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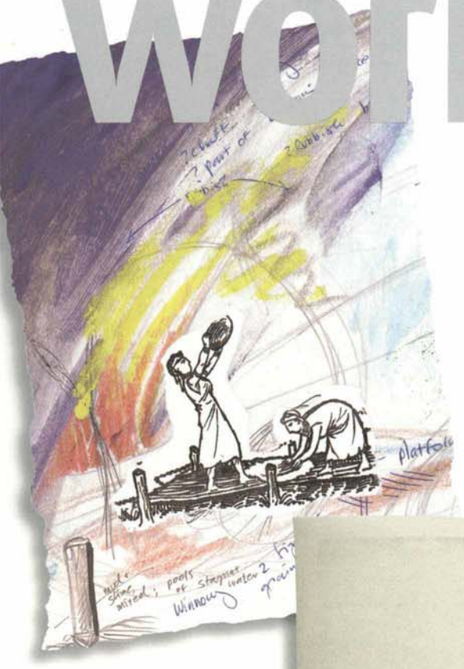

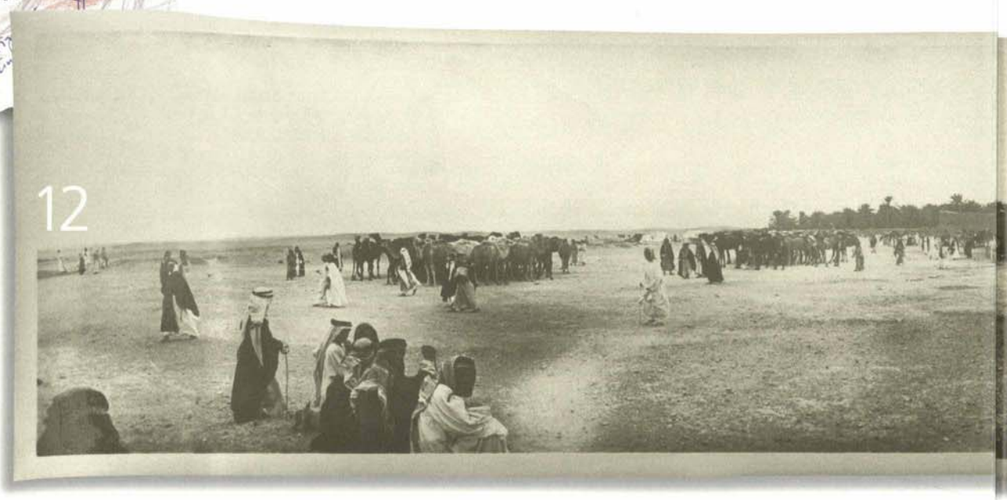

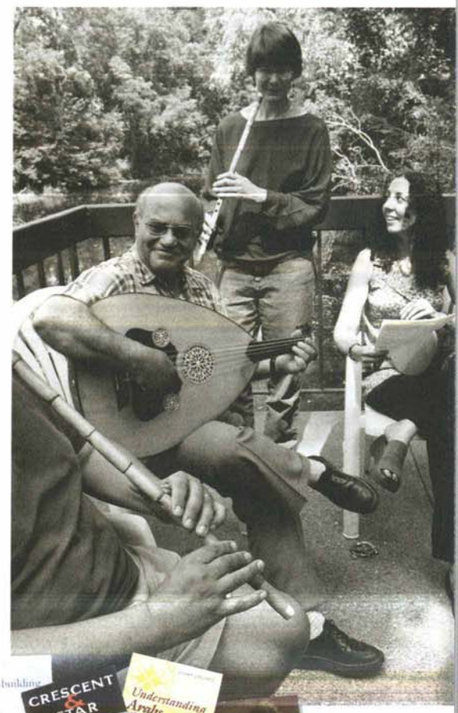

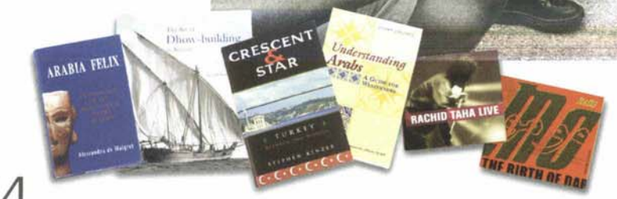

Cover:

A five-course, paired-string *'ud*, with a single additional bass string, is today the most popular variant of the fretless ancestor of the western guitar. Over more than a millennium, *'uds* have been strung with four to seven pairs, or courses, of strings, and they remain central to the classical Arab tradition. As this player at the Arabic Music Retreat shows, the *'ud* is nearly always plucked with a horn or plastic pick. Photo by Robert Azzi.

Back Cover:

In the absence of doors and windows, holes in the roofs of Çatalhöyük's dwellings apparently allowed the passage of light and people. Although this drawing appears authoritative, as reconstructive archeological illustration generally does, part of the Çatalhöyük project's method is to present all such drawings not as facts but as hypotheses open to debate. Illustration by John-Gordon Swogger.

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Director Public Affairs
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Assistant Editor
Dick Doughty

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Herring Design

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Written by Graham Chandler

Illustration by John-Gordon Swogger / Çatalhöyük Research Project

Site Photographs by Mehmet Biber

Artifact Photographs Courtesy of the Çatalhöyük Research Project

Çatalhöyük and the New Archeology

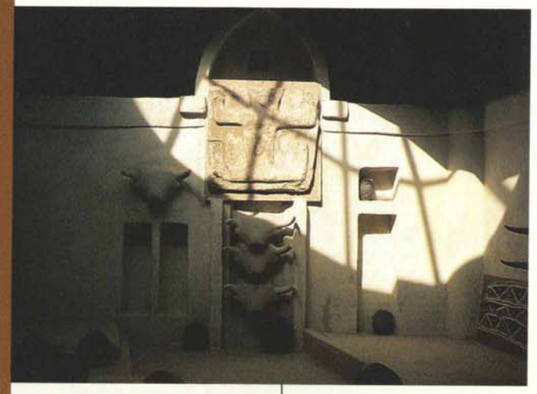
"Archeologists dig, certainly. But increasingly they write, draw, or record as they dig. The process of digging is surrounded by paper, drawings, clipboards, pens and pencils, graph paper, tapes, masking tape, cameras, total stations, etc.... The processes of writing and encoding determine the way we see what we excavate."

—Ian Hodder

WALL ART AND DIG SITE: ÇATALHÖYÜK RESEARCH PROJECT

hree bull skulls are mounted one above the other on a mud-brick wall. Framing them, to left and right, are deep niches, in one of which is a ram's head. Directly above is a relief of a splayed human figure, its back to the wall. Two more bull skulls stare from the right, the upper one resting its chin on the other's forehead. There's not a sound. Soft window light bathes the brown-plastered room.

I half expect to hear the drumbeat of some long-lost secret ritual, but in fact it's the voice of a German tour guide that breaks the reverie. I'm at the Museum of Anatolian Civilizations in Turkey's capital, Ankara. The scene is a popular exhibit, a reconstruction based on finds at Çatalhöyük—pronounced cha-**tal** hoy-**ook**—380 kilometers (240 mi) to the south. Ever since the first archeological excavation there in the early 1960's, this cult-like and slightly sinister presentation of the culture of Çatalhöyük has fired many an imagination, including mine.



It was art that first made Çatalhöyük famous. Painted and sculptural, it was found on the walls of nearly all of the 200 houses excavated during the 1960's.

Previous spread: "Rough draft No. 1," by Çatalhöyük Research Project artist John-Gordon Swogger, overlaid with four additional images. (Clockwise, from top left: A Çatalhöyük house; art on a house wall; project director Ian Hodder; and the West Mound dig site.)

But is this impression factual? Is it *true*? It is, of course, an interpretation based on archeological evidence, one that some well-informed people believe to be possibly true. But who gathered that archeological evidence, and who read it? Might other methods of excavation, reconstruction or display argue for other interpretations? Today, what is firing imaginations is not so much Çatalhöyük's remarkable artifacts themselves but the question how archeology itself might use new methods to approach some of the oldest questions about human history: When did settled life begin, and why? Where did art begin? What about religion?

TRAVELING SOUTH from Ankara, we watch the arid brown and yellow of the Konya Plain gradually give way to fields of wheat and occasional acres of beets and watermelons, their thirst slaked by spanking new concrete aqueducts slicing up the flatness. Konya is the closest city to Çatalhöyük, and a 35-minute bus ride away lies the village of Çumra; from there we take a taxi to the site.

Çatalhöyük—the name means "fork mound" in Turkish, and may have to do with the fact that it's really two mounds separated by a watercourse—rises 21 meters (65') above the surrounding farmland. Its 20 hectares (50 ac) rise from a vast silty fan, the remains of a glacial lake formed by the waters of retreating ice sheets at the end of the last ice age. Some 8500 years ago, between 5000 and 10,000 people lived here in a city of flat-roofed mud-brick houses that were so tightly packed together that there were neither streets nor front doors. To get in and out of the houses, people climbed an indoor ladder to the roof of their house, walked across their neighbors' roofs and then climbed down another ladder through roof-holes that did double duty as smoke vents. Intriguingly, all of these roof "entrances" appear to have been located alongside the south walls of the houses.

Inside the houses, there were storerooms with raised sleeping platforms covered in reed matting. Beneath these platforms lay the bodies of the dead, who were placed there, trussed up with cords or cloth and sometimes beheaded, along with meals of lentils, grain or eggs. Every three or four generations, it seems, the wooden wall posts supporting the roof beams were pulled out, the upper walls were knocked down into the rooms, and the house was rebuilt on top of its own rubble. But it appears that before the demolition, floors, food-storage areas and firepits were swept spotless.

An archeologist takes a measurement on the site. "It used to be, 'Just get the artifact out and deal with the interpretations later,'" says field director Shahina Farid. "But here we have an entirely different thought process. I've never excavated so *intensively*. For two inches of depth we have 20 or 30 recordings to do." Below: A belt hook carved from cattle bone, using flint and sandstone tools, that was subsequently used as a pendant.

Thus, soot, smoke, dim lighting and in-house graves were all features of these houses—but they were also adorned with art. In each one, at least one wall was covered in white plaster and painted with vivid, realistic scenes, in one case hunters pulling the tongues and tails of deer and wild boar. Consistently, scenes involving death were placed on east and north walls, where the dead were interred, whereas scenes involving birth appeared on west walls and bulls on north walls. This consistency implies that ritual of some kind played a part in life at Çatalhöyük.

Masterly and beautiful, much of the art was painted with fine brush strokes, and some pieces used special effects, such as finely powdered mica that added glitter. Nearly all of it was intentionally impermanent, as microscopic analysis of the paint layers has shown that the walls and reliefs were plastered over annually, perhaps even seasonally, and redecorated. One wall had been repainted some 120 times.

"It's the art that makes Çatalhöyük really distinctive," says Ian Hodder as we relax on the north side of the mound, in the sunny forecourt of the complex of buildings referred to as "the dig house." Here are the laboratories, living quarters, dining room, visitors' center, archeological storage areas and a replica of a Çatalhöyük mud-brick house, all a shard's throw from the excavations.

"There are Neolithic sites a thousand years older [than Çatalhöyük], but none have the density of art, the paintings, the elaborate scenes with narrative content that tell you a story," he says.

Hodder, a quiet, boyish-looking professor of anthropology at Stanford, is the director of the Çatalhöyük Research Project. He is also arguably the world's leading theoretical archeologist. In 1993, he reopened the excavations of this site that had been abandoned in 1965. The abundance of interpretation-oriented questions that Çatalhöyük raises made it, in his opinion, an ideal place to experiment with new archeological methods rooted in the postmodern movement in the social sciences.

Since then Hodder has headed an international team comprising not just archeologists, but also anthropologists, architects, archeozoologists, archeobotanists, geologists and dozens of other specialists from around the world—up to 110 people per season—to plumb the depths of this mound that is yielding questions and artifacts in roughly comparable abundance. Hodder estimates that there is enough work here to keep the team busy until at least 2018.

PARADOXICALLY, especially to those who are new to Hodder's methods, most of the artifacts uncovered so far, including the most stunning art, was found during the site's first excavation, in the early 1960's. At that time, Hodder was a student at University College London, listening to lectures by prominent British archeologist James Mellaart, who had discovered Çatalhöyük in 1958.

"It was a filthy November day," Mellaart recalls, "just before nightfall. We had seen the mound from a distance, on our surveys [in previous years], but it was too far to walk." But that year he had a Land Rover, so he drove over to it. "There were Neolithic pottery shards all over the place," he says. "But most were on top. So here were 20 solid meters of Neolithic material."

Mellaart, then assistant director of the British Institute in Ankara, was enthralled. It had long been thought that the birthplace of animal and plant domestication was the Fertile Crescent, a horseshoe-shaped region stretching from southeastern Iran through the Zagros Mountain foothills over to the Levant. Çatalhöyük immediately broadened that hypothesis: Here was a large, complex site, with evidence for domestication, that dated almost as far

The abundance of interpretation-oriented questions that Çatalhöyük raises made it, in Hodder's opinion, an ideal place to experiment with methods rooted in the postmodern movement in the social sciences.

Specialists tour the excavations daily for "trowel's edge" discussions before finds are removed. Anthropologists watch everyone, observing "the ways our interpretations are embedded within unrecognized assumptions and pressures," writes Hodder. Evening discussions at the "dig house" bring disparate views together. Periodic interviews with specialists and locals are videotaped to CD-ROM and archived on the Internet. Left: Numerous diverse figurines of sun-baked clay have been found on the site. Nearly all resemble animals. This is one of two that may represent a human form.

Hodder takes a group of visitors around the site. What non-archeologists say and write about what they see is, to Hodder, part of the "multivocality" of Çatalhöyük. Teachers, journalists, politicians, religious visitors, art historians, corporate sponsors, tourists, villagers, non-archeological scientists and even different archeologists all see "different Çatalhöyüks," writes Hodder. "We can decry this situation and lament the loss of archeological authority. Or we can embrace such experiences as a function of the erosion of boundaries."

back as the earliest in the Fertile Crescent, but lay clearly outside that region. The sheer depth of the material rivaled that of Jericho.

From 1961 to 1965, Mellaart excavated more than 200 buildings. The Turkish government then ceased giving him excavation permits, in a move that caused considerable controversy and whose motives have become less and less clear through the years. Mellaart says that the volume of excavated material outstripped the Turkish museums' abilities to protect and store it.

But the site was not forgotten. "Largely because of its art, it maintained its central significance despite the discovery, over the following 30 years, of large complex sites of earlier dates in Turkey and the Near East," explains Hodder, who is fascinated by the relationship between creating art on the one hand and sedentarism—the practices of living in one place, growing crops and domesticating animals—on the other. "There is increasing evidence of elaborate symbolism associated with early sedentarism and the development of agriculture," he says.

To Mellaart, the art was the biggest surprise. On just the third day of his first excavation, he noticed red paint under a layer of wall plaster after a worker accidentally knocked a shovel against it. Intrigued, he spent several days removing the plaster layer. A picture emerged. "There was a tall man with a bow, standing behind a deer," he says. Mellaart knew of much earlier art on cave walls and rock faces, but this was the earliest known art painted by humans on houses they had built. As excavation progressed, more scenes came to light. He later wrote: "We have already seen Catal Hoyuk [sic] man as a builder, we shall now also recognize him as an artist of no mean stature, for the arts which he practised were manifold."

One of the more spectacular pieces is in the Ankara museum today. Mellaart calls it the earliest known landscape painting; others say it is perhaps the oldest known map. Almost three meters (9') long and radio-carbon dated to 6200 BC, plus or minus 97 years, it shows about 80 houses at Çatalhöyük from a vertical perspective, with a volcano, Hasan Dağ, erupting in the distance. In addition, Mellaart recovered bull's heads modeled in plaster over actual skulls, reliefs of head-butting leopards and large numbers of human figurines. Made of terracotta, soft calcite, chalk, pumice, alabaster, limestone and white marble, the figurines are mostly of generously proportioned women in various postures, some apparently giving birth. One in particular, which Mellaart found in a grain bin, depicts a woman seated regally on a backless chair, her arms resting on two leopards at her side. Mellaart's interpretation, which has enjoyed wide currency, was that these were goddesses and, as such, indicators that Çatalhöyük likely had a matriarchal society.

Hodder's Çatalhöyük Research Project is looking afresh at all such interpretations, and Mellaart himself is a frequent visitor and advisor. "The aspects of Mellaart's work at Çatalhöyük which have most caught the public imagination are those concerning gender," says Naomi Hamilton, field archeologist and the site's specialist in gender-related interpretation. We're enjoying a lunch of beans, pungent local goat cheese, tomatoes and cucumbers in the dig house dining room, served by local women wearing headscarves. "We need a whole new interpretation of women's roles here," Hamilton says. In her review of Mellaart's findings, for example, she has noted that figurines from the earlier levels are unsexed. Only in later times did they become clearly female. "So there may have been some significant change in social status over a thousand years, perhaps to do with the onset of sedentarism bringing about separate roles for men and women."

Like gender-role history, the story of humanity's transition from nomadic to settled life is the fuel of many a heated debate among archeologists, and Hodder is hoping to find valuable clues at Çatalhöyük. Until recently, the common explanation for the onset of sedentarism was that it resulted from the gradual development of agriculture and the domestication of animals—the "Neolithic Revolution," as the Australian archeologist V. Gordon Childe called it. This revolution, it was thought, allowed people the previously unknown luxury of free time in which they were able to indulge creative pursuits, leading to the development of art.

Hodder, however, believes that settled life and art came long before we started planting fields.

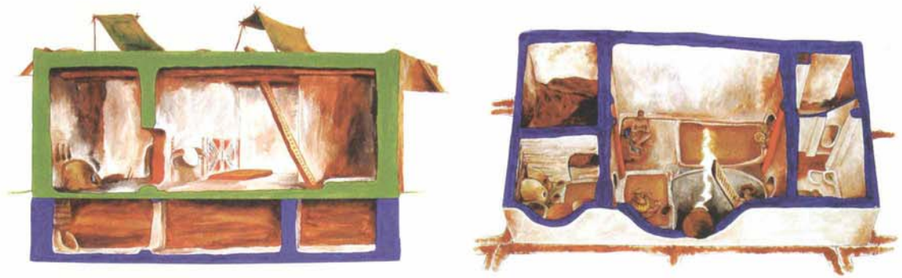
ÇATALHÖYÜK APPEARS the ideal site to examine this question. A technique called flotation, combined with archeobotanical analysis, has helped reveal that Çatalhöyük's early inhabitants relied extensively on wild, not cultivated, plants. And of animal-bone remains from the site, it turns out that 60 to 70 percent are from sheep and goats. These species were domesticated before 6500 BC, says Louise Martin, an archeozoologist from the University of London. "So, unless it happened independently here, they weren't domesticated at this site," she says, adding that possession of domesticated sheep and goats does not imply sedentarism, since they are herded animals. In her dig house laboratory, Martin is surrounded by thousands of bone pieces, from bull skulls to as yet unidentified one-millimeter slivers. There are cattle bones, too, but Martin says it's still too early to tell whether the cattle were wild or tame.

