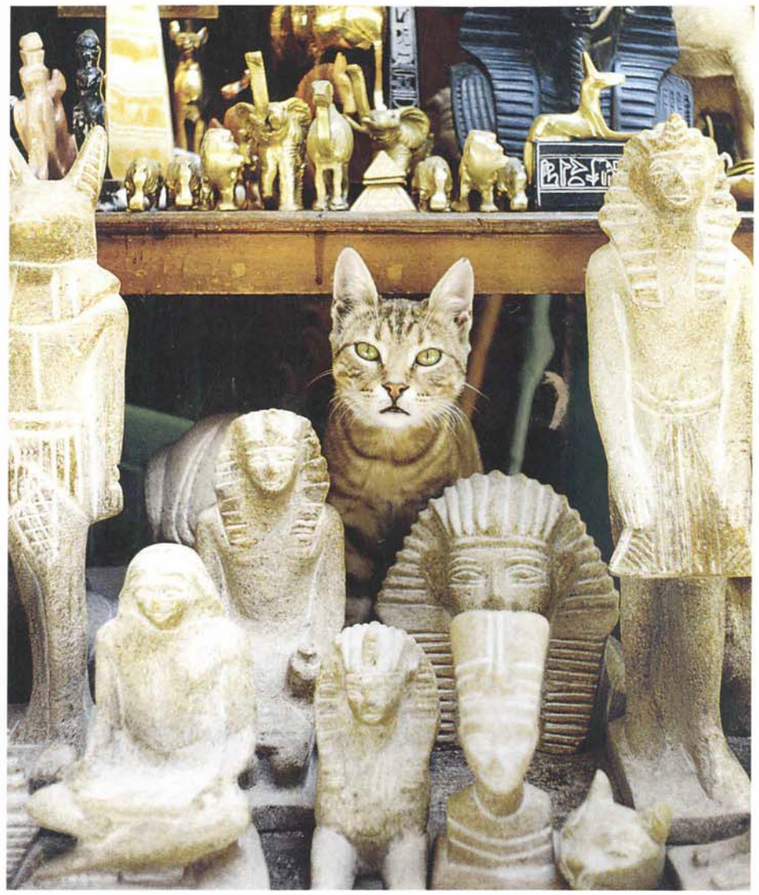

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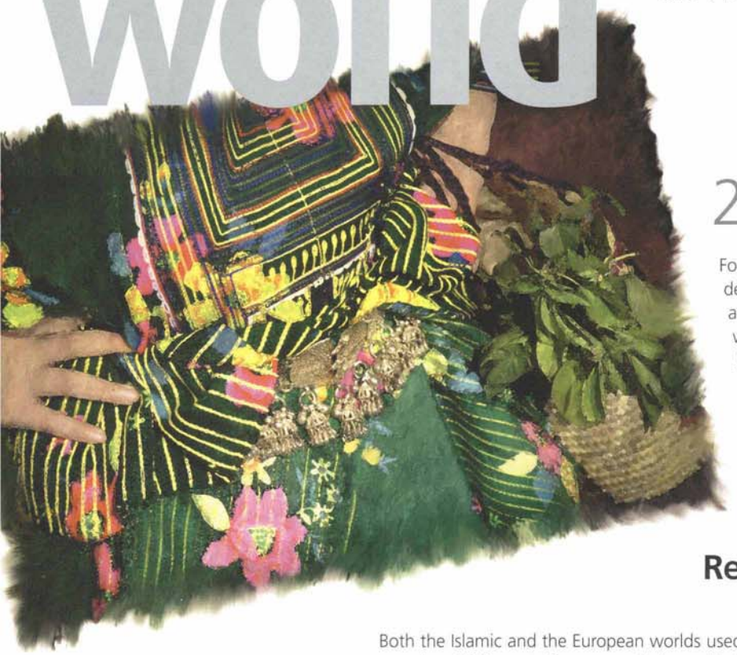

