Saudi Aramco World

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Welcoming God's Guests

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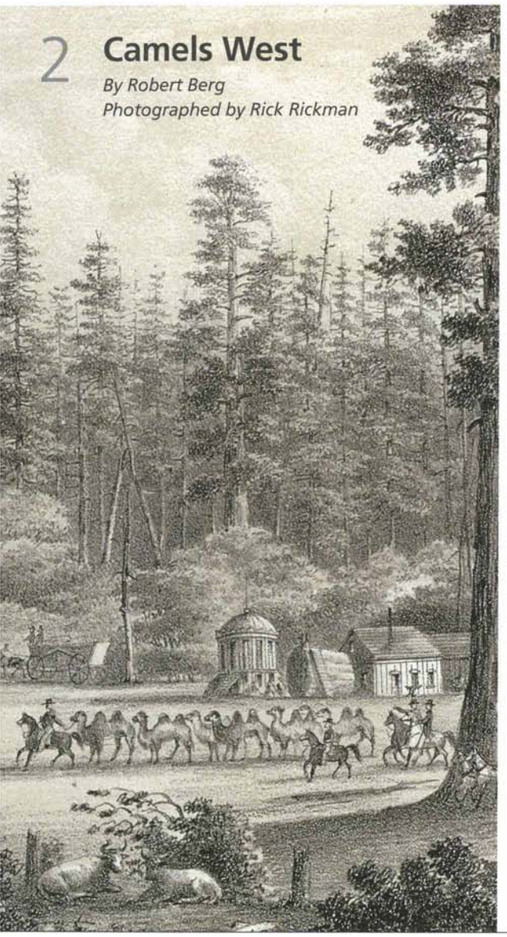

In 1847, a handful of US Army officers began to discuss the merits of using camels to aid in settling the vast, arid American West. From a skeptical Congress, they wrung funding for an experiment, which in 1856 became the fledgling US Army Camel Corps. Its first and only federal assignment was to survey a road, and although it carried out the work successfully, the Civil War brought the experiment to an end only six years after the first camel stepped onto American soil. Today, the memory of the Camel Corps lives on in the small town of Quartzsite, Arizona, whose annual winter festival is named after the Camel Corps' Syrian drover Hajj Ali, quite possibly the only Arab-American hero of the "Wild West."




Taillights streak under the gateway to Makkah as another busload of pilgrims arrives. They are part of an annual stream of 2.3 million visitors who come from some 100 countries to carry out the rituals of the Hajj, the Muslim pilgrimage. For Makkans, and Saudis in general, the pilgrims are *duyuf al-rahman*, "guests of the Merciful [God]," deserving of exceptional hospitality, and the kingdom has spent some $70 billion since 1955 to build and improve facilities for them. And every year, there is the work of tens of thousands from all over Saudi Arabia: engineers, researchers, managers, doctors, drivers, guards, guides, laborers and volunteers. Behind the scenes, they make possible the largest annual religious gathering on Earth.




More than 3500 years of glassmaking experience, and many of the tastes and techniques of Byzantine and Sasanian craftsmen, became the inheritance of Muslim glassmakers with the coming of Islam in the seventh century. Brilliant technicians and innovators in their own right, they developed the craft into a high art that, some centuries later, they passed on to Venice and elsewhere, beginning a cycle of reciprocal inspiration of East and West. The pieces produced in the Middle Eastern glassmaking centers are astonishing in their beauty and craftsmanship.

Cover:

"The gathering of people for Hajj is a foretaste of the Day of Judgment. In Hajj, all people are equal, and we are all asking God for mercy and forgiveness. If I see that the pilgrims return to their countries without any major health problems, I am happy," says Saudi Arabian Minister of Health Osama Shobokshi, MD, who spends each pilgrimage in Makkah overseeing 9600 medical personnel dedicated to caring for the pilgrims. Photo by Marwan Naamani / AFP / Corbis.

Back Cover:

A pattern of spirals decorates the bulbous body of a two-layered glass bottle 20 centimeters (8") tall and 800 years old. Fusing the two layers and inflating them together inside a cup-like mold are processes not possible, until recent times, with any other material than glass. The bottle, probably made in Iran, is shown entire on page 35. Photo courtesy of the David Collection.

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

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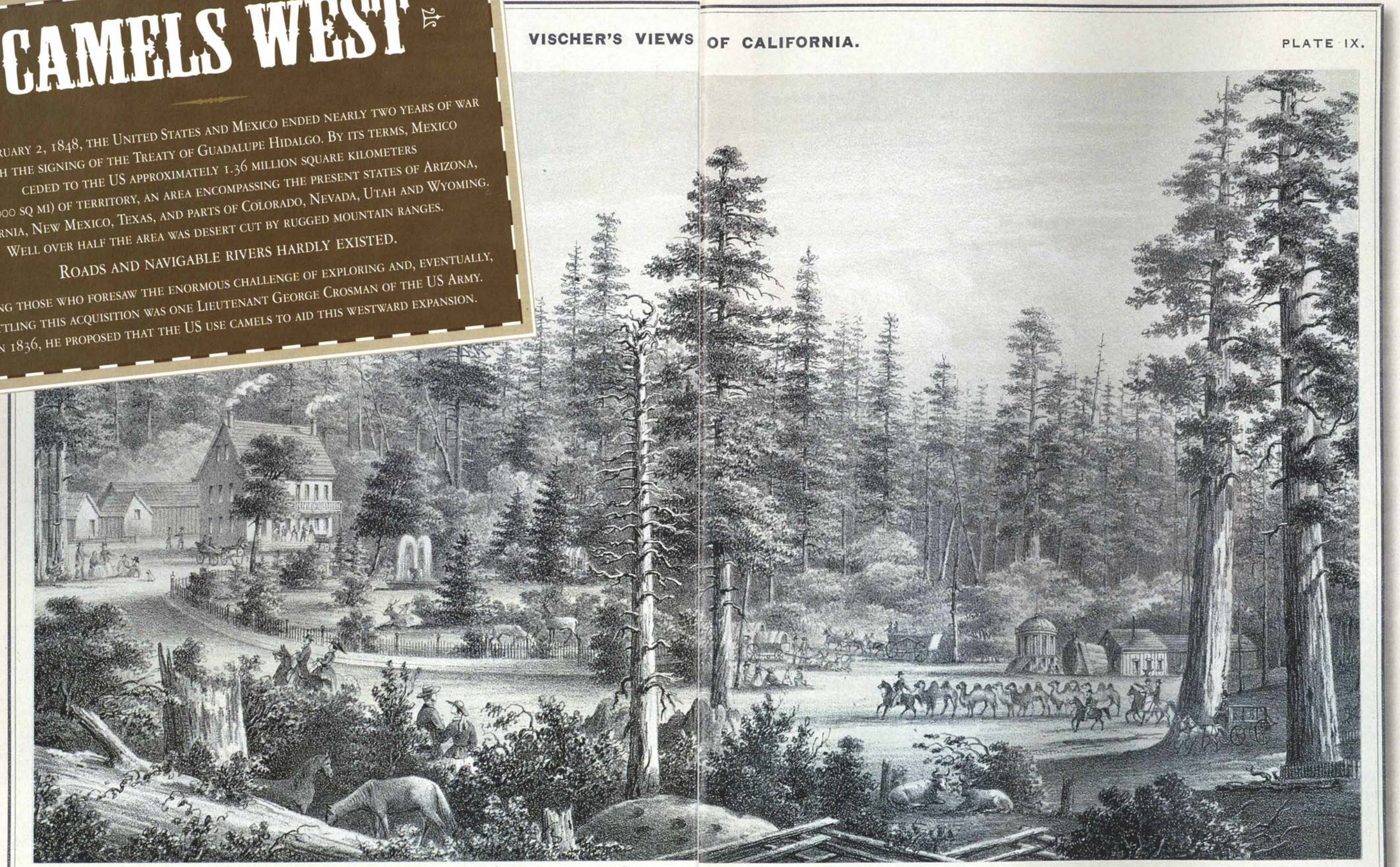
CAMELS WEST

On February 2, 1848, the United States and Mexico ended nearly two years of war with the signing of the Treaty of Guadalupe Hidalgo. By its terms, Mexico ceded to the US approximately 1.36 million square kilometers (525,000 sq mi) of territory, an area encompassing the present states of Arizona, California, New Mexico, Texas, and parts of Colorado, Nevada, Utah and Wyoming. Well over half the area was desert cut by rugged mountain ranges.

Roads and navigable rivers hardly existed.

Among those who foresaw the enormous challenge of exploring and, eventually, settling this acquisition was one Lieutenant George Crosman of the US Army. In 1836, he proposed that the US use camels to aid this westward expansion.

Written by Robert Berg ◆ Photographed by Rick Rickman



Noting that the camel is gifted with strength, endurance and remarkably efficient use of its moisture intake, Crosman reasoned that it would be the animal ideally suited for traversing such vast, arid lands. In 1847, Crosman convinced a fellow officer, Major Henry Wayne, of the merits of this idea. Wayne in turn caught the ear of Senator Jefferson Davis of Mississippi.

Davis was appointed US secretary of war in March 1853, and from that post began to advance Wayne's idea in reports to the president and before an initially skeptical Congress. In the "Department of the Pacific," he wrote in 1854, "The means of transportation have, in some instances, been improved, and it is hoped further developments and improvements will still diminish this large item of our army expenditure. In this connexion,...I again invite attention to the advantages to be anticipated from the use of camels and dromedaries for military and other purposes, and...recommend that an appropriation be made to introduce a small number of the several varieties of this animal, to test their adaptation to our country."

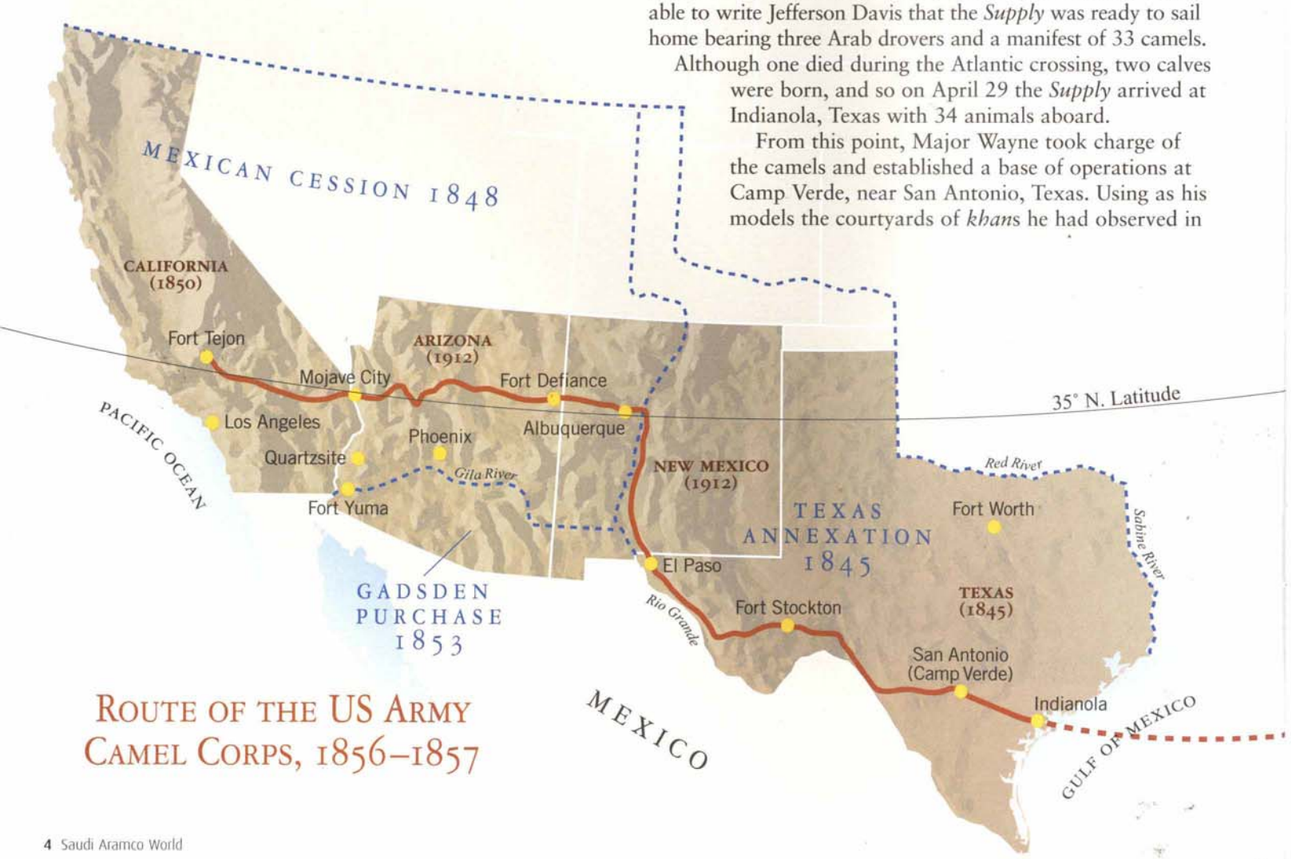
Two years later, Congress allotted $30,000 for the purchase of camels and the establishment of a US Army Camel Corps. An expedition departed for the Middle East aboard the USS *Supply*, under the command of Lieutenant David Porter, with instructions that "Whenever you meet with fine animals it would be well to procure them." Major Wayne went along. The *Supply* docked at Tunis on August 4, 1855 to purchase a single camel for study. In addition, the Bey of Tunis, Mohammed II ben Hassine, made the expedition a gift of two male camels, and thus the *Supply* continued eastward with three camels aboard.

On October 4, *Supply* arrived in Constantinople, where the crew found camels in short supply because of the Crimean War. After detouring to Crimea to observe camels in military use by the British, Porter and Wayne moved on to Smyrna (modern Izmir) and to Egypt. By February 1856, Wayne was able to write Jefferson Davis that the *Supply* was ready to sail home bearing three Arab drovers and a manifest of 33 camels.

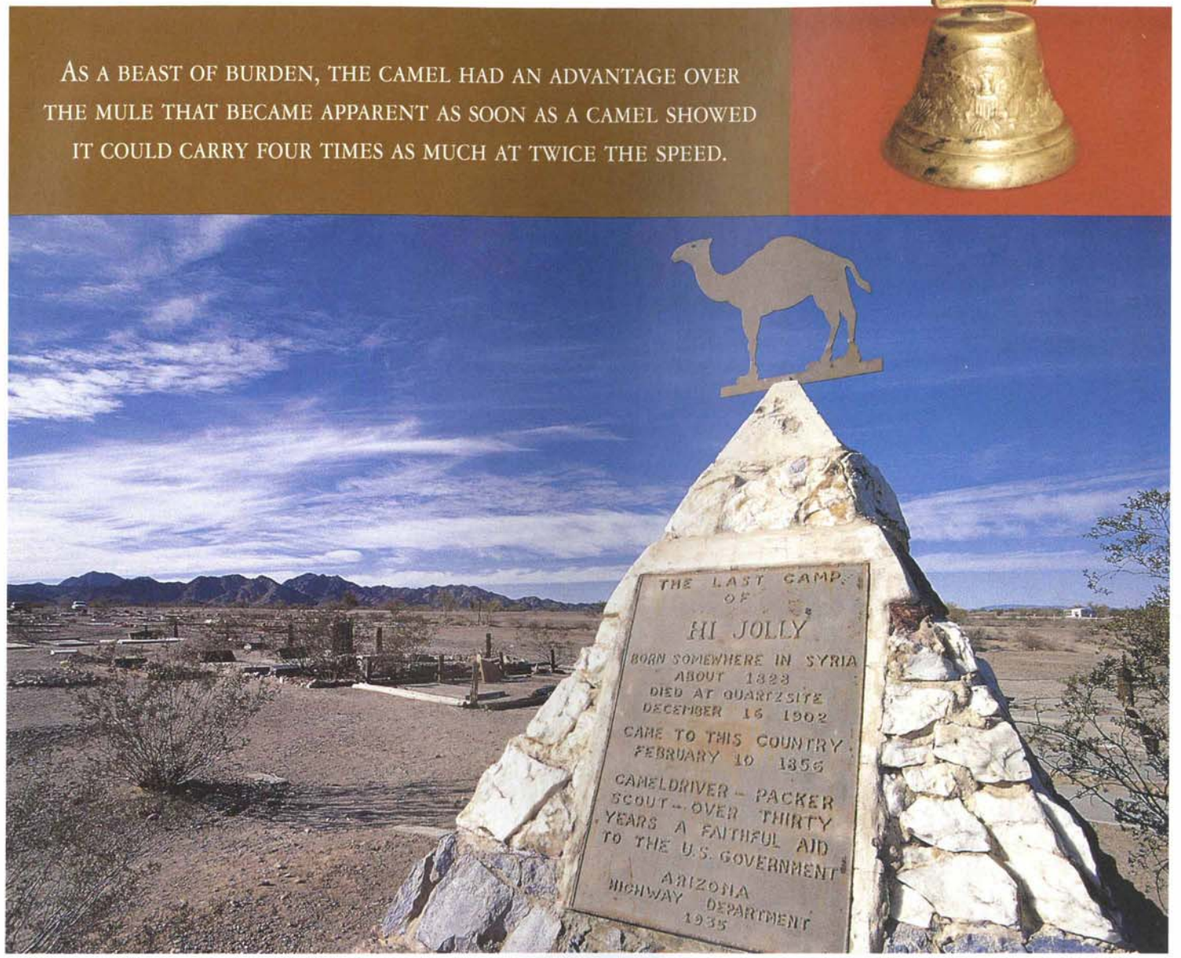
Although one died during the Atlantic crossing, two calves were born, and so on April 29 the *Supply* arrived at Indianola, Texas with 34 animals aboard.