Standing in the afternoon breeze where his team had reopened Mellaart's excavation trenches, I ask Hodder which he thinks came first: sedentarism, domestication of animals or agriculture.

"Since Çatalhöyük, there's been a change in my mind. If agriculture didn't cause the settled life, then what did? One possibility is that sites like this were built around ritual," he says with a dimpled grin from under his straw hat. And it is in response to questions like these that postmodern methods may prove useful.

Postmodernism is all about how people go about doing archeology and then interpreting what comes out of the ground, Hodder says. It assumes that different people will see different connections among artifacts, and this affects everything from the digging process itself to the "stories" that are told in archeological reports, the popular press, books and museum displays like the one in Ankara.

In Mellaart's era at Çatalhöyük, and still today at many archeological sites, the practice seems simple, if painstaking: Excavate as much as possible in the time period allowed by the project's funding, record the artifacts and their contexts, send them to laboratories and specialists, get the "facts" about them and then write up "the story of the site." This straightforward method developed into a school of thought known as processualism, which meant the study of the process by which humans adapted to their environment. It assumed an objective nature inherent in the scientific process. As Mellaart says, "At Çatalhöyük, you had all the resources you needed to stay sedentary—a river famous for its trout, an abundance of natural plants and animals, obsidian and timber all within reach. This was why they settled here." But processualism leaves little room to explain the emergence of non-material things,



Artist's interpretations of Çatalhöyük houses, built about 10,000 years ago. At left, a vertical cross-section shows rooftop entries and rooms with mud-brick walls, one of which is adorned with art. Beneath the floor, chambers hold the family's dead. At right, a view from above shows a different arrangement of rooms. The only light came from the holes in the roof. Except for houses on the settlement's periphery, walls were shared between houses.

like art or the early expressions of religious sentiment.

Led by Hodder, the postmodernists assume that their scientific, archeological process is ultimately a subjective one in which "facts" are inflected by how, and by whom, the archeology is carried out. For example, an archeologist might identify a layer of pebbles—which may or may not have been put down intentionally—as a "hearth," and thus influence his own or another archeologist's identification of a shard of pottery found on that layer as a "kitchen vessel." The postmodernists hold that such identifications are not fact, but interpretation.

Hodder is convinced that such "trowel's edge" interpretation, in order to be more accurate than any one archeologist can achieve, should involve input from as many sources as possible. This is, he explains, a kind of globalization of archeology. "Few archeologists today work in an environment in which there are not multiple voices and conflicting interests," he wrote in the British journal *Antiquity*. "The need to cooperate with indigenous groups, land rights issues, feminist archeology—all these are examples of the opening up of archeology to a wider set of interests."

So here at Çatalhöyük, he's taking unusual steps. For example, he's elicited comments from local villagers to help interpret finds. Team member Ayfer Bartu, a social anthropologist from Koç University in Istanbul, explains how a local woman asked her, "Don't you know what that plant is used for?" and thus provided a possible explanation of what it *was* used for 6000 years ago. Hodder calls this use of many voices "multivocality."

The experiments with multivocality "allow for a certain amount of diversity right from the start of the process," says Cornelius Holtorf, an archeologist at Cambridge University. "There is no reason why a site like Çatalhöyük ought to be given to the academics alone. I think it's welcome because it raises the right sort of issues about what we do on excavation, and how we get to the claims and statements we make."

Each day, the various technical specialists take tours of the excavation units to observe what's happening and to offer their opinions of what an artifact may represent. These discussions guide the ongoing digging. The entire project database, including all the researchers' diaries, has been placed on the project website and cross-referenced internally, inviting comments from a variety of people, from academics to New Agers and corporate sponsors, the world over. It makes archeology considerably more labor-intensive, but Hodder and other advocates maintain that it's necessary to do the job right, as each commenter's point of view carries the prospect of new, potentially valuable insight.

In the "dig house," faunal bone specialists count, measure and identify thousands of bone fragments. So far, some 60 to 70 percent are from sheep and goats, which appears to argue that these animals were domesticated elsewhere, before Çatalhöyük was settled.

Anthropologists have been enlisted to watch everyone at the dig, including the villagers, and observe qualities and patterns of interactions. Specialists' and locals' views are videotaped and placed on CD-ROM. Sets of observations and data inputs are brought together in regular roundtable sessions to distill the best possibilities. In this way, the process of archeology is being redesigned to bring disparate views together and open everything to multiple interpretations and cross-examination. Hodder calls this "reflexive archeology"—an archeology that watches itself at work and is aware of the relationships among processes and conclusions.

BUT IT'S NOT all a rosy path to a brave new archeological world. "More effort goes into managing the documentation than the site," says Holtorf. "People may spend more time watching videos of each other and navigating through huge archives than looking at particular features of the site." It also makes for an agonizingly slow process: Mellaart excavated 200 buildings in five seasons; Hodder's team has excavated just three since 1995.

But, as field director Shahina Farid points out, it's high-quality research. "It used to be, 'Just get the artifact out and deal with the interpretations later,'" she says. "But here we have an entirely different thought process. I've never excavated so *intensively*. For two inches of depth we have 20 or 30 recordings to do."

There are other benefits to slowing down: For example, proper conservation of finds takes time, too. With the Turkish government hoping to make Çatalhöyük a major destination on the tourist route between Cappadocia and the Mediterranean resorts to the south, preservation is a top priority. The heat of the Konya Plain sucks the moisture out of artifacts, paintings and walls, drawing out salts, which crack and delaminate surfaces. "Upon exposure, the flesh-coloured bodies turned brown and the pinks either turned gray or faded completely," wrote Mellaart of the paintings as his crew raced against time to bring them out. And now it's more than just an exposure

A collection of bone points and three fragments of fishhooks.

problem: A new regional water-management system on the plain is lowering the water table. After millennia of preservation in a naturally sealed, anaerobic environment, artifacts may be deteriorating even before they are excavated.

I stand with Hodder at the edge of a gaping hole six meters (20') deep that's propped with a stout steel structure to keep the sides from falling in. "This is our deep sounding," he explains. "The bottom here is 9500 years old," he says. When Mellaart attempted his deep sounding (a technique for going as deep as possible to quickly determine the earliest level of a site), it flooded with groundwater only three meters down.

"Let's go over to the west mound," says Hodder. We cross a thin, dusty, dry creek bed. "This side is not as old," he says. "But that doesn't mean it's any less interesting. We're looking for some continuity with the east mound." The west mound is dated to the Chalcolithic Period (so called because the earliest use of copper occurred then), roughly a thousand years later than the east mound. It's the second season on this mound spent excavating a single house. It appears to be smaller than those on the east mound, but it contains more rooms, and it seems to have had the same roof entry. "We haven't found any paintings yet, but we have elaborate pottery with the same bulls and leopard designs as the house walls of the east mound," Hodder says. "We haven't encountered any burials under the floors here either. Perhaps there was a community cemetery. The house may have become less important symbolically. They may have been evolving from a house-based society to a village-based one, with exchange and task specialization." Every archeologist speculates, he says, and this is exactly the kind of preliminary interpretation that, instead of being codified in official papers and museum display boards, is instead raw material for the challenges of multidisciplinary analysis, reflexivity and multivocality.

I TAKE A LAST STROLL through the fields around the mound with David Shankland, a cultural anthropologist from the University of Wales who has been studying the villagers of nearby Küçüköy. He tells me that, as much as the team has been interested in the villagers' observations about the finds, many of them have shown little interest in the excavation.

"What's the value of having them interpret findings, then?" I ask.

"Excellent question," he replies. "That makes you another voice cross-examining our interpretations. Now you're part of our multivocality!"

> In other [places], different responses will be needed.... But [nonetheless], many projects today face similar problems...of the globalization, dispersal and contesting of archeological knowledge."

Archeologist and writer **Graham Chandler** (grahamchandler@shaw.ca) lives in Calgary. He first visited Çatalhöyük in 1994.

www.catalhoyuk.org
www.catalhoyuk.com
"The Mysteries of Çatalhöyük," at www.smm.org/catal

For teachers and young readers:
***dig: the archaeology magazine for kids*, March/April 2002 (www.digonsite.com)**

THE CAPTAIN AND THE KING

Written by Peter Harrigan
Photographs by Capt. William H. I. Shakespear, Courtesy of Al-Turath

10 JANUARY 1914 8.30 AM

TO JOHN GORDON LORIMER,
RESIDENT IN THE PERSIAN GULF

SANCTION IS ACCORDED TO THE JOURNEY WHICH IS PROPOSED BY SHAKESPEAR TO WHICH YOUR TELEGRAM REFERRED.

FOREIGN

The "journey which is proposed" was an ambitious one: a crossing of the Arabian Peninsula, from Kuwait to the Red Sea, with a substantial side trip into the central regions. The traveler was ambitious, too, as well as experienced. He was Captain William Henry Irvine Shakespear—soldier by training; diplomat by profession; amateur photographer, botanist and geographer by inclination; and adventurer at heart. Along his way, he would meet again with the ruler of central Arabia, 'Abd al-'Aziz Al Sa'ud.

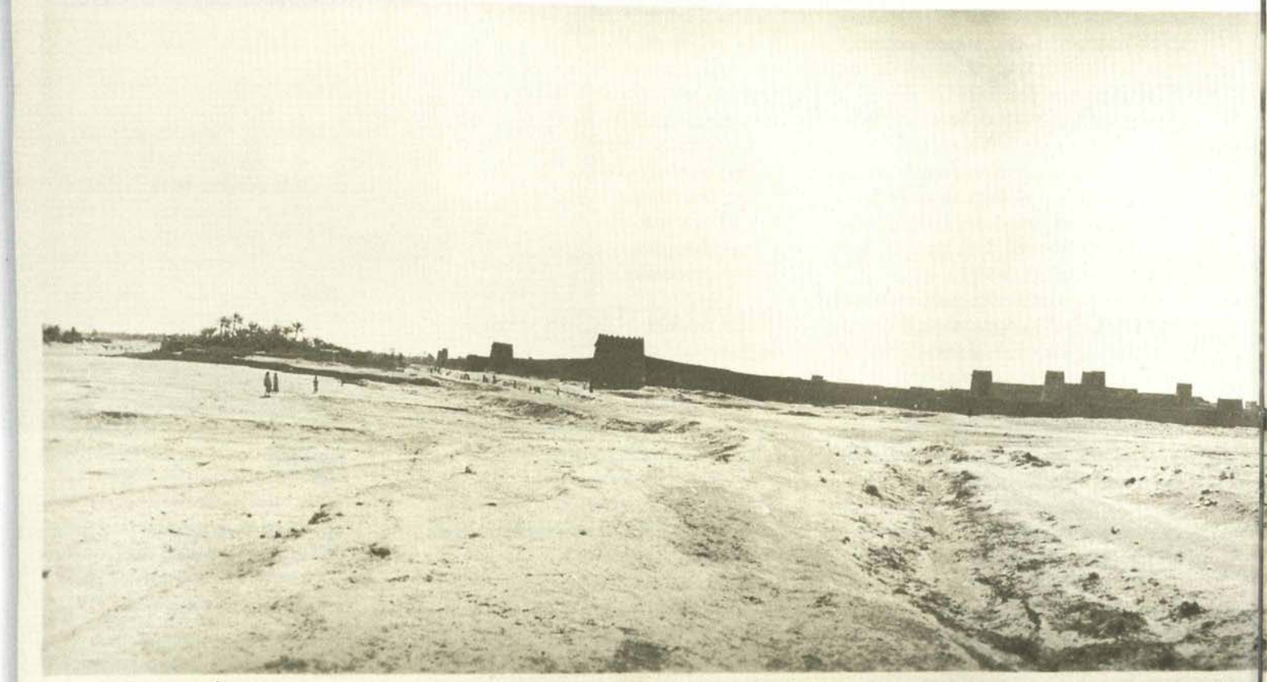
RIGHT: ROYAL GEOGRAPHICAL SOCIETY

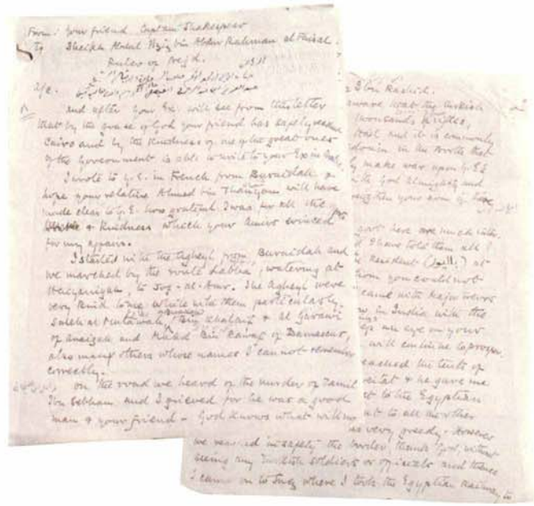
When the Foreign Office cable approving the journey arrived, Shakespear was nearing the end of a five-year posting as Britain's political agent in Kuwait. He had already made several journeys into the Arabian interior, and with leave coming due, he had lobbied persistently to make this trip, his longest expedition to date—indeed, he had offered to finance it from his own pocket. The Foreign Office's reluctance was political: Shakespear's relations with 'Abd al-'Aziz, known in the West as Ibn Saud, threatened to rankle the Ottoman Turks, who held part of the Gulf coast of Arabia. 'Abd al-'Aziz sought to expel them; the British sought their favor, the better to shore up British regional interests. Turkish control was on the wane from the Adriatic to the Caspian, and Russia, France, Germany and Britain all sought to fill the power vacuum they left.

Shakespear had already met the future king of Saudi Arabia on four occasions. The first was in March of 1910 in Kuwait, a year after Shakespear took up his post. Under Shaykh Mubarak al-Sabah, Kuwait was free of direct Turkish control, making it a kind of strategic cockpit from which the British could view and assess the flux of regional rivalries. It was a significant posting for Shakespear, who at the time of his appointment was only 30 years old.

Their subsequent meetings were in 'Abd al-'Aziz's own domains, and they marked the ruler's first encounters with a westerner. The friendship and respect that developed between the two men formed the basis of the modern relationship between Britain and Saudi Arabia, and helped lay a foundation for the favorable reception of subsequent British emissaries, most notably H. St. John Philby. Although Shakespear's

Captain William Henry Irvine Shakespear, CIE, 1878–1915. Born in Bombay, he was a highly visible personality with a deep interest in desert ways.





In this draft of his letter to King 'Abd al-'Aziz Al Sa'ud, written at the conclusion of his 111-day 1914 journey, Shakespear reiterated his gratitude "for all the efforts and kindness which your amirs evinced for my affairs." He also warned the king of Turkish rifle shipments to the rival Al Rashid in Hail, and promised to send, as soon as he could find one, a barometer with Arabic markings.

name and exploits remain a legend around Kuwait and Najd and within the Al Sa'ud family, he remains virtually unknown in his homeland.

Shakespear was born in Bombay, India, where he grew up speaking both English and Punjabi. In the decade after his 1897 graduation from Sandhurst, the Royal Military College, Shakespear served in the Devonshire Regiment and the Bengal Lancers of the Indian Army. There he learned Urdu, Pushtu, Farsi and Arabic well enough to be credentialed as an interpreter in each. As an assistant district officer back in Bombay, he led a rat-extermination program that stanched a plague outbreak that had killed some half a million people. For this, he received commendations from the governor of Bombay, which brought him to the attention of the viceroy; the viceroy's office transferred him to the Indian Political Department, which also oversaw British interests in the Persian and Arab worlds.

Posted next to Bandar Abbas, on the Strait of Hormuz, Shakespear served as consul under the political resident in Abu Shayr, Major (later Sir) Percy Cox. At age 25, Second Lieutenant Shakespear was the youngest consul in the Indian administration. He brought with him to Bandar Abbas a sextant and a ponderous, glass-plate camera, fitted with a clockwork mechanism

"SHAKESPEAR PLAYED A CENTRAL ROLE IN ESTABLISHING A BOND OF TRUST BETWEEN OUR TWO GOVERNMENTS.... HIS EVOCATIVE PHOTOGRAPHS HAVE PLAYED A KEY PART IN PRESERVING FOR FUTURE GENERATIONS AN IMAGE OF SAUDI ARABIA IN ITS FORMATIVE STAGES."

—SIR DEREK PLUMBLY,
AMBASSADOR OF THE UNITED KINGDOM TO SAUDI ARABIA

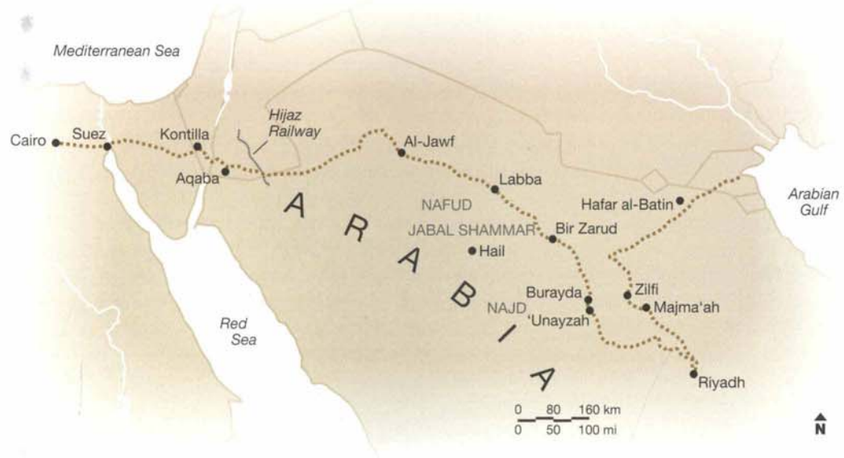
that allowed it to take panoramic pictures. Both instruments served him well on his later Arabian sojourns.

