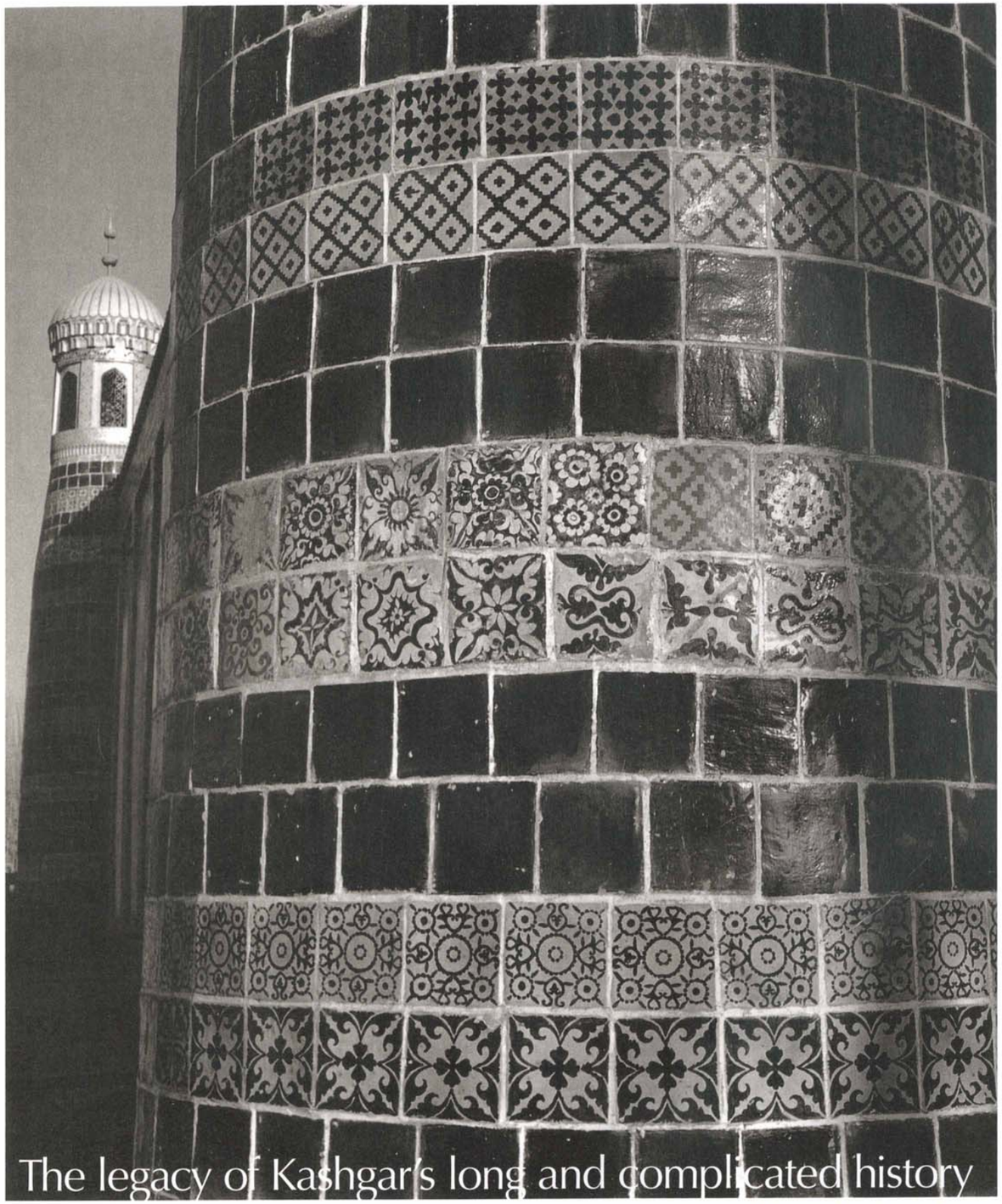
It was in Kashgar that the early Muslims encountered strong Chinese, Persian, Turkic, and Indian influences, evidence of which can still be seen in the art and architecture of the region today. The Islamic religion, however, displaced a multi-religious tradition that combined elements of Buddhist,







Previous spread: **The gate of the Kashgar Teachers' College bears inscriptions in both Chinese and Uighur. Written in Arabic script, Uighur is spoken by more than eight million people.** Below left: **A mother and daughter carry water in Kashgar's old city.** Below: **Kashgar's statue of Mao Zedong is one of few on public display today.** Right: **Student teachers measure a wire at the Kashgar Teachers' College.** Opposite: **On the walls of the Apakh Hoja mosque complex, tiles reflect Timurid and Seljuk influences.**



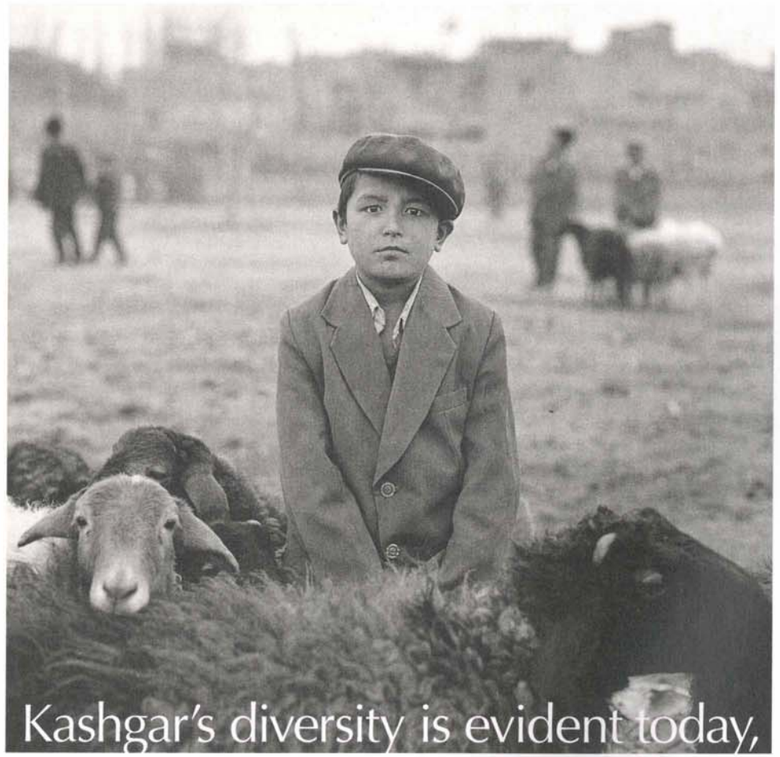
The legacy of Kashgar's long and complicated history

is most evident in the varied faces, languages, clothing, arts and crafts of the Kashgaris and the many travelers of other ethnicities who continue to pass through the city.

Manichaean, Zoroastrian, and even early Nestorian Christian practices. (There was a Nestorian archbishopric in Kashgar as early as 650.) Especially Hinayana Buddhism flourished from the second century until the coming of Islam: In 644, the traveling Chinese monk Xuanzang recorded not only the widespread practice of Buddhism, but also the vibrancy of Kashgar's bazaar and the multi-ethnic character of its people, some with "blue eyes" and "yellow hair," perhaps of Sogdian or East Iranian origin. That diversity is evident today, where the daily market attracts thousands of patrons—and the famous Sunday bazaar more than ten thousand—including Han Chinese, Uighurs, Russians, Tajiks, Kyrgyz, Uzbeks and Kazakhs, as well as foreign tourists.