From this point, Major Wayne took charge of the camels and established a base of operations at Camp Verde, near San Antonio, Texas. Using as his models the courtyards of *khan*s he had observed in

Above: **Camel races in Quartzsite, Arizona use the legacy of the US Army Camel Corps to draw a paying crowd each January. The last of the Camel Corps' bloodline probably died out in the early 20th century, and today's racers are privately owned.** Previous spread: **A lithograph originally published in Edward Vischer's 1862 *Views of the Mammoth Tree Grove* shows a string of seven Bactrian camels approaching the hotel built the previous year in one of California's largest sequoia groves. The quick success of the Camel Corps inspired a short-lived spate of private importations in the early 1860's.**



ROUTE OF THE US ARMY CAMEL CORPS, 1856–1857



AS A BEAST OF BURDEN, THE CAMEL HAD AN ADVANTAGE OVER THE MULE THAT BECAME APPARENT AS SOON AS A CAMEL SHOWED IT COULD CARRY FOUR TIMES AS MUCH AT TWICE THE SPEED.

TOP: WILLIAM LARUE COLLECTION; PREVIOUS SPREAD: BANCROFT LIBRARY / UNIVERSITY OF CALIFORNIA, BERKELEY

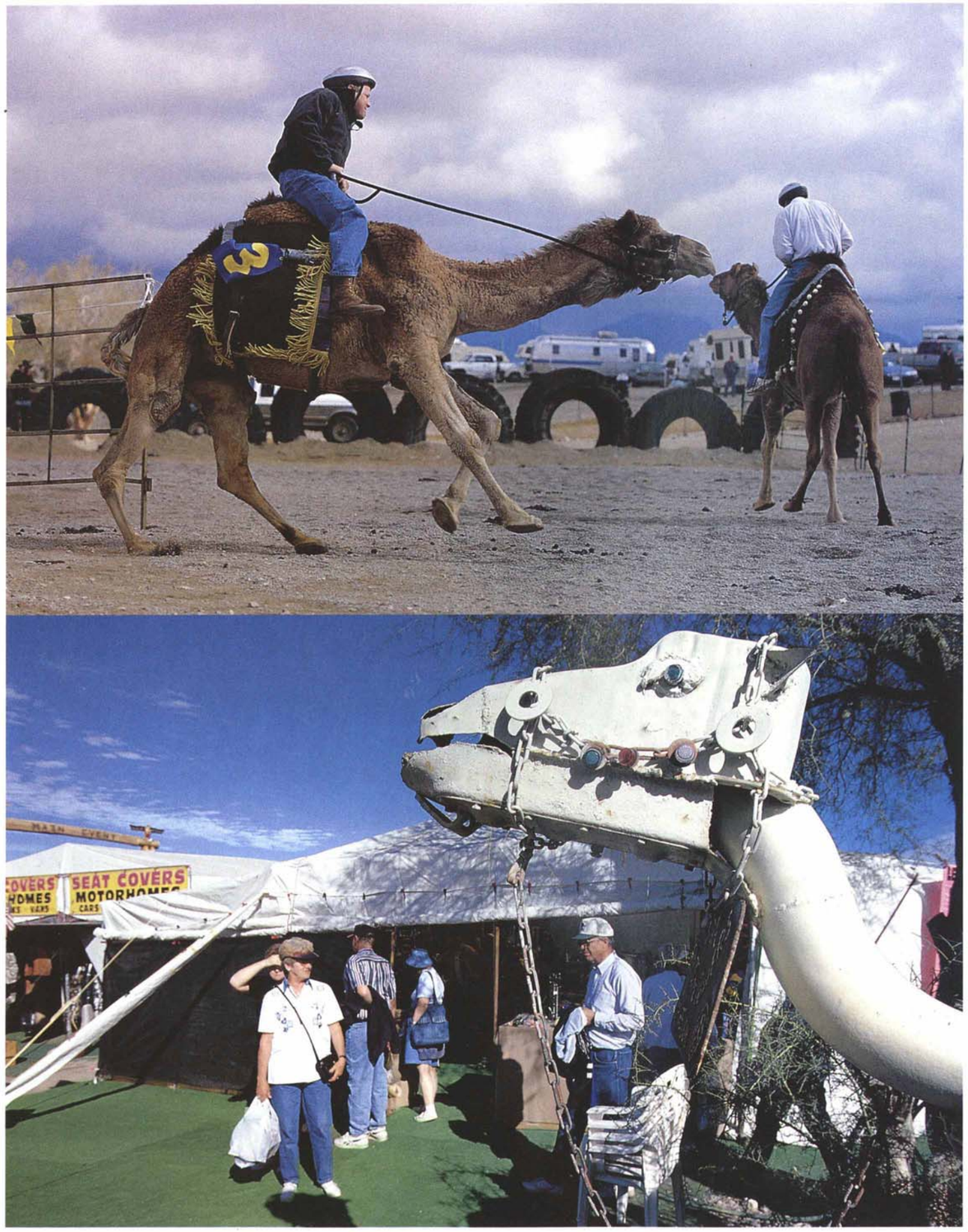
the Middle East, Wayne ordered the construction of a rectangular corral surrounded by three-meter (10') walls. In July, Porter left for the Middle East on a second buying trip, which returned eight months later with an additional 41 animals, all purchased at Smyrna.

As beasts of burden, the camels had an advantage over horses and mules that was convincingly demonstrated at Indianola when a single camel proved capable of carrying more than 550 kilograms (1210 lbs) of hay—four times the load of a mule, which, moreover, typically moved at half a camel's speed. At the same time, there were drawbacks that were to haunt the camel experiment. Horses and mules were frightened by the sight and smell of the camels, and the camels' quirky and irascible temperament made them difficult to handle for men accustomed to more docile livestock. In the American West, where horses predominated, these were factors of no small importance.

A debate immediately arose over the deployment of the camels that would prove crucial in determining their future. Major Wayne's vision was one in which camels not only performed military service, but would also become a common feature of American commercial and private life. To this end, he proposed a three- to four-year delay of their deployment during which large, domestically bred herds could be raised, studied and trained. But both Jefferson Davis and his successor as secretary of war, John Floyd, backed immediate deployment limited to US Army service. Their views prevailed.

A stone pyramid stands over the grave of Hajj Ali, the camel handler hired from his native Syria by the US Army. His good humor won him the affectionately Americanized name "Hi Jolly." Top: **Bells helped warn skittish horses and mules of the camels' coming.**

The Camel Corps' first assignment came in February 1857, when Congress passed a bill establishing a Federal Road from El Paso, Texas to Fort Yuma on the Colorado River border of Arizona and California. Edward Beale was appointed to head the Camel Corps, and he was charged with surveying a route for the western portion of the road from Fort Defiance, New Mexico to Fort Yuma. Beale was a well-traveled adventurer and a winner of the Congressional Medal of Honor, and



he had backed the use of camels for years. He departed from Camp Verde on June 19 with 25 camels on a trek that, by the time it was over, would take him all the way to the Pacific.

From El Paso, the expedition followed the Rio Grande north into New Mexico and arrived at Fort Defiance in early August. The actual survey work began later that month when Beale set out westward along the 35th parallel. As they journeyed across Arizona's deserts, Beale wrote, "My admiration for the camels increases daily with my experience of them. The harder the test they are put to the more fully they seem to justify all that can be said of them." The expedition reached the Colorado River on October 17, and the camels carried on toward Fort Tejon, California, where some of them were to be stationed.

The utility of the camel was now well established, and subsequent explorations of southwestern Texas and additional surveying of the Federal Road reinforced this conviction. It was not long before entrepreneurs besieged Washington with offers to import camels for both military and commercial schemes. The *San Francisco Herald* wrote: "The next move in our progress of improvement should be the introduction of camels in California." One San Francisco businessman, Otte Esche, traveled to Mongolia and Siberia in search of sturdy breeds and came home with 45 animals. But his venture, like the Camel Corps itself, was soon doomed.

In early 1861, Texas seceded from the United States, and on February 28 the fledgling Confederacy seized the camels at Camp Verde. Schemes for using them in California, which lay outside Confederate territory, were set aside. Although the camels were put to limited use in Confederate Texas carrying salt, supplies and mail, no real plan for them was ever developed. Ironically, the president of what was then the Confederate States of America was none other than US Army Camel Corps founder Jefferson Davis.

The Civil War put an end to the American experiment with camels. Afterward, the camels in Texas and California were auctioned off. Many ended up in the service of freighting and mining firms; others made the circus circuits around the US and Mexico. With no breeding programs in effect, their numbers waned. By the late 1870's, the last surviving camels used in freighting, now aged beyond utility, were released into the wild.

Roaming the deserts, these camels unwittingly carved themselves a niche in American folklore. Legends of phantom camels popped up throughout the Southwest, prominent among them that of the "Red Ghost," which was said to have been sighted several times with a headless corpse strapped to its back. In 1901, members of the US–Mexico boundary commission reported seeing a herd of wild camels in southern Arizona, which implied that the camels had successfully bred in the American wild. In 1929, a wild camel supposedly stampeded horse herds near Banning, California. And the final report of a wild camel came from the shores of the Salton Sea, in far southern California, in 1941.

There is one further story, that of Hajj Ali, the only truly legendary Old West figure of Arab origin. Born in Syria, he arrived at Camp Verde with the second shipment of camels in 1857 and helped the Americans handle their camels on Beale's trek to California. His easygoing nature—and Americans' ignorance of Arabic—left him with the nickname "Hi Jolly," and after the westward trek he took part in numerous camel projects throughout California and Arizona. After the auctioning of the camels, Hi Jolly prospected for gold, hauled freight and scouted for the US Army. Granted citizenship in 1880, he married Gertrude Serna of Tucson and had two daughters with her. However, in the tradition of the solitary Old West adventurer, he returned to the desert in his late years to prospect alone near Quartzsite, Arizona. He died in 1902. Legendary for his skill with animals, he was cared for in his final days by ranchers and prospectors.

In 1935, the State of Arizona commemorated him by erecting a stone pyramid, topped with a bronze camel, on his grave, which is a prominent landmark in the town of Quartzsite. And today, every January, the town kicks off its winter market and rodeo festival season with "Hi Jolly Daze"—featuring camel races. That's all that remains of an experiment that, in different circumstances, might have changed the landscape of the American Southwest.

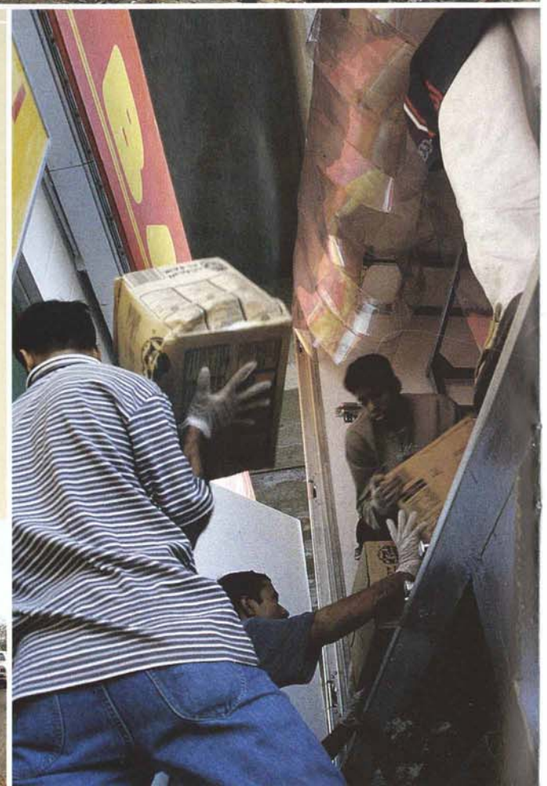
In 1861, the Confederacy seized the Army's camels, but with the western territories still under Union control, it couldn't do anything with them.

Above: **The belt buckle favored by Dennis Allyn of Santa Cruz, California, former president of a 100-member group that promotes camel-racing as an entertainment at a half-dozen festivals in the western US.** Opposite: **Live and in facsimile, camels are the theme of Quartzsite, Arizona's annual "Hi Jolly Daze," a celebration which attracts more than 20,000 people.**

Robert Berg is a consultant and cross-cultural trainer who specializes in the Middle East. He lives outside La Luz, New Mexico. **Rick Rickman** is a photographer with the Matrix agency of New York. He lives near San Diego.

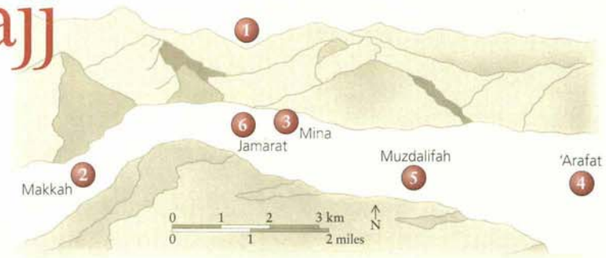
Welcoming God's Guests

Photographs and Interviews by Samia El-Moslimany



Previous spread: **Uninhabited for most of each year, the Hajj encampment fills the flat, narrow valley of Mina east of Makkah with 1.8 million pilgrims, who camp here for four nights in more than 40,000 permanent tents, many of which accommodate up to 40 people.** Insets, from left: **Modern identification documents complement a 1400-year-old tradition as more than 2100 guides prepare to greet the pilgrim groups. Maps show tour operators the areas assigned to their pilgrims. A bus fleet 15,000 strong goes into service during Hajj—2000 more than serve New Delhi and five times as many as serve New York. At Jiddah's airport, students from Makkah serving as guides get ready to direct arriving pilgrims. Muhammad Jamal, a Burmese refugee resident in Makkah, sports a new uniform as one of the 14,000 men who keep the pilgrimage area clean. A box lunch, modified for different groups to suit national tastes, awaits each pilgrim on arrival.** Above: **On the plain of 'Arafat, preparation begins in earnest at the end of Ramadan, some 10 weeks before Hajj, as workers assemble frames for 40,000 tents that pilgrims will use for shade and as a resting place during the *wuquf*, or "standing." (See opposite page.)** Right: **Employees of the Al Baik restaurant chain stock up an outlet that operates only during Hajj. "The Hajj pushes to the limit every system we have built in our company over the past 25 years," says Rami Abu-Ghazaleh, the chain's president and CEO, "Logistics, human resources, food production, customer service, marketing, public relations, engineering and security."** Bottom: **This year, the Saudi government increased the number of public telephones in the Holy City area to 56,000. For those who preferred to write home, 415 drop-boxes awaited their letters.**

The Steps of Hajj



An annual gathering at Makkah long predates the coming of Islam, but the Muslim Hajj, the last of the five "pillars" of Islam, is ordained in the Qur'an, and it was the Prophet Muhammad who, by his example, defined its elements exactly. Muslims from around the world follow in his footsteps to this day. The Hajj always takes place on the same six days of the lunar calendar, beginning on the eighth and ending on the 13th of the month of Dhu al-Hijjah, the last month of the year. The rituals take place in five locations in and near Makkah: On the outskirts of the Holy City; in the Holy Mosque; on the plain of 'Arafat; at Muzdalifah; and at Jamarat. Each ritual must be completed at or within a prescribed time.

1 *Ihram* ("purification"): up to 14 days before Hajj

Before entering Makkah, pilgrims clean themselves physically and spiritually at designated times and places at the edge of the sacred precinct surrounding the city. At this time they announce their intention to perform Hajj by reciting an invocation called *talbiyah*. (See page 20.) Men don a garment of two seamless pieces of white cloth called *ihram*, which they wear for the duration of Hajj. Women wear modest and unobtrusive dress of any color, and cover their heads. (Pilgrims arriving by air may don the *ihram* before or during their flight.) For the next six days, all outward differences among pilgrims are erased.

2 *Tawaf* at the Holy Mosque: before Hajj

Between their arrival in Makkah and the eighth of Dhu al-Hijjah, pilgrims walk seven times counterclockwise around the Ka'bah, the cubical structure at the center of the Holy Mosque in Makkah. This circumambulation, which expresses the centrality of God in life, is called *tawaf*. Afterward, along the eastern side of the Holy Mosque, pilgrims run seven times between the hills of Safa and Marwah, commemorating the desperate search for water of Abraham's wife Hajar. This ritual, undertaken now in a 400-meter (1300') covered arcade, is called *sa'y*. The spring that God brought forth for Hajar and her baby son, Ismail, is Zamzam, which flows copiously still.

3 Encampment at Mina: the first day of Hajj

On the eighth of Dhu al-Hijjah, pilgrims gather in the flat valley of Mina, about five kilometers (3 mi) east of Makkah. Meditating and praying in preparation for the next day, most spend the night in tents.