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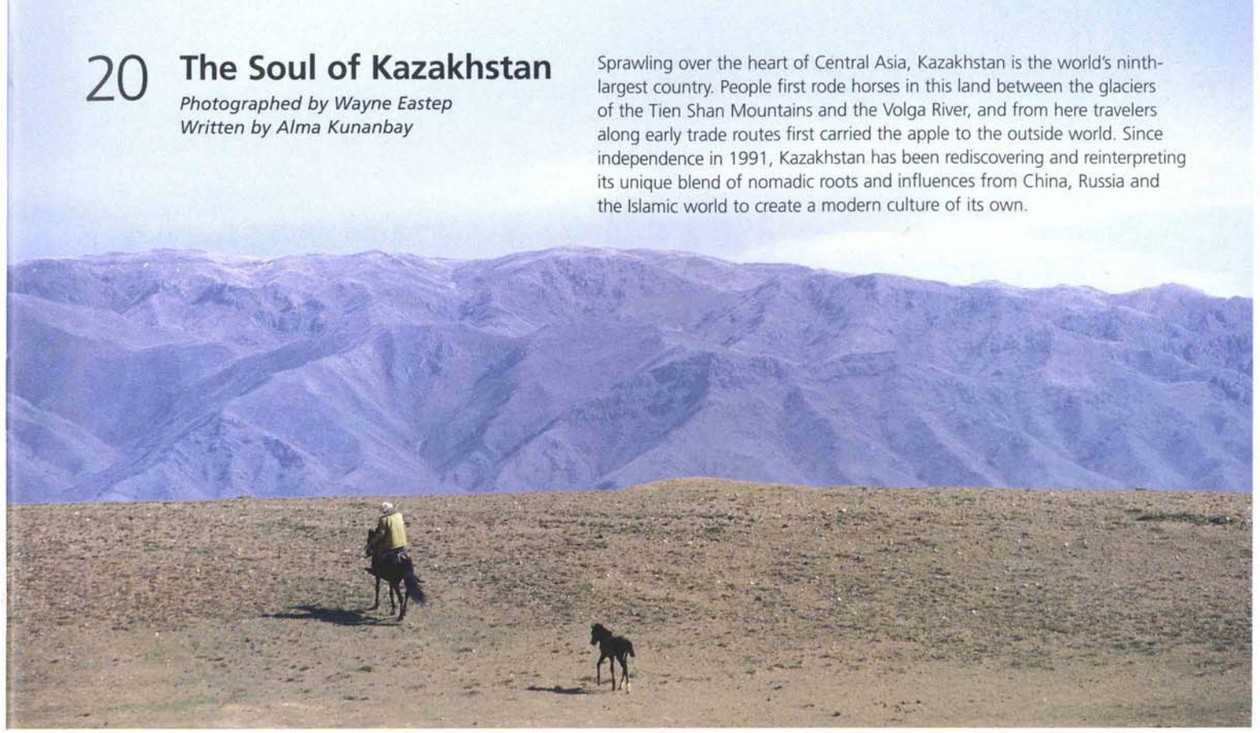

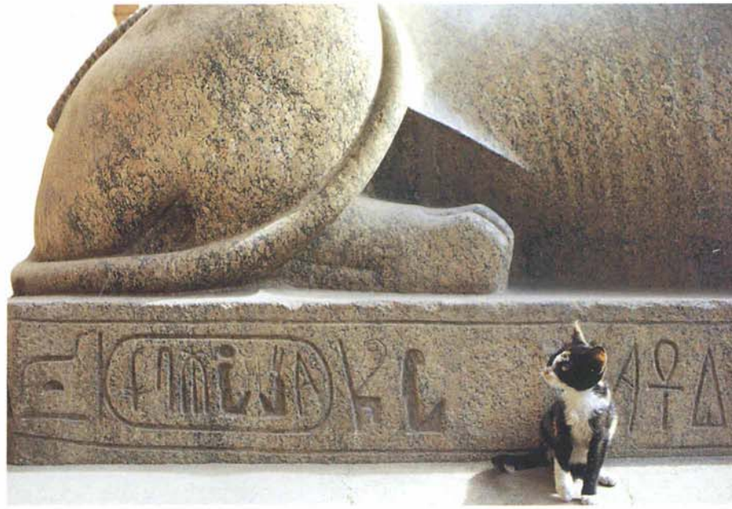

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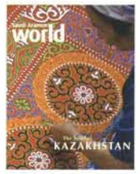