Alternating periods of turbulence and stability mark Kashgar's history. The Han Chinese general Ban Qiao campaigned in the region for 31 years in the first century of our era. Kashgar flourished under limited Chinese control for some six centuries, then succumbed to Tibetan rule from 670 to 694. For the next centuries, the city was under various authorities: Chinese, Tibetan and local. From the 10th to the 12th centuries, the Karakhanid Khanate, an alliance of Turkic tribes that had embraced Islam,

Left: **Cafés surround the 'Id Gah ("Festival Place") mosque at the hub of old Kashgar. Pizza-like flatbreads, noodle dishes and rolls are popular.** Below: **A Uighur sales clerk offers shirts in a department store run by the government of China.**



Kashgar's diversity is evident today,

most strikingly at the Sunday market, whose patrons include not only Uighurs and Han Chinese, but Russians, Tajiks, Kyrgyz, Uzbeks, Kazakhs—and even western tourists.

established their capital in Kashgar and ruled the surrounding trading centers from Bukhara to Khotan. A Karakhanid Turk named Satoq Bughra, who died around 955, is credited with introducing Islam to Kashgar. Bughra had been converted to Islam by Nasr ibn Mansur of the Samanid family that ruled eastern Iran and much of Central Asia and Transoxiana, and had supposedly been sent to the Kashgar region on a trade mission; he eventually became khan himself. He and his devout successors extended Islamic influence throughout the southern oases, where Buddhism had once boasted 160 monasteries in Khotan alone.

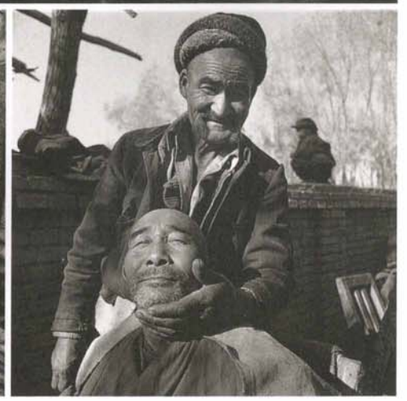
On the eastern end of the Tarim River basin, however, Uighurs continued to practice Buddhism. And among the Muslim converts, mystical groups—especially Yasawis from Central Asia and, later, Naqshibandis—gained many followers. Painful interethnic and religious rivalries increased until Kashgar fell under Mongol rule, conquered by Chagatai, the son of Genghis Khan. The Persian historian 'Ala al-Din Juvaini, who visited Kashgar, even called Mongol rule a "divine mercy," felt by local Kashgaris to reduce intra-religious factionalism in the region.

Throughout the period of Mongol rule—from the 12th to the 14th century, interrupted briefly in the mid-14th century by Tamerlane's army—Kashgar prospered as an important overland trade center, protected by the *Pax Mongolica*. After this period, Islam flourished again in the Kashgar region, and the great 'Id Gah Masjid (Festival Place Mosque) was established in 1444. The influence of mystics called *khojas* (from the Persian *khwaja*, "master") led to more internecine struggles for power that raged between Kashgar and the region's other major city, Yarkand, from the 16th to the 19th centuries. The khojas' conflicts ended only with the coming of Qing rule under Emperor Qian Long in 1754.

Unlike the Chinese Ming dynasty before them, the Manchu Qing were more interested in trade with Central and Inner Asia, and Qian Long extended China's rule through powerful military and economic integration of the region.

Just over a century later, however, Qing rule was interrupted by the rise of a Kashgari ruler, Yakub Beg, who took advantage of shifting power relationships in the region to establish a Uighur Muslim kingdom that lasted from 1866 to 1877. This was the period of the "Great Game," when the Russian, British, and Chinese empires competed for control of the strategic overland routes that ran through the Kashgar region. The "game" ended in 1884, when Qing imperial control rule was reasserted and the name Xinjiang came to be widely used to refer to the entire region as China's "new dominion." With the overthrow of the Qing dynasty in 1910, however, the region once again became the site of intense competition for control, and in the 1930's a Turkestan Islamic movement declared a short-lived Muslim Republic of Eastern Turkestan.

Civil war; inter-ethnic conflict between Hui Chinese Muslims, Uighurs and Han Chinese; nationalist rule under Sheng Shicai; and fear of Russian expansion all combined to lead Kashgaris weary of war and civil strife to welcome the "peaceful liberation" of the city by soldiers of the People's Liberation Army in 1949. By 1957,



Above: **At day's end, a boy leaves the livestock area of Kashgar's Sunday market with unsold sheep.** Opposite, upper: **Mohammet Amin** (right) **represents the fifth generation of his family to craft traditional Uighur musical instruments such as the *dutar*, whose name comes from the Persian *du* ("two") and *tar* ("strings").** Opposite, lower, left to right: **Increasing tourism helps the rug business at the Traditional Minority Handicraft Center. Fresh flatbread (*nang*), marked in characteristic patterns with nail-studded bread stamps. A shave and haircut are part of a visit to the Sunday market.**

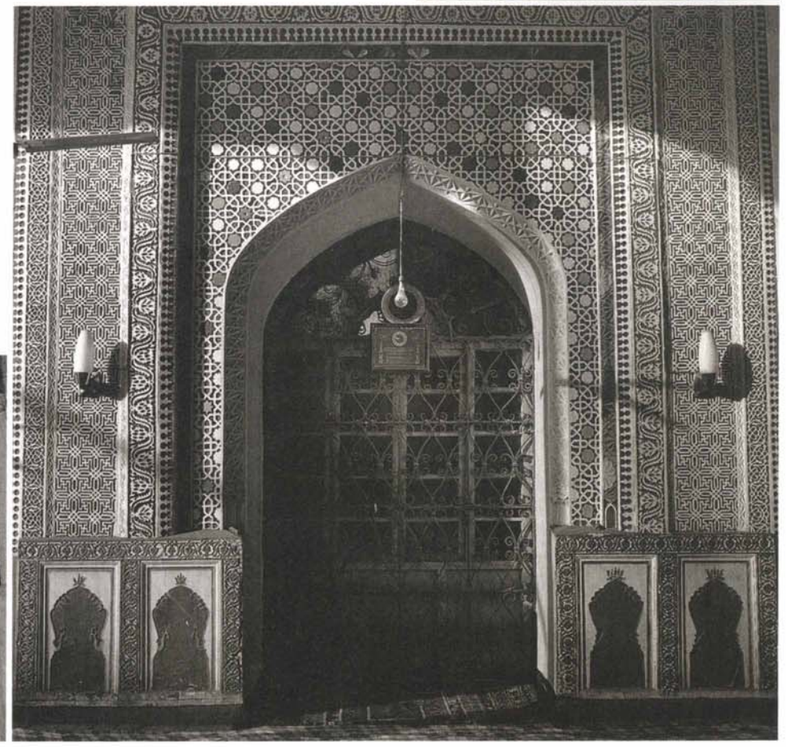
Nearby energy and mineral resources make Kashgar important to China's "Great Western Development" campaign. The challenge the city must meet is to maintain the cultural vibrancy that has made Kashgar a diverse and welcoming stopping place for some 2000 years.

Kashgar was a key city of the newly formed Xinjiang Uighur Autonomous Region, and the government of the People's Republic of China sought to further integrate the region through national education, telecommunications, and political development.

Today, the 162 mosques in Kashgar alone prove the enduring presence of Islam, though Buddhist influence can be found in the extraordinarily varied artwork, music, and dance produced by the Uighur people. Muslims still gather at the 'Id Gah Masjid to celebrate the major holidays, 'Id al-Fitr and 'Id al-Adha. On those days, Uighurs dance the "sama" in the square, recite the great Uighur Mukharum epics—locally produced poetry and music set down in the 16th century—and celebrate the unity of Islam in the region.