In 1907, on his first home leave, he made the journey to England not by ship but overland, traveling through Persia, Turkey and Europe in a new, eight-horsepower, single-cylinder Rover motorcar, purchased from a Karachi dealer for £250. He was among the first to drive this route, and his success prepared him for more challenging, less mechanized, expeditions later.

It was after this leave that Shakespear received his Kuwait assignment. Full of energy, he was a highly visible personality. He imported his car and was soon driving it into the desert. He often captained the British Agency's launch into the Arabian Gulf, in all weathers. He took up falconry, and he used a camera that required the plates to be developed on site, often in a white tent with an annexed, light-tight bathroom-*cum*-darkroom. He took a deep interest in desert ways and almost immediately began planning journeys to the interior. "Shakespear came like a whirlwind," says Victor Winstone, whose *Captain Shakespear* (1976, Jonathan Cape) remains the only biography of the man.

Although his relations with Shaykh Mubarak began badly over matters of local policy and the shaykh's general skepticism of British intentions, Winstone tells how a firm friendship grew between them nonetheless. "And out of their understanding," he wrote, "came the close comradeship of the Englishman and the hereditary ruler of Central Arabia," 'Abd al-'Aziz—for it was Shaykh Mubarak who had given refuge to 'Abd al-'Aziz's father.

In his first sojourns south and west of Kuwait, Shakespear began to learn the ways of the land and the Bedouin tribes. He was an accomplished horse and camel rider and an expert shot. He acquired a saluki pack in addition



to his falcon. He enjoyed his own company and spent much of his spare time keeping his diary, recording "fixes" of his position, sketching, mapping or developing photographs. When on his desert expeditions he wore his military uniform and pith helmet. Only once in all of his trans-Arabian journeys, when fearing attack from Turks and hostile tribesmen near Aqaba, did he don Arab clothes.

Winstone recalls visiting Bedouin in Kuwait in the 1970's who told "remarkable campfire tales of the English '*gonsool skaykh-speer*,' as they pronounced it...." One Arab he met had a particularly vivid tale: He had contracted smallpox and was left in the desert to die or survive, as God willed. Shakespear visited him and took him food. Among these men in Kuwait, Shakespear was still remembered for such deeds.

His first encounter with 'Abd al-'Aziz had come the night Shakespear returned from a 1600-kilometer (1000-mi) expedition south of Kuwait, marred by the shooting death of his trusted *rafiq* (attendant) in a raid near what is today Hafar al-Batin in Saudi Arabia. Shakespear's record of that meeting is the earliest report of 'Abd al-'Aziz through European eyes: He was "a fair, handsome man, considerably above average Arab height with a particularly frank and open face, and after initial reserve...of genial and very courteous manner." The next day, Shakespear laid on a meal for Shaykh Mubarak and his Najdi guests, which included roast local lamb accompanied by such British touches as mint sauce, asparagus and roast potatoes.

Shakespear records that 'Abd al-'Aziz was surprised by his knowledge of the desert and his grasp of Najdi Arabic, gained in just one year in his post. "He offered me a welcome should I ever contemplate a tour so far afield as Riyadh." Later, the ruler of

Najd agreed to Shakespear's request to photograph him along with Shaykh Mubarak, and his plate camera then captured the first known photographs of the future founder of Saudi Arabia.

Abdullah Ibrahim al-Askar, a history professor at King Sa'ud University in Riyadh, has specialized in researching oral history in Najd, including the stories that surround the name of Shakespear. Al-Askar's own grandfather, while amir of the town of Majma'ah, met Shakespear twice, first in Kuwait and then in 1913 in Majma'ah.

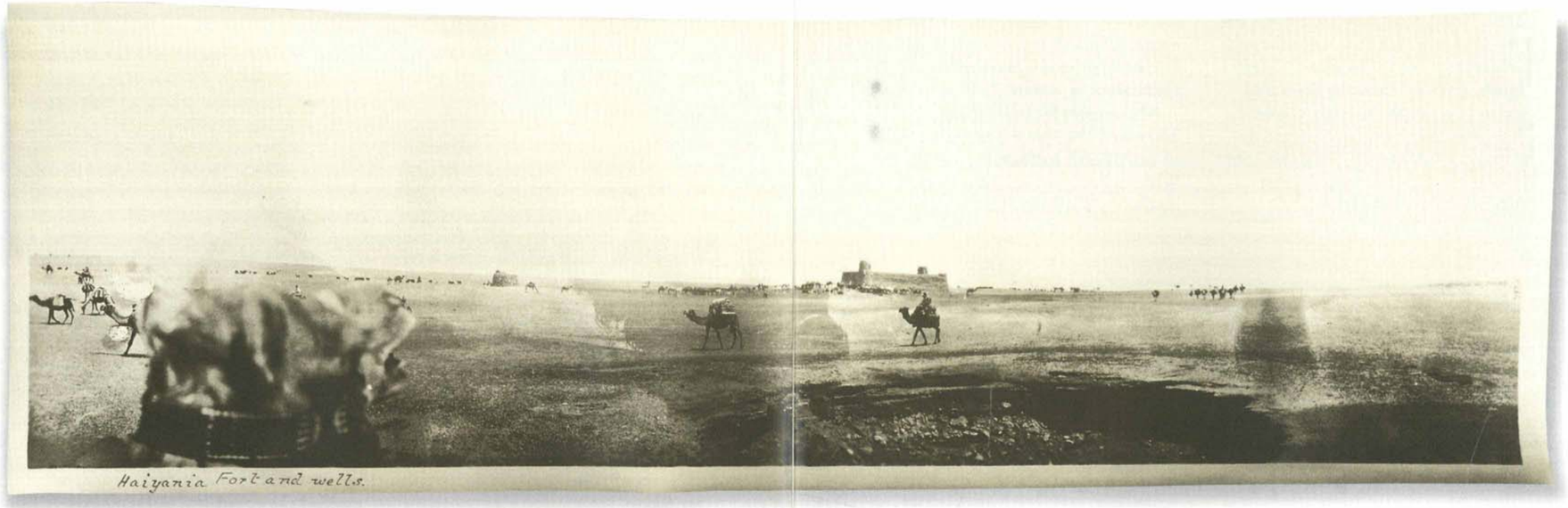
"My grandfather received Shakespear as a friend, and they spent an evening in the *majlis* [reception room] drinking coffee and smoking," al-Askar recounts. "He arranged for townsmen to escort Shakespear to 'Abd al-'Aziz's spring camp at Khafs Oasis, some 100 kilometers [60 mi] south. There, he stayed with 'Abd al-'Aziz for four days. Their meetings in spring weather and open desert pastures strengthened their personal relationship."

According to al-Askar, the present-day collective memory of the visit is that Shakespear received a traditional and open welcome. "For an outsider to stay at the camp of 'Abd al-'Aziz was a special honor, and rumors abounded," he says. "The locals believed that something political was cooking, although people still do not understand what was spoken of, and perhaps agreed upon, there."

Shakespear did not record his conversations, but his official reports argued the need to recognize 'Abd al-'Aziz as the rising, dominant element in the region, the only one with the widespread support and capacity to drive out Turkish influence. This was not what the British wanted to hear, occupied as they were with delicate negotiations with their Turkish allies over Central Arabia and the Gulf: They preferred a stance of neutrality and non-intervention.

AT KHAFS, SHAKESPEAR STAYED FOUR DAYS WITH 'ABD AL-'AZIZ. NEITHER RECORDED THEIR CONVERSATIONS, BUT "THEIR MEETINGS IN THE SPRING WEATHER AND OPEN DESERT PASTURE STRENGTHENED THEIR PERSONAL RELATIONSHIP."

—ABDULLAH IBRAHIM AL-ASKAR



But by mid-1913 'Abd al-'Aziz, without any British support, had succeeded in driving the Turks from al-Hasa and winning control of the eastern shore of the Arabian Gulf as far north as the border of Kuwait. The British were forced to take him more seriously, and Shakespear's next meeting with 'Abd al-'Aziz was an official one, held in December at the Gulf port of 'Uqayr. The topic was the prospect of a treaty with Britain.

When Shakespear returned to Kuwait, he continued preparations for his expedition across the Arabian Peninsula. In a letter to the Foreign Secretary in Simla, he argued that he would collect valuable data and survey unmapped territory. "After all, the whole of the risk and expense is mine, while government stands to get all the profit and benefit of the results," he wrote. In a private covering note to his immediate superior, Sir Percy Cox, he called the letter "my last despairing effort re my trip to Central Arabia," and promised Cox that "of course I shall be careful to avoid all politics in my trip and really all I want is a hint from Foreign that they have no objection to the trip as a geographical effort."

His efforts paid off. Shakespear set out on Tuesday, February 3, first along his previous route to Majma'ah, and then turned toward Riyadh, where 'Abd al-'Aziz greeted him warmly. Shakespear's diary records the meeting just hours after halting from what had already been a five-week journey. "Tea, coffee and sweets and talk until the evening prayer and then again afterwards until nearly 9.30 when I came back, escorted as before to camp and dinner. Finished sketching, write up this, and...so to bed," he wrote. Later, 'Abd al-'Aziz pressed Shakespear for an arrangement with Britain, but Shakespear had to explain he could make no political commitments.

Three days after his arrival in Riyadh, on March 12, Shakespear and his small band of guides and attendants headed northwest through the towns of Qasim. They crossed the Nafud desert to al-Jawf, where he met with Nuri ibn Shalaan, hereditary leader of the powerful 'Anaiza confederation and an ally of 'Abd al-'Aziz. The route next passed through inhospitable, uncharted territory where they were forced to march under cover of darkness and once came under attack. They crossed the Hijaz Railway, picked up the Hajj trail that connected Cairo to Makkah and struck out for Aqaba. Shakespear then crossed the Sinai to Suez, where the group disbanded, and 111 days after leaving Kuwait he arrived in Cairo. From there, Shakespear exchanged letters with 'Abd al-'Aziz and continued to press the British Foreign Office with his conviction that the Najdi ruler would soon head an independent Arabia.

"Shakespear's trans-Arabian journey covered about 1200 miles [1950 km] of unknown country," wrote Douglas

SHAKESPEAR AS PHOTOGRAPHER

"Photos a great success and now have a set of nearly 30 decent ones."

—Riyadh, 15 March

"Spoilt a set of four photos owing to heat of water, also a set of six owing to paper sticking."

—near 'Unayzah, 24 March

"After breakfast went up and photographed Kontilla post and garrison. Last panorama film used up."

—Kontilla, Sinai, 18 May

The panoramic photographs in this article are reproduced from Shakespear's personal album of photographs and letters from the 1914 trans-Arabian journey. The album is now in the archives of Al-Turath, a cultural foundation in Riyadh dedicated to Saudi heritage.

On his journey, Shakespear carried two cameras and developed his film in the field. One camera was a pocket-sized Houghton Ensignette, introduced in 1909 and, by 1914, widely popular. Although Ensignette images made up the bulk of Shakespear's photographs, they were not particularly emphasized when he put together the 1914 album, where he appeared to favor the more dramatic images captured by his second camera. He never names this camera in his diary, but it was most likely a No. 1 Panoram-Kodak. Made of wood, it was the most portable panoramic camera of the day, and its curved film back created negatives 5.7 x 17.8 centimeters (2¼ x 7") on Kodak roll film type 105, which had been available since 1897. The camera exposed the film not by the opening and closing of a shutter, but by the spring-powered transverse movement of the lens. The speed of this sweep, giving image coverage over 112 degrees of arc, was controlled by variable tension on the spring: Low tension gave a relatively slow pan, resulting in a longer exposure suitable for a cloudy day; high tension gave a relatively fast pan, useful in sunlight.

To process his film (prints were made later in England), Shakespear mentions in his diary that he relied on a Kodak developing tank. No less useful was his experience in college chemistry and his characteristically dogged determination, under conditions that even today are arduous for photographic processing: blowing dust and sand, extreme temperatures and a scarcity of water—especially clean, cool water.

Whereas the base of modern photographic films is cellulose acetate, films of Shakespear's time were cellulose-nitrate based. Cellulose nitrate has not been used as a film base since the mid-20th century because it deteriorates rapidly, gives off noxious gases and can, in time, spontaneously combust. Thus Shakespear's original negatives no longer exist, and all "originals" are either copy negatives or prints on modern, archival materials.

No. 1 Panoram-Kodak, introduced in 1900. The lower photo shows it with its back removed, exposing the curved film plane.

COURTESY OF SCOTT BILOTTA / WWW.VINTAGEPHOTO.TV (2)

Shakespear's photographic diligence bequeathed Saudi Arabia a unique legacy, says Zahir Othman, Al-Turath's director general. His photographs are "detailed pictorial records that go well beyond mere scenes. Careful examination reveals the growth of settlements and urban areas as well as the development of architectural styles. Shakespear recorded the very first images of towns and communities that in many cases would not be photographed again for decades," Othman says.

The images by Shakespear from 1909 to 1914 "have become icons of early Saudi Arabian history," says William Facey, co-author of *Saudi Arabia by the First Photographers*.

Carruthers, an Arabian explorer whose 1922 account for the Royal Geographical Society, "Shakespear's Last Journey," was, until Winstone's biography, the only published account of the expedition. "For the whole distance of 1810 miles [about 3000 km], Shakespear kept up a continuous route-traverse, checked at intervals by observations for latitude. He also took, as on his previous journeys, hypsometric readings for altitude, which give a most useful string of heights between the Gulf and the Hijaz Railway."

Within months, these data were being used by the War Office's geographical department, and Shakespear's collection of pressed plants was in the hands of the Natural History Museum, "in many instances the first of their kind to find their way to a western museum," wrote Winstone. "They remain as evidence of his wide-ranging scientific curiosity and his thoroughness as an explorer." Politically, Shakespear was more prescient than successful: Despite his final reports, Shakespear failed to convince the Foreign Office that the Turks were doomed in Arabia.

With the outbreak of World War I, Shakespear returned to Kuwait as a political officer on special deputation to 'Abd al-'Aziz. Turkey's alliance with Germany meant that Britain was now pressing for 'Abd al-'Aziz's cooperation in removing the Turkish presence from Basra, in southern Iraq, in return for the treaty 'Abd al-'Aziz had long sought, which would recognize him as the independent ruler of Najd.

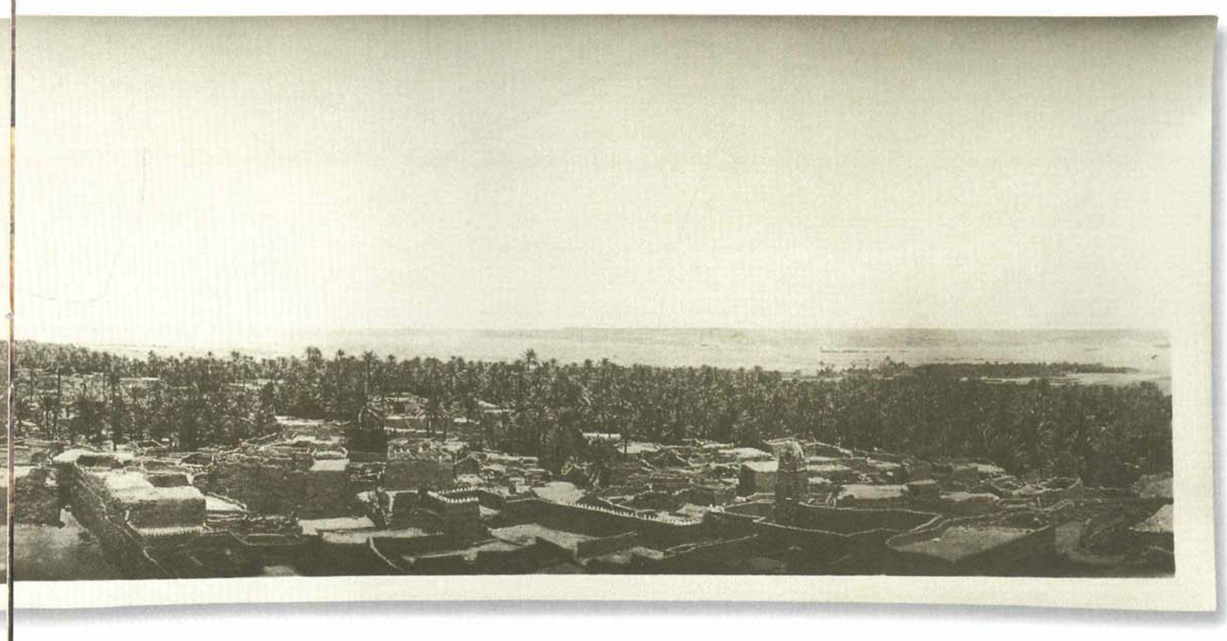
Shakespear joined up with 'Abd al-'Aziz near Majma'ah at the end of 1915 and began discussions on a draft treaty. He remained with the ruler as he moved farther north to Jarab with his army of more than 6000 townsfolk and Bedouin, who were preparing to face not the Turks, but the forces of Ibn Rashid, rival contender for Najd. Neither side emerged from this battle a clear victor.

Shakespear's last letter to his brother tells of 'Abd al-'Aziz's concern for his safety, suggesting perhaps the Englishman's inability to recognize the changing nature of tribal desert warfare, which had grown more lethal as the Great Powers provided increasingly sophisticated weapons. "'Abd al-'Aziz wants me to clear out but I really want to see the show and I don't think it will be unsafe really...."

Shakespear also refused 'Abd al-'Aziz's request that, if he would not leave, he at least wear Arab dress, in order not to be conspicuous in his British uniform. Undaunted, Shakespear took his camera and stationed himself near a Saudi field gunner. He was then wounded in the thigh. As the charging Shammar horsemen of Ibn Rashid came nearer, he refused to leave his position. According to the gunner, who survived, Shakespear "fell fighting" on the battlefield at Jarab.

Shortly after Shakespear's death, the fulcrum of British influence in Arabia shifted west from the India administration to the Cairo-based Arab Bureau. With this shift, wrote Philby, "it was left to [T. E.] Lawrence and the army of the Hijaz to accomplish what in other circumstances might have been

SOON AFTER SHAKESPEAR'S DEATH IN 1915, HIS MEMORY WAS ECLIPSED BY THE WELL-PUBLICIZED EXPLOITS OF T. E. LAWRENCE. BUT LATELY, SHAKESPEAR'S ROLE HAS RECEIVED MORE ATTENTION.



accomplished by 'Abd al-'Aziz and Shakespear." Another British commander (and later author), Sir John Glubb, wrote that "when I was on a mission in 1928 to 'Abd al-'Aziz, I heard him say with emphasis that Captain Shakespear was the greatest Englishman he had ever known."