4 *Wuquf* ("standing") at 'Arafat: the second day

In the morning of the ninth, pilgrims continue 10 more kilometers (6 mi) east to the plain of 'Arafat. From noon prayers until sundown, this is the emotional climax of the Hajj and the devotional apogee of Muslim spiritual life: Pilgrims stand or sit—some for minutes, some for hours—and before God reflect on their lives and pray for mercy and renewal. Some climb Jabal Rahmah, the Mount of Mercy, a rocky hill at the foot of which the Prophet Muhammad delivered his farewell sermon.

5 Muzdalifah: the second night

After sundown at 'Arafat, pilgrims turn back toward Makkah and stop for the night at Muzdalifah. There, most pick up 49 stones that they will throw at the three pillars of Jamarat over the next three days.

6 Stoning at Jamarat and *'Id al-Adha*: the third day

At dawn on the 10th, pilgrims begin moving to a place just west of Mina called Jamarat ("stoning"). There they throw seven pebbles at the first of three pillars which have come to represent Satan. This symbolic repudiation of evil commemorates Abraham's three rejections of Satan when God asked him to sacrifice his son; afterward, pilgrims further commemorate Abraham's faith by sacrificing a sheep, as God commanded Abraham to do. Thus this day is the first of the three-day *'Id al-Adha*, the "Feast of the Sacrifice." After throwing stones at the first pillar, men shave their heads, and women cut off a lock of their hair. Male pilgrims may return to their customary clothes, although many remain in *ihram* for the duration of the three-day *'Id* or until they leave Makkah.

7 *'Id al-Adha* and *tawaf al-ifadhah*: the third through sixth days

Pilgrims return to the Holy Mosque in Makkah at any time during these days, again circle the Ka'bah seven times and perform *sa'y* again. After this, many return to the tents at Mina and, from there, pass through Jamarat again on the fourth and fifth days, stoning each of the three pillars with seven pebbles. On the 13th of Dhu al-Hijjah, pilgrims return to the Holy Mosque to make a third, final, "farewell" circumambulation called *tawaf al-ifadhah*. At this point, pilgrims are deconsecrated, and the state of *ihram* is ended.

8 Departure: up to 14 days after Hajj

To ease crowding, pilgrims do not leave Makkah and Saudi Arabia all together. Many pilgrim groups go north to visit Madinah, the second Holy City of Islam, and the Prophet's Mosque there.

Two days before Hajj, a doctor explains emergency procedures and preparations to women on a tour of Saudi Red Crescent Society (SRCS) headquarters. In addition to the ordinary health needs of 2.3 million people, it is common for pilgrims to underestimate the physical effects of heat, excitement, exhaustion and the sheer scale of Hajj. According to the Saudi Ministry of Health, this year's count of pilgrims receiving outpatient treatment from the SRCS was 217,673. An additional 47,416 received emergency treatment. 6433 were admitted to the 14 hospitals dedicated to pilgrims. Because Hajj is a lifetime goal, many pilgrims are elderly, and this year, 526 of them died in the Holy Cities of natural causes. "We prepare for Hajj the whole year," says Saudi Minister of Health Osama Shobokshi, MD. "We start on the day after the last day of the Hajj to prepare for the next Hajj." Middle: **Captain Nagib Sultan Al-Madi runs one of Mina's fire stations. To lower the risk of fire, tents at Mina are made of fireproof Teflon-coated fabric, and no open flames are allowed in the encampment.** Lower: **According to the Qur'an, water has flowed from the spring of Zamzam for some 4000 years. Today it is bottled and distributed as holy water by members of one of Makkah's last remaining Hajj-related guilds, a consortium of more than 850 families known as the *zamazima*.**

"It's the human element I like most about this work. When you come to Hajj, you become your real self. People take off the layers of pretending."

—Iyad Madani, Minister of Hajj

Iyad Madani

Age: 56

Occupation: Saudi Arabian Minister of Hajj

"I was born in Makkah and grew up in Madinah, and Madinah was always full of hajjis [pilgrims]. They shared the city and the mosque with us. We grew up being with hajjis, looking at hajjis, hearing hajjis. When I was a young kid, they were objects of great curiosity: their different costumes, their food, their features. Everyone developed a feel for the Hajj, a built-in image that becomes part of you.

"This is one of the most interesting and challenging jobs. There is the international, cultural dimension, of course, and there is the human dimension. You find yourself feeling responsible for each and every hajji! You try to make sure that at the individual level they have the space and time and peace of mind to fulfill their duties. I don't want them to worry about schedules, tents or buses. We want to carry that burden, as smoothly and efficiently as possible, so that they can get what they are here for. Every moment I see that happening —that is the real inner satisfaction.

"It is the human element that I like most about this work. When you come to Hajj, you become your real self. People take off the layers of pretending, and you see real people as they truly are. People express themselves in the simplest ways: in the way they pray, in the way they find their spot in the mosque, how they react when they are waiting to finish their stoning, the way they ride the buses, the way they find their way to the Mount of Mercy.

"I wish we had more time. A year to prepare is just not enough. For example, if you wish to do an awareness workshop in some country, then to tailor the material to that culture, actually conduct the workshops and receive the feedback is a project that takes months. If you do this in a country like Nigeria, you have to break the process down further into six groups, for each of the regions of the country, reading the local culture and relating it to Hajj. Multiply this by the 60 to 100 countries that the hajjis come from, and you are talking about a task of Himalayan proportions."

Abubaker Bagader

Age: 52

Occupation: Professor of sociology, King 'Abd al-'Aziz University, Jiddah

Occupation during Hajj: Advisor for cultural affairs to the Minister of Hajj, director of the ministry's Department of Public Relations, Media Information and Hajj Awareness

"All my life I have been involved in Hajj one way or the other. After my graduate studies, I worked for more than 10 years with the Hajj Research Center. For the last three years I have been responsible for hosting the Hajj Cultural Seminar. We collect research papers and bring together Muslim scholars and intellectuals from the world over. Last year the theme was 'The Literature of Hajj.' The year before, it dealt with 'Sociocultural Communications' among hajjis.

"Hajj is as challenging and complicated a phenomenon as anything that can be studied in any religion. The anthropology, the sociology of Hajj hasn't been given the attention it deserves. If so many people rush to this place, and I live here, then as a sociologist I need to find out why. Hajj is really about humans encountering each other and leaving everlasting impressions on their fellow humans.

"Working in Hajj makes you more humanistic. In Makkah, during Hajj, you can never say, 'I am the host,' because you suddenly find you are the guest instead, or even a guest of the guests. Many hajjis can relate to the Hajj better than you can, and they have a better idea of what it means to be the guest of the Almighty. The people you meet during Hajj, you cannot judge them as they appear, because you can find a simple man, not well dressed, who is on a spiritual journey, and he may later turn out to be someone very rich or very famous.

"The universal spiritual message of Hajj is important to me, and I don't see the media coverage of Hajj communicating this. Hajj has its own uniqueness and consciousness, a deeper meaning. Many hajjis are so caught up in the spirituality of it all that they are literally unaware of the inconveniences they experience. They have one single objective: to have their Hajj accepted by the Lord."

Abdullah Al Dowairi

Age: 48

Occupation: Electrical engineer

Occupation during Hajj: Chairman of the Board of Directors, United Office for Zamzam, Makkah

"The Dowairi Family has been involved in the distribution of Zamzam water for many, many generations. Some of the families that distribute Zamzam water have been doing so since before the time of the Prophet. When I helped my father there were 120 *zamazima* families [the traditional distributors of Zamzam water]. Now there are more than 850, because the privilege of distributing Zamzam is passed on to the sons and daughters of the families.

"When I was young, before my father died, the *zamazima* were located inside the Holy Mosque at Makkah, in the cellar. Each family involved in the distribution of Zamzam had a room where they worked, filling big containers with Zamzam water for distribution to the hajjis throughout Makkah. I would give the hajjis Zamzam to bless their bowls and cups by rinsing them with the holy water. Many hajjis would also bring their burial shrouds and I would give them Zamzam to rinse them with.

"This year we took a huge step forward: We used to manually fill all the Zamzam containers that were delivered to the hajjis at their accommodations in Makkah, but this year we automated the process. We bottled more than 24 million liters [6,340,000 US gallons] of Zamzam water.

"The privilege of distributing the Zamzam to the hajjis is a great honor. When you come to my home as a normal guest, I am honored to welcome and serve you, but how about when you are serving someone who is a guest of God? It is the greatest honor.

"During the Hajj period, over four weeks, it is almost impossible to imagine that we are serving 6000 different buildings where the hajjis are accommodated, using 900 employees and 120 delivery vehicles, all to distribute 60,000 to 70,000 20-liter [5-gal] containers."

Hospitality in Hajj

Written by Ahmad ibn Saifuddin Turkistani

"And proclaim the Pilgrimage among people," says the Qur'an in Chapter 22 ("Hajj"), Verse 27. "They will come to thee on foot and (mounted) on every kind of camel, lean on account of journeys through deep and distant mountain highways." And in Verses 29 and 30, "Then let them complete the rites prescribed for them, perform their vows, and (again) circumambulate the Ancient House. Such (is the Pilgrimage): Whoever honors the sacred Rites of God, for him it is good in the sight of his Lord."

Hajj, the pilgrimage to Makkah, is one of the five pillars of Islam, the duty of every Muslim who is physically and financially able to perform it, and a journey different from any worldly travel. In the 19th century BC, Muslims believe, Ibrahim—the Patriarch Abraham of the Bible, revered by the followers of Islam, Christianity and Judaism—was instructed by God to build a house of worship in a narrow valley between two barren ridges. He built it in a place called Bakka, today called Makkah, on the present site of the Ka'bah, the cubic structure inside the Grand Mosque.

Since that time, Makkah has been a city of pilgrimage. Toward the end of the fifth century of our era, under the dominance of the Quraysh, one of the Makkan tribes, both commerce and pilgrimage flourished in the city, yet the monotheism that Ibrahim had preached had been nearly forgotten: Idols representing as many as 360 different deities are believed to have been erected in and around the Ka'bah during this era, many placed there by travelers of the caravan routes. These remained until the Prophet Muhammad's return to Makkah from Madinah in 629.

Two years later, Muhammad himself made the first Hajj and by his example showed Muslims the rituals that have been followed ever since. Near the Mount of Mercy on the plain of 'Arafat, he gave his farewell sermon, in part of which he emphasized kindness toward pilgrims: "All mankind is from Adam and Eve," he said. "Learn that every Muslim is a brother to every Muslim and that the Muslims constitute one brotherhood."

For the better part of the next 14 centuries, the journey to Makkah remained arduous and lengthy, with many pilgrims taking not days but months or years to reach Makkah. On their way, they were exposed to storm, shipwreck, banditry, heat, disease and extortion, to name a few of the common hardships. It became incumbent on the tribes of Makkah to receive the pilgrims warmly, in recognition of the hardships they had endured en route.

Caliphs who followed the Prophet honored the Hajj in two major ways: First, by caring for and improving the Sacred Mosque in Makkah and the Prophet's Mosque in Madinah; and second, by working to mitigate the journey's hardships by providing caravan security, clear roads, fresh wells and *khana*s, or rest areas, along the routes. However, it remained the duty of the Makkan people to host the pilgrims. Jurists have long debated whether a Makkan may even charge a pilgrim—who is God's guest, really—for accommodation at all, or whether a modest charge is acceptable. The modern outcome of this debate is that the Saudi government currently regulates the prices pilgrims may be charged for most necessities, and many people do indeed provide accommodation to pilgrims without charge, as an act of charity.

Such practices have deep roots. *Al-Karim*, or "the generous one," is one of the names of God, and the Qur'an praises generosity and its synonyms in at least 50 places. The sayings of the Prophet, known as the *hadith*, further emphasize generosity. Accordingly, caring for those in need, regardless of color, ethnicity or religion, became a divinely reinforced principle.

During the Hajj season, which lasts from the ninth to the 12th month of the lunar calendar, hospitality is at its peak. Within the Quraysh tribe, clans developed guilds around three major types of Hajj-related hospitality: *siqayah*, supplying free water, often cooled in earthenware jugs; *rifadah*, feeding pilgrims without charge or at only modest cost; and *sidanah*, the cleaning and maintenance of the Ka'bah and the Grand Mosque.

Today, these functions are carried out by various combinations of Saudi government agencies, charitable organizations, individuals and—especially in the case of the *siqayah*—by the descendants of the guilds that inherited the roles from the original clans. The only role still filled by an original clan is the keeping of the keys of the Ka'bah, which is the responsibility of the Bani Shaybah today as it was even several centuries before Islam.

Over time, the concept of *sidanah* has been embraced by people of all sorts, from humble men who literally wash and sweep the Holy Mosque to caliphs and kings who have undertaken hospitality-related building projects. Structural renovations and additions have been made in every era, the first in AD 605, when a flood destroyed parts of the Ka'bah. After that, the first expansion of the holy mosques took place shortly after Muhammad's death, and later Umayyad, Abbasid and Ottoman rulers made further, often munificent, efforts.

> Throughout history, generosity and its corollary that applies to travelers, hospitality, have been integral to Arab character. Before and after Islam, Arabs have always praised generous people and despised the miser.

In this tradition, the Saudi kings have carried out the most ambitious expansion projects to date, many of them in the last 20 years under King Fahd, spending some $27 billion on the two Holy Mosques alone since 1955, and more than $70 billion on the general infrastructure of the Hajj areas, including building highways, roads, bridges and dozens of tunnels, leveling hilly areas, and manufacturing or building tents, offices, warehouses, smaller mosques, parking lots, ablution areas, toilets and even modern slaughterhouses for the ritual sacrifices the pilgrims make at the end of Hajj. And the benefits of this extensive investment aren't only for the Hajj pilgrims: Year-round, Makkah hosts hundreds of thousands of pilgrims performing *'Umrah*, or "the lesser pilgrimage," which can be undertaken at any other time of year, as well as another two million who come to perform supplementary *tarawih* prayers every night during the holy month of Ramadan.

Since the time the Saudi state began its rule of western Saudi Arabia in 1926, one of its main concerns has been the security of the pilgrims as they make their way to Makkah. Formerly, tribes along the Hajj routes often threatened pilgrim caravans, which were charged arbitrary, often exorbitant "taxes" for safe passage. These fees hit the pilgrims' purses far harder than the long-standing, official and more modest "pilgrim tax" levied in Makkah itself. King 'Abd al-'Aziz Al Sa'ud gathered the heads of the tribes, gave them each generous gifts—and then threatened them with punishment if they ever bothered the pilgrims again. Later, in 1952, he abolished the official pilgrim tax: Today, the fee of $275 paid by each pilgrim when he or she applies for a Hajj visa covers guidance through the Hajj, Zamzam water, tent accommodation and local transportation; all other travel costs are paid only to government-approved agencies.

For some pilgrims, costs are partially or wholly waived by charitable programs. One of the largest is the Custodian of the Two Holy Mosques Hajj Sponsorship Program that this year brought 1300 pilgrims to Makkah from the US, Kosovo, Afghanistan, Syria, Iraq, Palestine and several nations of Central Asia at the expense of King Fahd, whose formal title is "Custodian of the Two Holy Mosques." Similar programs are also offered by Saudi Arabia's National Guard, the Ministry of Hajj, the Ministry of Islamic Affairs and other Saudi cabinet ministries.

Meals and other services for pilgrims are donated by numerous organizations. Prominent are two royal charities: The King 'Abd al-'Aziz Charitable Organization, which provides food both to poor pilgrims and, year-round, to poor Makkans; and the Custodian of the Two Holy Mosques Charity for Cooled Water, which has operated a bottled-water plant in Makkah since 1984 and distributes an average of 10 million bottles without charge every Hajj season.

Other food supplies come in from throughout the kingdom, sold or donated to agents who distribute them free to the pilgrims from the backs of trucks that line the roads in hundreds between Makkah and 'Arafat. One private charitable group, Makkah Humanitarian Storage, recently distributed to pilgrims more than 60,000 containers of spring water, 45,000 containers of buttermilk, 34,000 packages of dates and 150,000 meals, and their generosity is typical of dozens of diverse groups.

Individuals make their marks as well. In the early 1990's, for instance, Abdulrahman Al Fa-Faqeeh of Makkah sponsored the planting of hundreds of trees in the largely barren 'Arafat area. He also provided the enormous water-misting system that takes the edge off the day's heat in that same area.

With all this modernization, some wonder whether the Hajj has become less spiritual. It is true that pilgrims nowadays are not aware of the difficulties that their predecessors encountered in the past: The burning heat of the desert on one's feet isn't familiar to people who travel in air-conditioned aircraft and buses. However, unanimously, those who make the pilgrimage find that words are inadequate to describe the depth of their experience. In a letter written from Makkah during his pilgrimage in 1964, Malcolm X wrote, "Never have I witnessed such sincere hospitality and overwhelming spirit of true brotherhood as is practiced by people of all colors and races here in this ancient Holy Land...."

While the facilities may have changed, the rites and the bonds of common humanity among the pilgrims have remained the same. Where else on Earth can you find more than two million men and women, from nearly every country in the world, speaking more than 100 languages, all united in faith and purpose, acting with complete cooperation, goodwill, self-discipline and generosity?