The seventh-century monk Xuanzang's comment is still true: Kashgar today is a green center for the production of fruits, vegetables, rice, wheat, beans and cotton. Vast energy and mineral resources in the region have made the oasis city an important part of China's "Great Western Development" campaign, launched two years ago, and increased its importance to China's modernization goals. But in spite of the country's official policy of religious freedom and the cultural-preservation programs enshrined in Chinese law, the Uighurs' main challenge in the 21st century will be to maintain cultural and religious continuity with those vibrant institutions and traditions of the past that made Kashgar a diverse and welcoming stopping-place for the weary traveler on the Silk Road. Increasing Han Chinese migration to the region, developing cross-border trade with the new Central Asian states and growing international tourism—the modern continuation of the themes of Kashgar's 2000-year history—have once again opened the city to an array of international influences. One can only hope that Uighur and other local cultures will continue to flourish and develop in this new period of globalization.

Opposite: **Grandfather and grandson in the city's Old Bazaar.** Top: **Osmanjan Yalkun and his sister at their new family home in the old city.** Right: **The *mihrab* (prayer niche) of the 'Id Gah mosque, the largest in Xinjiang Region, dates to the 18th century, although a mosque has stood here for 300 years before that.** Below: **Haircuts, international style.**



Related articles have appeared in these past issues of *Aramco World* and *Saudi Aramco World:*

Muslims in China: J/A 85, N/D 91
Silk Roads: M/J 88

Kevin Bubriski (bubriski@sover.net) became interested in Kashgar as a Guggenheim fellow in 1994. Author of two books on Nepal, his photographs are widely exhibited and collected. He lives in Shaftsbury, Vermont.

Dru C. Gladney, associate professor of Asian studies at the University of Hawai'i at Manoa, has conducted field research in China, Central Asia and Turkey, most recently in Xinjiang among Tajik, Kyrgyz, and Kazakh semi-nomads. His next book, *Dislocating China: Muslims, Minorities, and Other Sub-Altern Subjects*, will be published by C. Hurst & Co.

Suggestions**for**Reading

Readers of *Saudi Aramco World* who want to range more widely or delve more deeply

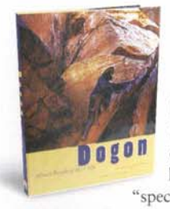
than a bimonthly magazine can do will find interesting material, most of it recently published, in this list. Without endorsing the views of any of the authors, the editors nonetheless encourage varied and omnivorous reading as a sure, if winding, path to greater understanding. The books listed here are available in libraries, from bookstores—we urge our readers to patronize independent bookstores—or from their respective publishers; 10-digit International Standard Book Numbers (ISBN) are given to facilitate ordering. Please do not order books from *Saudi Aramco World*.

American Muslims: The New Generation. Asma Gull Hasan. 2000, Continuum International Publishing Group, 0-8264-1279-3, $19.95 hb.
Growing up in Colorado and at college in Massachusetts, the 25-year-old author always felt like "a normal American" but was often not so regarded—because she is Muslim. Now she is "a self-proclaimed Muslim feminist cowgirl, a category I invented." With just such touches of candid humor, Hasan's essays address the major issues young Muslims face in the US today: Women and the *hijab*, or veil; the Muslim view of Jesus; the role of the Nation of Islam; negative Hollywood and political stereotypes; dating and other moral issues. Hasan is very likable, a smart voice for a Muslim generation raised in middle-class life in the United States.

Arab Women in the Middle Ages: Private Lives and Public Roles. Shirley Guthrie. 2001, Saqi Books, 0-86356-773-8, £35 hb; 2001, I. B. Tauris, 0-86356-773-8, $55 hb.
Regardless of their individual social rank or position, regardless whether Muslim, Christian or Jew, Arab women played important roles in the functioning of society in the Middle Ages. This book draws on Islamic traditions, legal documents, historical sources and popular chronicles to describe their daily lives and their private and public roles. In the private sphere, Guthrie explores marriage, childbirth, child care, culinary traditions, body care and beauty rituals; in the public arena, women's roles as benefactors, scholars, poets, calligraphers, teachers and entertainers receive attention.

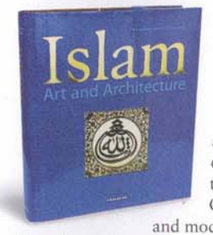
Asmahan's Secrets: Women, War and Song. Sherifa Zuhur. 2001, University of Texas Press, 0-292-79807-5, $15.95 pb; 2001, Saqi Books, 0-86356-327-9, £14.95 pb.
The great Arab singer Asmahan was the toast of Cairo song and cinema in the 1930's, as World War II approached. Actually named Amal al-Atrash, she came from an important clan in the mountains of Syria, but broke with her traditional family background, left her husband and became a public performer, a role then frowned upon for women. She was also rumored to have been an agent of the Allied forces during the war. Through the story of Asmahan and her musical career, Zugur shows us aspects of the cultural and political history of Egypt and Syria between the World Wars, and also changes in the attitudes toward female public performers.

The Castles of the Assassins: The 1960 British Expedition to the Valley of the Assassins in Northern Iran. Peter Willey. 2001, Linden Publishing, 0-941936-64-3, $21.95/Can$32.95; (Orig. pub. 1963, George G. Harrap & Co., London).
The legendary Assassins (from the Arabic *hashshashin*, or eater of hashish) were members of the Nizari Ismaili sect that controlled much of the Middle East in the late 12th century from Alamut, their stronghold in northwest Iran. Tales of their ruthlessness and ferocity reached the West via returning crusaders and Marco Polo, but the 1960 British expedition to the Valley of the Assassins showed them to be remarkable castle-builders, craftsmen and farmers as well as warriors. Armchair archeologists and travelers alike will enjoy this straightforward account of the mishaps, hardships and ultimate satisfactions attendant on difficult fieldwork in pre-revolutionary Iran. In the preface written for the new edition, the author recounts his return to the Valley in 1996 and his dismay at the vandalism of Alamut and the castle of Maymun Diz, the site where the Mongols brought about the end of the Assassin state in 1256. This book serves as the best archeological record of one of the Middle East's most famous dynasties.



Dogon: Africa's People of the Cliffs. Stephenie Hollyman and Walter E. A. van Beek. 2001, Harry N. Abrams, 0-8109-4373-5, $49.50/Can$75 hb.
Along a 200-kilometer escarpment in Mali, the Dogon have fended off outsiders for centuries to maintain traditional ways of life. The 125 photographs at the heart of this coffee-table book shine with beauty but also humility. Hollyman's imagery could have been more "spectacular," but that would have interfered with her mission to communicate systematically and intimately about the qualities of Dogon daily life. Van Beek's text reinforces her attitude with deep knowledge of the society: Early in the book, for example, he outlines the rich system of Dogon greetings, which immediately helps the industrial-world reader narrow what could otherwise be a vast cultural gap.

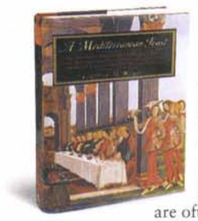
Europe and Islam: The Making of Europe. Franco Cardini, trans. by Caroline Beamish. 1999, Blackwell Publishers, 0-631-19732-X, £55/$69.95 hb; 0-631-22637-0, £16.99/$26.95 pb.
The author, a professor of medieval history at the University of Florence, traces the development of contact between Europe and Islam, examining the political, social, cultural and economic forces that have formed and colored Europe's attitude to Islam. Cardini takes an even-handed approach to the retelling of the interwoven histories of East and West and dispels the "cross versus crescent" dichotomy that has often plagued both history books and societies themselves. The book concludes with a consideration of the growing roles played by various Islamic communities in a Europe struggling to define itself. Part of the *Making of Europe* series, *Europe and Islam* is well suited for both the specialist and the general reader.



Islam: Art and Architecture. Markus Hattstein and Peter Delius, eds. 2000, Könemann, 3-8290558-0, £19.99/$49.95.
A handsome addition to the coffee-table genre of Islamic art books, this richly illustrated offering traces the historic development of Islamic regions and ruling dynasties. All the varied forms of artistic expression are explored, from the birth of Islam to the present day, including sections devoted to Orientalism, contemporary mosque architecture and modern art. Also included are essays on special topics by a host of experts and helpful illustrated glossaries of Islamic dynasties and of art and architectural terms.