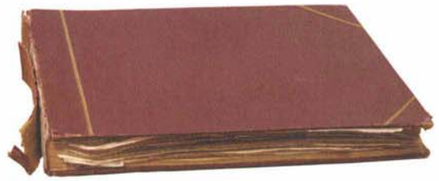
But by the time Glubb met 'Abd al-'Aziz, stories and images of Lawrence—"Lawrence of Arabia"—had so gripped the imagination of the English-speaking peoples that less vivid and romantic characters such as Shakespear were eclipsed. It was as if, Winstone says, "there was hardly room for another account of wartime adventure or achievement in the eastern theater."

In recent years, Shakespear's role in Arabia has come in for more attention from both Britons and Saudis. H. St. John Armitage is a specialist in Middle East affairs and a former British soldier and diplomat with half a century's experience in Saudi Arabia. He has taken a particular interest in Shakespear's legacy and, as part of Saudi Arabia's 1999 centennial celebrations, presented a paper that cited 74 references to unpublished records and pointed to a continuing Saudi interest in Shakespear. "The Saudi–British relationship is based on personal contacts, and the friendship that developed between 'Abd al-'Aziz and Shakespear was the start of the relationship," says Armitage.

Today's diplomats take a similar view. Sir Derek Plumbly, British ambassador to Saudi Arabia, has read extensively through documents, in both Arabic and English, relating to Shakespear and to later British emissaries who met 'Abd al-'Aziz, such as Colonel H.R.P. Dickson, Lt. Colonel R.E.A. Hamilton, Major R.E. Cheesman, Colonel Gerald de Gaury and Sir Gilbert Clayton.

As the first Briton to meet 'Abd al-'Aziz, Plumbly says, "Shakespear played a central role in establishing a bond of trust between our two governments, a bond which has lasted over 85 years. Among those who know Saudi Arabia, he is not forgotten, and to those who have worked since in cementing relations between Britain and Saudi Arabia, he remains a hero."

"Shakespear's life and involvement in Arabia lasted less than eight years," says Zahir Othman, "and yet it was intense and filled with remarkable encounters and experiences." Othman is the director general of Al-Turath, a cultural foundation established by Prince Sultan ibn Salman, a grandson of 'Abd al-'Aziz. "He won friendship because he spoke fluent Arabic, respected and learned from the Bedouin and cherished their love of desert pursuits, horsemanship, camel-riding, falconry, poetry, tales around the campfire and the open freedom of the desert." But what sets him apart to this day, says Othman, who has studied early travelers to Arabia, was Shakespear's "early and unwavering faith in the leadership of 'Abd al-'Aziz and his cause of uniting the country" at a time when others, looking at Arabia only from outside, could not see clearly what was happening inside. For this, says Othman, Shakespear "is not just remembered here, but remembered with affection." ⊕



Shakespear's personal album of photographs from his 1914 journey is now with Al-Turath, a cultural foundation in Riyadh.

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

Thanks to both William Facey of the London Centre of Arab Studies (www.lcas.co.uk) and photographic historian John Benjafield (ben@histimp.demon.co.uk) for assistance in researching "Shakespear as Photographer."

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

King 'Abd al-'Aziz Al Sa'ud: J/F 99
First photographs of Saudi Arabia: J/F 99
Al-Jawf: M/A 98

Riyadh: The Old City. *William Facey. 1992, Stacey International, ISBN 0-907151-32-9.*

Saudi Arabia by the First Photographers. *William Facey and Gillian Grant. 1996, Stacey International, ISBN 0-905743-74-1.*

Kuwait by the First Photographers. *William Facey and Gillian Grant. 1998, Stacey International, ISBN 1-900404-14-1.*

Written and photographed by John Feeney

Desert Truffles Galore

THERE IS NOTHING QUITE LIKE A TRUFFLE TO STIR UP AN AIR OF MYSTERY. IT'S IN THEIR NATURE. Theophrastus, a pupil of Aristotle's, referred to truffles in 500 BC as "a natural phenomenon of great complexity, one of the strangest plants, without root, stem, fiber, branch, bud, leaf, or flower." They grow completely out of sight, below the surface of the soil, and no one can predict exactly where they will grow, or when. All of them grow wild: No one has ever managed to grow them under cultivation, despite continuing efforts. And the treasured desert truffle of the Middle East, it is widely believed, is spawned by lightning and a clap of thunder. But don't let this put you off. If a basket of desert truffles should come your way, you should know that they make delicious eating. Wrinkled and gnarled when dug up, and slightly perfumed, they look for all the world like bruised, lobed potatoes, wizened walnuts or dried prunes. THEIR APPEARANCE IS OF COURSE DECEPTIVE—PART OF THE MYSTIQUE.

BROWN, BLACK, CREAMY WHITE, SOMETIMES PINK, there are more than 30 varieties, all members of the *Terfezia* or *Tirmania* genera, cousins of the white, fragrant truffles (*Tuber* spp.) of Piedmont, Alba and Umbria and the "black pearls of Perigord" that grow around the roots of European oak and hazelnut trees.

If you can only find them, desert truffles lie in wait in arid areas all around the Mediterranean, especially along the North African coast from Morocco to Egypt and farther east across the great desert plain from Damascus in Syria to Basra in Iraq. In all this vast region of the earth, you will find few, if any, surface signs to show you where the truffles are hiding—yet in all these regions, people gather truffles for food.

Truffles go by different names in different places. In Morocco they are called *terfez*—probably the source of the Latin botanical name. In Egypt the Bedouin of the Western Desert call them *terfas*. The Kuwaitis call them *fagga*, the Saudis *faq'*, and in Syria they are known by their classical Arabic name, *kamaa*. Iraqis call them *kamaa*, *kima* or *chima*, depending on local dialects, and in Oman they are either *faqah* or *zubaydi*. In the Eastern Province of Saudi Arabia, where they are found mainly between Nu'ayriyah and Qaysumah, and also near Safaniya, local names are also used, and two varieties are best-known: *Khalasi* are oval with a black skin and a pinkish-ivory interior, and have a nut-like flavor that many think makes them the very best. However, after years of enjoying many varieties of Saudi truffles, I favor the second major type, the cream-colored *zubaydi*, which is usually more expensive, but which offers a more delicate flavor.

The number and size of truffles are said to be influenced by the force of thunderclaps. And in fact, there is a connection.

Usually no more than a few centimeters across, but occasionally the size of a fist, desert truffles are light in the hand, typically weighing from 30 to 300 grams (1–10 oz). A Bedouin truffle-gatherer told me, "The number and size of the truffles are influenced by the force of thunderclaps." And in fact, there is a connection, for the rains must be just right during October and November to start the truffles germinating. Too much rain at the wrong time can rot the truffle spores. Then the weather must remain dry during January, followed by a light shower or two in the spring to bring on the truffles in February and March. Altogether, researchers have found, as little as 200 to 250 millimeters of rain (8–10") can produce a good crop, and when there is less, experienced truffle-gatherers know to look preferentially in hollows and other places that may dry out more slowly.

They also know to look for certain plants that are symbionts of the desert truffle, especially shrubby grasses of the *Helianthemum* genus—relatives of the common rock rose cultivars of North America. Desert truffles are often found nearby. Fungal filaments of the truffle penetrate the roots of the other plant—sometimes reaching as far as 40 centimeters (15") to do so—and obtain nourishment from it; in return, researchers speculate, the truffle produces a substance that inhibits competing plants.

Provided all the circumstances are right, the truffles are ready to be plucked from the sand—if you know where to look. And if the truffles themselves are shyly hidden, the truffle-gatherers of Egypt's Western Desert and Saudi Arabia's Eastern Province are downright secretive. Information on where truffles might be found is kept in the dark, under the surface, *sub rosa*—just like the truffles themselves.

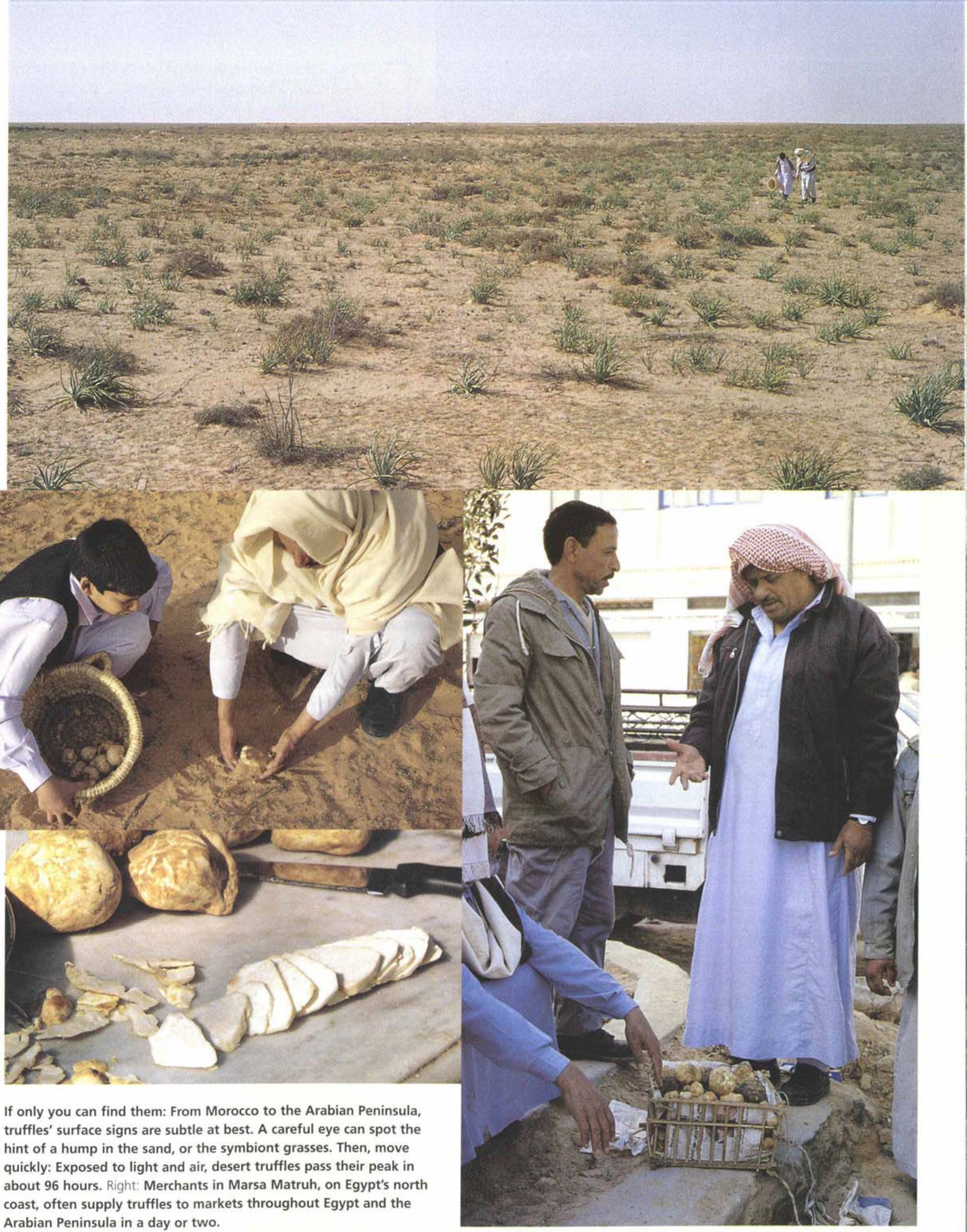
But you might get a few hints, along the lines of "Where the desert rag-rug flower grows," or instructions that the best times of day to go in search of truffles are at the bewitching hours of sunrise or sunset, when any slight rise in the sand casts a shadow that indicates a truffle might be hiding nearly a hand's breadth below. Perhaps it is best left to those who know the trade well, for you can get desert truffles at many markets throughout the Middle East, if you inquire and learn when to go.

Even before searching or buying, you ought to know what kind of taste you are in for. European truffles, prized for their intoxicating aroma, can impart a delicate flavor to terrines of foie gras, poultry, scrambled eggs and soufflés. The truffles of the desert are not so strongly flavored, but as they grow much more prolifically than their European cousins, they can be used in much greater volume. I once enjoyed, in a humble restaurant in Damascus, a whole plateful of raw, sliced black desert truffles as a salad, dressed in olive oil and lemon. Now where, in all of Europe, could you enjoy such a thing? It would cost a king's ransom. With the desert truffle, however, even people of relatively modest means can splurge on a kilo or two to make a Cream of Desert Truffle Soup—a gourmet's delight if ever there was one.

Relished by the rich and famous from the earliest times, desert fungi were served to the pharaoh, papyrus writings tell us. Three thousand years later, the tables of the Fatimid caliphs in Cairo were graced with truffles gathered from the nearby Muqattam Hills. In 1835, the English historian Edward Lane noted that "truffles were sold in such quantities in Cairo's souks that far from being choice dainties they had become cheap and common."

But alas, desert truffles have long since been swept off Muqattam by urban sprawl, and today few Egyptians have ever even heard of them. A search in the Egyptian Agricultural Museum's library failed to turn up a single reference to *Terfezia*, let alone *terfas*.

But Khamis 'Abd Allah Briek belongs to a Bedouin family in Marsa Matruh, a town on the Mediterranean coast and a center for truffle-gathering in Egypt. He remembers when his father taught him how to hunt for them: "At the same



If only you can find them: From Morocco to the Arabian Peninsula, truffles' surface signs are subtle at best. A careful eye can spot the hint of a hump in the sand, or the symbiont grasses. Then, move quickly: Exposed to light and air, desert truffles pass their peak in about 96 hours. Right: **Merchants in Marsa Matruh, on Egypt's north coast, often supply truffles to markets throughout Egypt and the Arabian Peninsula in a day or two.**

Scrambled eggs fit for a king: If you don't have time for Crème de Truffe du Désert (opposite page), **consider raising this common breakfast dish to a royal standard. Be sure to use truly fresh truffles.**

time as hunting for birds and gazelle, we would gather a basket of *terfas* and roast them in the ashes of our nightly coffee fire." He is also quick to point out that truffle-gathering in Egypt (and Libya) is not without peril: Large areas of the coastal desert were mined in World War II, and more than one truffler has been injured in an encounter with unexploded ordnance. More recently in Kuwait, some aspect of the 1990–1991 Gulf War seems to have ruined many truffle-gathering areas, and there have been reports of Kuwaitis crossing the border to try their luck in truffling areas of Saudi Arabia.

Once found and brought to the surface, desert truffles have two enemies, sunlight and humidity, and the only way to deal with these is speed. Four to five days out of the sand, truffles are past their peak. You cannot keep them in plastic bags, nor can you store them in the refrigerator. They just don't like either one. Keep your truffles in a deeply shaded room, and blow a current of cool air over them, say the truffle merchants of Marsa Matruh.

Headed for Marsa Matruh in his half-ton truck, a modern Bedouin truffler, having braved the terrors of decades-old land mines, will generally alert the truffle merchants of his imminent arrival by mobile phone. Until he calls, no one will have had any idea when to expect truffles in the market, but once word is received, excitement grows. "The truffles are coming!"

Within 20 minutes of their late-afternoon arrival, the precious crates are quickly transferred and whisked off to Cairo. At dawn the next morning, the truffles are in air cargo holds, and by that afternoon they are being hawked in markets in Abu Dhabi, Doha, Kuwait and Riyadh, in time for them to be on dinner tables just 24 hours after their arrival in Marsa Matruh.

Lacking a campfire and a ready supply of camel's milk, city gourmets tend to boil them—briefly—in cow's milk.

Part of the mystique of truffles is, of course, their often extravagant cost. On a recent television food program, chef Antonio Carlucci of London's Neal Street Restaurant looked at the diamond-and-gold brooch on his hostess's blouse and estimated, "Your brooch, Madame, is worth less than my truffles." In London, in 1993, a kilogram (2.2 lb) of the "black pearls of Perigord" sold—wholesale—for $1450. The same year, in Bologna, Italian truffles fetched $2200 a kilo. Those, however, were forest truffles of the *Tuber* genus; *Terfezia* truffles sold last year in Riyadh for $80 to $105 a kilo, and in recent years have reached no higher than $270. This year, however, from Morocco to the Gulf, it has been an exceptional, unprecedented season for desert truffles and, market forces being what they are, they were selling in Riyadh for a mere 100 riyals ($26.75) a kilo.

So once you have come upon your truffles, by a long day's scruffling in the sand or by a timely trip to the market, you need to know what to do in the kitchen. First, keep in mind that desert truffles should never be cooked too much—no more than a few minutes. Roasting them in campfire ashes remains one cooking method, and the Kuwaitis like to boil them in camel's milk or roast them in melted butter. Lacking a campfire or a camel, however, western gourmets prefer to boil them in cow's milk and I tend to agree.

Before I impart my original and heretofore secret recipe—everything about truffles is secret—for Cream of Desert Truffle Soup, let me digress a moment and give you a true truffle story: One morning, I visited Fauchon, Paris's most exclusive food store, in the Place de la Madeleine. I was "just looking"—I could hardly afford a thing on the shelves. I came upon an opulent-looking American lady talking to a store assistant. The man leapt to a nearby glass cabinet and brought out a palm-sized can. "Yes… yes, that's the one," the lady said, and the assistant replied, "Does Madame know the can is now 400 francs [$60]?" The lady sighed, "You know, monsieur, yesterday my sister came into the living room from the kitchen and said to me, 'I found some old prunes in your refrigerator, so I threw them out.'"

Having laid your hands on a kilo of desert truffles, brown, black, pink or white—it won't matter, really—and having paid the price, don't dilly-dally. Get busy, for your truffles will only last a day or so, and concoct a disarmingly simple Cream of Desert Truffle Soup or, if having the title in French adds to your sense of truffle mystique, Crème de Truffe du Désert. And don't let anyone throw out your "old prunes." ⊕

Filmmaker, writer and photographer **John Feeney**, a native of New Zealand, has seen many a truffle season during the nearly four decades he has lived in Cairo.