Ahmad ibn Saifuddin Turkistani, Ph.D., is director of the Institute of Islamic and Arabic Sciences in America, based in Fairfax, Virginia.

Some two weeks before Hajj, the first of more than 6000 flights arrives at the Hajj Terminal of Jiddah's King 'Abd al-'Aziz International Airport. During Hajj, Jiddah is one of the busiest airports in the world. Insets: This year, more than 1.8 million pilgrims came from outside Saudi Arabia, mostly by air. All come bearing passports stamped with a Hajj visa. The number of visas issued is negotiated diplomatically, generally following a per-capita rule of thumb of one Hajj visa for each of a country's 1000 Muslim citizens. Center: This year, an iris recognition system began supplementing a fingerprint system to accurately record pilgrim identities. Right: Workers load baggage onto buses day and night. Most pilgrims spend at least a few nights in a hotel before and after the Hajj encampments. For many of them, this is truly the journey of a lifetime: Great numbers of pilgrims are poor, and the Hajj is often their first trip beyond their local region—and their first flight. They may have saved all their lives for the journey, and pooled additional resources from extended family and friends.

A smile beamed to her welcoming tour group spreads across a pilgrim's face as she steps from the plane in Jiddah. On board, these pilgrims from Syria entered into *ihram*, the state of purity for which men don the eponymous white garment and both men and women recite the prayer of intent to perform Hajj known as the *talbiyah*. (See page 20.) Like all pilgrims from abroad and many from inside Saudi Arabia, this woman has arrived as part of a group which will be guided through the Hajj by one of 2100 *mutawwafs*, or pilgrim guides. Each guide specializes in the hosting of pilgrims from particular countries—the better to acquaint him- or herself with those pilgrims' culturally influenced customs and needs. Center: **On the 90-minute bus ride from the airport to a hotel in Makkah, a pilgrim from Pakistan receives a bowl of Zamzam water from a distributor known as a *zamzami*.** Lower: **In Mina, 'Aisha Hashem of Jiddah oversees the setup of the tent that will house the pilgrims whose Hajj has been arranged through her family's travel agency. The tents are outfitted with mattresses, toilets, showers and electricity, and some offer Internet ports. The ducts on the ceiling carry air cooled by a simple, economical method used in homes in the Middle East for centuries: Fans drive air through wet screens, and the resulting evaporation cools the air.**

Osama Shobokshi, MD

Age: 57

Occupation: Saudi Arabian Minister of Health

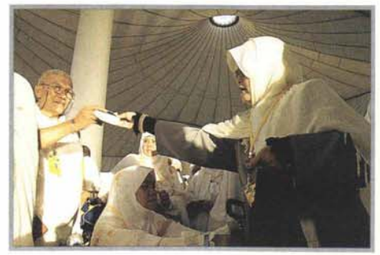
"I have been the Minister of Health for the last seven years, and in that capacity I have been involved with the Hajj throughout. Before that, as a physician, I volunteered twice to serve the hajjis.

"My primary responsibility is to prevent the outbreak of infectious diseases. I am in contact with the World Health Organization, and I follow press reports to keep track of the incidence abroad of the various strains of meningitis, diphtheria, malaria, cholera and even Ebola. I evaluate the risk of people from those countries passing the infection to other hajjis. Through the cooperation with our colleagues in the health and foreign ministries in other countries, we perform mass vaccinations in the hajjis' countries of origin for diseases that might be prevalent at Hajj. When we are not sure that people are being vaccinated in their own countries before they come, we vaccinate them on their arrival.

"We have 14 hospitals in the Holy City of Makkah, including the several hospitals in Mina and 'Arafat that function only during the Hajj. We mobilize 9600 people from other sites and a fleet of ambulances, which we have built smaller so that they can move with the masses of people on the streets.

"During the days of Hajj I am ultimately responsible for the health care of every single hajji. For five days I am right in the middle of the turmoil, as a physician, as an administrator, as a cabinet minister and as a Muslim. That means that I go to all the primary health-care centers, assessing and ensuring that we are ready to respond before the need occurs.

"The gathering of people for Hajj is a foretaste of the Day of Judgment. In Hajj, all people are equal, and we are all asking God for mercy and forgiveness. If I see that the pilgrims return to their countries without any major health problems, I am happy."



Zubaidah Taib

Age: 42

Occupation: Secretary, Tan Tack Seng Hospital, Singapore

Occupation during Hajj: Volunteer Hajj escort, Murad Travel Agency of Singapore

"I am one of three female Hajj officers and three males who guide a group of three buses with a total of 125 pilgrims. Murad Travel offers to pay our way, but I don't accept the offer. When you help people, God is aware of what you are doing.

"Before Hajj, in Singapore, we arrange a weekly study group for all the individuals wishing to make Hajj. In Makkah, we arrange for some sightseeing before the actual rites, so that the pilgrims know where we will be going and what they will be seeing, like, where the Jamarat and the Holy Mosque are, and where to go shopping.

"We make sure that the pilgrims have enough food and that all of their health concerns are taken care of. Every morning and evening we staff a kind of information counter in the lobby of the hotel. Each person receives a detailed itinerary, but some of the old people don't understand. An important task that we do before we move from any location is to do a head count, to be sure that everybody makes it onto the bus."

Majed Al Johani

Age: 19

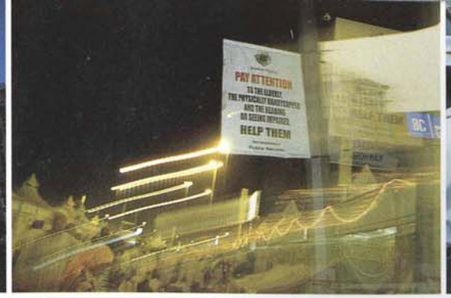
Occupation: Second-year business-administration student, Jiddah Technical College

Occupation during Hajj: Field services worker on contract to United Agents

"This is the first year I have worked for United Agents. I am hoping to submit my name again for next year. My job is different from day to day, depending on the hajjis who arrive at the Hajj Terminal. I guide and lead the hajjis, sort of as a tour guide would. I work every day, from 3:00 in the afternoon until 11:00 at night. That way I can do this job and attend school at the same time.

"During Hajj, every day after college, I go home, have a quick lunch and leave immediately for the Hajj Terminal. I punch in, and if we have hajjis arriving, I check their papers and make sure they are complete. I then guide them to their bus. Sometimes I help them transport their baggage from Customs to their bus. I work with all different nationalities of hajjis. Most of the ones that came through our section were from Morocco, Libya, Tunisia, Thailand and Malaysia. The job gets tougher when we have a big crowd, but it's always hard work. We don't eat or rest, we only stop a short time for prayers.

"My work during Hajj is like any work, but the advantage is that you get blessings, because you are serving the guests of the Merciful [God], and the guests of the Merciful are *our* honored guests. Thank God, this is important to me."



At the high point of Hajj and in a foretaste of the Day of Judgment, pilgrims on the second day mass on the plain of 'Arafat, the site of the Prophet Muhammad's last sermon, for the *wuquf*, or "standing." Each reflecting on his or her life and praying for renewal, some ascend the 60-meter (192') Jabal Rahmah (Mount of Mercy). Sprinkler poles mist the most populated parts of the plain, increasing comfort and reducing heat-related medical emergencies. Insets, far left: The starting and ending point of the Hajj, the Holy Mosque in Makkah, has been expanded more in the last 15 years than in any other period, and today it accommodates a million worshipers. Center: A sign in Mina helps set the compassionate tone characteristic of Hajj. Near left: Eighteen-hour days are the rule for thousands of employees in the Hajj's more than 850 food sales sites, including those at three Al Baik fried-chicken restaurants in Mina. "While I am away for the Hajj work, my neighbors watch out for my family," says manager Shaukath Parravath, who comes to work at Hajj from his home in Kerala, India.

"Here I am at Thy service, O God, here I am. Here I am at Thy service. Thou hast no equals. Thine alone is all praise and all bounty, and Thine alone is the dominion. Thou hast no equals."

—The *talbiyah*, recited by pilgrims throughout the Hajj

Rami Abu-Ghazaleh

Age: 42

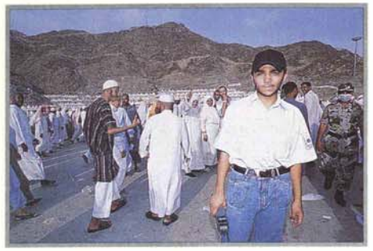
Occupation: CEO, Express Foods Co., Ltd., operator of 24 Al Baik fast-food restaurants in Jiddah, Makkah and Madinah

"Our Hajj operation revolves around three outlets in Mina that are strategically located to serve hajjis. During Hajj, we serve one kind of meal only, our signature chicken-fillet nuggets: 10 large nuggets of whole-breast fillet with fries, a bun and ketchup, for 10 riyals [$2.67]. We begin serving at 9:00 a.m. and we don't stop until 3:00 a.m. the next day.

"No one in our team looks at what we do during Hajj as a job. It is a duty that we have been blessed with: to provide the millions of hajjis coming to Makkah with clean, great-tasting food at an incredible value—fast. The honor to serve hajjis can never be translated into monetary gains. It is worship. It is a duty.

"About a month before Hajj, the municipality gives us the green light to begin site preparation; by then we've already designed everything and our contractors have their orders. The plots assigned are incredibly small, because in the Mina area every square inch needs to be utilized to the maximum. Over the five days of Hajj, we require hundreds of trained employees who have the stamina to work 18-hour days. The challenge is where to find them, when to train them, where to house them. Then the Mina area becomes a no-drive zone about five days before Hajj, except for a limited number of delivery trucks, so delivering to the outlets is a challenge.

"During Hajj I become a coach, a cheerleader, a quality and service auditor, a crowd controller, a 'fries man,' a 'packer' or whatever. Our guys are champs and I love the fact that I am there with them, getting my feet swollen the same way they are."



Muhammad Al Andjany

Age: 21

Occupation: Computer technology student, Makkah Technical College

Occupation during Hajj: Monitor for the Ministry of Hajj

"We monitors work for one and a half months. For the days before and after Hajj I stay in my apartment in Makkah, and for the five days of Hajj I stay with the other teams in a tent in Mina in the Ministry of Hajj compound. This was my first year, but I want to do it again, God willing.

"The *murakibs*, the monitors, are divided into two groups, one for Mina and the other for 'Arafat. With the others in my team, I keep watch over all the movements of the hajjis. We work in pairs. Our supervisor directs us to the location we will be monitoring. Sometimes we see crowding that is out of the ordinary, or a fire, or problems between two hajjis, or buses that are delayed, or traffic jams. If action needs to be taken, we contact our supervisor, who contacts the security forces by radio. Then we direct the responders to where the problem is happening.

"Before the actual days of Hajj, we work in Makkah around the Haram [Holy Mosque]. We check out the hotels and make sure they are following all the safety rules, like fire escapes, building guards, fire extinguishers and lights.

"Everything having to do with this job is great. It is fun to be with other guys my age. The pay is not bad, either!"

Ali Muhammad Zahrani

Age: 49

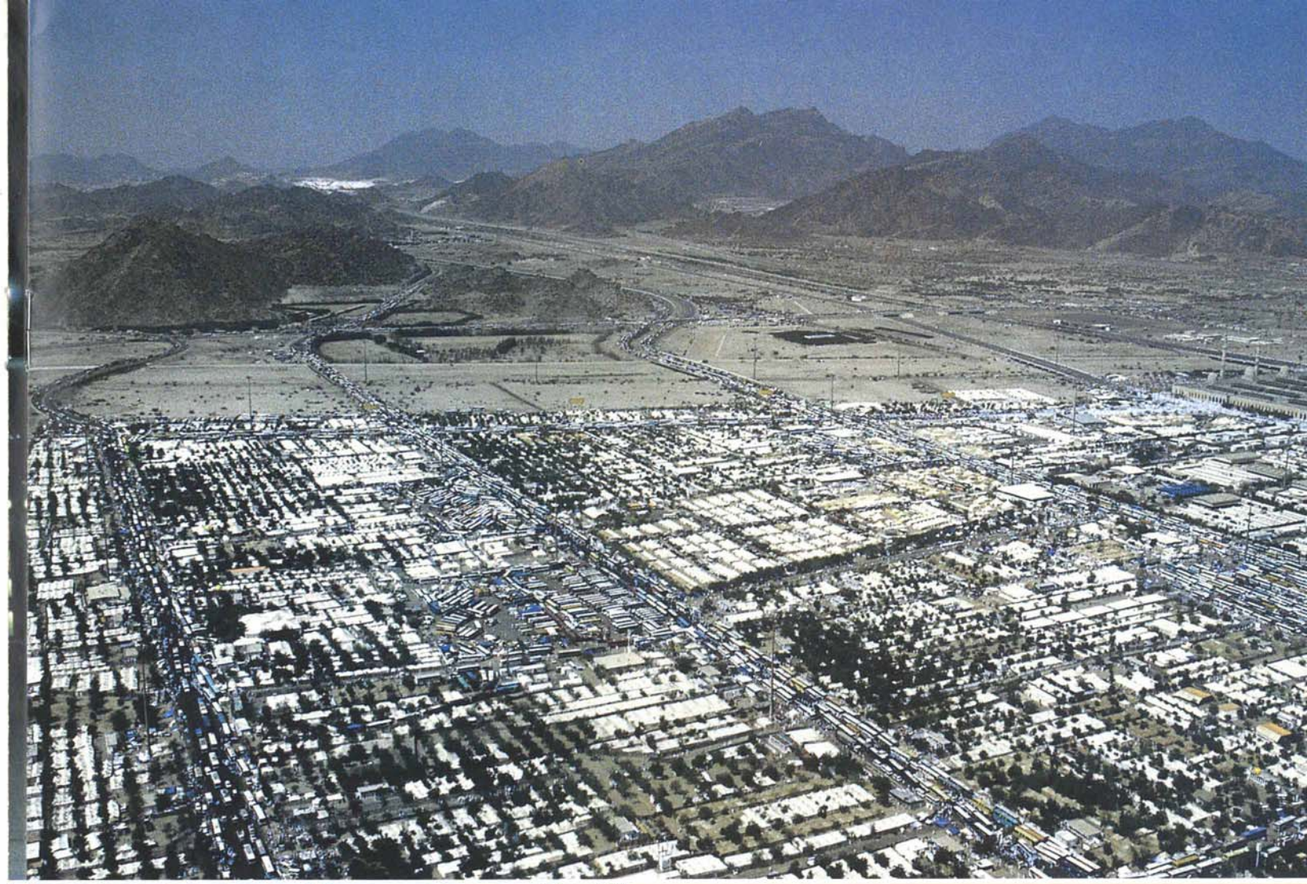
Occupation: Helicopter flight engineer, Royal Saudi Air Force

"This is my third time on Hajj duty. It is a great honor, as most people don't get to do this. Throughout Hajj we are responsible for transporting people, like journalists and others serving the hajjis. We fly surveillance flights for the different governmental agencies that provide services and oversee Hajj. If there is unusual crowding or jams, we can see it first from the air.

"In the morning, after I get up and pray, I go to check the aircraft, check instruments, check the levels. We make sure that the helicopter is secure and clean. We get a briefing from the pilot about the mission. Then my responsibility is the passengers. I make sure that you are safe, properly secured and not afraid, so that you can do your job properly. I fly one or two missions a day. When we aren't flying we are on duty on the ground.

"This year my 22-year-old son and my 17-year-old daughter made Hajj. After I finished my missions, I visited them in their camp, and sometimes I spoke to them on their cell phone.

"I have been flying for 27 years. I enjoy seeing people trust me for the job that I am doing. We have a large and good crew. I am an old man now, so everyone respects me and listens to my orders, and they compete to make it easy for me."



With the tent-tops of Mina gleaming in the distance, the roads to the plain of 'Arafat are solid with buses on the morning of *wuquf*, each bus inching toward its assigned parking place, near which each group of pilgrims will find its tent or tents. The *wuquf* takes place between the midday prayer and sunset, after which the flow of pilgrims will turn back toward Mina again, but go only as far as Muzdalifah. The day marks the largest single mass movement of pilgrims during the Hajj. On this day, food services operate mostly on the periphery, and many pilgrim host agencies have stocked the tents with food and drink. Left: **Signs help pilgrims understand the geography of the pilgrimage area, which is referred to in Arabic as *miqat*, and control towers along the most congested pedestrian passageways help prevent overcrowding.** Lower: **A guide offers directions to a pilgrim who has become separated from her group.**

"The honor to serve hajjis can never be translated into monetary gains. It is worship. It is a duty."
—Rami Abu-Ghazaleh

At the edge of Jamarat, traditionally the most congested of the Hajj sites, lines of guards form the banks of the human river that flows throughout the last three days of Hajj along the two-level, 60-meter-wide (192') Jamarat Bridge. Officers among the guards keep radio contact with observers in a control tower that affords a view of the crowd, aided by several hundred security cameras. Before Hajj, each group of pilgrims is assigned a specific time to come to Jamarat. Center: **One of the 26,500 men who work as crowd-control officers throughout Hajj gives a thirsty pilgrim a drink. Even in February, temperatures often top 30° Celsius (86° F).** Bottom: **A Saudi Red Crescent Society (SRCS) doctor communicates by radio while one of eight helicopters dedicated to the Hajj lands nearby. Their ambulance is one of 303 assigned to Hajj, many of which have been customized to narrower widths, the better to slip through congested areas.**

"We are under great pressure. We never know what will happen. We have to be as alert as soldiers."