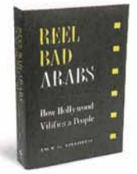
The Kingdom of Saudi Arabia: The Business Traveller's Handbook. Andrew Mead. 2000, Gorilla Guides, 1-903185-03-3, £12.50/$19.50.
This handbook, like its sister volume on the United Arab Emirates, is the proverbial foot in the door for people doing business in the Arabian Gulf. Separate sub-chapters cover investor-ready topics such as customs, joint ventures, franchising, and import/export documentation. Other topics include an overview of industries, visas and business etiquette, but the latter is covered sparingly, a drawback in a guidebook for a region where tradition and culture are intricately interwoven with business practices. More useful are the lists of contacts and the hotel and dining guides for Riyadh, Jiddah and the Eastern Province—provided you are traveling on an expense account.

Medieval Arab Cookery: Essays and Translations by Maxime Rodinson, A. J. Arberry & Charles Perry, With a Foreword by Claudia Roden. 2001, Prospect Books, 0-907325-91-2, £25 hb.
While the earliest European cookbooks come from the 13th century, the Arabs had a well-established tradition of writing about cookery by AD 800. Not only were recipes recorded in detail, but food was a popular subject for poets and good eating was taken seriously. Several of the caliphs knew how to cook, and one even wrote a cookbook. That lavish and refined medieval Arab cuisine is the foundation of Arab cooking today and, as Claudia Roden notes in her foreword, many of the old recipes contain "similar words, similar combinations of ingredients and flavourings, and similar descriptions of techniques" to modern Middle Eastern recipes. *Medieval Arab Cookery* is a unique collection of scholarly writings on this topic, beginning with the late A. J. Arberry's pioneering translation of al-Baghdadi's *Kitab al-Tabikh (Cookery Book)* written in 1226. Maxime Rodinson's essays cover several aspects of medieval Arab cuisine, including the many close connections between Arab and Western cuisines. The last half of the book consists of articles by Charles Perry, including a new translation of a 14th-century cookbook, *Kitab Wasf al-At'ima al-Mu'tada (The Description of Familiar Foods)*. For those who are interested in gaining just an overview of this subject, I would recommend starting with Rodinson's survey of Arab culinary literature, followed by Perry's essay on "Elements of Arab Feasting" and his discussions of the characteristics, typical ingredients and techniques, and equipment of this cuisine. The remaining articles can then be used to enrich that information and season it to taste. —ALICE ARNDT



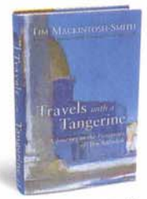
A Mediterranean Feast: The Story of the Birth of the Celebrated Cuisines of the Mediterranean, From the Merchants of Venice to the Barbary Corsairs, With More Than 500 Recipes. Clifford A. Wright. 1999, William Morrow and Company, 0-688-15305-4, $35/Can$52.95 hb.
Clifford Wright's Mediterranean isn't a postcard-perfect place of *al fresco* lunches and bright sunflowers. Rather it's a place—or many different places—where the climate is generally inhospitable and the people are often hungry. Both a cookbook and a culinary history, *A Mediterranean Feast* explores the history and geography, the politics and trade, the agriculture and the economics that created what we now call Mediterranean food. Wright describes the great contributions of Arab culture and agriculture, the impact of the age of exploration and the changes wrought by the Renaissance. He also includes lots of small, tasty tidbits: Don Quixote's opinion of veal, the story of Morocco's pigeon pie, directions for cleaning cuttlefish, and more. In a book of such size and scope, there are inevitably missteps, redundancies and, occasionally, a less than adequate citation. When they pop up, it's time to go into the kitchen and cook: Most of the recipes are as delectable as they are easy to make. They range from Turkish rice pilav to a chickpea-and-bread casserole called *fattat al-hummus* from the Arab Levant, from Syria's grilled *kibbe* to a pine-nut omelette from the Languedoc. The recipes underscore Wright's arguments: Mediterranean food is regional food and most of the dishes make a virtue of necessity. If the foods of the Mediterranean developed, in Wright's words, as "a reaction against the monotonous foods of centuries of famine and starvation..., a battle of life over death," then the foods are decisively, gloriously victorious. The 815 pages include an extensive bibliography, two glossaries, a pronunciation guide, 28 pages of notes, maps, illustrations, both a general and a recipe index and more than 500 recipes. A Mediterranean feast, indeed.
—MEDITERRANEAN FOOD STUDY GROUP, CAMBRIDGE, MASSACHUSETTS

Pearling in the Arabian Gulf: A Kuwaiti Memoir. Saif Marzooq al-Shamlan, trans. by Peter Clark. 2000, London Centre of Arab Studies, 1-900404-19-2, £25, hb.
Al-Shamlan's passion for pearling is evident from the extensive details he provides on everything from the names of former Kuwaiti merchants, ship's masters and jetty-builders to the Arabic names for the different parts of a pearl oyster. Unfortunately, this passion is not communicated in the author's style, which is matter-of-fact and does little to recreate the lost world of the Gulf pearl diver. Nevertheless, the book serves as an important reference for the industry that once dominated the Kuwaiti economy.

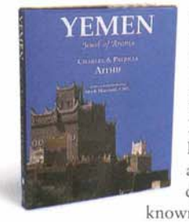


Reel Bad Arabs: How Hollywood Vilifies a People. Jack G. Shaheen. 2001, Olive Branch Press, 1-56656-388-7, $25/Can$35.
Entertainment, far more than news reporting, plants cultural stereotypes, argues the author, who is the leading voice on US media images of Arabs. His earlier book, *The TV Arab*, opened national debate on the subject, and here he goes much further: That he sat through so many mostly awful films—more than 900—to compile an encyclopedic pathology of an ongoing cultural slander, literally A to Z, is testimony to his drive to "expose an injustice—cinema's systematic, pervasive, and unapologetic degradation and dehumanization" of Arabs. In all but a handful of films, Shaheen finds, Arabs are unredeemed villains, and they come in countless varieties. Just his two-page list of epithets used by non-Arab characters to refer to Arabs is a sufficient shock to make his case. This is a book that should be widely read, quoted and cited. With it, perhaps the days of Hollywood's "peculiar characterization" may at last be numbered.

The Soul of Kazakhstan. Alma Kunanbay, essays. Wayne Eastep, photographs. 2001, Easten Press, 0-9706939-0-7, $59.95 hb.
The largest of the Central Asian countries that became independent in the early 1990's, Kazakhstan is doing much to revive and continue building on the 8000 years of its history that preceded 20th-century Soviet rule. Today's global energy corporations are not unlike Silk Road traders of millennia past, and this book, underwritten by ExxonMobil, is an exceptionally informative, sensitive and beautifully photographed window into a country little known outside its own borders. The photographs and essays cover the deep and complex Kazakh relationship with the land, the rituals of daily life in urban and rural settings, and a wide array of arts that are both traditional and contemporary.