Crème de Truffe du Désert

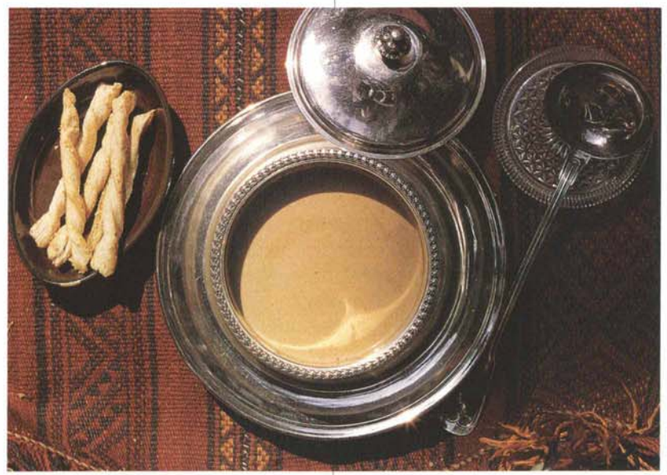
For this recipe you'll need not only a basket of white desert truffles, but also a female camel. If the camel isn't handy, substitute whole milk or, even better, light cream.

Ingredients

9 or 10 medium-sized white desert truffles, very fresh
4 cups whole milk or light cream
1 small onion, peeled and roughly chopped
2 or 3 cloves garlic, peeled and roughly chopped
4 more cups whole milk or light cream
1 tablespoon unsalted butter
2 tablespoons white all-purpose flour
1 beef bouillon cube
½ tablespoon granulated sugar
¼ teaspoon cayenne pepper
Salt and freshly ground white pepper
¼ tablespoon unsalted butter
¾ cup light cream

Instructions

1. Immerse the truffles in cold water for 10 minutes. Throw out the water and loose sand and cover them with water again. Repeat. Gently massage each truffle under running water with your fingers, then scrub them gently with a vegetable or mushroom brush and rinse. Scrub and rinse again. Now, some will tell you never to peel a truffle and to take out the remaining specks of sand with a fine-pointed knife. Nonsense! Much of the sand is *invisible*, so there is only one way to get rid of it. Peel the truffles very finely—but don't throw away the peelings: They are very rich in flavor and add a deft light-brown tinge to the soup. Barely cover the peelings with milk (quantity not included above) and simmer for 10 minutes. Let them stand so that some, if not all, of the remaining fine sand sinks to the bottom. Cool. Gently pour off the milk, leaving the sand behind. Discard the peelings and set aside the milk they were cooked in.



2. Roughly chop all but two of the peeled truffles. Put the onion and garlic in the first four cups of milk and bring it to a boil. Boil for five minutes, then add the chopped truffles. Simmer gently for another three minutes, no longer. Purée the mixture in a blender or a Moulinette, and set it aside.

3. Then make a white roux. Use a heavy-bottomed saucepan and a heat diffuser between pot and burner. Heat the remaining four cups of milk very hot (but do not boil) and hold it at temperature. Melt one tablespoon of the butter; when it starts to froth, turn down the heat, stir in the flour and keep stirring until the butter absorbs all the flour and becomes a thick paste. Without delay, pour in the very hot milk, half a cup at a time. Keep stirring without pause until a smooth, creamy, thick sauce is achieved. If there are lumps, keep stirring until the bubbling sauce is smooth. Let it simmer very gently for another 10 minutes.

4. Slowly stir in the puréed truffle mixture until it is absorbed into the sauce. Drop in the bouillon cube and the sugar. Add salt and white and cayenne pepper. Gently, so as not to raise any remaining sand from the bottom, stir in the milk the skins were boiled in. Stir in the three-quarters of a cup of cream and the quarter tablespoon of butter for finishing. If the soup seems too thick, dilute with a little more milk.

5. At the very last moment before serving, so as to obtain the maximum truffle flavor, take the two peeled truffles you have set aside and grate them, using a rasp or the finest part of a kitchen grater, directly into the soup. Keep the soup hot, with the lid on, in a double boiler, and do not let it boil again.

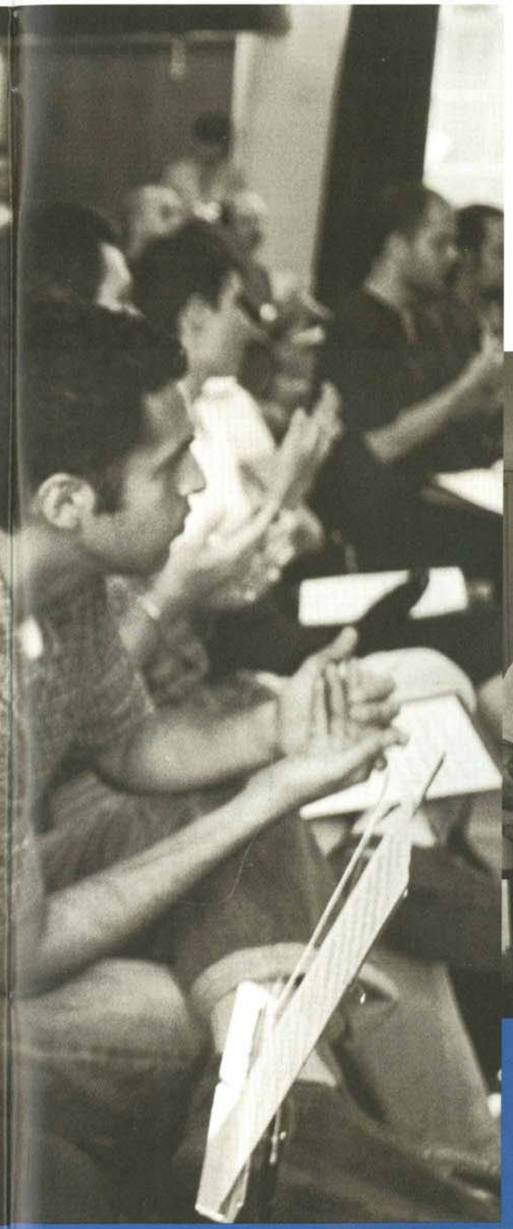
6. If the truffles were fresh, the soup should possess a delicate truffle flavor and a most luxurious texture. If you have been lucky enough to find one or two truffles with a pink interior, it will have a seductive pink tinge. It is especially good served with warm cheese-straw pastries.

7. Kept in a sealed jar, the finished soup will keep its truffle flavor for several days.

A Community of Arab Music

Written by Piney Kesting Photographed by Robert Azzi

Last summer, music director and professional musician Neal Clarke packed up his courage and his ʻud *and drove east for two days from Edmond, Oklahoma to the week-long Arabic Music Retreat at Mount Holyoke College in South Hadley, Massachusetts. "I had never done anything like that before in my life. I didn't know much about the music, or the instrument, or the culture, but I thought I would give it a try," says Clarke. This summer, he came back for more.*

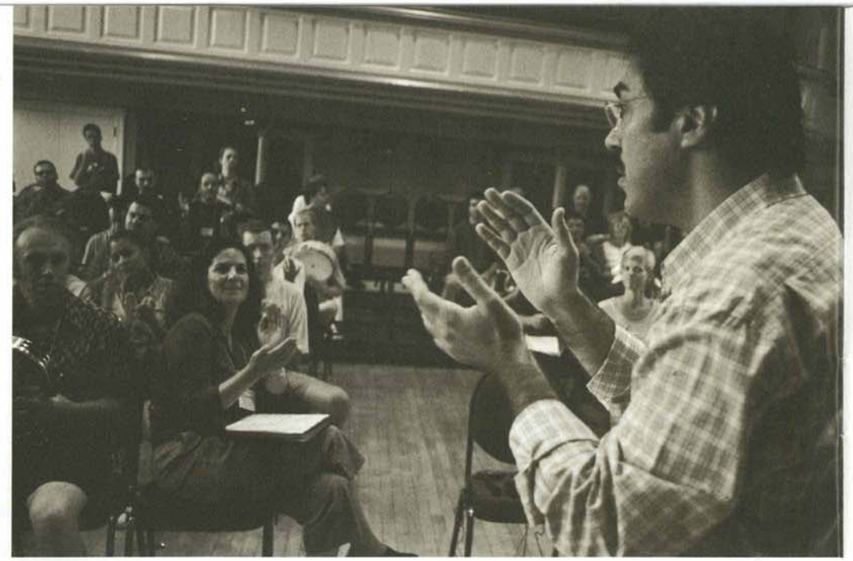


Left: **Keeping time to a new beat, students start the morning with rhythm and ear training in Mount Holyoke College's Pratt Auditorium.** Above: **Yaron Klein, chamber-music violinist (and doctoral student in medieval Arabic literature and history), listens to his instructor, Bassam Saba, a multi-instrument virtuoso who, like many of the faculty, has extensive training in both Arab and western traditions.**

"I learned that traditional, classical Arab music is as deep and wide and rich as western music, if not more so. I have been a musician my whole life and I felt I needed something fresh, something with horizons. Arab music fills that need for me. Combining traditional Arab music with what I already know from the West has been a tremendously fruitful endeavor."

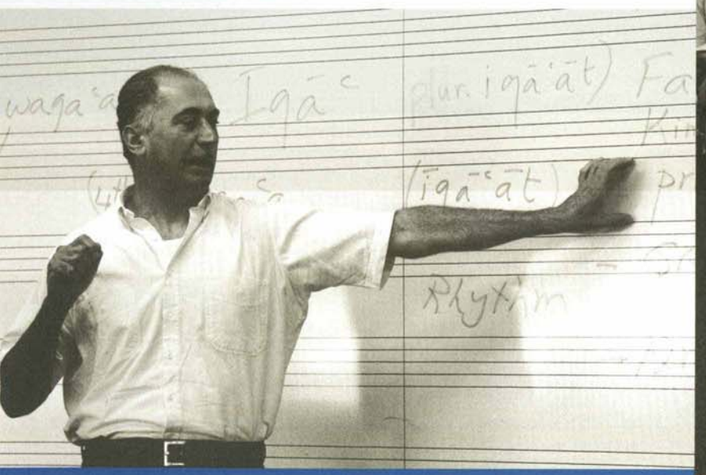
Clarke was one of 75 musicians who came from all corners of the United States and several other countries to attend the Arabic Music Retreat in August. Ethnomusicologists, professional and amateur musicians, composers, singers, dancers, budding virtuosos and a lone college-age beginner together transformed the otherwise quiet campus into a vibrant symphony of *'ud*s, *qanun*s, *buzuq*s, *nay*s, *riqq*s, *tablah*s, *tar*s and an array of other percussion and stringed instruments.

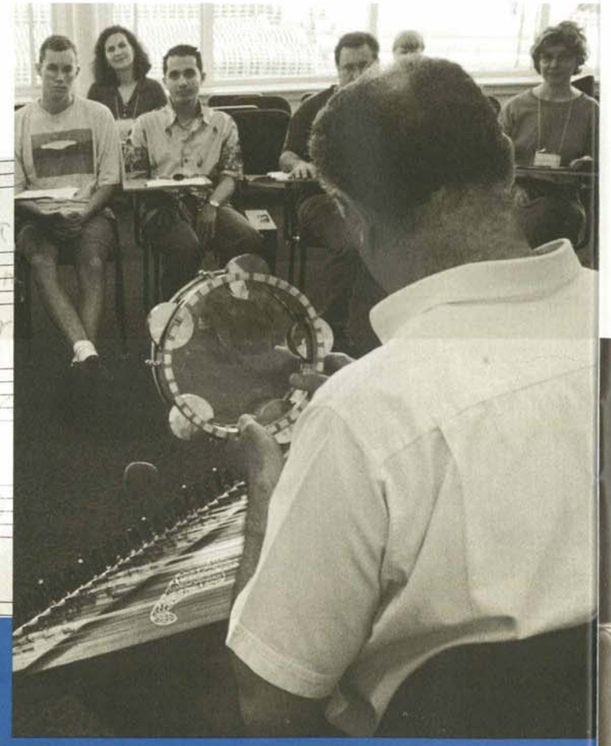
Now in its sixth year, the retreat was founded in 1997 by composer, conductor and virtuoso Simon Shaheen, together with Kay Campbell, a vice president at Fleet National Bank in Boston and a dedicated amateur *'ud* player and ethnomusicologist. Shaheen, trained in both Arab and western classics and widely regarded as the most dynamic link between Arab and western music today, explains that when he first came to the United States in 1980, there was no traditional Arab music to be found. "This retreat is part of my educational mission to teach participants about Arab music in its truest, most sincere form," he says.



Campbell adds that the retreat is the result of a "huge collaborative effort. For years, we discussed the need for a place that offered a strong, intensive immersion program in the theory and performance practice of classical Arab music." The first retreat attracted 21 participants, and it established a core faculty of top musicians and scholars from the US, Canada and the Middle East, many of whom now come back each year.

This year, the retreat attracted the largest, most diverse group in its history —a reflection, Campbell says, of the growing interest in Arab music in the West. Fifty-two of this year's 75 participants were returnees, and half of the 75 were westerners without Arab heritage. The seven days of classical Arab music performance, history, theory, rhythm and ear training were taught by a 12-person faculty.





Above and right: **Music theory is the subject of classes taught by George Sawa, a specialist in early Arab music and director of the Centre for Studies in Middle Eastern Music in Toronto.**

Left: **"This retreat is part of my mission to teach people about Arab music in its truest, most sincere form," says Simon Shaheen, co-founder and executive director of the Arabic Music Retreat. Shaheen has also founded an Arab arts festival in New York City that includes brief music seminars. A frequent speaker at colleges, a composer and a tireless performer, he is arguably the best-known classical Arab musician in the United States.**

As the number of musicians attending the retreat and the quality of their respective talents have increased, the format has grown with them. Chamber group rehearsals of seven to 10 musicians each were introduced in 1999. A year later, Arabic diction classes appeared on the syllabus in response to the increasing number of non-Arabic-speaking vocalists. Last year, Shaheen introduced a workshop on *taqasim* (improvisations) as part of the advanced daily theory course.

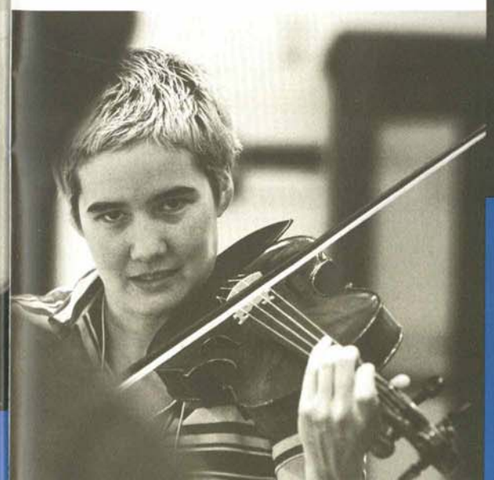
Sunday through Friday, participants attended three hours of morning lectures. After lunch came private instrument instruction and group classes, followed by coached ensemble rehearsals. Evenings allowed time for two more hours of ensemble rehearsals and special performances, such as a recital by Lebanese vocalist Youssef Kassab, a lecture by poet and musician Mansour Ajami and two late-night "open mike" sessions. The week concluded with a chamber-music recital by all participants, as well as a performance by the instructors' ensemble.

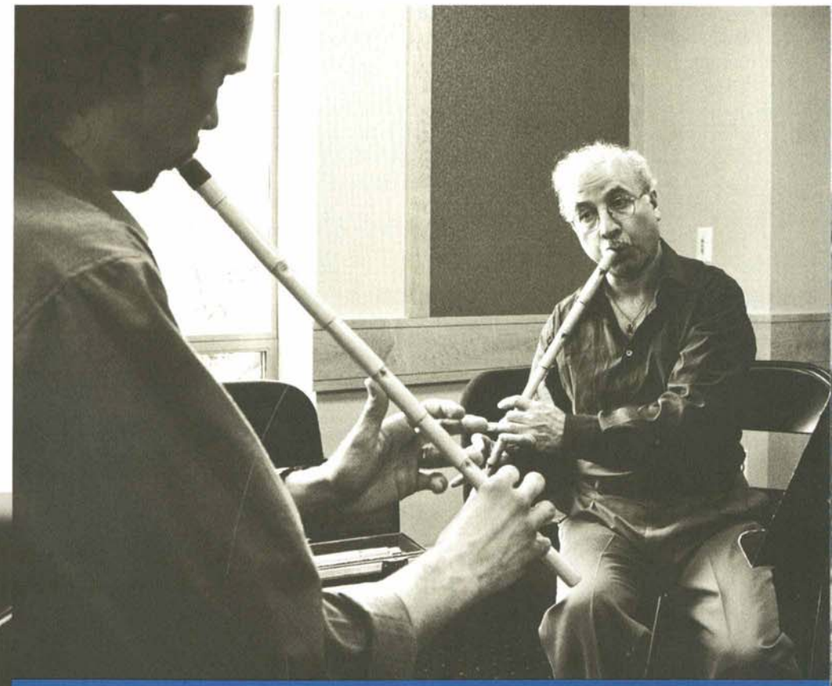
"I think the word 'retreat' might be confusing," laughs ethnomusicologist and composer Ali Jihad Racy of the University of California at Los Angeles, who is associate director of the event and a founding faculty member. "It is a week filled with hard work and, as such, is unique in terms of focusing on a specific musical genre and teaching it intensely." And it's not only rewarding for the students, he explains. "The participants are people from all different backgrounds who love to play music and who come to the retreat with their own musical concepts. I learn a great deal from the interaction with them, as well as from their interaction with one another."

Racy also teaches and performs his own compositions during the week; one had its debut this year at the final concert. "Directing a large ensemble has given me a chance to exercise some of the techniques and skills I have developed over 25 years," he says. "It is immensely satisfying after one week to end up with a marvelous group of musicians playing well and enjoying themselves."

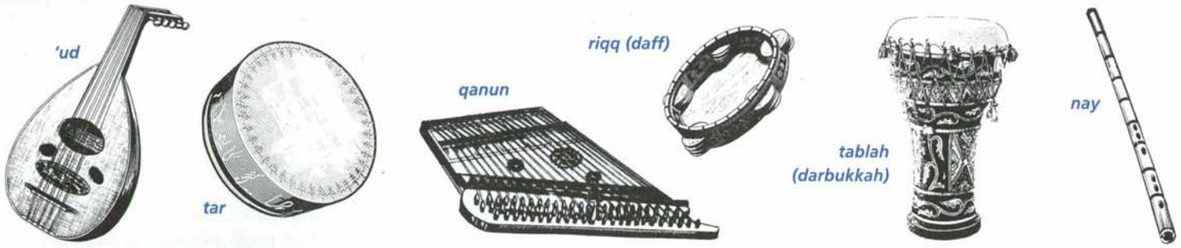
"Jihad Racy and Simon Shaheen have single-handedly effected a return to traditional, classical Arab music," comments Anne Rasmussen, associate professor of music and ethnomusicology at William and Mary College in Williamsburg, Virginia. She is a former doctoral student of Racy's and first attended the retreat in 1998.