—Abdulrahman Alswailem, SRCS president

Abdulfattah Feda

Age: 40

Occupation: General Manager, Ministry of Hajj, Makkah Branch

"I grew up in the Ajyad District of Makkah. Every year, as far back as I can remember, I used to go with my father to Hajj. We would rent a car and take the whole family. My father was a publisher and owned a bookstore, like my grandfather and my great-grandfather before him. Hajj was the season for us, selling Qur'ans and all other types of books.

"Today, I supervise the private companies that provide direct services to hajjis. This includes the six *mutawwaf* [guide] offices and the *zamazima* [providers of Zamzam water]. My job is to make sure that all the services meet Ministry standards. We also have the monitoring committees, a fleet of cars and people walking in the streets and the camps. They make sure that all the services are according to the agreed standards.

"On the Day of 'Arafat, I was in my office in the morning. By the afternoon I was in 'Arafat and visited all the *mutawwaf* establishments in their camps. After *'asr* [the afternoon prayer], I went back to my office for a quick nap, and then I went to the Jamarat at Mina and prepared for our big day, the 10th of Dhu al-Hijja. I was at the Jamarat all night from around 10:00 p.m. until the following day after *'asr*, some 18 hours. Starting from the evening of the ninth, more than two million people stoned the Jamarat. In cooperation with the *mutawwaf*s we were able to schedule times for the different hajjis to come to stone. This year all the time was crowded; none was vacant.

"I believe that serving the guests of the Merciful [God] is a good deed, not just a job. It will be remembered on Judgment Day. When I receive a hajji who has a complaint and I can solve his problem, and I see him leave my office happy, I feel a great satisfaction. Everybody who works for the Hajj feels the same way."

Eman Raffah

Age: 42

Occupation: Lecturer in Islamic studies at King 'Abd al-'Aziz University, Jiddah

Occupation during Hajj: Editor of *Al Qasswa* magazine and religious program director for Qasswa Hajj Providers, a company that arranges Hajj travel packages for Saudi pilgrims

"I've been publishing *Qasswa* magazine for the last 12 years. In the beginning it was just a stapled pamphlet, but now it has become a professional-looking volume. *Qasswa* is published only at Hajj by Qasswa Hajj Providers, and it is distributed among our 600 client hajjis. It contains religious and spiritual guidance about Hajj and Islamic life.

"I begin to prepare the magazine and my program for Hajj about six months earlier. As the mother of seven children and with an eighth on the way, I am very busy, so I need to start early. My work involves a great deal of research, and in addition I have an educational program that is presented to the hajjis on the buses as they travel from point to point. We also prepare a daily newsletter that is distributed to the hajjis.

"Our goal is to take care of the spiritual requirements of our hajjis. I try to get to know them on a spiritual level, and help them to obtain the best Hajj. At 'Arafat we teach them prayers, and on the day of *'Id* [the Feast of the Sacrifice], we decorate the tent. Throughout the Hajj, we help them plan to start a new life.

"Being spiritual doesn't mean spending the whole day isolated and worshiping. We should be comfortable and use technology for the sake of God. People think that if you are observing Hajj precisely, you can't be clean and comfortable, but Hajj can be completed with all of the comforts of a home. Hajj is not required to be difficult.

"My work helps people to be close to God. I have a role and objective in my work and my life. I enjoy working on the magazine most of all because it lasts beyond the days of Hajj. The best days of my year are the last days of Ramadan and the days of Hajj. The rest of the days of the year don't even come close."

Mohammed A. Zaidan

Age: 60

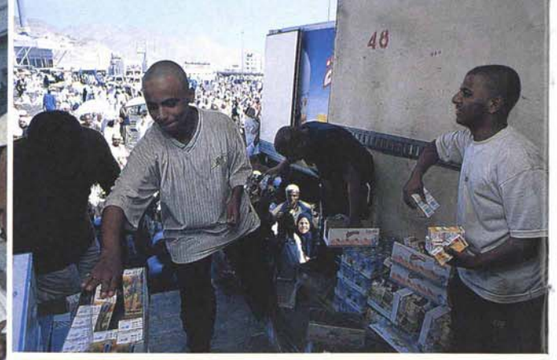
Occupation: General manager, Electrical and Electronics Contracting Company, subcontractor to the Ministry of Hajj and other Hajj-related agencies

Residence during Hajj: Khandama Mountain

"My job is to establish good radio communication channels between the Ministry of Hajj and all the support organizations through the entire holy journey. It starts at the airport. We provide the radio services so that the supervisors at the airport and the representatives of the transportation companies and their teams can move the hajjis to fulfill their lifelong dream of visiting these holy sites. Without these communication channels it would be difficult for anyone to fulfill their jobs: All Makkah is congested, and there is a lot of work to be done at the same time, at a certain time, and within a short time. We also try to provide an early warning system for emergencies.

"From the month of Ramadan [three months before the Hajj] we begin checking the radio stations and testing them, tuning them. I mainly concentrate on the main tower here, at Khandama Mountain. My engineers go to different sites, erect the antennas and prepare the links. Daily, I supervise the channels, deal with quality control, receive complaints from my clients, sort out interference problems and coordinate for my clients.

"The work of Hajj has two meanings. It is a blessing from God to be able to serve his guests, and it is also a challenge to me and my staff. As a strong believer, I don't feel any frustration—ever! Whatever good comes to you is from God, and whatever bad is from God also, and you are blessed, and you cannot avoid it."



Top: **Throughout Hajj, some 360 refrigerated trucks variously sell or distribute without charge cold drinks and bottled water. On the day of the *wuquf*, an additional 247 trucks bring free drinks to pilgrims, all underwritten by charities.** Center: **To symbolize purity and spiritual renewal, several hundreds of thousands of men choose to have their heads shaved after throwing their first stones at Jamarat. For this service, the Saudi government licenses 1300 barbers, and another 2000 unlicensed ones help relieve congestion. All charge a regulated 10 Saudi riyals, or $2.67. Some men, and all women, do not shave and choose instead to cut a symbolic lock of hair.** Bottom: **Each pilgrim throws 49 stones: seven at the first pillar representing Satan on the first day of *'Id al-Adha*, and seven more at each of the three pillars on each of the following two days of the three-day feast. According to the Qur'an, each stone should be the size of a hazelnut. This is also the day on which each pilgrim has an animal sacrificed for him that he has bought, alone or jointly with other pilgrims—generally a sheep, goat or camel.**

"Hajj has its own uniqueness and consciousness, a deeper meaning. Many hajjis are so caught up in the spirituality of it all that they are literally unaware of the inconveniences they experience. They have one single objective: to have their Hajj accepted by the Lord."

—Abubaker Bagader

Hajj by the Numbers

Total number of pilgrims in 2002: **2,371,468**

Percentage of women among them: **45**

Pilgrims from outside Saudi Arabia: **1,596,525**

Pilgrims from Indonesia: **198,544**

Pilgrims from Saudi Arabia who were Saudi citizens: **182,737**

Pilgrims from Saudi Arabia who were resident non-Saudis: **592,206**

Ratio of pilgrims to year-round residents of Makkah: **2.4:1**

Ratio of pilgrims to year-round residents of Jiddah: **1:1**

Total number of pilgrims in 1965: **294,000**

Minimum number of pilgrims permitted in an international pilgrim group arranged by travel agents licensed by the Saudi government: **50**

Number of international pilgrims admitted who were not part of such groups: **0**

Minimum number of times a Muslim must make Hajj, if physically and financially able: **1**

Maximum number of times a Muslim may make Hajj: **unlimited**

Number of styles of *ihram* for men: **1**

Pieces of cloth in an *ihram*: **2**

Number of times the cloth used in *ihram*s worn by male pilgrims in 2002 could cover New York City's Central Park: **1.7**

Number of flights arriving at Jiddah with pilgrims in 2002: **6226**

Number of flights arriving at Chicago's O'Hare International Airport, daily average: **2490**

Floor area of a standard tent at Mina: (684 sq ft) **64 square meters**

Average number of pilgrims per tent: **40**

Number of tents: **43,200**

Percentage of tents that are made of fireproof, Teflon-coated glass fiber: **100**

Estimated percentage of pilgrims who camp in their own tents or stay in hotels: **20**

Area given over to tents in Mina: (618 acres) **2.5 square kilometers**

Total area of the Mina valley: (939 acres) **3.8 square kilometers**

Amount of water misted over the plain of 'Arafat on the ninth of Dhu al-Hijjah: (2,338,000 US gal) **8850 cubic meters**

Percentage of this that evaporated before hitting the ground: **100**

Average number of degrees by which this reduced air temperature at the ground: (11° F) **6° C**

Estimated average speed of 2.3 million people moving from 'Arafat to Muzdalifah after sunset on ninth of Dhu al-Hijjah: (1.25 mph) **2 kilometers/hour**

Time it takes for all pilgrims to make this journey: **All night**

Estimated percentage of pilgrims who walk rather than take a bus: **16**

Number of times by which the floor area of the Holy Mosque exceeds that of St. Peter's Basilica: **20**

Number of times by which the capacity of the Holy Mosque exceeds the capacity of Maracana Stadium in Rio de Janeiro, the world's largest: **5**

Number of floor levels of the Holy Mosque that can be used for prayer: **3**

Number of people whose job it is to check that animals sacrificed for the *'Id al-Adha* meet health and religious standards: **1330**

Number of goats and sheep that merchants bring for sale: **1,200,000**

Number actually sacrificed: **1,120,000**

Percentage of meat processed and shipped as global relief and charity: **50**

Government-regulated price of a sacrificial sheep, if reserved in advance: (SR350) **$131.57**

Number of meals served by commercial organizations over five days of Hajj: **10 million**

Additional meals distributed by charities: **2 million**

Loaves of bread distributed: **40 million**

Number of postal drop-boxes placed for pilgrims in the Makkah area: **415**

Number of garbage trucks in the Makkah area: **550**

Number of hours per day that each truck works during Hajj: **24**

Number of workers involved in cleaning and trash removal: **14,000**

Ratio of garbage storage capacity at Mina to daily garbage output of New York City: **12:11**

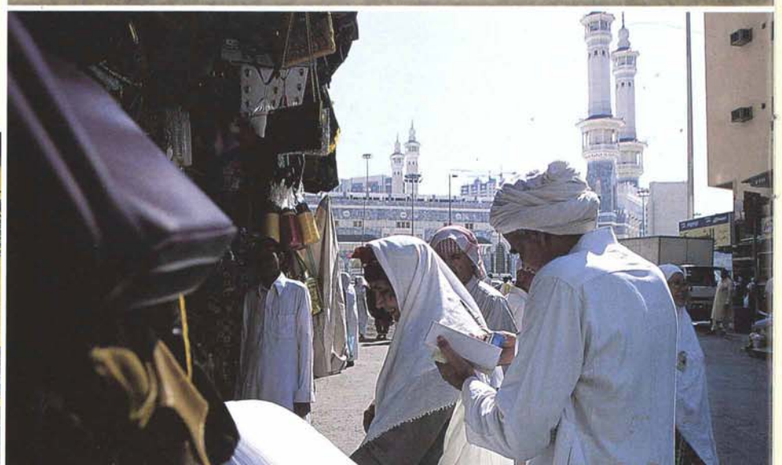
Number of people trained in 2001 and 2002 by the Hajj Research Center to provide better assistance to pilgrims: **10,000**

Percentage by which the Saudi government plans to increase the accommodations available in Makkah over the next six years: **50**

STATISTICAL RESEARCH BY SALEEM BUKHARI

SOURCES: MINISTRY OF HAJJ OF SAUDI ARABIA; HAJJ RESEARCH CENTER; *ARAB NEWS*; *SAUDI GAZETTE*; *THE ECONOMIST*; WWW.SAUDINF.COM; WWW.SAUDIEMBASSY.NET.

Right: **A pilgrim departs with her memories and a new title to precede her given name: *Hajja*. (The man behind her can be called *Hajj*.) For both women and men, the use of the honorific is optional, but in many places it is often used as a term of respect.** Below right: **After completing the rituals of the Hajj, pilgrims shop along a street that radiates from the Holy Mosque into the conurbation of Makkah, which has some of the highest land prices in the world—more than $60,000 per square meter ($5576/sq ft) in some places. Since earliest times, the Hajj has been an engine of commerce and ideas, as well as faith. For many merchants in Makkah, Madinah and Jiddah, the days following the Hajj mark high season.** Below: **Souvenirs—from colorful replicas of the Ka'bah to customized floormats, tea sets, pens and postcards—will be treasured by children and family back home, where the return of a relative from Hajj is a festive, memorable occasion. Even with strict price regulation, Saudi Arabia benefits economically from the Hajj and other, year-round religious travel, which add significantly to national revenues.** Opposite page, top: **The minarets of the Namirah Mosque at 'Arafat rise above a row of mist sprinklers. Except for maintenance, all 3100 of the misters will stay dry until next Hajj.** Center: **As thousands of laborers spend the days after Hajj cleaning up trash, taking down tents, folding floor mats and carting mattresses to warehouses, another diverse corps of researchers, government officials and tour leaders is compiling figures, holding meetings and evaluating what worked well, what didn't and how their areas of hospitality might improve.** Bottom: **A tent at Mina awaits next year's guests of God.**



"Every year, one week after Hajj is finished, when Mina is empty, I drive back there to visit. It is an incredible silence. My eyes fill up with tears of joy, because I know a part of my soul has stayed there, and it's waiting for me to join it the next year."

—Rami Abu-Ghazaleh

Of her month behind the scenes of Hajj, Jiddah-based free-lance photographer **Samia El-Moslimany** (samiaelmo@yahoo.com) writes: "This was the most physically grueling assignment I have ever done, but also the most enjoyable. Over the years, I have made the Hajj four times as a pilgrim, and each time my memory filled with images I *didn't* have the chance to capture on film. This was different: I am sated with the thousands of images I did capture, and yet I remain hungry to do it again. I am more amazed than ever at the complexity of the Hajj and, having rubbed shoulders—literally—with pilgrims of every color, shape and size, suffered with them the heat, the dust, the thirst, the waiting, the traffic and the lack of sleep, I am all the more in awe of their faith and the endurance that is born of faith. I am also aware of how easy it is as a pilgrim not to notice all the people who are doing so much work around you, and I found that whenever I went up to someone and told them that I was covering the work behind the Hajj, they were always pleased and very welcoming to me, from the government officials and ministers down to the guards and street sweepers. From them I learned how much people who do this really are doing it on a spiritual level, with passion, commitment and selflessness. Every pilgrim's last act of worship is the Farewell Circling of the Ka'bah, and it is accompanied by the prayer, 'Oh Lord, do not make this my last visit to Your House, and grant me the chance to return here again and again.' I prayed the same prayer, and, God willing, I will photograph the Hajj and its people again."

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

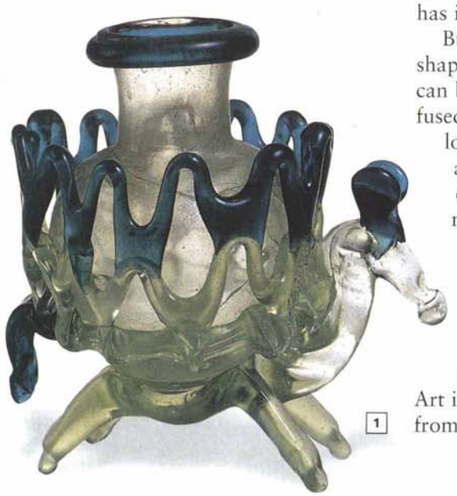
Hajj (pilgrimage): N/D 74, J/A 92, J/A 00, M/A 01
Makkah and the Quraysh: N/D 91
Pillars of Islam: J/F 02
Caring for the two holy mosques: J/F 99

FRAGILE BEAUTY: ISLAMIC GLASS

WRITTEN BY ELIF M. GÖKÇIĞDEM

God is the Light of the heavens
and the earth.
The parable of His Light is as
if there were a Niche
And within it a Lamp,
the Lamp enclosed in Glass:
The glass as it were a brilliant star.

—The Qur'an, Chapter 24, Verse 35



1

For the better part of 5000 years, the amorphous nature of the silicate compound called glass has intrigued and challenged craft workers. Molten, it is plastic, ductile, almost docile. Cooled, it has the mechanical rigidity of a crystal, but retains the random molecular arrangement that characterizes liquids. Its strength, hardness, elasticity and resistance to thermal shock and abrasion have made it a superbly useful material, and the great majority of glass production, throughout history, has in fact been utilitarian.

But glass can also take almost any shape, can be given almost any color, can be layered, blown, molded, cut, fused and ground, and has thus also long been an important medium of artistic expression. Whether simple or ornate, whether used in ordinary households or royal courts, fragile objects of art glass tell of the people who created, traded and used them. A recent exhibition organized by the Corning Museum of Glass and the Metropolitan Museum of Art in New York provided a platform from which some 160 precious glass objects from the Islamic world could present their stories once again.