Travels with a Tangerine: A Journey in the Footnotes of Ibn Battutah. Tim Mackintosh-Smith. 2001, John Murray, 0-7195-5849-2, £19, hb.
"Sometimes, the best traveling companion is a dead one." With that for an opener, it's almost impossible not to read on. But this is not, strictly speaking, a travelogue: It's a *dhayl*, or "tail"—in the style of medieval Muslim authors—that carries on where the writer left off, brilliantly collapsing the six and a half centuries between today and Ibn Battutah's dictation of the globe-spanning memoirs that made him the most renowned traveler of the Middle Ages. Mackintosh-Smith doesn't so much literally retrace Ibn Battutah's route as he engages in "inverted archeology" at key sites along the first third of the Moroccan's 75,000 miles of journeys. Using Ibn Battutah's *Travels* as his guidebook, he pokes about the present looking for glimmers of the past. Panoptic and witty, he slides effortlessly from the esoteric Arabic texts that lend context to Ibn Battutah to his own experiences as a modern traveler: at the questionably authentic tomb of Ibn Battutah in the traveler's native Tangiers (hence "Tangerine"); taste-testing the still-available 14th-century culinary offerings in Damietta, Egypt; ferreting out scions of families whose ancestors hosted Ibn Battutah; mingling at a celebration in Cairo that he compares to a punky, all-night rave; and, in Oman, retracing Ibn Battutah's furtive night trek from the coast during which his guide connived to rob him. Mackintosh-Smith's writing is fresh enough to make the entire field of medieval Arabic studies suddenly seem, of all things, *fun*, and—perhaps more surprising yet—hip.



Yemen: Jewel of Arabia. Charles and Patricia Aithie. 2001, Stacey International, 1-90098815-1, £35, hb.
This lushly photographed survey of land, traditional people and architecture is arranged conveniently by the country's three major geographical regions—the Highlands, the Tihama, or coastal lands, and the drier Hadramaut and south coast. Historical background, a timeline and more than a dozen maps all offer a detailed, friendly introduction to a country that is little known and often misunderstood in the West.

COMPILED BY DICK DOUGHTY, KYLE PAKKA AND ROBERT ARNDT

Events&Exhibitions

Visual Poetry: Paintings and Drawings from Iran presents 32 exquisite single folios of painting, drawing and poetry from 16th- and 17th-century Iran. These single-page compositions often depict idealized solitary figures of poetic convention and imagery: the beautiful beloved, the yearning lover, or the wise old *shaykh* or scholar. Some comprise artful assemblages of paintings, drawings, and poetry; others focus exclusively on one or the other medium. The images were often combined with the finest examples of calligraphy in lavishly prepared albums called *muraqqa*, whose beauty was described as rivaling that of an unspoiled paradise. Illustrations have been an integral part of secular manuscripts in Iran since the early 13th century. By the late 15th century, Persian artists had also created independent drawings and paintings, a genre that reached its apogee during the Safavid dynasty (1502–1722). Artists also experimented with portraiture in the later 17th century. Primarily drawn from the permanent holdings of the Sackler Gallery, the exhibit offers some of the finest single-page compositions ever produced in Iran, including seven by Riza Abbasi (ca. 1585–1635), one of the most celebrated Persian artists. Other works are by the notable 16th-century painter Aqa Mirak and by Ali Riza Abbasi, the favorite court calligrapher of Shah Abbas I (r. 1587–1629). Sackler Gallery, **Washington, D.C.**, December 16 through May 5.

Detail from *Prince Reclining*, attributed to Aqa Mirak, ca. 1530.

<< November

Current Archeological Research. The lectures in this series, which runs through June, concern discoveries and scholarship in the Middle East and western Asia. Each is presented at noon by a speaker intimately involved in the work under discussion.
• November 16: "The Plain of Jablé [Syria]," Michel al-Maqdissi
• December 6: "The Pyramids of the Queens of Pepi I at Saqqara," Audran Labrousse
• December 7: "Phoenicians and Iberians in Southeastern Spain," Pierre Rouillard
• December 17: "Sarissa in Eastern Cappadocia [Turkey]," Andreas Müller-Karpe
Information: +33-1-4020-8498 or Brisset@louvre.fr. Musée du Louvre, **Paris**.

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. The program is fully funded and workshops can be requested by any school, district office of education, or university. Scheduled sites and dates include: **New York City**, November 17; **Nashville**, January 11; **Worcester, MA**, January 26; **Wayland, MA**, January 27; **Barre, MA**, January 29; **Sharon, MA**, January 30; **Plymouth, MA**, February 1; **Bridgewater, MA**, February 2; **Wilkesboro, NC**, February 12; **Washington, D.C.**, February 16; **Flint, MI**, March 16. Information: 202-296-6767 or 510-704-0517; awair@igc.apc.org.

Conversations With Traditions: Nilima Sheikh and Shahzia Sikander explores the work of two contemporary South Asian women artists in a dialogue with their traditional sources: Indian miniature paintings. Asia Society. **New York**, November 17 through March 3.

Monks and Merchants: Silk Road Treasures From Northwest China, 4th–7th Century includes more than 120 spectacular artifacts—metalwork, textiles, glass, funerary furniture and ceramics—excavated in Gansu Province and Ningxia Hui Autonomous Region, at the eastern end of the Silk Roads. Most have never been seen before in the West. The 400 years between the fall of the Han dynasty and the rise of the Tang empire was a tumultuous period of disunity in China, but also a time of economic and cultural ferment and artistic achievement comparable to the present period of transnational trade and cultural globalization. The exhibition tells the story of intercultural contacts through trade and religion rather than military conquest, and reveals the impact of the new religious, ethnic and cultural influences that penetrated and transformed China during this time. Among the artifacts are some important "exotic" items, either imports from Central or Western Asia—including a Sasanian sword and glass bowl—or Chinese-made objects influenced by foreign styles. The exhibition asks, and attempts to answer, questions of ethnic identity: What is and what is not Chinese, then and now? Asia Society. **New York**, November 17 through January 6.

The Astronomy of the Pharaohs explores the mythology and science of ancient Egypt. Planétarium de **Montreal**, through November 18 and January 24 through May 20.

Fabulous Creatures From the Desert Sands presents unique woolen tapestries, made some 2000 years ago in Central Asia and notable for their intense colors and mysterious designs. Motifs on these textiles include reindeer-like winged creatures with enormous antlers and modern-looking patterns of stylized plants. Little is known about the significance of these designs or the society that produced them. The objects in the exhibition were found during excavations in the Taklamakan Desert of northwest China and are presented here to the public for the first time. Abegg-Stiftung, **Riggisberg, Switzerland**, through November 18.

Worlds of Wonder and Desire traces the evolution of Indian painting from the 12th to the early 20th century and depicts a variety of traditional themes. Watercolors, executed on palm leaf, paper, ivory and cloth, were commissioned by nobles, religious institutions and well-to-do merchants, and celebrate the pleasures of the royal courts, love, the seasons of the year and musical modes. **Virginia** Museum of Fine Arts, **Richmond**, November 21 through February 24.

Hunted and Deified: The Animal in Ancient Egypt presents one of the most attractive themes of Egyptian life in paintings, reliefs and sculpture, and makes it clear that a walk through the world of Egyptian animals is also a walk through more than 3000 years of cultural history. The first part of the exhibition takes the visitor into Egypt's papyrus thickets (fishes, birds and hippos); the second presents desert creatures: ibex and antelope, hunted by salukis and lions—and a unique porcupine. Representations of domestic animals, including monkeys, make up the third segment. A fourth presents animals as symbols: falcons, baboons, lions as embodiments of virtues or powers; cats and crocodiles as embodiments of deities. Staatliche Sammlung Ägytischer Kunst, Schloss Seefeld, **Munich**, through November 25.

Nubia: Land of Gold of the Pharaohs shows 250 objects from 5000 BC to AD 1000, illustrating the history of the ancient cultures of Sudan from its beginnings, through the kingdom of Kerma, the Napata empire and the Meroë empire, down to the Berlin Egyptian Museum's most recent excavations of the town of Naga, which seem to show that the "Land of Kush" may have been the original source from which Egyptian civilization developed. Staatliche Sammlung Ägytischer Kunst, Schloss Seefeld, **Munich**, through November 25.

Coinage in Navarra presents coins and medals that narrate the history of the province from classical times to the present. Museo de Navarra, **Pamplona, Spain**, through November 26.