"It's a very stimulating environment," continues Rasmussen, who plays the *'ud* and *qanun*. "I come because I know I am going to learn new repertoire. I've been studying this music for 15 years, and every year I try to work on new





Left: **Retreat student Kathleen Kajioka of Toronto specializes in western classical and baroque as well as Arab music. She has performed with several intercultural ensembles.**
Above: **Nikolai Ruskin, founder of Cornell University's Middle Eastern Music Ensemble, takes instruction in the *nay* from the retreat's associate director and cofounder, Ali Jihad Racy. Like Shaheen, Racy has done much over the past two decades to promote the recognition and appreciation of Arab music in the United States. He is a professor of ethnomusicology at the University of California at Los Angeles.**



music to keep myself and my chamber-music ensemble challenged." As an outsider to the tradition, she finds the retreat is also a valuable reality check. "I often end up teaching people of Middle Eastern heritage about their own music, and it's good for me to see that there are other people like myself doing the same thing," she says.

Rasmussen adds that the retreat fosters a strong sense of community, one that participants build upon after they leave. "It's exciting to have a larger connection to other people who are doing this kind of music," she explains. "People come to learn, but I think they also come just to be together."

Clarke agrees. "In all my years of doing western music, I don't think I have ever received as much support and help as I have in my one year of doing Arab fusion. The retreat is like a community: You go once and you want to come back," says Clarke. It was at the retreat last year that he met Yoel Ben Simhon and Hicham Chami, and the three are now at work on a recording called "Verses," an East-West fusion of Mediterranean, Arab and jazz.

"My life has also taken a different path since I came to the retreat last year," explains Chami, a 24-year-old Moroccan musician who received classical western training in Morocco and has also played the *qanun* since the age of eight. "I never paid attention to Lebanese, Egyptian or Syrian music," he notes. Currently studying for his MBA in Chicago, Chami is working on a CD, and he has performed with such other musicians as Al Gardner, an Armenian-American whose Alan Shavarsh Bardezbanian Middle Eastern Ensemble is based in Bath, Maine.

"The retreat is a good place to make a lot of connections," says Chami. "I recently started a music-publishing business that will focus on oriental, Arab, Turkish and Armenian music. I would never have done that before!"

Campbell explains that this sense of community and cross-pollinating collaboration is an essential part of the retreat's vision. Former student Alexander Vretos flew in this year from Athens; he is collaborating with Shaheen to host a similar retreat in Greece in 2003 that will target European and Middle Eastern participants.

"We are planting seeds," says Campbell. "It's up to the participants to take this knowledge and move on with it. I am always excited when I hear about the new ensembles and compositions that are started once everyone goes home." For example, she says, early "graduates" of the retreats have started Arab-music ensembles in Boston, Minneapolis and New York.

A newcomer to the retreat, Nikolai Ruskin directs the Middle Eastern Music Ensemble, which he founded this spring at Cornell University in Ithaca, New York. "This retreat is the most concentrated educational opportunity available in the country," comments Ruskin, who focuses on Arab, Persian and Turkish traditions. Primarily self-taught on a variety of

ILLUSTRATIONS COURTESY OF FORUM FOR INTERNATIONAL ART AND CULTURE

Above: **After the day's classes, an impromptu percussion session becomes part of "open mike night."** Top: **These six traditional Arab instruments, together with violin and voice, are the basic instruments of instruction at the retreat.** Right and opposite: **Ali Jihad Racy conducts the retreat orchestra in preparation for a concert on the closing night of the workshop.**

Arab instruments, Ruskin spent the week studying the *nay* with Racy, and working on *taqasim* and *maqamaat* (scales) with Shaheen. His experience, he says, will be passed on to benefit his Cornell ensemble.

For the Arab and Arab-American participants, the week is a chance to look more closely at their own heritage, says Campbell. Yousif Sheronick, a former student who returned as a percussion instructor this year, says one of the best things about the retreat is "the sense of community, of getting back to my heritage and roots." A professional musician who studied classical percussion at Yale, Sheronick combines influences from North Africa, West Africa and Brazil.

Christiane Karam, a singer and percussionist from Beirut who is now a student at Boston's Berklee School of Music, returned from last year's retreat to form a Middle Eastern band that mixes traditional Arab music with jazz.

"I never thought I could sing Arab music," she says, citing its complexity even for many native speakers. "When I sang western music, a lot of the vocal qualities and improvisation I did were very oriental, and that's when I realized it was something inherent in me. Participating in the retreat for the past two years has strengthened my identity personally and as a musician." Ironically, her instructor at the retreat this year was from Karam's home city: Rima Khcheich is instructor of classical Arabic song at the National Superior Conservatory of Music in Beirut.

By the end of the week, participants and faculty alike had been immersed in what Racy describes as a "total cultural, musical and human experience." Of all the participants, the immersion was perhaps most intense for 18-year-old Iman Azzi, the only beginning musician there. "I didn't expect any of this!" she says. "We have an *'ud* at home that belonged to my grandfather, and I have always wanted to be able to play it. So I thought I would come here, learn to play the *'ud*, and that would be it." In a week of private instruction, Azzi learned some basic scales and techniques, and she plans to continue, she says, and possibly return next year.

"It brought music back into my life," she says.

Piney Kesting (pmkhandly@hotmail.com) is a free-lance writer living in Boston. **Robert Azzi** (ibnbatuta@aol.com) has photographed worldwide for major publications, including *Aramco World*, for more than 30 years, specializing in Middle Eastern cultural subjects. He is proud that his daughter Iman has taken up the family *'ud* that he himself never learned to play.

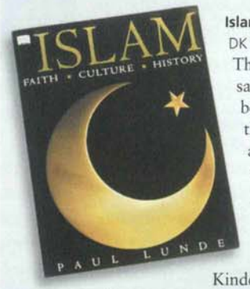
Related articles have appeared in these past issues of *Aramco World* and *Saudi Aramco World:*

Simon Shaheen: M/J 96, M/A 00, N/D 01
Ali Jihad Racy: S/O 95

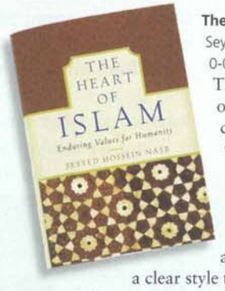
www.simonshaheen.com
www.turath.org/Articles/KaySimon.htm
www.maqamworld.com

SuggestionsforReading

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



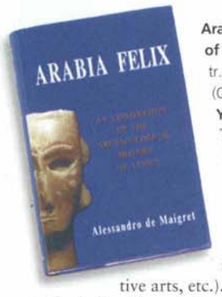
Islam: Faith, Culture, History. Paul Lunde. 2002, DK Publishing, 0-7894-8797-7, $17.95 pb
This succinct volume is one of the most satisfying of the many new introductory books on Islam. It is rich in facts, which are thoughtfully set in the context of Muslim and western viewpoints. The graphic presentation, which uses abundant, carefully captioned photographs and historical art reproductions, topical sidebars and (in this title) 60 pages of country statistics and 15 pages of chronology, is Dorling-Kindersley's signature style, designed to serve the contemporary reader-in-a-hurry. It works well for Lunde, himself a scholar of East–West history, versed in classical Arabic texts as well as in those of the West. He presents facts as a means to an understanding of history's flow, and his passion for the broad view is matched by his compassion for the newcomer to the subject, who will not find here any dull litany of unpronounceable names. Always aware of Islamic history's countless connections with the West, Lunde presents the subject with its full due of vitality and relevance. Chapters cover the present-day relationships among Islamic and western cultures, the history of the faith, an empire-by-empire history of Islamic politics, arts and sciences, and the varied experiences of modernity. (The latter two chapters are disappointingly brief, but sufficient to provide a foundation for further reading.) Lunde grew up in Saudi Arabia as the son of an Aramco oilman, and he studied at London's School of Oriental and African Studies. From the 1970's to the 1990's, he wrote more than 60 articles for *Aramco World*.



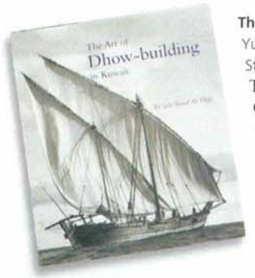
The Heart of Islam: Enduring Values for Humanity. Seyyed Hossein Nasr. 2002, Harper-Collins, 0-06-009924-0, $22.95 hb
The values and aspirations of the vast majority of the world's Muslims, and the historic legacies of revelations and teachings, all point toward the quest for harmonious social life, compassion, justice, peace and beauty. The author of more than a dozen previous books on Islam and Islamic history, Nasr lays out the common ground shared by Muslims and members of other monotheistic faiths in a clear style that has already won this book well-deserved accolades from newspaper and television reviewers.

After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries. Barbara Schmitz, ed. 2002, Marg Publications (margpub@tata.com), 81-85026-56-4, $66 hb
Although the brilliant painting of the Mughal Empire is one of the most widely appreciated arts of India, the continuation of the Mughal artistic tradition after about 1678, when the court moved from Delhi to the Deccan, has received little attention. Perhaps because of Aurangzeb's lack of interest in the visual arts, painters sought other patrons in Delhi or elsewhere, and the style of the golden age of Mughal painting diffused to such other centers as Bikaner and Murshidabad, influencing and being in turn influenced by the styles of the subsequent 150 years—including European ones. This valuable, heavily illustrated, oversize volume, including nine expert essays, redirects the spotlight onto a neglected and fascinating period of art history.

Al-Jazeera: How the Free Arab News Network Scooped the World and Changed the Middle East. Mohammed el-Nawawy and Adel Iskandar. 2002, Westview, 0-8133-4017-9, $24 hb
The claims of the subtitle are premature, but the significance of the Qatar-based network is considerable, the journalistic temptations created by its own sudden fame are great, and its implications for news-gathering and -dissemination in the Middle East are very interesting. The Egyptian-American lead author is a professor of journalism at the University of West Florida; the co-author, Egyptian-Canadian, is a doctoral candidate in international communications at the University of Kentucky.



Arabia Felix: An Exploration of the Archaeological History of Yemen. Allesandro de Maigret; Rebecca Thompson, tr. 2002, Stacey International, 1-900988-07-0, £22 hb (Orig. **Arabia Felix: un Viaggio nell'Archeolgia dello Yemen**, 1996, Rusconi Libri)
The pre-Islamic history of the southern Arabian Peninsula is not yet well-established, but this landmark study, by the director of a leading Italian archeological mission, tells the history of the region. It recounts as well the story of archeology in Yemen by historical period, with details of sites grouped by type (e.g. temples, tombs, figurative arts, etc.). Aimed at specialists, this book adds significantly to the body of knowledge available in English in this field.

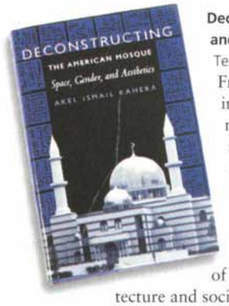


The Art of Dhow-Building in Kuwait. Ya'qub Yusuf Al-Hijji. 2001, London Centre of Arab Studies, 1-900404-28-1, £39.50 hb w/case
The traditional sailing vessels of the Arabian Gulf have distinct regional traditions, and this is the first comprehensive study of the maritime crafts that supported Kuwait's coastal economy for centuries. *Dhow*s were distinguished in shape and size by their function, generally pearling, fishing or short- or long-haul cargo. The author was born near Kuwait's waterfront and is a consultant at the Centre for Research and Studies on Kuwait. The book is amply illustrated with historical and contemporary photographs that show uses, construction methods, tools and decorative schemes; it also offers technical drawings, notes on economics and a glossary of Arabic terms relevant to the craft, all of which will be of great value to the serious reader of maritime history.

The Bleeding of the Stone. Ibrahim al-Koni; May Jayyusi and Christopher Tingley, trs. 2002, Interlink, 1-56656-417-4, $12.95 pb
Traditional desert life is threatened by the forces of greed in this tale of magical realism, the first English translation of a work by one of Libya's foremost novelists. It is the story of a lone Bedouin herdsman forced to guide a pair of hunters to the remote mountain desert of southern Libya in pursuit of the mouflon, an endangered wild sheep. In the dream world of al-Koni's novel, the desert—its plants, its animals and its very stones—come alive in the struggle between those who would protect the land and those who seek to destroy it.

Cleopatra's Heir. Gillian Bradshaw. 2002, Forge, 0-765-30228-4, $25.95 hb
This is a historical fiction about Caesarion—the son of Cleopatra VII by Julius Caesar, she claimed—written by a scholar of classics. Caesarion was only 18 when his natural enemy, Caesar's adopted son, Octavian, conquered Egypt, and in this tale the Greek princeling is protected and helped to grow up by an Egyptian commoner.

Crescent and Star: Turkey Between Two Worlds. Stephen Kinzer. 2001, Farrar, Straus and Giroux, 0-374-13143, $25 hb
This is a skilled journalist's account of the development of modern Turkey and the problems, ambiguities and complexities it faces. With great affection for the country, Kinzer analyzes the intersection of political and social forces, and the roles played by such entities as the "Kemalist priesthood" and its secularism; the military, which regards social issues as affecting national security; Islamist political parties; and a middle class heavily dependent on the state. Though he is too accepting of the "standard model" of modern Turkish history, he does see both the repression and the vibrant democracy of the country, and believes that a new social contract is possible that will allow Turkey to reach its enormous potential.



Deconstructing the American Mosque: Space, Gender and Aesthetics. Akel Ismail Kahera. 2002, University of Texas Press, 0-292-74344-0, $40 hb
From the avant-garde design of the Islamic Center in New York to the simplicity of the Dar al-Islam mosque in Abiquiu, New Mexico, American mosques take many forms. There is no single, authoritative model, and the variety of the designs that have been built reflects the diversity, and the differing histories, of American Muslim communities. Kahera, practicing architect and professor of Islamic studies at the University of Texas, here works at the intersection of architecture and social sciences, exploring the history and theories of Muslim religious esthetics since 1950, and interpreting the forms and meanings of several mosques across the country.

The Formation of al-Andalus. Part 1: History and Society. Manuela Marín, ed. 1998, Ashgate/Variorum, 0-86078-708-7, £90 hb
This is volume 46 in the impressive Variorum collection *The Formation of the Classical Islamic World*, under the general editorship of Lawrence I. Conrad. Modern Spain is showing a growing interest in its rich Islamic heritage, and this work, comprising good English translations of the latest Spanish scholarship on history and society in Muslim Spain, certainly reflects that trend. Leopoldo Torres Balbás provides a useful historical catalogue of 22 cities founded by Muslims in al-Andalus, from Badajoz to Calatayud to Murcia to Madrid to Gibraltar. María Luisa Ávila describes the social structure of the Andalusian family and discusses the role of women in Muslim Spain. Miguel Cruz Hernández, in a chapter from an upcoming book on Islam in Spain, discusses the overall social structure of early al-Andalus and the evolving relationships among Arabs, Berbers, Muwallads (converts to Islam), Mozarabs (Arabized Christians) and Jews. For dessert, non-Spaniard Heinz Halm gives a new historical and linguistic explanation for the origin of the word "al-Andalus." No, it's not derived from "Vandals," he says, but comes instead from a common real-estate term that the Arabs took over from the Goths, *landahlauts* (land lot).

The Formation of al-Andalus. Part 2: Language, Religion, Culture and the Sciences. Maribel Fierro and Julio Samsó, eds. 1998, Ashgate/Variorum, 0-86078-709-5, £90 hb
Volume 47 of Variorum's *The Formation of the Classical Islamic World* is packed with new perspectives from Spanish and other scholars on the achievements of civilization in Muslim Spain. For those interested in language, literature, theology, art, architecture, astronomy, mathematics, medicine or pharmacology, this is the place to delve. Roger Wright explores the disappearance of written popular Latin, or Ladino, among Andalusian Christians, who kept their spoken Romance language but found that Arabic script fully met their literary needs. Manuel Ocaña Jiménez offers a new look at the origins of the Great Mosque of Cordoba, and in the process shows that Muslims took over Gothic Cordoba not by violence but through a negotiated peace treaty and at the urging of the local Jewish community. Anchoring the "Exact and Natural Sciences" section are informative articles examining Arab, Indian and Greek influences on astronomy in al-Andalus. Particularly fascinating is Paul Kunitsch's translation of *The Book on the Stars* by Andalusian polymath Ibn Habib, relaying early Arab star knowledge originally compiled by Malik ibn Anas of Madinah.

The Legendary Cuisine Of Persia. Margaret Shaida. 2002, Interlink, 1-56656-413-1, $18.95 pb
In the early 1950's, a young Englishwoman fell in love with an Iranian, married him and moved to his homeland. There, Margaret Shaida also fell in love with the cuisine. For 25 years she studied Persian dishes with her mother-in-law, sister-in-law, friends, neighbors and vendors at the markets and food shops; she also read in historical sources and became a cook of great skill and knowledge. With love and sympathy, her substantial cookbook introduces us to the ancient traditions and dishes of Persia. Breads, soups, grills, vegetables, omelets, yogurt dishes, pickles, jams, beverages and desserts are clearly and seductively explained. Succinct but informative discussions of the basic foodstuffs and seasonings help the western cook find the right ingredients. Many are familiar standbys used in new combinations or cooked in a different way. Recipes are introduced with captivating notes on presentation, history or her own personal memories, and Margaret's own long experience of learning this cuisine makes it easy for her to teach us how to prepare these legendary treats. In the 19th century, the European traveler Augustus Mounsey discovered the many delicious rice dishes of Persia and wrote that "all European cooks ought to be sent to the East in order to learn how to boil rice." Now, with Margaret Shaida's cookbook, that long trip won't be necessary: We'll just learn all about it from her.

—ALICE ARNDT

The Lost Dinosaurs of Egypt. William Nothdurft with Josh Smith. 2002, Random House, 0-375-50795-7, $24.40 hb
Shortly before World War I, in an Egyptian oasis, German paleontologist Ernst Stromer von Reichenbach discovered fossils of more than 40 new species of fish, crocodilians and dinosaurs, including the 100-ton plant-eating *Paralititan stromeri*, which lived some 95 million years ago. The finds he brought back to Munich were destroyed by Allied bombers in 1944, and Stromer's journal gives no clue to the location of his discoveries. In 1999, a Penn State graduate student, Joshua Smith, set out to rediscover Stromer's site. He found it, albeit accidentally, 390 kilometers (240 mi) south of Cairo, spotting fossil bones exposed on the surface. There, Smith eventually excavated *Paralititan* and three carnivores the size of *T. rex*, as well as the remains of many other plants and animals, from which he infers an extensive wetland biotope that—given the size of many of the beasts that inhabited it—must have been extremely rich. This is riveting popular science.