"Glass of the Sultans," on display in Corning, New York and Athens, examined the artistic and technical development of glass from the seventh to the 20th century. Long after their makers have disappeared, the objects displayed tell us about a craft whose fundamental techniques have not changed radically since glass was invented: As an art, glassmaking has always been a race, under the pressure of time and the elements, in pursuit of beauty.

Glass does not belong exclusively to either East or West; rather, there has been a pendulum-like transfer of artistic ideas back and forth over time. The earliest finds, of colored glass beads that imitate precious stones, date back to 3000 BC in Egypt—but finds contemporaneous with the Egyptian beads have been excavated in Mesopotamia as well. The Romans believed that glass was an invention of the Phoenicians of the eastern Mediterranean, and Pliny the Elder even locates the event on a beach in what is now Syria:

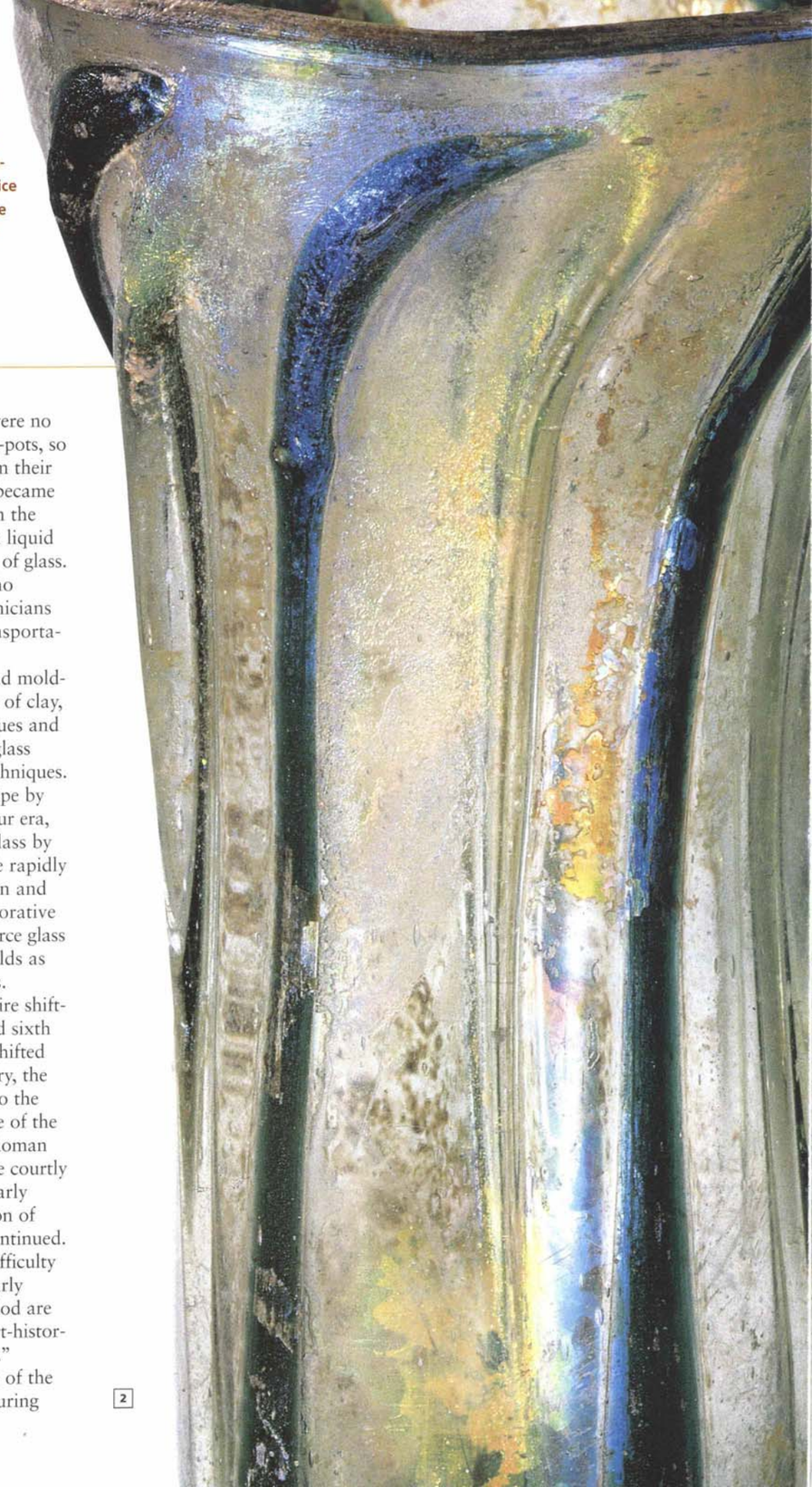
> A ship belonging to traders in soda once called here, so the story goes, and they spread out along the shore to make a meal. There were no stones to support their cooking-pots, so they placed lumps of soda from their ship under them. When these became hot and fused with the sand on the beach, streams of an unknown liquid flowed, and this was the origin of glass.

While it is in fact not certain who invented glass, it is likely the Phoenicians played an important role in its transportation and distribution.

Although the manual shaping and molding of glass to imitate objects made of clay, stone and metal continued, techniques and shapes specific and appropriate to glass gradually displaced the imitative techniques. With the introduction of the blowpipe by the Romans in the first century of our era, the ability to inflate a blob of hot glass by blowing through a hollow iron pipe rapidly lowered the cost of glass production and also led to new forms and new decorative techniques. Blowing was used to force glass into more elaborately decorated molds as well as to create free-blown objects.

As the center of the Roman Empire shifted to Constantinople in the fifth and sixth centuries, cultural production also shifted east. Beginning in the seventh century, the new Islamic societies became heirs to the technological and artistic knowledge of the glass manufacturers of the former Roman Empire. But there was no immediate courtly patronage for glassmaking in the early Islamic societies, and thus production of traditional (that is, Roman) glass continued. As a result, historians today have difficulty distinguishing Roman glass from early Islamic glass: The works of this period are considered "transitional," and the art-historical term for them is "proto-Islamic."

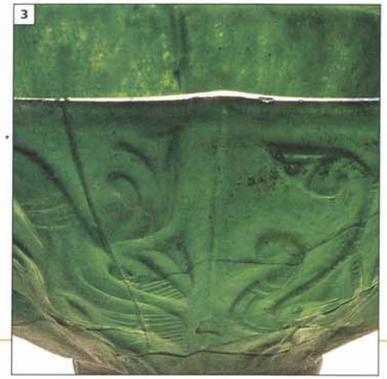
Among Syrian glassworkers, one of the most popular ornate productions during



This beaker, decorated with vertical trails of dark green and greenish glass, was made in Ayyubid Syria in the 12th–13th century. Beakers of this type were widely traded and inspired production of cylindrical, flared beakers in Venice in the late 13th century. In this piece, the flared top has been given an additional artistic twist.

2

1 DAVID COLLECTION, COPENHAGEN; 2 TOLEDO (OHIO) MUSEUM OF ART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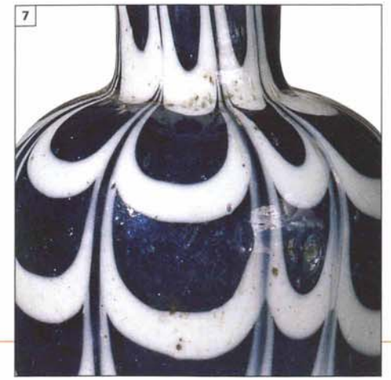
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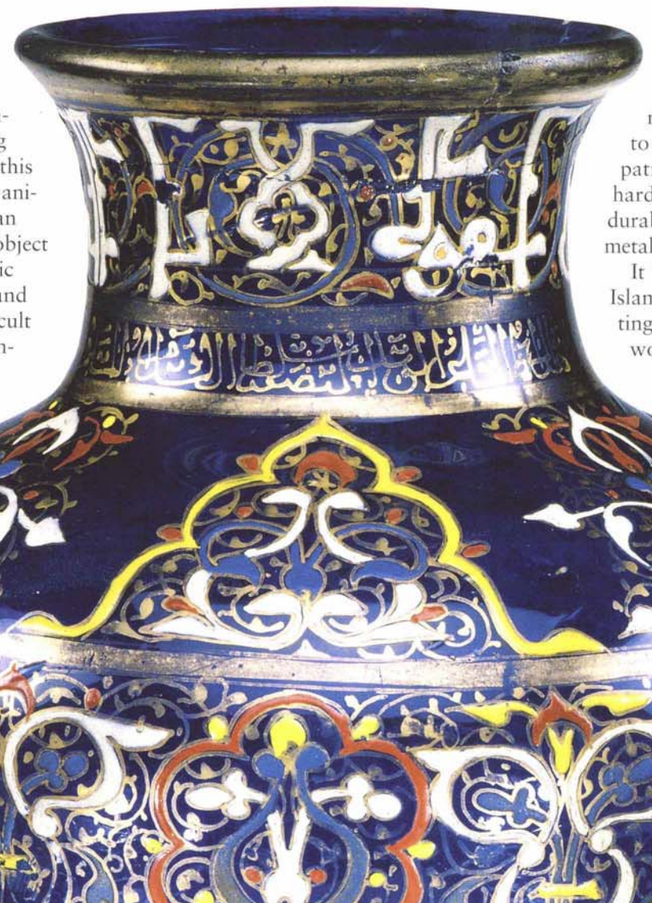
3 A stamped disk of glass was "slumped" over a mold, then decorated by relief-cutting to make this bowl. 4 Scratch-engraving decorates a ninth-century bottle. 5 This pear-shaped ewer was made of two layers of glass, green over colorless, then decorated by cutting and drilling away most of the green. 6 The Cavour Vase, one of the earliest documented enameled-glass vessels, was made in the late 13th century. 7 A kohl flask, probably made in Egypt in the 11th–12th century, was decorated with white glass trails tooled into festoons. 8 The openwork handle of this Iranian pitcher was formed freehand, by superimposing and tooling trails of glass.

the seventh and eighth centuries was the so-called cage flask, a name derived from the openwork structure that surrounds an inner vessel. Such vessels were usually small, made to contain kohl (antimony-oxide eyeliner), perfumes or fragrant oils. Closely resembling the Roman vessels manufactured by the same technique, a small container from the David Collection in Copenhagen [1] is made in the shape of a horse carrying a large container on its back, echoing the time when goods like this flask were transported on animal-back along the caravan routes. Even though this object belongs to the early Islamic period, its zoomorphism and its technique make it difficult to differentiate it from contemporary Roman glass objects produced in the same region.

In the eighth century, Egyptian artisans discovered a technique of decorating glass with metallic stains. By using copper and silver to create a color palette ranging from lemon yellow to deep amber [14], they enlarged the scope of artistic expression. This color repertoire, in turn, became the most recognizable characteristic of early Islamic glass produced in the Near East. Such luster-painted glassware continued to be made in the ninth century in Fatimid Egypt, as well as in Iraq and in Syria. It was employed in a variety of interpretations as late as the 14th-century Mamluk period, and still later was traded and highly valued as far away as China, Thailand and Sri Lanka. Nonetheless, during this period glassworking was a relatively minor art, at least to judge by the rarity of royal patronage—an art that could hardly compete with other more durable media such as calligraphy, metalwork and ceramics.

It was in the ninth century that Islamic glasswork began to distinguish itself. Like ceramics, woodwork and architectural decoration, glass too reflected the distinctive Islamic taste of the Baghdad-based Abbasid Empire (749–1258). Although imitation of Roman glass continued, the influence of Sasanian craftsmen led to the development of a new artistic vocabulary [4].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The most characteristic examples from this period are the relief-cut glasses decorated with cold-cut techniques. Also employed on hard stones and rock crystal, these required a pointed tool or a revolving abrasive wheel to cut away the glass surface precisely and create a pattern that would stand in relief. It could be employed on monochrome or colorless glass or, to create a cameo effect, on objects made of two layers of different-colored glass. For the cameo effect, the artisan would selectively remove the "background" parts of the top layer, leaving the subject in a contrasting color standing in relief—or he could cut away both the interior and the exterior of the subject, leaving only its outline in relief.

Dating back to the 10th century, the Corning Ewer is a beautiful example of early Islamic cameo glass [5]. Resembling a group of late 10th-century Fatimid rock-crystal ewers now dispersed to various collections throughout the world, this one was found in Iran and is thought to be of West Asian origin. Made of a layer of light green glass over colorless glass, the decoration of this pear-shaped container represents the age-old theme of hunting in a highly stylized fashion. A bird of prey attacking its four-legged victim is one of the common themes encountered in different media, such as metal, ceramics and book illustration, throughout Islamic art.

A pitcher in the collection of the Kuwait National Museum is another exquisite example of late 10th–11th-century Islamic glasswork [8]. It has an elegant shape with a globular body and wide flared rim. Its decorative handle, created spontaneously by superimposing glass trails, resembles again the rock-crystal vessels of the period. A similar pitcher was found in the tomb of a Chinese princess in Mongolia, which shows the vast distances over which these luxury objects might be traded.

In the 11th and 13th centuries, colored and mold-decorated glassware appears to have become fashionable. Blown into a mold with a carved inner surface [10], or allowed to "slump" over the outside of a carved mold [3], the glass would take up not only the shape of the mold but also the decorations incised in it. With this technique, popular decorative subjects such as animal and human figures, inscriptions and floral motifs were easily and repeatably transferred to the glass. Incised molds were used in the serial manufacture of ceramics of this period as well, and the wide trade in these glass and ceramic objects helped transmit an artistic language wherever the trade routes reached.

Also popular in this period was dark glass adorned with feathered trails of contrasting colors, worked into the hot glass in a technique called "marvering." With the glass object still on the pontil (the metal rod used to hold and twirl glass while it is being worked), the artist would roll it over thin trails of glass laid out on the marver, the flat polished stone or metal surface upon which glass is normally shaped. After these trails of glass are consolidated onto the surface of the object, they can be manipulated with a pointed tool into a wavy, arched or featherlike pattern. The small flask dated to the 11th–12th century in Egypt, now in the Corning Museum of Glass, is an example of this technique using dark blue and opaque white glass [7]. The 15-centimeter (6") flask was probably used as a kohl container from which, with the help of a small wooden or metal rod, ladies could apply the contents to their eyelids as part of their daily makeup routine.


8

An elegant beaker from the collection of the Toledo Museum of Art reflects the luxury of handmade decorated glassware [2]. Such beakers, with a cylindrical body and a flared rim, are the most common objects accompanying depictions of royalty in book illustrations, ceramics and metalwork. The beaker symbolizes power and sovereignty, and the royal figure, usually sitting cross-legged on a throne, holds it in one hand.

Various sizes of such beakers can be found in Islamic art collections all around the world. The fact that some

3, 4, 5 CORNING MUSEUM OF GLASS; 6 MUSEUM OF ISLAMIC ART, QATAR

7 CORNING MUSEUM OF GLASS; 8 DAR AL-ATHAR AL-ISLAMIYYAH, KUWAIT

Philippe-Joseph Brocard, a French imitator of Islamic glass, decorated this "mosque lamp" (opposite) **in gold and five colors of enamel between 1870 and 1880.** Right: **The body of the probably Iranian bottle was blown of two layers of glass, then inflated in a dip mold to give it the pattern of spirals. The glass then had to be partly deflated to remove it from the mold, and the tapering neck was drawn out and shaped with metal calipers, or "jacks." Finally, a wavy collar of glass was trailed onto the neck.**

of them look as though they are from the same manufacturer leads art historians to think that they might have been designed as nesting beakers, each size fitting inside a larger one, sold as sets.

One of the most distinctive achievements of Islamic glass occurred in the 13th century, when artisans in Egypt and Syria were able to enamel glass with polychrome colors for the first time. This technique required the glass object to be painted with brushes and then fired several times to fix successively a variety of vibrant colors, such as red, blue, green or yellow, depending on the number and the chemical structure of the pigments that were applied. Made in Syria, a dark-blue enameled and gilded container known as the Cavour Vase is one of the finest examples [6]. Named after its 19th-century Italian owner, Count Camillo Benso di Cavour, the vase bears elaborate polychrome decoration as well as cursive inscriptions that present the many honorific titles of an otherwise anonymous sultan who probably lived in western Asia in the 13th century. The decorative repertoire also includes animal figures and floral patterns.

By the 14th century, a change in artistic taste towards larger and bolder geometric and floral patterns, as well as inscriptions, can be witnessed in the decoration of portable objects. Among the great glass objects characteristic of this period were hanging mosque lamps, flasks, beakers and vases [15] manufactured in Mamluk Egypt and Syria, all decorated with rich figural imagery and embellished with vibrant colors. The enameled and gilded basin [11], dated to the 1350's in Egypt,

[9] CORNING MUSEUM OF GLASS; [10] DAVID COLLECTION, COPENHAGEN

STILL RACING AGAINST TIME

However much the capacity and the mission of each glass workshop have always differed, the basic process of handmade glass has remained unchanged for millennia. In search of firsthand knowledge on glass manufacturing, I visited the Paşabahçe (**Pash**-a-ba-cheh) glass factory in Denizli, Turkey, one of the largest glass-manufacturing workshops in the Middle East where traditional handmade glass is still being produced.