Images of Islam: Northeast and Southeast Asia is a panel discussion followed by a book-signing featuring *Living Faith: Inside the Muslim World of Southeast Asia* by Steve Raymer, professor of journalism at Indiana University and *National Geographic* staff photographer. Information: 212-517-ASIA. 6:30 p.m. Asia Society, **New York**, November 29.

Fire and Sand: A Thousand Years of Glass in the French Midi presents the results of recent research into the production of and trade in glass between the third century BC and the fourth century of our era, and displays glass objects found in the course of past and recent excavations in the southeast of France. The more than 350 pieces include locally produced ware and glass imported from abroad, including the Islamic world, and illustrate manufacturing techniques and the trade in raw materials, know-how and finished goods. Musée d'Histoire de la ville de **Marseille**, through November 30.

Story in Stone—Story of Sacredness shows watercolors by Bill Doughty inspired by the religious monuments of the three monotheistic faiths that regard Jerusalem as sacred. Light of the Word Gallery, **Techny, Illinois**, through November 30.

<< December

The Stibbert Museum houses the collection of English expatriate Frederick Stibbert (1830–1906), and features European and Oriental weapons—including rare examples of Near and Middle-Eastern Muslim military equipment—civil and military costumes from the 16th through the 19th century, tapestries, period paintings, ceramics, textiles, porcelain and furniture. **Florence**, Italy, through December 1.

Memories of India, photographs by Annu Palakunnathu Matthew, a contemporary Indian photographer whose personal vision is shaped not only by the culture and complexity of India, but also by her experiences abroad. **Cambridge [Massachusetts]** Multicultural Arts Center, through December 6.

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. Sogo Art Museum, **Yokohama**, through December 10; **Shizuoka** Prefectural Museum, December 22 through January 20; **Fukuoka** Asian Museum, February 2 through March 6; **Hiroshima** Prefectural Museum, March 16 through April 21; Ishikawa Prefectural Museum, **Kanazawa**, April 27 through May 26.

India: Pioneering Photographers 1850–1900 is the first major exhibition in London of Indian photography from this period, a time when India was at the forefront of photographic development. Drawn from the holdings of the British Library and the Howard and Jane Ricketts Collections, the exhibit is divided into four groups: early amateurs; documentation of India's architectural and ethnic diversity; commercial photographers; and princely India. Catalogue. Brunei Gallery, **London**, through December 15.

The Fabric of Everyday Life: Historic Textiles from Karanis, Egypt features 3500 Roman-era textiles found during excavations in the 1920's and 1930's in Karanis, in the Fayyum Basin near Cairo. Fabric from antiquity rarely survives, but the desert of Egypt preserved cloth well. This exhibit displays a variety of everyday textiles, most spanning the time from the first century BC to the third century of our era, and helps bring to life a Roman town in Egypt. Kelsey Museum of Archaeology, **Ann Arbor, Michigan**, through December 23.

Steel, Gold and Precious Stones: Oriental Arms in the Armeria Reale presents a selection of objects from the regions between the Balkans and Japan. Armeria Reale, **Torino, Italy**, through December 23.

Along the Nile: Photographs of Egypt 1850–1870 showcases approximately 45 19th-century photographs of Egypt and includes some of the earliest camera images of Egypt's dramatic landscapes, inhabitants and imposing monuments made by the first generation of photographers working in Egypt, including Maxime du Camp, Félix Teynard, John Beasley Greene, Ernest Benecke, Gustave Le Gray, Francis Firth, Felice Beato, and W. Hammerschmidt. Metropolitan Museum of Art, **New York**, through December 30.

Antioch: The Lost Ancient City presents the sights and activities of daily life in a great city as it was between the second and sixth centuries, revealing the inhabitants' public and private lives. Mosaics, sculpture, frescoes, glass, metalwork, pottery, coins and weights are displayed in their architectural and cultural contexts. The exhibition evokes both the luxury of the domestic settings of the elite and the street life of a polyglot metropolis. Catalogue. **Baltimore** Museum of Art, through December 30.

The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition displays some 60 photographs taken between 1906 and 1936 by members of the Metropolitan Museum's expedition. The exhibition presents these images both in their context as important documents of the excavations and as works of artistic merit that deserve a place in the history of photography. Most are by Harry Burton (1879–1940), the outstanding archeological photographer of his day, who was hired by the museum to photograph the monuments at Thebes. The exhibition covers all phases of Burton's work in Egypt, including selections from his Tutankhamun portfolio and film footage dating to the early 1920's. Metropolitan Museum of Art, **New York**, through December 30.

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. Their arms, horse trappings and other artifacts show Near Eastern and Greek influence, and recently excavated items are causing a re-evaluation of the interrelationships among the Aegean world, the Near East, and Central Asia as far east as Mongolia. Grand Palais, **Paris**, through December 31.

New Department of Egyptian Antiquities is devoted to ancient, Ptolemaic and Coptic Egypt and brings together pieces from private and public collections and objects on loan from the British Museum. For the first time under one roof in German-speaking Switzerland, Ancient Egypt is united with Greece, the Etruscans and Rome at the **Basel** Museum of Ancient Arts, through December.

<< January

The Collector's Eye: Masterpieces of Egyptian Art from Thalassic Collections, Ltd. showcases over 175 relics of pharaonic civilization from the collection of Theodore Halkedis, one of the finest private collections of ancient Egyptian art in the world. Dates of the objects on display range from predynastic Egypt, around 3500 BC, to the Roman era of the first century of our era. The collection features a rare statue of the Middle Kingdom pharaoh Amenemhet IV, a red granite bust of an 18th-Dynasty queen, jewels, inlays, architectural decorations and objects of everyday use. Catalogue. Carlos Museum, **Atlanta**, through January 6.

Discovery and Myth: The Burial Chamber of Tutankhamun explores how an Egyptian pharaoh became a phenomenon of contemporary cultural history. The story of the tomb's discovery is told as well as that of the "Tutmania" of the 1970's and 1980's. A replica of the burial chamber is also presented. Deutsches Elfenbeinmuseum, **Erback/Odenwald, Germany**, through January 6.

7000 Years of Persian Art: Treasures from the Iranian National Museum in Tehran provides a panoramic overview of one of the world's great cultures through approximately 180 objects. The emergence of agriculture is represented by two earthenware figures from the seventh and sixth centuries BC. The Bronze and Iron Ages are illustrated by chloride vessels from Shahdad, pottery from Marlik Tepe, bronze objects from Luristan and finds from Ziqiye and Hasanlu. The Classical period features examples of silver and gold royal art from Persepolis, Susa and Parsagadae. The exhibit closes with objects from the early Islamic era, including silver, ceramic and glass items and an elaborately decorated Qur'an manuscript from the ninth or 10th century. Bundeskunsthalle, **Bonn**, through January 6.

Exploring the Holy Land: The Prints of David Roberts and Beyond focuses on the past two centuries, documenting the changes that have occurred in the physical landscape, in the relationships between ancient and contemporary cultures, and in human geography. The exhibition presents lithographs by David Roberts, early photographs by the École Biblique et Archéologique Française de Jérusalem, modern color photographs of the same locales, and artifacts. Bowers Museum of Cultural Art, **Santa Ana, California** through January 9.

The Art of the Arab Book traces a chronological and thematic path through the universe of the written word in one of the world's great book-loving cultures. The exhibition ranges from manuscripts to printed works, with an excursion into contemporary Arab artists' views on calligraphy, writing and the manuscript. Bibliothèque nationale de France (Richelieu), **Paris**, through January 13.

The Jeweled Arts of India in the Age of the Mughals shows some 300 dazzling pieces dating from the mid-16th to the early 18th century from the al-Sabah Collection of Kuwait. In addition to earrings, pendants and bracelets, the show also features a superb collection of daggers with jewel-encrusted scabbards and hilts (including the famous Ruby Dagger), as well as jeweled boxes, cups and gaming pieces. Metropolitan Museum of Art, **New York**, through January 13.