New York Masjid: The Mosques of New York City. Jerrilynn D. Dodds (text) and Edward Grazda (photographs). 2002, powerHouse Books, 1-57687-135-5, $35 hb

There are now more than 100 mosques in New York City, and nearly all have been established since the mid-1980's. Some are in private homes, others are adapted storefronts; some are purpose-built and others have gone through multiple phases of renovations to meet the needs of their respective communities. In all cases, people have made conscious and unconscious choices, influenced by combinations of economics and community identity, in favor of certain architectural forms. The author set out to "bear witness to the building up of New York's urban fabric by American Muslims," and ironically, as the book went to press shortly after September 11, 2001, it is a witness now all the more valuable, as Dodds's approach—full of quotes from community members and mosque builders—is one that regards architecture as a reflection of ever-changing urban relationships. The publisher, a highbrow, photography-oriented house, plays Grazda's black-and-white photos superbly. Like the text, the pictures are not so much about buildings as they are about how people use them, and thus his photos are mostly of people in and around the mosques. His cool, wide-angle spontaneity may lack intimacy at times, as the street-shooter tradition has always done rather purposefully, but his photographic style is perfectly appropriate here, for it is a style that is itself very much a product of modern urban life. Using it to fill photographic frames with the city's mosques and the people within them, Grazda helps identify them as the integrated part of the urban fabric that they are, albeit often too little noticed and still less understood. This book will help change that.

Palestine. Joe Sacco; foreword, Edward Said. 2002, Fantagraphics, 1-56097-432-X, $24.95 pb

Originally published in two paperback volumes in 1993 and 1994, this nonfiction and nonfunny comic book—the publisher calls it "graphic journalism"—tells of Sacco's experiences in the West Bank and Gaza Strip during the first *intifada*. His storytelling is passionate and involved, though ironic; his drawings are clever and unsparing; his intention is not a balanced account but a truly felt one.

Persian Pilgrimages: Journeys Across Iran. Afshin Molavi. 2002, Norton, 0-393-05119-6, $25.95 hb

An Iranian-American writer and reporter for Reuters and *The Washington Post* travels from place to place across the land of his birth for a year, engaging in candid conversation with *bazaaris*, clerics, feminists, students, officials and children, and building a pointillist portrait of Iran's past and present. Thoughtful and personal, this book goes far deeper than ordinary journalism and presents a different and valuable perspective on a country of increasing importance in world affairs.

Quicksand, Oil and Dreams. Michael S. Ladah. 2001, Michael S. Ladah (ladahfoundation@hotmail.com), 0-9711161-0-5, $29.95 pb

An autobiography and story from the Palestinian diaspora. The author, a refugee at age seven, earned two college degrees at Wayne State University and then spent 22 years as an engineer with Aramco and later Saudi Aramco, much of it in Saudi Arabia. The first half of the book is a vivid account of life on the West Bank in the 1950's. Much of the rest is an insider's look at life in the oil company and in Saudi Arabia, during a time when both entities underwent extraordinary transformations. Readers interested in Palestine or in the oil industry will find this book highly engrossing.

The Rescue of Jerusalem: The Alliance Between Hebrews and Africans in 701 B.C. Henry T. Aubin. 2002, Soho, 1-58947-275-0, $30 hb

Aubin, a journalist, proposes a believable solution to a nagging historical puzzle. The invincible Assyrian army was at Jerusalem's gates in 701 BC—and then departed without conquering the city. Was there an epidemic? Did Jerusalem surrender? This well-researched, densely written book argues that the Kushite pharaoh Taharqa, leader of the rich and powerful Nubian kingdom, came to Jerusalem's aid and prevented the city's annihilation. Speculative, persuasive, interesting history.

The Secret Life of Saeed the Pessoptimist. Emile Habiby; S. K. Jayyusi and T. LeGassick, trs. 2002, Interlink, 1-56656-415-8, $12.95 pb

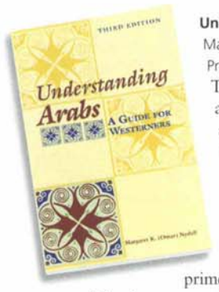
First published in 1974, *Saeed* is an epistolary novel that invites comparison with such seminal political satires as Voltaire's *Candide* and Jaroslav Hašek's *Good Soldier Schweik*. The hero, a "wise fool" in the tradition of the beloved popular figure Jeha, recounts the secrets of his life as an informer during the era between the wars of 1948 and 1967. Saeed's story is at once comic and tragic, fact and fantasy. He struggles to please his tormenters, but his efforts are undone by his own buffoonery. Through his attempts to preserve his identity and his life at the same time, the novel reveals "the various contradictions that crowd the distance between the extreme poles of...colonialism and...resistance." Habiby (1919–1998), a leading Arab journalist, novelist and playwright, was elected three times to membership in the Knesset.

The Shadow of God: A Novel of War and Faith. Anthony A. Goodman. 2002, Sourcebooks, 1-57071-904-7, $24 hb

This robust, well-researched and very readable historical novel about Ottoman sultan Süleyman the Magnificent's capture of the Knights Hospitallers' fortress island of Rhodes in 1522 is exceptional for its careful and vivid description of characters, landscapes and action.

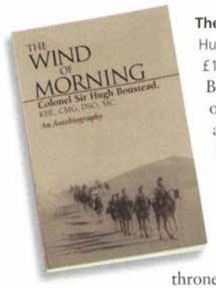
Transports of Delight: The Ricksha Arts of Bangladesh. Joanna Kirkpatrick. 2002, Indiana University Press, 0-253-34148-5, $29.95 CD-ROM

Owners of rickshas have long personalized their vehicles with elaborate paintings that incorporate geometric and floral motifs, animals, mythic themes, movie stars, village scenes and desirable consumer products such as televisions. The author, a former professor of anthropology, visited Bangladesh repeatedly over 20 years, and this resulting multimedia presentation offers far more material than a printed book could contain: more than 1000 photographs, as well as video with sound, and music. This is an excellent window into a richly artistic corner of Bangladeshi culture.



Understanding Arabs: A Guide for Westerners. Margaret K. (Omar) Nydell. 2002 (3rd ed.), Intercultural Press, 1-877864-15-3, $15.95 pb

This is a guidebook not to places, but to people, an expanded edition of a classic handbook on Arab society designed to familiarize readers with Arabs as people—what they believe, how they perceive themselves and non-Arabs, and how these beliefs influence their behaviors and attitudes. Separate chapters are devoted to the role of the family, religion and society, the status of women, and social forms and etiquette, including a helpful primer on gestures and body language. New to this edition is an appendix on Muslims and Arabs in the West and a brief survey of the similarities and differences among the Arab lands of the Middle East. With abundant demographic material certain to surprise less-informed readers and an extensive bibliography, this is a thoughtful and enjoyable guide for people willing to traverse the desert of misunderstanding that separates them from the Arabs portrayed in the media.

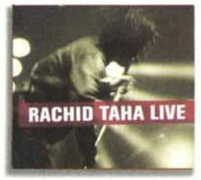


The Wind of Morning: An Autobiography. Colonel Sir Hugh Boustead. 2002, Craven Street Books, 0-941936-70-8, £18.99/$21.95 pb (Orig. 1971, Chatto and Windus)

Born in 1895 in Sri Lanka, Boustead lived a life of remarkable adventure within the British empire, and his deep love of the places he saw and the people he met was recognized abroad as well as at home. He fought at the Somme and in Russia in World War I; assaulted Mt. Everest with Eric Shipton; was part of Ralph Bagnold's Long Range Desert Group that explored the Libyan desert; helped engineer the accession of Haile Selassie to the Ethiopian throne; and served in a variety of administrative posts in Yemen, Oman and Abu Dhabi. His recollection of the details of people and events is vivid and unvarnished, making this a classic memoir of his time.

COMPILED BY ROBERT ARNDT, DICK DOUGHTY, KYLE PAKKA AND ROBERT W. LEBLING, JR.

New Music



Live. Rachid Taha. 2002, Ark 21

Taha is a gifted, charismatic singer, a rebel figure in Arab rock/*rai*, and this live trawl through his back catalogue mixes the fire of punk with the intensity and invention that's made his recent studio discs remarkable listening. In concert he and his band are an unstoppable force, especially with their take on the classic "Ya Rayah" and his Zeppelinesque "Fqqt Fqqt." However, much is spoiled by his guitarist, who spouts annoying heavy-metal clichés that drag this down toward the mundane, and as a result it will find a place on the shelf of the die-hard Taha fan, but not many others.

The Rough Guide to Arabesque. [Various artists]. 2002, World Music Network

Arabesque is the catch-all name recently given to the emerging genre of Arab electronica, from dance to hip-hop. What separates it from similar music made all over the world is the way the artists, many of whom are Arabs living in the West, keep their roots strong, whether it's the percussive Turkish delight of Oojami or the moody trip-hop of the Lebanese duo Soap Kills. Based in France, Clotaire K and Mafia Maghrebine both offer powerful, positive raps, making this compilation a vital and exhilarating primer of a burgeoning, promising scene.

The Drummers of the Nile Go South. Mahmoud Fadl. 2001, Piranha

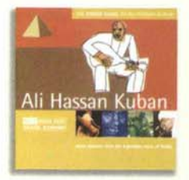
Nubia may no longer exist as such, but master drummer Fadl helps keep its spirit alive by playing the old rhythms and music, which sound amazingly contemporary. It's easy to imagine tracks like "Alara," "Makaoum Suez" and "United Nubians" pounding in a club. Fadl shows that the old can be just as modern as the new, while the album's songs offer an illuminating look across the border at the Sudanese desert tradition. No dry dust of ethnomusicology here, just complete entertainment.

Desert Road. Justin Adams. 2002, World Village

British guitarist Adams, who grew up in several Middle Eastern countries and now also plays with former Led Zeppelin singer Robert Plant's band, has produced an intriguing, deeply Arab-influenced recording that explores the connections between the Maghrib and the blues. Its rhythms, and the melodies of his solos on tracks like "Tafraoute," create a trance-like *gnaoua* feel with their repeated riffs that reference the Mississippi Delta as much as the Sahara.

Chama'a. Bnet Marrakech. 2002, L'Impreinte Digitale

One of the more promising groups coming out of the Maghrib today, the five women who comprise Bnet Marrakech ("Marrakech Girls") are pioneering an international career with uncompromising, energized performances of Berber songs, *sha'bi* and raw *rai*. Malika Mahjoubi is an outstanding singer with an emotive voice, and Aziza Ait Zouin is a superb multi-instrumentalist. The intensity level never falls from the opening title cut, making this recording debut both exhausting and satisfying.



The Rough Guide To Ali Hassan Kuban. Ali Hassan Kuban. 2002, World Music Network

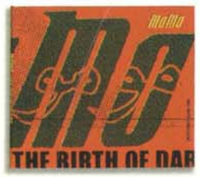
Ali Hassan Kuban, whose growing international reputation was cut short by his death last year, helped bring "Nubian style" to the world, an irresistible mix of traditional rhythms and chants with a classy, Middle Eastern pop feel that was as soulful as anything to come out of Memphis—Tennessee, that is. A singer with a wonderfully expressive voice, he made his living on the Cairo wedding circuit for most of his career. This disc takes tracks from his four albums and adds a couple of potent, previously unreleased live songs, and the result is a glorious introduction.

The Gift. Hassan Hakmoun. 2002, Triloka

Moroccan Hakmoun has plied his trade as a player of the bass-like *gimbri* in New York for well over a decade now, fusing his native sound with western music, but still keeping strong the connection to his homeland. For the most part, *The Gift* is firmly rooted in North Africa, whether it's the spare *gnaoua* rawness of "El Hedia" or the soulful *sha'bi* of "Syada Ana," with its Booker T.-style organ. The only low point is his title-track duet with last year's rock diva Paula Cole, which aims at the lowest imaginable denominator and needs to be skipped. Enjoy the rest.

Escalay: The Water Wheel. Hamza El Din. 2002 (1971), Nonesuch Explorer

This re-release of the international debut of one of the modern masters of the *'ud* is a welcome surprise, pulsing with originality. The title track is a series of impressions of a boy at a desert water wheel, written and played with a remarkable technique that explores every rhythmic and melodic possibility of the piece; "Remind Me" is an evocation of a song written by the great Mohamed Abdul Wahab for Um Kulthum. Going well beyond tradition, this album proved to be a benchmark for the *'ud* that even El Din himself has rarely surpassed.



The Birth of Dar. MoMo. 2001, Apartment 22

MoMo, which is short for "Music of Moroccan Origin," is a group based in England that is defining the cutting edge of the Arabesque movement, mixing real instruments and vocals with programmed beats and loops. The results are raw and occasionally rough but ultimately superb, such as on the percussive "Visa." For "Agee Jump," an Andalusian guitar opening transforms into a surging rhythm, while the remix of "Digital Garab," by veteran producer Steve Hillage, arches between the dance floor and the chill-out room. MoMo's promise for the future may be boundless.

COMPILED BY CHRIS NICKSON

Events&Exhibitions

COMPILED BY KYLE PAKKA

A new **Arts of the Islamic World** gallery will be opened on October 27 by the Honolulu Academy of Arts and the Doris Duke Foundation for Islamic Art. The Academy's collection includes objects from across the Islamic world, ranging in date from the 10th to the 20th century and reflecting both the secular and religious life of Islam: finely carved wooden doors and chests; carpets and other textiles; decorative objects such as tiles, plates, jars, ewers, bowls and oil lamps; and folios and manuscripts. The new gallery will also serve as the orientation center for Shangri La, Doris Duke's estate, which opens for public tours and education programs on November 6. Shangri La, built between 1936 and 1939, incorporates elements of traditional Islamic architecture in its design and décor, evidence of the inspiration Duke received from her travels in Morocco, Syria, Egypt, Iraq, Iran and India. The opening coincides with an Islamic Cultural Festival that includes entertainment, children's art activities and a film festival. From January 9 through 11, the Academy will host an international symposium entitled "Islamic Art in Paradise," featuring speakers from the Dar al-Athar al-Islamiyyah in Kuwait, the National Gallery of Art, Harvard University, the Institute for Advanced Study in Princeton, the Los Angeles County Museum of Art and the University of Edinburgh, among others. Information: 808-523-8802. **Honolulu** Academy of Arts, from October 27.

Iranian bowl, late 12th or early 13th century, combining two techniques: lusterware, seen in the calligraphic band, and *mina'i* (from the Persian word for "enamel"), used for the figure on horseback.

Arabian Fest celebrates the culture and traditions of the Arab world with exhibits of calligraphy, photography, crafts, fashion, furniture, food and music, including a performance by Cheb Khaled. **Milwaukee**, September 13 through 15.

Faras: A Cathedral in the Desert displays over 70 wall paintings, stone friezes, stelae and funerary goods from the eighth-century cathedral at Faras salvaged by UNESCO from the rising waters of the Aswan Dam project. The cathedral was buried in sand for centuries, preserving wall paintings, many from the eighth to the 12th century, that reveal an artistic style independent of Byzantine influences. Kunsthistorisches Museum, **Vienna**, through September 15.

Serapis: The Creation of a God tracks the evolution of Serapis—a late fourth-century BC fusion of Egyptian and Greek divinities—through 29 small sculptures, gems and coins. Walters Art Museum, **Baltimore**, through September 15.

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. Asia Society, **New York**, through September 15.

Tomb Treasures from Ancient Egypt marks the first time that findings from excavations supported by the Ny Carlsberg Foundation from 1908 through 1933 are displayed together. Items on display include mummy cases, *shawabtis* and weapons. Ny Carlsberg Glyptotek, **Copenhagen**, September 18 through December 31.

Egypt by Touch allows visitors to touch replicas of Egyptian artifacts, particularly appropriate for the vision-impaired. Centennial Bakery Museum, **Hurstville, NSW, Australia**, through September 19.

The Jean and Khalil Gibran Collection displays 80 contemporary artworks selected from a recent gift of 125 works from the Gibrans. Khalil Gibran is cousin to the famous poet of the same name. Danforth Museum of Art, **Framingham, Massachusetts**, September 19 through January 19.

"Stopping for the Night," a recently acquired painting by 17th-century Persian miniaturist Muhammad Zaman, is the subject of a single-object curator's talk at the Musée du Louvre, **Paris**, September 20.

Scenes from Libya: Photographs by Rosalind Waddams is a three-part exploration of Libya: traditional crafts and *suqs*; Tripoli, Jabal Nefusah, the coast and the Roman cities of Leptis Magna and Sabratha; and Fezzan and the southwestern interior, especially the Awbari Sand Sea and Akakus Mountains. Brunei Gallery, **London**, through September 20 and October 14 through December 13.

Imperial Portraits From the Mughal Courts complements the **Treasury of the World** exhibition below, bringing together portraits from the reigns of five Mughal emperors on 13 pages from imperial albums, lent by the Sackler Gallery in Washington, D.C. **Houston** Museum of Fine Arts, through September 22.

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 in all those countries and helped establish Hong Kong, Singapore, Calcutta and London as international business centers. The exhibit examines these changes and also features lectures, films and musical events and a book of the same title. British Library, **London**, through September 22.

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; **Davis, California**, October 12; **Jorda, Utah**, October 19; **Lawrence, Kansas**, November 1 and 2; **San Antonio, Texas**, November 8 and 9; **Phoenix**, November 21 and 22; **Atlanta**, November 25. Information: 202-296-6767 or 510-704-0517; www.awaironline.org.

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 greatest manuscript of the *Hamzanama* was made for the 16th-century Mughal emperor Akbar and originally included 1400 oversize illustrations, of which 60 are presented, alongside new translations of the related text passages. Catalog. Sackler Gallery, **Washington, D.C.**, through September 29; Brooklyn Museum, **New York**, November 1 through January 26; Royal Academy of Arts, **London**, March 15 through June 8.

Gustave Le Gray: Photographer features more than 100 works, spanning the period from the 1850's to 1867, by the artist who spent the last 23 years of his life in Egypt, teaching drawing to the sons of the khedive and photographing ancient sites. Getty Museum, **Los Angeles**, through September 29.