Giving fresh life to the artistic syncretism so characteristic of Kazakhstan, Zakiya Akai-Kyzy—a practicing attorney as well as a master embroiderer—patterned her wall hanging, known as a *tuskiiz*, with both traditional Kazakh motifs and designs she saw during a sojourn in Mongolia. From the earliest times, the vitality of transcontinental trade through Kazakhstan has given its textile artists access to wide ranges of dyes, techniques and stylistic influences. Photo by Wayne Eastep.

Back Cover:

An alabaster-colored Cairo cat, camouflaged among alabaster carvings on a Cairo souvenir counter, contemplates potential customers. Its pharaonic-era ancestors may have guarded a grain-storage bin with similarly Sphinx-like concentration. Folk tales about cats abound in Egypt, and the relationship of mutual tolerance and affection seems to please Cairenes of both species. Photo by Lorraine Chittock.

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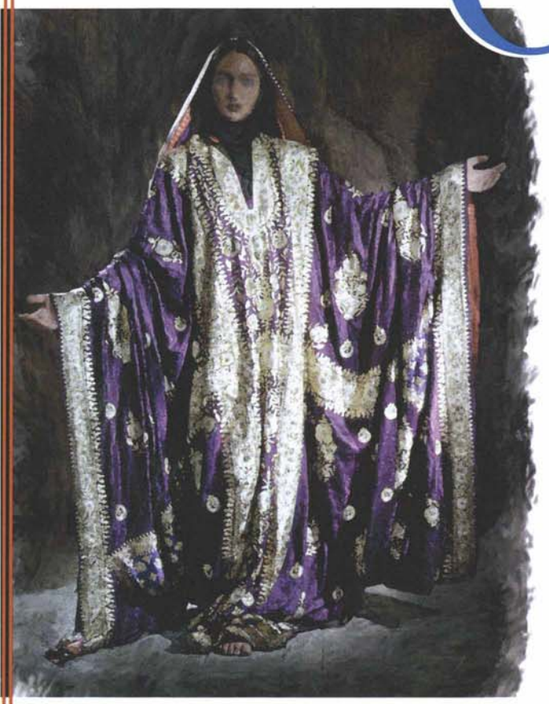
Reclaiming Our Past

Written and Illustrated by Samia El-Moslimany



This antique *thawb* (gown) of purple silk with gold embroidery is a type found in Najd, the central region of Saudi Arabia, and in the Eastern Province. It would have been worn by a married woman to a wedding or an important social event.

Off a back street in the highland city of Taif, near Saudi Arabia's Red Sea coast, Um Saad pulls black cloth dresses from a trunk in a rooftop room of her simple cement-block house. Each dress is heavily embroidered, beaded or appliquéd in white and bright reds, oranges and yellows. As she shakes them out, fragrant dry sprigs of sweet basil, stored with the clothes to protect them against moths, fall to the floor. Um Saad helps a visitor don one of them—it's the wedding dress of Um Saad's daughter. Watching studiously are half a dozen women, several of them taking photographs or sketching, especially as Um Saad explains how the seven-part headpiece is worn.

The visitors all belong to Mansoojat, an all-volunteer organization whose name is Arabic for "textiles," founded in 1999 by nine women from Jiddah, seven of whom are cousins in the Alireza family. In the past four years, they have pooled their personal collections of Arabian embroideries, beadwork and traditional costumes, and together have given new life to nearly extinct arts of handcrafted textiles in Saudi Arabia.