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. Muscarelle Museum of Art, **Williamsburg, Virginia**, October 13 through January 13.

People of 1000 Gods: The Hittites brings together approximately 170 objects from the archeological museums of Anatolia. Stone reliefs, clay tablets and seals, bronze statuettes, ceramics, gold work and a model of Hattusa, the Hittites' 13th-century BC capital, shed light on the culture that rivaled ancient Egypt and Babylon. Bundeskunsthalle, **Bonn**, January 18 through April 28, 2002.

Along the Nile/Threads From the Nile displays some 170 objects which trace the history of Coptic art from the second to the 14th century of our era. The art of weaving is the thematic thread that runs through the exhibition, but other objects shed light on daily life of this era, and also illuminate Albert Gayet's famous excavation at Antinoë and stylistic currents in Coptic art. Musée Dobrée, **Nantes, France**, through January 20.

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 Ural region, these distinctive works of art include wooden deerlike creatures overlaid with sheets of gold and silver, as well as gold attachments for vessels and gold plaques originally fixed to leather or fabric. 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 in the frozen tombs of the Altai region of Siberia and in western China. Catalogue. The Hermitage, **St. Petersburg, Russia**, through January 20.

Poetry of the Loom: Persian Textiles in the MFA spans 15 centuries of weaving and includes silks, velvets, embroideries, printed and painted cottons, rugs and costumes juxtaposed with Persian manuscript paintings and decorative arts. Museum of Fine Arts, Boston, through January 21.

King Fouad: At Work and Play is a collection of black-and-white photographs from the collection of Mohamed El Ghazouly, including portraits, royal visits, and ceremonial and inaugural scenes that reflect the magnificence of the courtly life of Egypt's first king. Sony Gallery, American University in **Cairo**, through January 24.

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 of calligraphy, Qur'anic and other manuscripts, arms and armor, metalwork, ceramics, textiles and scientific instruments. Catalogue. Bruce Museum, **Greenwich, Connecticut**, through January 27; **Milwaukee** Art Museum, February 16 through April 28; **North Carolina** Museum of Art, **Raleigh**, May 18 through July 28.

Photographs of Egypt from the La Salle Bank Collection inaugurates the Holleb Family Temporary Exhibits Gallery, part of the ongoing renovation of the Oriental Institute galleries. The contemporary photographs, taken by Linda Connor, Lynn Davis, Tom Van Eynde, and Richard Misrach, who have worked in Egypt over the last two decades, range from dramatic images of pyramids and views of the monuments of Luxor to images that juxta-

ARTHUR M. SACKLER GALLERY

pose ancient monuments and modern life. Oriental Institute of the University of **Chicago**, through January 27.

Reflections of the Divine. In ancient Egypt, Greece and Rome, craftsmen always applied their greatest skills to the noblest of materials (earthenware and bronze) when honoring the gods. This exhibition, which assembles a hundred or so works from a private Genevois collection, seeks to evoke the millennial spirituality reflected in the art of three great civilizations. Musée d'art et d'histoire, **Geneva**, through January 28.

Glass in the Ancient Mediterranean: The Eugene Schaefer Collection of Ancient Glass traces the use of glass from its beginnings as a rare and magical medium in ancient Egypt and Mesopotamia through the colorful perfume containers of ancient Greece to its mass production under the Romans. Glass in jewelry and women's vanity items are also shown, as are video clips of glassmaker Bill Gudenrath demonstrating ancient glassmaking techniques. **Newark [New Jersey]** Museum, through January.

Iraqi Art and Literature Around the World is an elaborated version of the exhibition "Strokes of Genius," which shows works in varied media, selected by an intercultural curatorial panel and created by some 35 Iraqi artists living in that country and in more than a dozen countries abroad. At this venue, three Iraqi poets—Dunya Mikhail, Fadhi al-Azzawi and Fadhil Assultani—will read from their works on January 30 (4:15 and 8:00 p.m.). At a January 31 symposium, archeologist McGuire Gibson of the Chicago Oriental Institute will speak on "The Plunder of the Cradle of Civilization" (11:00 a.m.) and anthropologist Elizabeth Fernea of the University of Texas will speak on social changes in Iraq in the last half of the 20th century (4:15 p.m.). The "Strokes of Genius" project includes a book, a website (www.strokes-of-genius.com) and the traveling exhibition, which highlights both historical roots and contemporary experiences. Exhibition information: jenkins@grinnell.edu; symposium information: simawe@grinnell.edu. Faulconer Gallery, **Grinnell** College, **Iowa**, January 29 through March 15.

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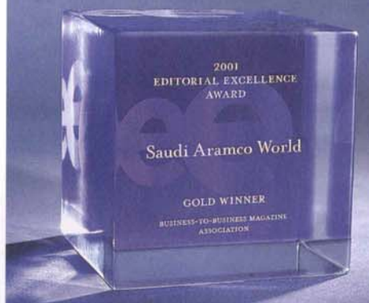
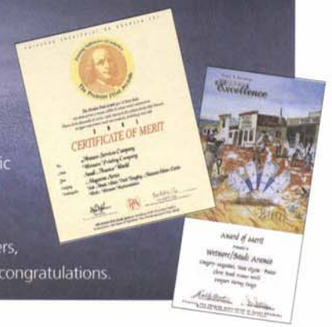
Saudi Aramco World won a gold award in *Folio:* magazine's Editorial Excellence Award competition in New York October 30.

The competition's 600 entries were judged against the standards each magazine set for itself in its own mission statement. (Ours appears at the bottom of page 1.) The judges—leading magazine publishers, editors and designers—commented that *Saudi Aramco World* "captures the beauty of the regions it showcases, providing warm, inviting images and thoughtful, respectful editorial [matter]. The production quality is impeccable, with rich blacks and vibrant four-color reproductions—a visual feast." The award came in the association/bimonthly category of the competition, specifically for the issue of May/June 2000.





Earlier in the year, *Saudi Aramco World* also won awards in the Texas Graphic Excellence and the Premier Print Awards competitions (right), both of which recognize the quality of the magazine's physical presentation.

To the writers, photographers, illustrators, editors, assistants, reviewers, designers, printers and others who made these awards possible, our warmest thanks and congratulations.

Later >>

Masterworks from the Age of the Pyramids showcases extraordinary objects that epitomize the lasting achievements of Egypt's Old Kingdom, including monumental royal sculpture, stone vessels, jewelry, tools and weapons. Nagoya/Boston Museum of Fine Arts, **Nagoya, Japan**, through February 3; **Cincinnati** Art Museum, March 17 through June 9.

From the Amu Darya to the Potomac: Central Asian Bags from Area Collections features pile bags dating from the 19th century and earlier from the Turkmen, Baluch, Uzbek and Kyrgyz ethnic groups. The bags are beautiful, yet fully functional objects for everyday use both in the yurt home and on pack animals. The exhibition takes its name from the Amu Darya River, the ancient Oxus, which flows northward from Afghanistan to the Aral Sea. Textile Museum, **Washington, D.C.**, through February 24.

Cleopatra of Egypt: From History to Myth looks at the real-life reign of Cleopatra VII, last of the Ptolemaic line to rule in Egypt, whose liaisons with Julius Caesar and Mark Antony, and her suicide in 30 BC upon Octavian's capture of Egypt, have made her an object of fascination ever since. Of Macedonian descent, she was the only ruler of her house to learn the Egyptian language and sacred iconography, and she used them skillfully to political advantage. The exhibit traces representations of her from her own time to the present day. Field Museum, **Chicago**, through March 3.