Considered a continuation of the late Ottoman glass industry, Paşabahçe was founded in the late 18th century at Beykoz near Istanbul, on the Asian side of the Bosporus, as part of the industrialization drive during the reign of Sultan Selim III. Today, it is an internationally recognized brand whose handmade products feature contemporary international designs that appeal to consumers in many countries. In the US, its products can be found on the shelves of stores such as Crate & Barrel and Pottery Barn. Paşabahçe is also known for its special collections of fine Ottoman glassware that in its day revitalized the artistic taste and the decoration techniques of the late Ottoman era, the 18th through early 20th centuries.

At its current location in Denizli, Paşabahçe employs approximately 1000 craftsmen who work solely on handmade glassware. Inside, the rhythms of apprentices and masters alike are almost silent, as they work with great concentration—and caution—in a fast-paced environment that creates beautiful pitchers, vases, bowls, goblets and other objects for everyday use. Like bees in a hive, they appear to act as one great mind together, giving life to an amorphous compound.

Artisans at one of the workshops at the factory worked in groups of about 10 around four islands, in the center of each of which rose a glass furnace. Each group worked in a different rhythm to create a particular object. The inner circle of young apprentices provided the outer circle of experienced artisans with a well-calculated amount of molten glass on the tip of a long, hollow iron blowpipe. The amount of the molten material was measured only by eye, and as soon as it was received in the outer circle, the shaping began: blowing through the iron rod; marvering on the flat surface; swinging, swirling or blowing into a mold that provided surface decoration as well as shape. Then another artisan gave the piece an elegant handle, one or more feet, or a beak or a spout as needed, and separated it from the blowpipe with a chilling pinch of steel pliers and an expert tap. No matter how complex, each object took only a few minutes from the kiln to final shape: Given the nature of glass, that is all the time that any glass artisan has ever had, and only the utmost harmony in the flow of the work can bring forth beauty.

After the object has received its final shape, and has been checked by the artisan, it is left to cool slowly in an annealing oven for approximately five hours. It goes through a final quality check and then is ready to be packaged. As in the case of traditional painted, enameled and gilded Ottoman glassware with floral patterns, some goes to artists outside the factory to be decorated. Despite the modern equipment that is used to prepare and measure out the compounds that go into the glass and monitor its temperature, the methods of the artisans are still variations on a theme that has changed little over thousands of years.

[10]

11 Enameled and gilt Mamluk glassware was highly prized and often commissioned by royalty. Some found its way to Europe. **12** The decoration on this *huqqa* base was wheel-engraved in India around 1700. **13** The patterns on this squat cup, a type widely traded in the ninth and 10th centuries, were impressed with three pairs of tongs incised with designs. **14** Different colors of silver and copper stains decorate this ninth-century Egyptian bowl, which looks completely different by reflected light (foreground) than when backlit. **15** The shape and the snaky handles of this early 14th-century Syrian or Egyptian vase may have been inspired by Chinese celadon ware.

reflects this change. Its shape, its dominant gold color and its large geometric medallions separated with floral decoration make it resemble contemporary brass objects created in the same region.

During the time of the Crusades, when high-ranking chevaliers were able to purchase gilded and enameled glass as souvenirs from the Holy Land, a heightened interest in Islamic glass grew in the West. The beauty, workmanship and uniqueness of the finest glass objects were often sufficient to give them the status of precious relics back in Europe, where they were safeguarded in the treasuries of churches and palaces, and used or displayed only on special occasions. In Venice, artists who studied these 13th- and 14th-century enameled glasses soon competed to create their own. The process, once discovered, was so difficult that it was regarded as a state secret, and the glassmakers were established—one could also say imprisoned—with all their necessities on the island of Murano.

The 14th-century Venetian glassmakers benefited not only from the artistic inspiration of Islamic glass, but also from the good quality raw material, such as quartz, soda, cobalt or broken glass for recycling, that was imported from Syria and Egypt. As Venice grew to be the leading manufacturer of fine glassware, its products inspired by Islamic glass soon began to be exported back to the very markets from whose styles they had been derived. This coincided with a drop in Islamic glass production toward the close of the Mamluk period and the high-water mark of glassmaking in the Islamic lands.

It was not until the 17th century that Islamic glass again attained such quality, this time under the patronage of the Ottomans in Turkey and the Near East, the Safavids in Iran and the Mughals in India. A fine example of style from the latter is the globular base of a *huqqa* (waterpipe) of the late 17th or early 18th century [12]. The *huqqa* was introduced at the Mughal court from Iran at the beginning of the 17th century and soon spread rapidly. Although the round shape was popular for such smoking devices in the Mughal court, this object is considered special for its wheel-cut decoration that makes it resemble rock-crystal objects with relief decoration, as well as for its inscriptions revealing the social function of the object through a witty Persian verse on its base. In the verse, the *huqqa* obeys the rules of courtly etiquette, remaining silent until its patron draws it out in "conversation":

Even if you put burning charcoal on its head
The *huqqa*, a teacher of etiquette,
Will not respond unless drawn upon.
Thus one can learn refinement from its manners.

The most vivid example of Ottoman patronage of glassmaking appears in the pages of the *Surnama-i Humayun*, an illustrated manuscript from 1582 celebrating the circumcision ceremony of the son of Sultan Murat III. It contains illustrations depicting artisans on parade before the sultan, including glassmakers, windowmakers and manufacturers of flasks, pitchers and bottles. Demonstrating their craft "live" on a wheeled kiln, artisans manufacture glass as the parade moves along, while others carry the finished products.

Continuing the interchange of ideas between East and West, late 18th-century Istanbul witnessed the establishment of a glass factory on its Asian coast dedicated to glass inspired by Venice. A century after that, during the Orientalist period, Europe was again looking back to the East for artistic inspiration in glass. Several world's fairs, held in Paris in 1867 and 1878 and in Vienna in 1873, played important roles in the reintroduction of Middle Eastern arts and cultures to Europe. As the principles of floral and geometric decorations of Islamic art became more popular in the West, objects decorated with such "oriental" motifs became fashionable. Philippe-Joseph Brocard, Émile Gallé, Joseph and Ludwig Lobmeyr and Antonio Salviati were among the 19th-century European glass artists who manufactured hanging lamps [9], beakers and long-necked bottles inspired by Islamic works for eager European consumers.

'Umar Khayyam famously described a ceramic pot, gifted with speech, asking, "Where is the potter now, and where / Are they that bought, and they that sold?" Some beautiful and fragile objects of glass can tell us much of the tastes and abilities of their makers and patrons and traders, even long after those mortals are gone, and reveal details of the glass artisan's race—against time and in pursuit of beauty.

[15]

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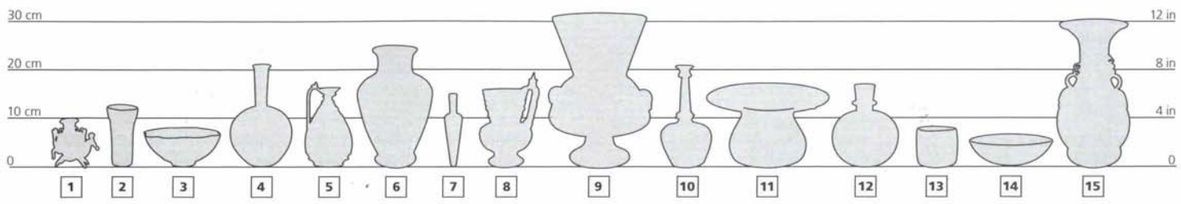
Related articles have appeared in these past issues of *Aramco World* and *Saudi Aramco World*:

Early glass trade: J/A 84
European orientalist glass: J/A 92



[11], [12] CLEVELAND MUSEUM OF ART; [13], [14], [15] CORNING MUSEUM OF GLASS

Events&Exhibitions

The Silk Road: Connecting Cultures, Creating Trust is a living exhibition of the music, crafts and culinary and narrative traditions found along the fabled Silk Roads, the theme of the 36th annual Smithsonian Folklife Festival, held on the National Mall in **Washington, D.C.** An early example of what we now call globalization, the Silk Roads linked diverse cultures and peoples, and promoted an unprecedented exchange of ideas, art, music, science, commerce, inventions and religions. Visitors will follow sections of the Silk Roads along the National Mall, passing pavilions that evoke the look and feel of the architecture found along the route—from Nara, Japan (near the Capitol) to Venice (close to the Washington Monument), passing through Xi'an, Samarkand and Istanbul along the way. Some 375 musicians, artisans, cooks and storytellers from more than 20 countries bring to life the complex cultural and historical interchange of the peoples that lived on various sections of the Silk Roads. Participating countries include Armenia, Azerbaijan, Bangladesh, China, India, Iran, Kazakhstan, Kyrgyzstan, Mongolia, Pakistan, Russia, Syria, Tajikistan, Turkey, Turkmenistan and Uzbekistan. The festival emphasizes the development of living traditions, from noodle-making to stringed instruments to carpet-weaving. Demonstrations include martial arts, weaving, glassblowing, calligraphy, puppetry, polo and more. Young visitors will be given special passports that can be stamped at each pavilion. The Festival, which typically attracts over one million visitors, runs June 26 through June 30 and July 3 through July 7. Information: www.folklife.si.edu.

May

The Pyramid: House for Eternity uses more than 150 artifacts, including specially fabricated models, to present the architectural history and religious significance of Egypt's 16 most important pyramids, along with the story of their discovery and the responses they evoked among Europeans. Museum für Kunst und Gewerbe, **Hamburg**, May 17 through August 11.

Silk Road Cinemas presents a selection of films that evoke the trade routes' past and illuminate life today in the countries through which they passed. The series includes historical epics as well as a rare look at new films by filmmakers from Central Asia. Freer Gallery of Art, **Washington, D.C.**
- May 17 and 19: *Delbaran* (Iran)
- June 2: *Three Brothers* (Kazakhstan)
- June 7: *Luna Papa* (Tajikistan)
- June 14: *Killer* (Kazakhstan)
- June 16: *Beshkempir, the Adopted Son* (Kyrgyzstan)
- June 23: *Joan of Arc of Mongolia* (Germany)

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 from the Nasser D. Khalili Collection of Islamic Art. Catalog. **North Carolina** Museum of Art, **Raleigh**, May 18 through July 28; Museum of Art, Brigham Young University, **Provo, Utah**, August 17 through January 26.

Hatshepsut: Queen of Egypt, the only female pharaoh, was one of the most significant figures of Egypt's 3000-year history. Following her husband's death, she displaced her minor stepson to rule for 20 years; she built the temple at Deir el-Bahri. The exhibition focuses on Hatshepsut's political influence but, in displaying artifacts from the Berlin Egyptian Museum and Papyrus Collection, also reveals the high standard of Egyptian art in her time. Historisches Museum der Pfalz, **Speyer, Germany**, May 18 through October 27.

Treasures from the Royal Tombs of Ur presents 150 extraordinary objects revealing traditions of royal life and death, excavated in the 1920's by Sir Leonard Woolley. They include the famous "Ram in the Thicket"—a statuette of a goat nibbling the leaves of a tree—jewelry, a comb, a wooden lyre decorated with a gold-and-lapis bull's head, games, furniture and seals and vessels of gold, silver and alabaster, many found in the intact tomb of a queen or high priestess named Pu-abi who died between 2600 and 2500 BC, a high point of Sumerian culture. Catalog $50/$35. Fogg Art Museum, **Boston**, May 18 through September 1; Carlos Museum, **Atlanta**, October 26 through January 19.

Wit and Wine: A New Look at Ancient Iranian Ceramics from the Sackler Foundation presents a selection of whimsical jugs, jars, beakers and vessels from ancient Iran, many of which feature animal motifs. McClung Museum, **Knoxville, Tennessee**, through May 19.

Trading Places: The East India Company and Asia marks the 400th anniversary of the first English trading post in Asia and covers the history of the company from 1602 until the loss of its monopoly in 1834. Trade with India, China, Indonesia, Japan, Persia and other Asian countries wrought long-lasting commercial and cultural changes for all those countries and helped establish Hong Kong, Singapore, Calcutta and London as international business centers. Goods such as tea, coffee, pepper, silk, porcelain, lacquer, textiles, gemstones, carpets, flowers, dyestuffs, scented woods, rare gums and essences became readily available in Europe, ushering in profound changes in people's lives at both ends of the trade route. The exhibit examines these changes and also features lectures, films, musical events and a book of the same title. British Library, **London**, May 24 through September 22.

Discovering Egypt examines the lives, beliefs and possessions of the people of ancient Egypt. Items in the exhibition include a painted mummy coffin, gravestones and paintings of ancient sites made by the excavators themselves. **St. Albans, Hertfordshire, England**, May 25 through October 20.

Afghanistan is a solo exhibition of photos by Edward Grazda taken during the 1980's Soviet invasion and occupation of Afghanistan and more recently in 1992 and 1997. The photographs, taken in teahouses and hotel rooms and on journeys with resistance fighters, form not only a photographic diary, but a powerful social and cultural document. Sepia International, **New York**, through May 25.

From Far-Off Lands: Art Along the Silk Route displays sculptures and murals dating from the fifth to the 11th century and found in caves near Kucha and Turfan. MAK Museum, **Vienna**, through May 26.

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. Ishikawa Prefectural Museum, **Kanazawa, Japan**, through May 26; Tohoku Historical Museum, **Sendai, Japan**, (tentative) June 8 through July 14.

Petra: A City Forgotten and Rediscovered presents findings from the University of Helsinki's excavations on the Mount of Aaron. More than 100 objects from Petra and environs are on display, most of them dating from 100 to 500 AD, with an emphasis on the early Christian era when the city was an important trade center in the Byzantine Empire. Anderson Art Museum, **Helsinki**, through May 26.

Tutankhamun and the Treasures of the Pharaohs offers a replica of the funeral chamber and its treasures. Historic Dockyard, **Portsmouth, England**, extended through June 9.

Ostad Hossein Alizadeh, one of the great masters of Persian classical music, on tour from Tehran, performs his virtuoso interpretation of the traditional repertoire on Persian lutes, with percussion accompaniment by Majdid Khalodi on *tombak* and *daf*. Freer Gallery of Art, **Washington, D.C.**, May 30 at 7:30 p.m.

Tutankhamun: Wonderful Things From the Pharaoh's Tomb displays more than 100 reproductions of items from the treasure trove of the boy-king, including his mummy and state chariot. Natural History Museum of **El Paso, Texas**, through May 31.

Calligraphy for the Queen: Indo-Islamic Art at the 1876 Centennial displays seven calligraphic pages penned by Muslim scribes in British India as gifts for Queen Victoria. Originally shown at the 1876 Philadelphia Centennial, the artworks were given to the **Philadelphia** Museum of Art and are again displayed to commemorate its 125th anniversary. Through May.

June

The Holy Cow and Other Animals: A Selection of Indian Paintings from the Art Institute of Chicago. In Indian art, the rulers of the heavens and the earth have long been associated with animals. The creatures protect, serve, challenge (and provide sport for) their celestial "human" companions and earthly kings. Historical rulers have chosen animals to represent them as symbols of their power, and have revered them as objects of intellectual curiosity and mythological import. Exotic animals from the outermost reaches of an empire demonstrated its vast extent; emperors and rajas alike commissioned paintings that recorded their hunts. Acceding to the demands of a noble or royal patron, artists produced renderings of nature's beasts that reflect their curious "otherness" with precise attention to the details of animal physiology, enhanced by the vision, expression and expertise of the artist himself. The collection numbers more than 200 pieces, most dating from the 16th to the 19th century and comprising works from the Mughal period and Rajput schools. Catalog. Art Institute of **Chicago**, through June 1.

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") incorporate many of the exhibition's 192 costumes and artifacts, shown in America for the first time. Rare archival photographs reconstruct 20th-century nomadic life; four films made especially for the exhibition provide historic background and help illuminate Genghis Khan's relationship to contemporary Mongolians' democratic ideals. University of Pennsylvania Museum of Archaeology and Anthropology, **Philadelphia**, through June 1; Smithsonian Museum of Natural History, **Washington, D.C.**, from July 5.

Armageddon / Megiddo / Tell el-Mutesellim: A Biblical Town Between War and Peace describes daily life and religious observance in an ancient military and commercial center. Statues of gods and goddesses, ceremonial vessels, votive graffiti and objects of daily use—vessels, ivory carvings, amulets, cosmetics containers—are displayed in reconstructions of a private home and a temple. A reconstruction of an Egyptian war chariot reminds visitors of the most famous documented battle to have taken place here, that of Pharaoh Thutmose III against the Canaanites in 1456 BC. Helms-Museum, **Hamburg**, through June 2.

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 separation of men and women in some Islamic countries. A selection of earlier videos by the artist treats the themes of gender roles, cultural identity and spatial divides. **Virginia** Museum of Fine Arts, **Richmond**, through June 2.

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.