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.

The Arab Heritage in the Culture and Welfare of the West is an international symposium organized by the foundation La Huella Árabe and the Polytechnic University of Valencia to explore aspects of "the West's forgotten debt to Arab culture." Information: huella-arabe@terra.es, +34-91-579-6268, fax +34-91-570-2476. **Bancaja, Valencia, Spain**, October 1 through 3.

The Eye of the Traveler: David Roberts' Egypt and the Holy Land displays 20 prints from the famous collaboration between Roberts and master lithographer Louis Haghe. **Minneapolis** Institute of Arts, October 4 through March 30.

DORIS DUKE FOUNDATION FOR ISLAMIC ART

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. £25 per day. Information: nbadcott@british-museum.ac.uk. British Museum, **London**, October 5 and 6.

Bright Stones, Dark Images: Magical Gems. Precious and semiprecious stones engraved with images and inscriptions were often used as amulets in Roman Egypt, especially in the second century. The exhibition includes some 150 stones. Lübke Museum, **Hamm, Germany**, through October 8; Schloss Wilhelmshöhe, **Kassel, Germany**, October 12 through December 15; Kestner Museum, **Hannover, Germany**, Spring 2003.

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. **Hamamatsu**, through October 10; **Yamanashi**, October 20 through November 10; **Okinawa**, November 20 through December 10; **Okayama**, January 10 through February 16.

A Breeze from the Gardens of Persia: New Art from Iran presents contemporary oils, watercolors, drawings, miniature paintings and calligraphy, plus a film festival, at two venues: Georgia State University and the International Museum of Art and Design, both in **Atlanta**, through October 11.

The Queen of Sheba: Treasures from Ancient Yemen examines the early history of the ancient Arabian kingdom of Saba through rarely seen paintings, drawings, clothing, jewelry, funerary busts, religious iconography and architecture. British Museum, **London**, through October 13.

Earthen Architecture: Constructive Cultures and Sustainable Development is the theme of six separate, intensive courses in project design and building and conservation techniques, many of which are drawn from traditional construction methods of the Middle East. Course lengths vary from four days to four weeks; all instruction is in French. Information: www.craterre.archi.fr. CRATerre-EAG, **Grenoble, France**. Courses: October 14 through 31.

Breaking the Veil: Women Painters from the Islamic World breaks stereotypes about Muslim women through 63 paintings and etchings in a variety of genres from 52 artists. The artists themselves reflect the mixed faiths and cultures found within the 21 Islamic countries represented in the show. Palace of the Grand Knights, **Rhodes**, Greece, through October 15; Benaki Museum, **Athens**, January 26 through February 26.

In the Footsteps of Pilgrims: Historic Journeys of Faith explores the influence that the concept of pilgrimage has had on world cultures. The Muslim Hajj, or pilgrimage to Makkah, comprises nearly half the exhibit. YMI Cultural Center, **Asheville, North Carolina**, October 15 through November 15.

David Roberts: Lithographs welcomes the addition of a ninth lithograph—of the Monastery of St. Catherine at Mount Sinai—to the museum's collection; all nine lithographs will be on display. Kelsey Museum of Archaeology, **Ann Arbor, Michigan**, October 16 through December 15.

Origins and Influence: Six Centuries of Design in Anatolian Carpets is the theme of the 25th annual rug convention, whose programs expand on the museum's exhibition **The Classical Tradition in Anatolian Carpets**. Events include lectures, gallery walk-throughs and receptions. Textile Museum, **Washington, D.C.**, October 18 through 20.

The Mummy Symposium features Drs. Zahi Hawass, Salima Ikram, Kent Weeks and Peter Lacovara. Information: www.carlos.emory.edu. Egyptian Ballroom, Fox Theater, **Atlanta**, October 19 and 20.

Darknesses is an exhibition of work by French-born Lebanese photographer Fouad Elkoury, one of the founders of the Fondation Arabe pour l'Image. "I have taken most of my photographs as a spectator, but I have taken my best ones as a participant." Maison Européenne de la Photographie, **Paris**, through October 20.

In the Shadow of Your Wings: Animals in the Bible and the Ancient Middle East includes exhibits from pharaonic Egypt in its exploration of human-animal relations. Staatliches Museum Ägyptischer Kunst, **Munich**, through October 20.

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. **St. Albans, Herts, England**, through October 20.

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, flourished across the extent of the Roman Empire. The innovative glassblowing technology spread rapidly and was later elaborated in the Islamic lands of the Mediterranean and beyond. **Houston** Museum of Fine Arts, through October 20.

From the Nile to Rome: Ancient Architecture, a Virtual Reality is an invitation to travel from the Temple of Amenophis IV at Karnak to the Circus Maximus in Rome and to discover how today's archeologists use the iconography of the past to create three-dimensional models of major monuments. Musée Archéologique, **Dijon, France**, through October 21.

Théodore Chassériau: The Unknown Romantic is the first retrospective to be held outside France of the work of the painter who fused the lush color and exoticism of Delacroix with the linear precision of Ingres. Some 50 paintings and 80 works on paper include images inspired by a trip to Algeria in 1846. Metropolitan Museum of Art, **New York**, October 22 through January 5.

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. Smithsonian Museum of Natural History, **Washington, D.C.**, through October 25.

The Myth of Tutankhamun features a 24-square-meter walk-in replica of the 20-year-old pharaoh's burial chamber, along with artifacts that illuminate his life and relationships, especially with Echnaton and Nofretete. The history of the burial chamber itself is also documented. Badisches Landesmuseum, **Karlsruhe, Germany**, October 25 through February 23.

The Important Thing: A Mummy in the Living Room is not an exhibition about Egypt, but rather about the passionate collection of Egyptian, Greek and Roman artifacts in 19th-century Europe. Displayed are objects from the Rollett Museum in Baden, one of the few private museums that has preserved its 19th-century collection intact, including classical ceramics, metalwork, jewelry and sculpture. Papyrusmuseum, Austrian National Library, **Vienna**, through October 26.

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, games, furniture, and seals and vessels of gold, silver and alabaster. Catalog $50/$35. Carlos Museum, **Atlanta**, October 26 through January 19.

Desert. 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. Hessisches Landesmuseum, **Darmstadt, Germany**, through October 27.

Sudan: Arabia and Black Africa on the Nile shows the immense cultural variety in what, politically, is one country. The kingdom of Kush flourished here, leaving temples, pyramids and remarkable art objects. The exhibition includes living spaces, utilitarian objects, artwork, weapons and clothing. Schloss Schallaburg, **Loosdorf, Austria**, through October 27.

Silver Speaks: Traditional Jewelry from the Middle East reveals the myriad roles ornamentation played in Middle Eastern women's lives. Bracelets, anklets, finger and toe rings, headdresses and hair ornaments, earrings, necklaces, buckles, belts, chains, charms and amulets from Oman, Yemen's northern and Hadramaut regions, Saudi Arabia, Siwa and al-Arish in Egypt, Syria and Kurdish regions, as well as selected costumes from these areas, will be on display. Bead Museum, **Washington, D.C.**, October 27 through May 31.

Hatshepsut: Queen of Egypt, the only female pharaoh, was one of the most significant figures of Egypt's 3000-year history. 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**, through October 27.

The Scarab: Companion for Eternity. Carved stone scarab beetles—dung beetles—were used as amulets, personal seals and symbols of power in Egypt for some 3000 years, and this exhibition of more than 140 examples, all produced in Syria-Palestine, explains their practical and symbolic importance and how it came about. Museo Archeologico, **Milan**, through October 27.

Treasury of the World: The Jeweled 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, through October 27.

The Ancient Egyptians displays objects on loan from the British Museum, including mummified crocodiles and hawks, and offers a full slate of children's activities. Epping Forest District Museum, Waltham Abbey, **Essex, England**, through October 29.

Lantern of the East is an art festival featuring the work of 126 artists from 28 countries, including Lebanon, Malaysia and Indonesia. Now in its 10th year, the festival seeks to foster cross-cultural understanding through art. Information: 310-378-0430 or www.lofte.org. Angels Gate Cultural Center Gallery, **San Pedro**; California State University, **Los Angeles** Fine Arts Gallery; George J. Doizaki Gallery, **Los Angeles**, through the end of October.

In the Land of the Pharaohs: Egypt in Historical Photographs presents photographs—some never before exhibited—by Rudolf Lehnert and Ernst Landrock, who ran a photo studio and publishing house in Cairo and Tunis between 1904 and 1939. The images cover not only pyramids, temples and excavations but also villages, mosques, landscapes and daily life. Schloss Corvey, **Höxter, Germany**, through November 1.

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. Beit al-Qur'an Museum, Manama, **Bahrain**, through November 1.

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. Staatliche Sammlung Ägytischer Kunst, Schloss Seefeld, **Munich**, through November 3.

Languages of the Middle East and the Print Revolution: An Intercultural Encounter. This exhibition, presented in conjunction with the First World Congress for Middle Eastern Studies, explores and documents the spread of printing in the Middle East and adjacent lands, presenting printed materials in seven languages. Its historical section explores the transfer of printing technology, and the culture it carried, across continents and among peoples; the modern section presents the latest advances in digital typesetting of Middle Eastern languages. Catalog. Gutenberg-Museum, **Mainz, Germany**, 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.

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 in carved ivory to the colossal granite statue of Seti II. Fine Arts Museums of **San Francisco**, through November 11; **Minneapolis** Institute of Arts, December 22 through March 16.

French Nineteenth-Century Drawings in the Robert Lehman Collection features more than 80 works, including drawings by noted orientalist Eugène Delacroix. Catalog. Metropolitan Museum of Art, **New York**, November 13 through February 9.

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At the Beginning of Time: Egypt in the Fourth and Third Millennium BC. Kestner Museum, **Hannover, Germany**, from November 14.

Up the Nile: Egypt in 19th-Century Photographs showcases approximately 45 photographs of Egypt and includes some of the earliest camera images of the country's dramatic landscapes, inhabitants and imposing monuments. **Minneapolis** Institute of Arts, November 16 through April 13.

The Quest for Immortality: Treasures of Ancient Egypt displays coffins, masks, jewelry, papyri, sarcophagi and sculpture drawn from Cairo's Egyptian Museum. An IMAX film, *Mysteries of Egypt*, and a planetarium program, *Stars of the Pharaohs*, are shown in conjunction with the exhibit. A **Quest for Immortality Seminar**, December 7 and 8, will explore the spiritual development of ancient Egyptians. $350 for both days. Information: 708-383-8739 or e-mail: journeys@earthlink.net. Museum of Science, **Boston**, November 20 through March 30.

Beyond Egypt: Exotic Art in the West complements the exhibit **Up the Nile**, listed above, by exploring the impact of Egyptian art on American and European decorative and fine arts. **Minneapolis** Institute of Arts, opens November 22.

The Arab Horse in Islamic culture and civilization, and its expansion into the West, are covered in five thematic and chronological sections: pre-Islamic Turco-Mongolian, Iranian and Arab horsemanship; Muslim Arab horsemanship; the horse as symbol of power and authority; the horse as "hero" of religious and profane literature; and the diffusion of the Arab horse and its mythology in the West. Institut du Monde Arabe, **Paris**, November 25 through March 30.

<<< December

The Battle of Qadesh: Ramses II Versus the Hittites for the Conquest of Syria, took place at the end of the 13th century BC as the culmination of a long rivalry for control of the region between Mesopotamia and the Mediterranean—and the extensive trade that passed through that territory. Using a broad range of sources, this exhibition attempts to answer the most important question about this first recorded battle: Who won? Museo Nazionale Archeologico, **Florence, Italy**, through December 8.

The Hidden Treasures of the Egyptian Museum marks the great museum's centenary celebration. On display will be nearly 150 artifacts brought up from the basement and not seen in public for many years, including gold amulets and jewelry from the tomb of Tutankhamun. Egyptian Museum, **Cairo**, from December 9.

The Best Workmanship, the Finest Materials: Prayer Carpets from the Islamic World. Drawn mainly from the Harvard University Art Museums collection, the rugs date from the 18th and 19th centuries and represent a fine range of both technique and design. Sackler Museum, **Boston**, through December 15.

Beauties of Egypt: Those Whom Age Cannot Wither explores the concept of beauty in pharaonic Egyptian thought and the admiration of beauty—of gods, kings, mortals and objects—in Egyptian life. Musée du Malgré-Tout, **Treignes, Belgium**, through December 15.

Egyptian Odyssey: Fact and Fantasy examines the development of Egyptology and the phenomena 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.

<<< January

In the Fullness of Time: Masterpieces of Egyptian Art from American Collections displays 48 objects on loan from some of the most distinguished Egyptian collections in the United States, including examples of painting, relief, sculpture and the personal arts ranging from the predynastic era to the Roman period. Lectures and a film series are also scheduled. Catalog. Ford Museum of Art, **Salem, Oregon**, through January 4; **Boise [Idaho]** Art Museum, March 8 through June 29.

The Museum of Fine Arts, **Boston**, celebrates the 100th anniversary of its Egyptian collection in October. Home of one of the most important holdings of Egyptian art outside Cairo, the MFA counts among its 80,000 objects a collection of Mycerinus royal statues and a group of Fourth Dynasty nobles' portraits in limestone; the red-painted bust of Prince Ankh-haf, perhaps the finest surviving portrait from the Old Kingdom; the painted cedar coffin from the Middle Kingdom tomb of Djehuty-nakht; the monumental gateway of a temple from Coptos bearing images of the Ptolemaic kings as pharaohs; and the red granite sarcophagus of King Thutmosis I. Many of the items in the collection were uncovered during the 40-year Harvard/MFA archeological expedition, including objects from the royal cemeteries of Kush in Sudan. As part of the celebration, the MFA will display the newly conserved sculpture of Osiris, the lower half of which was recently acquired after being in a private collection in France since 1799. Museum of Fine Arts, **Boston**, from October 8.

***Shawabti* figures of King Taharka (690–664 BC), 25th Dynasty**

HARVARD UNIVERSITY / MUSEUM OF FINE ARTS, BOSTON

Herzfeld in Samarra displays the notebooks, sketchbooks, travel journals, watercolors and ink drawings, site maps, architectural plans and photographs 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**, through January 5.

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.**, through January 5.

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.**, through January 5.

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. Kunsthal St. Peter's Abbey, **Ghent, Belgium**, through January 5.

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**, through January 9.

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. Royal Museum of Art and History, **Brussels**, through January 12; Palazzo Bricherasio, **Torino, Italy**, February 11 through May 18.

Under Foreign Influence: Eastern and Western Enamel illustrates the various enameling techniques of Islamic, European and East Asian traditions through the presentation of religious and secular objects ranging from the 12th to the 21st century. MAK Museum, **Vienna**, through January 12.

Ancient Egypt is an elaborate re-creation of the interior of an Egyptian temple complex, including the actual mummy of Padihershef, a 26th-dynasty Theban stonecutter, along with his decorated coffins, plus tools, baskets and other objects from everyday Egyptian life. Smith Art Museum, **Springfield, Massachusetts**, January 15 through January 6, 2004.

Empire of the Sultans: Ottoman Art from the Khalili Collection explores the influence of the Ottoman sultans on 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. Museum of Art, Brigham Young University, **Provo, Utah**, through January 26; **Oklahoma City** Art Museum, February 15 through April 27.

<<< Later

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. Catalog. Textile Museum, **Washington, D.C.**, through February 16.

Renoir and Algeria is the first exhibition devoted to the Algerian subjects of Pierre Auguste Renoir. On display are roughly 12 portraits, landscapes and genre scenes inspired by the artist's two trips to Algeria in 1881 and 1882. Catalog $45/$29.95. Clark Art Institute, **Williamstown, Massachusetts**, February 16 through May 11.

Land of the Pharaohs displays predynastic pottery, *shawabti* figures, bronze figurines, jewelry, amulets and an extremely rare jackal head of the god Anubis, 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 diverse world cultures and civilizations dating back to 4000 BC. Hearst Museum of Anthropology, **Berkeley, California**, through March 1.

Shawabtis: Pharaonic Workers for Eternity illustrates the diversity and evolution of *shawabtis*, the statuettes of assistants who would serve the deceased in the afterworld. Musée du Louvre, **Paris**, March 7 through June 30.

Carpets of Andalusia explores the diverse cultural influences that affected the designs of carpets woven during the final century of Islamic rule and after the Christian reconquest of Spain. The designs and patterns are drawn from Roman, Islamic, Christian, Visigoth and indigenous Iberian traditions. Textile Museum, **Washington, D.C.**, March 8 through August 10.

Auto Focus: Raghubir Singh's Way Into India presents 50 photographs by Singh (1942–1999) that document the Indian landscape, viewed from, framed by or reflected in the mirrors of the quintessentially Indian Ambassador car, whose silhouette has remained unchanged since Indian independence in 1949. Sackler Gallery, **Washington, D.C.**, March 9 through August 10.

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.

"The Poem of the Creation," written down in Babylon near the end of the second millennium BC, will be retold on April 14 by Muriel Bloch as part of the activities surrounding the opening of the new Mesopotamian Galleries. Other events include a presentation by a curator and an architect on the new Code of Hammurabi Room (April 16); a discussion of a single object, "Head of a Babylonian King" (April 18); lectures on "Sumerian Chronicles" by Gerald Cooper of the University of Baltimore (April 23, 25 and 28); and a reading of "Ninurta the Proud," a Mesopotamian mythological poem translated by Samuel Noah Kramer and Jean Bottéro (April 28). Musée du Louvre, **Paris**.

The Pharaohs illustrates the multifaceted nature of the Egyptian sovereign and sheds light on life at court in ancient Egypt. On display are 140 items from the Cairo Museum, including an 18th-dynasty quartz statue of Akhenaton. Palazzo Grassi, **Venice**, through May 25.

Arms and Armor for the Permanent Collection: Acquisitions Since 1991 celebrates more than a decade of acquisitions including examples of Islamic arms. Metropolitan Museum of Art, **New York**, through June 29.

Demonstrations of Ancient Egyptian Craftwork and Technology is part of a newly established exhibition featuring live demonstrations—using replica tools from the predynastic and dynastic periods—of drilling holes in stone vessels and beads and cutting reliefs into soft and igneous stones. Pharaonic Village, **Cairo**, permanent.

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

Information is correct at press time, but please reconfirm dates and times before traveling. Readers are welcome to submit information for possible inclusion in this listing.

"Bridging East & 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.

Correction: Writer-photographer Eric Hansen's e-mail address is ekhansen@ix.netcom.com

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