Glass Beadmaking through the Ages is a symposium covering the history and techniques of the ancient art form invented in Mesopotamia 4500 years ago. Information: www.beadexpo.com. **Sante Fe, New Mexico**, March 8–10.

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. British Museum, **London**, through March 17.

Gold of the Pharaohs celebrates the reopening of the galleries of the Egyptian and Oriental Collection. Apart from early dynastic jewelry, the exhibition will focus on golden bangles and rings that once adorned the queens of the Middle Kingdom, and hairbands, pectorals, bracelets and jewelry made of semi-precious stones. In addition, the exhibition includes funerary statues and funerary offerings from tombs. Kunsthistorisches Museum, **Vienna**, through March 17.

Courtly Radiance: Metalwork from Islamic India displays some 25 objects of daily and ceremonial use fashioned from silver, bronze, copper and other metals during the 16th and 17th centuries. Highlights include a monumental metal fountain of the late 17th century, a rare Mughal vase with superb tracery work, *bidri* inlay and a richly embellished writing box. Both Mughal and Deccan metalwork traditions are represented, revealing a rich variety of technical and decorative effects that reflect their inspirations from within India as well as from the greater Islamic world. Metropolitan Museum of Art, **New York**, through March 24.

Recent Work of 12 Arab Artists: The Egee Art Gallery Selection offers a survey of some of the foremost Arab artists at work in the world today, whose paintings and ceramics reflect the intercultural climate from which they draw their inspiration. A diverse array of styles, techniques and topics informs the works: Calligraphy influences some of the artists while others are inspired by political events; some defy attribution to a specific cultural heritage. Nearly 50 works are exhibited, all on loan from the Egee Art Gallery in London. Catalogue. World Museum, **Rotterdam**, through March 24.

Outer and Inner Space: A Video Exhibition in Three Parts is a showing of recent work by three artists, including Shirin Neshat from Iran whose entry "Rapture" uses lush black-and-white projections on opposite walls to explore the strict division between men and women in some Islamic countries. Earlier videos by the artist treat the themes of gender roles, cultural identity and spatial divides. **Virginia** Museum of Fine Arts, **Richmond**, April 6 through June 2.

The Eternal Image: Egyptian Art from the British Museum is the first loan ever of some 150 pieces that span 3000 years of Egyptian history, from a tiny royal portrait of carved ivory to the colossal granite statue of Seti II. Included also are rare wooden sculptures and papyrus paintings, neither of which survived the passage of years in great numbers. Nelson-Atkins Museum of Art, **Kansas City, Missouri**, April 12 through July 7.

Marcel Khalifa, one of the world's leading Arab musicians, performs Lebanese music with a five-member ensemble. **Cleveland** Museum of Art, April 19.

Pharaoh's Artists: Deir el-Madinah and the Valley of the Kings uses 300 objects from the museum's collection to present the private, daily and imaginative lives of the artists, craftsmen and workers who lived at Deir el-Madinah in the New Kingdom period and worked to create the royal tombs of the Valley of the Kings. Besides a presentation of the site itself, the exhibition deals with the themes of home, daily life, family, leisure time, artistic creation and death. In conjunction with the exhibition, there will be an international colloquium on "Life in Egypt in the Time of the New Kingdom Pharaohs," May 3–4. Musée du Louvre, **Paris**, April 19 through July 15.

The Spirit of Islam: Experiencing Islam Through Calligraphy introduces visitors to the aesthetics, spirituality and principles of education of the Muslim world through the time-honored art of calligraphy. The exhibition includes a gallery, a prayer space, and a *madrassa*, or school. Objects that include calligraphy as integral or decorative elements are on display, including a 14th-century glass mosque lamp commissioned by the Mamluk Sultan Barquq, an 11th-century ceramic bowl from Samarkand, a brass astrolabe from 14th-century Iran, ceramic tiles, inlaid furniture, 19th-century armor, and pages from the famous "Blue Qur'an" from North Africa. Educational programs, music and dance performances will also be offered. Museum of Anthropology at the University of **British Columbia, Vancouver**, through May 12.

Out of this World: Textiles from the Spirit Realm features 17 prayer rugs from Persia, Turkey and the Caucasus Mountain region of Russia and Azerbaijan, as well as other textiles—from Indonesia, India, Afghanistan, Mexico, Bolivia, China, Tibet, the Philippines and Nigeria—believed to be invested with powerful and protective properties. Textile Museum of Canada, **Toronto**, through June 2.

Modern Mongolia: Reclaiming Genghis Khan challenges the traditional view of the great conqueror by inviting the visitor to see Mongolia through the eyes of his modern descendants. Three life-size dioramas of *gers* (the Mongolian word for "yurt") feature costumes and artifacts, many shown in America for the first time. Rare archival photographs reconstruct 20th-century nomadic life, and four films made especially for the exhibition provide historical background and help illuminate Genghis Khan's relationship to contemporary Mongolians' democratic ideals. University of **Pennsylvania** Museum of Archaeology and Anthropology, **Philadelphia**, through July.

Traders to Tartary uses maps, artifacts, life-size dioramas and a recreated Bukhara market stall to trace the paths of traders who traveled back and forth from Germany and Poland to the Caspian Sea from the Middle Ages to the 19th century, exchanging European woolens, amber and silver for Central Asian silks, furs, horses, carpets and gems. Yeshiva University Museum, **New York**, through July.

Classical Tradition in Anatolian Carpets presents approximately 40 works dating from the 14th through the 19th centuries in the context of their history and relationship to a centuries-old weaving tradition. Textile Museum, **Washington, D.C.**, through February 2003.

The Lands Within Me: Expressions by Canadian Artists of Arab Origin is the largest exhibition of works by contemporary Canadian artists of Arab origin ever shown in Canada. More than 60 works form a "homage to cultural intermixing" in varied styles and genres, and include painting, sculpture, printmaking, installation, photography, ceramics, video, jewelry and calligraphy. Musée Canadien, **Quebec**, through March 9, 2003.

Qurna Discovery: Life on the Theban Hills 1826 is a unique record of the village of Qurna (Gourna) and of the Theban necropolis that has long supported the village economy. The exhibition includes copies of two 360-degree panoramic drawings, showing tombs, tomb dwellings and the richness of Qurnawi life, that were made by Scottish artist and explorer Robert Hay in 1826. A gift of the British Museum, they are housed in the old Omda (Mayor's) House, which has been renovated using traditional materials and techniques. **Qurna, Egypt**, permanent.

The Touma Near Eastern Collection is a lavish assembly of antiquities, ceramics, manuscripts, icons, architectural tiles, edged weapons, firearms, brass and copper vessels, furniture and prayer rugs donated to the Huntington Museum of Art by Drs. Joseph and Omayma Touma. **Huntington, West Virginia**, permanent.

Saudi Bedouin Jewelry displays more than 100 pieces, donated by Lewis Hatch and Marie Kukuk, that have doubled the museum's collection. Information: 816-697-2526. Nance Museum, **Lone Jack, Missouri**, permanent.

Desert Dwellers: Perspectives on the Middle East displays ethnographic portraits, street scenes and cartoons of daily life along with textiles, brassware, wooden figures and replicas of monuments from around the region, mostly from the Nance Museum. Central **Missouri** State University Museum, **Warrensburg**, 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.**

Information is correct at press time, but please reconfirm dates and times before traveling. Most institutions listed have further information available on the World Wide Web. Readers are welcome to submit information for possible inclusion in this listing.

Company Seeks Artifacts for New Museum
Saudi Aramco is building a museum of company history in Dhahran. If you have worked for Saudi Aramco, or if you know someone who has, and if you have artifacts or personal memorabilia that you would like to consider donating to the museum, please forward a description of the items to Saleh M. Assabti, Aramco Services Company, Box 2106, Houston TX 77252-2106. Please send descriptions only, not the objects themselves.

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