Glass of Imperial Rome from the John F. Fort Collection. Imperial glass, dating from the first century BC to the mid-sixth century of our era, was introduced during the *Pax Romana*, when political stability allowed craftsmanship and commerce to flourish across the extent of the Roman Empire. Innovative glassblowing technology thus spread rapidly, and was taken up and later elaborated in the Islamic lands of the Mediterranean and beyond. **Houston** Museum of Fine Arts, June 4 through October 20.

Herzfeld in Samarra displays the notebooks, sketchbooks, travel journals, watercolors and ink drawings, site maps, architectural plans and photographs—most focusing on Samarra, the temporary capital of the Abbasid caliphs (836–892)—of Ernst Emile Herzfeld, one of the most prominent archeologists and scholars of Islamic art in the first half of the 20th century. Metropolitan Museum of Art, **New York**, June 5 through January 5.

Current Archeological Research. The lectures in this series, which runs through June, concern discoveries and scholarship in the Middle East and West Asia. Each is presented at noon by a speaker intimately involved in the work under discussion.
- June 6: "The Milan Archeological Museum's Work in the Tomb of Harwa at Thebes," Francesco Tiradritti
- June 7: "Bahrain and the Land of Dilmun: New Excavations at Qalat al-Bahrain," Pierre Lombard

Information: +33-1-4020-8498 or brisset@louvre.fr. Musée du Louvre, **Paris**.

Kenro Izu: Sacred Sites Along the Silk Road displays approximately 27 large-format platinum prints of sacred sites in western China, Ladakh and Tibet. Sackler Gallery, **Washington, D.C.**, June 9 through January 5.

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. **Cincinnati** Art Museum, through June 9.

Pharaoh's Harvest: Plants from Ancient and Modern Egypt features photographs of plants as depicted in tombs and monuments and as they appear today. McClung Museum, **Knoxville, Tennessee**, June 10 through August 18.

Perfumes and Cosmetics in Ancient Egypt examines the science and artistry behind makeup as used by Egyptians of both sexes. Centre de la vieille Charité, **Marseille**, through June 15.

Can We Feed Ourselves? is a visual dossier on the growing crisis of food production, population and the environment in Asia and parts of Africa, including Sudan, Malawi, Angola, Mali and Nigeria. It showcases the photography of Hiroji Kubota and John Vink. Brunei Gallery, **London**, through June 21.

The Adventures of Hamza (the *Hamzanama*) is a fantastic traditional adventure story based very loosely on the travels of Hamza, an uncle of the Prophet Muhammad, who traveled the world spreading Islam. The narrative tells of his encounters with giants, demons and dragons; of abductions, chases and escapes; of those who believed and those who resisted the truth. The tale was told in coffeehouses from Iran to northern India and was also a favorite story for illustration. The greatest manuscript of the *Hamzanama* was made for the 16th-century Mughal emperor Akbar and originally included 1400 oversize illustrations, of which only a fraction survive. Sixty of them are presented, alongside new translations of the related text passages, in this exhibition, the first to examine narrative aspects of the text in such depth. A catalog and additional works displayed explore the pivotal role of this manuscript in the development of Mughal painting. Sackler Gallery, **Washington, D.C.**, June 26 through September 29.

Legacies of Cairo: Monuments and People showcases the work of photographer Monda Rafla. The rich heritage of the Islamic and Coptic architecture of the city and of its people is reflected in 36 black-and-white photographs. Sony Gallery for Photography, American University in **Cairo**, through June 27.

Secrets of Silk traces the life cycle of the silkworm and examines how generations of weavers and embroiderers have exploited silk's unique properties to create splendid textiles. Items on display include a 16th-century Ottoman cope, a sarong from the Malaysian court, an Afghan turban, a Turkmen *kapunuk* (a textile "welcome," hung around doors) and elegant Persian silks. Textile Museum, **Washington, D.C.**, June 28 through January 5.

Understanding Islam is a summer seminar for teachers designed to explore the arts, philosophy, history and faith of Islam in the stunning setting of Georgia O'Keeffe's Ghost Ranch. Sponsored by AWAIR (Arab World and Islamic Resources and School Services). Information: www.arches.uga.edu/~godlas/awairsem.html; Ghost Ranch 505-685-4333. **Abiquiu, New Mexico**, June 28 through July 5.

July

Treasury of the World: The Jewelled Arts of India in the Age of the Mughals shows some 300 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. Catalog $30. **Houston** Museum of Fine Arts, June 30 through October 27.

Imperial Portraits From the Mughal Courts complements the **Treasury of the World** exhibition above, bringing together portraits from the reigns of five Mughal emperors on 13 pages from imperial albums, lent by the Sackler Gallery in Washington. The portraits illustrate how successfully Mughal court painters employed European illusionistic elements in the service of Persian artistic ideals. **Houston** Museum of Fine Arts, June 30 through September 22.

Beauty of Ancient Egypt examines traditional ways of portraying beauty through statues, engravings, jewelry and cosmetics implements gathered from the Roemer Pelizaeus Museum in Hildesheim, Germany. The exhibit travels in **Japan** for one year; dates are tentative. **Tokyo**, July through August; **Hamamatsu**, September 10 through October 10; **Yamanashi**, October 20 through November 10.

Egypt by Touch is a hands-on exhibit that allows visitors to touch replicas of Egyptian artifacts, particularly appropriate for the vision-impaired. Centennial Bakery Museum, **Hurstville, NSW, Australia**, July 2 through September 19.

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 wooden sculptures and papyrus paintings, neither of which survived the passage of years in great numbers. Nelson-Atkins Museum of Art, **Kansas City, Missouri**, through July 7; Fine Arts Museums of **San Francisco**, August 10 through November 11.

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. The ruins of, and objects from, this simple worker's village offer a unique glimpse into the lives of ordinary ancient Egyptians. Musée du Louvre, **Paris**, through July 15; Royal Museum of Art and History, **Brussels**, September 11 through January 12.

Islam: The Fundamentals is a seminar offered to teachers by the Illinois Humanities Council. Participants will consider Islam's historical context, the "Five Pillars" of the faith, the Qur'an and the diversity of the global

Continued from previous page

community of Muslims in the 21st century. Information: 312-422-5580. **Utica, Illinois**, July 21 through 26.

Glory and Prosperity: Metalwork of the Islamic World showcases the range of Islamic metalwork with objects from the sixth through the 19th century, many never before displayed. "Glory and prosperity" are usually the first in a series of good wishes often inscribed on medieval Islamic metalwork, and are also characteristics of a civilization that could afford to lavish precious materials and high levels of workmanship on vessels and utensils for use in daily life. Sackler Museum, **Boston**, through July 21.

Discovery and Myth: The Burial Chamber of Tutankhamun tells the story of the tomb's discovery and presents a full-scale replica of the tomb with its artifacts and wall paintings. The exhibition also examines the "Tutmania" of the 1970's and 80's. Museum Schloss Hohentübingen, **Tübingen, Germany**, through July 31.

Traders to Tartary uses maps, artifacts, life-size dioramas and a recreated Bukhara market stall to trace the paths of the 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.

<< August

Glimpses of the Silk Road: Central Asia in the First Millennium AD reveals the astonishing amalgam of influences on the art of Central Asia: Hellenistic imagery and Near Eastern motifs combined with Chinese and Indian features. The Silk Roads caravan routes conveyed not only raw materials and innovations in technology, but also new ideas, religious beliefs and artistic languages. The exhibit includes rare wall paintings from the Kushan and Kucha kingdoms, metalwork, textiles, stucco and two ivory rhytons from Nysa, all of which demonstrate the interpretation and adaptation of cultural influences from distant sources. Metropolitan Museum of Art, **New York**, opens August 2.

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The Spiritual Edifices of Islam features 33 original graphite drawings by internationally acclaimed Arab-American artist Wahbi Al-Hariri-Rifai (1914–1994) depicting some of the world's most significant mosques. Also included in the exhibit are earlier works by the artist in watercolor and pastel. Islamic Arts Museum, **Kuala Lumpur, Malaysia**, through August 3.

The Grandeur of Viceregal Mexico: Treasures From the Museo Franz Mayer includes a number of pieces that reflect the Islamic influence that—along with pre-Columbian, Spanish and Chinese—is part of colonial Mexico's artistic heritage. **Houston** Museum of Fine Arts, through August 4.

The Quest for Immortality: Treasures of Ancient Egypt displays coffins, masks, jewelry, papyri, sarcophagi and sculpture drawn from Cairo's Egyptian Museum. National Gallery of Art, **Washington, D.C.**, through August 11.

Best of British Islam brings together 160 of Britain's finest artists, writers, intellectuals, performers and musicians who have made their mark on British society and helped to enhance Muslim–western dialogue and understanding. The festival includes lectures, workshops, art exhibitions, theatrical performances, jazz, Rumi poetry readings, comedy and film screenings—all on a variety of themes. Information: www.arrum.co.uk. **London**, through August 31.

A Passage to India is the new annual exhibition at the World Awareness Children's Museum. Children's art, interactive installations and activities such as role-playing, music and storytelling are used to raise awareness of the traditions and customs of India, Nepal and Bangladesh. **Glens Falls, New York**, through August.

<< September

Syria, Land of Civilizations assembles more than 400 cultural treasures—some never before seen abroad—to present one of the world's oldest cultural centers and explore some of the seminal events that took place there. Mesopotamia, the palace of Mari, the most ancient forms of writing and the earliest evidence of farming, Queen Zenobia and her oasis city of Palmyra, the first great Islamic dynasty in Damascus—all are parts of Syria's legacy. The exhibition also highlights the West's intellectual and scientific ties to Syria. Catalog. Fernbank Museum of Natural History, **Atlanta, Georgia**, through September 2.

Arms and Armor for the Permanent Collection: Acquisitions Since 1991 celebrates more than a decade of acquisitions made since the reinstallation of the Arms and Armor Galleries in 1991. A number of important gifts have significantly enriched the museum's collection, including examples of Islamic arms. Metropolitan Museum of Art, **New York**, September 4 through June 29.

The Pharaohs of Ancient Egypt illustrates the multi-faceted nature of the Egyptian sovereign (priest, warrior, son of the gods) and sheds light on court life—the palace, family, court functionaries and the artistic expressions dedicated to royalty in life and death. Palazzo Grassi, **Venice**, September 10 through May 2003.

Charles Masson: Collections in Afghanistan presents archeological finds collected by Charles Masson (1800–1853), the first explorer and recorder of ancient sites in the region of Kabul and Jalalabad from the Greek to the Islamic period (third century BC to 16th century). British Museum, **London**, September 12 through January 9.

The Classical Tradition in Anatolian Carpets presents more than 50 carpets dating from the 15th to the 19th century and constituting a body of art immensely varied in technique, design, symbolism and function. The exhibition looks at ways in which current artistic traditions in Anatolia develop from roots in a classical period of carpet design whose masterpieces have exerted compelling influence on many generations of weavers, and includes exploration of the design influence of Syria and Egypt to the south of Anatolia and Tabriz to the east, as well as the export of Anatolian carpets to the West. The carpets are displayed in pairs, trios and quartets that share the same design, emphasizing both continuity and change. Catalog. Textile Museum, **Washington, D.C.**, September 13 through February 16.

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 that illustrate the most important phases of development. The emergence of agriculture—the so-called "Neolithic revolution"—is represented by two earthenware figures from the seventh and sixth century BC. The Bronze and Iron Ages are illustrated by chloride vessels from Shahdad, pottery from Marlik Tepe, bronze objects from Luristan and metal and ivory finds from Ziqiye and Hasanlu. The Classical period features examples of silver and gold royal artwork 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 copy of the Qur'an from the ninth/10th century. Kunsthal St. Peter's Abbey, **Ghent, Belgium**, September 13 through January 5.

Through Afghan Eyes: A Culture in Conflict, 1987 to 1992 is an exhibition of videos and photographs made by Afghans documenting the last days of the Soviet invasion, the resulting civil war and the post–Cold War era. The works provide intimate views of average people carrying out their daily lives against the backdrop of war. Asia Society, **New York**, through September 15.

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: **Asilomar, California**, September 27 and 29; **San Francisco**, October 5; **San Antonio, Texas**, November 8–9; **Phoenix**, November 14 and 17; **Atlanta**, November 25. Information: 202-296-6767 or 510-704-0517; awair@igc.apc.org.

<< Later

Nomadic Art of the Eastern Eurasian Steppes presents over 200 bronze, gold and silver works such as horse tack and harness fittings, chariot fittings, belt ornaments, garment plaques, weapons and vessels that reflect the cultural exchange between China and the West in the first millennium BC. Metropolitan Museum of Art, **New York**, October 1 through January 5.

Red Sea Trade and Travel: Study Day includes illustrated lectures on the aromatics trade, the links between Sheba and Axum, the Greco-Roman influence at the end of antiquity, Arab merchants of the Middle Ages, navigation and commerce from Aden, the Ottomans, the coffee boom and an 18th-century shipwreck. Workshop on second day open to registered participants. £25 per day. Information: nbadcott@british-museum.ac.uk. British Museum, **London**, October 5–6.

Desert is an extensive exhibition about the natural and cultural history of the North African desert realm and its fascination for humans in past and present. Produced in cooperation with the national parks service of Tunisia, Desert presents sections on life in the desert, exploration, geology and paleontology, the changing desert, the desert as laboratory, the oasis, deserts of the Earth, people of the desert and the desert artwork of Richard Long. Catalog: €19. Information: www.wueste-wueste.de. Hessisches Landesmuseum **Darmstadt, Germany**, though October 27.

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 3.

The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256–1353 focuses on the period of Ilkhanid rule when contact with Far Eastern art of the Yüan period transformed local artistic traditions, especially the arts of the book. Some 200 objects are on display, including illustrated manuscripts and architectural decoration. Metropolitan Museum of Art, **New York**, November 5 through February 16.

Egyptian Odyssey: Fact and Fantasy examines the development of Egyptology and the phenomenon of "Egyptomania" in 19th- and early 20th-century European and American literature, music, decorative arts and architecture. Berman Museum of World History, **Anniston, Alabama**, through December 29.

Land of the Pharaohs displays predynastic pottery, *ushabti* figures, bronze figurines, jewelry, amulets and an extremely rare jackal head of the god Anubis, made of cartonnage—waste papyrus or linen soaked in plaster and painted. This item was most likely part of a costume worn by an Egyptian priest while performing mummification rituals. Royal Pump Room Museum, **Harrogate, North Yorkshire, England**, through February 23.

A Century of Collecting marks the 100th anniversary of the Phoebe A. Hearst Museum of Anthropology and offers nearly 700 objects drawn from a diversity of world cultures and civilizations. The collection includes items dating back to 4000 BC and features the funeral stela made for the Egyptian prince Wepemnofret, a diorite statue of the goddess Sekhmet, and a papyrus-stuffed crocodile created in homage to Tebtunis during the Ptolemaic period. Also on display are field notes, photos and maps from the various expeditions sponsored by the museum. Hearst Museum of Anthropology, **Berkeley, California**, through March 1.

Nomads Between the Nile and the Red Sea presents the everyday life of the Abada tribes in southern Egypt and northern Sudan. Photographs, objects of everyday use and drawings by Abada schoolchildren reveal a nomadic culture in the course of change. Wereldmuseum, **Rotterdam**, through March 9.

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. Hay lived and worked in Qurna for extended periods; his many drawings, paintings, plans, notebooks and diaries, unpublished, are now in the British Library. The panorama copies, a gift of the British Museum, are housed in the old Omda (Mayor's) House, which has been renovated by local craftsmen 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.

Traditional Iran displays ethnographic portraits, street scenes and cartoons of daily life along with textiles, brassware, wooden figures and replicas of monuments, from the collection of 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**, permanent.

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.

"Bridging East and West: *Saudi Aramco World*, 1949–Present" is a traveling exhibit of 90 photographs from the magazine's first half-century, selected for their artistic and educational qualities. The images show a changing view of the Middle East, and captions link photographs to historical patterns of communication about the region. The exhibit is available for temporary display in schools, universities and special events. For details, please write to Dick Doughty, Assistant Editor, *Saudi Aramco World*, Box 2106, Houston, Texas, 77252, USA.

The Queen of Sheba: Treasures from Ancient Yemen examines the early history and splendor of the ancient kingdoms of southern Arabia through rarely seen paintings, drawings, clothing, jewelry, funerary busts, religious iconography and architecture. The legendary queen, variously viewed as a figure of beauty and seduction, the propounder of riddles to King Solomon and a convert to Islam, is represented by artworks ranging from the Renaissance to the modern era. Her story is important to the national and religious identity of Ethiopa, where she is thought to have introduced Christianity and given birth to Solomon's son and heir, Menelik, the first king of the Ethiopian Solomonic dynasty—as reported in the *Kebra Nagast*, a copy of which is on view. The early history and cultural development of southern Arabia—a region whose prosperity came from lucrative trade in incense and other precious commodities with the Near East and the Roman Empire—is explored through gold jewelry, bronze and alabaster statues, a unique bronze altar with bull's-head spouts, offering vessels from tombs, incense burners, pottery, glass and—on display for the first time—an exquisitely crafted miniature gold bull's head, the symbol of the Sabaean national deity, Almagah. Other events include an academic conference and a film program. Catalog. British Museum, **London**, June 9 through October 13.

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