A spry, grandmotherly woman, Um Saad is a specialist in the vanishing embroidery and beadwork of the Bani Saad tribe, one of the many from the Hijaz, the western region of Saudi Arabia. With the Mansoojat delegation are Dr. Zainab Dabbagh, advisor to the master's degree program in traditional clothing at Jiddah's King 'Abd al-'Aziz University, and Laila Feda, a doctoral candidate from the College of Home Economics and Art Education in Riyadh.

Mansoojat's goal, explains member Sultana Alireza, is "to preserve what was quickly dying and disappearing, from the costumes and the embroidery to the way the dresses were worn."

Although the group has now collected nearly 300 costumes, headpieces and accessories, the hardest part has turned out to be learning how they were worn, explains Hamida Alireza, a founding member and volunteer curator. With the exception of the urban clothing from Makkah, she says, the collective memory of the members of Mansoojat does not include the mode of dress for most of the costumes, which come from every corner of the Arabian Peninsula. "For some, we have been able to use old pictures. From a picture in Thierry Mauger's book *Heureux Bedouins d'Arabie*, we found that the women of the Rub' al-Khali wore skeins of wool in a turban with their dresses. Sometimes we rely on the antique clothing dealers downtown, but sometimes they give you a song and dance, because of course they are all men, and they often haven't a clue how the

The Harb tribe lives around Madinah, in the Hijaz, the western region of Saudi Arabia. The English traveler Charles Doughty may have referred to such dresses in 1870 when he described a Harb woman "in her calico kirtle of blue broidered with red worsted." The trademark of the Harb is indigo blue with a combination of patchwork, buttons and embroidery.

The trailing back panel of this headdress from the Bani Saad tribe, in the area around Taif, is heavily embroidered with lead beads in geometric designs and finished with an edge of red tassels.

Dresses from the fertile hills of the Abha region, in the south of Saudi Arabia, are often made from fabric printed in floral patterns. When working on the land, the women of Abha tie their hems around their waists to keep them clean, while a sarong wraps over the pantalets—embroidered near the ankles—which protect against the mountain chill. A straw hat over a colorful scarf wards off the harsh sun.

costumes were worn. Some things are obvious, like the headdress that fits on the head and comes down in a rectangle on the back. However, the headdresses of the Bani Saad are quite complicated, comprising seven different pieces!"

With the cameras clicking, Um Saad sits down and picks up a piece of needlework in progress, a black fabric panel half covered in a heavy, beaded design. Laila Feda is completing her dissertation and has widely traveled the Hijaz, searching out costumes on the verge of extinction. For her, Mansoojat and the costume collection of the Al-Nahda Women's Society in Riyadh have proven invaluable. She sits close and sketches on a pad, noting the order of the in and out points as Um Saad's henna-stained hand quickly guides the needle through the thick black cotton cloth, trailing a bright red thread. Without a pause, her needle picks up one tiny lead bead from a small dish filled with them, and she anchors it to the fabric with a stitch.

"I have been fascinated with traditional dresses since I was a child growing up in Makkah," Feda says. "Throughout my studies in fashion and design, whenever I went to the library, here or abroad, I would find many books documenting traditional clothing from around the world. Not only did I find almost nothing about Arabian traditional clothing and embroidery, but one international authority on textiles and embroidery—Sheila Paine, the author of *Embroidered Textiles: Traditional Patterns from Five Continents*—devoted just one sentence to the dresses of the desert tribes of Saudi Arabia, describing them as being 'of black cotton—decorated with minimal embroidery.' The tribal dresses are usually more than two-thirds covered with embroidery in bright colors!" Like the women of Mansoojat, Feda is determined to bring the intricate wonders of Saudi costume to the attention of not only the wider world, but also her fellow Saudis.

Dabbagh, one of Saudi Arabia's first female Ph.D.'s, was also one of the first people to recognize that the last half century's social and economic changes in Saudi Arabia were rapidly pushing many aspects of Arabian cultural heritage to the brink of extinction.

"We realized the need to catch the traditional ways," Dabbagh says. "Since 1982 we have incorporated the study of the traditional ways, in housing, child-rearing, medicine, etiquette and of course in clothing, into our programs at the university as a way to preserve our heritage."

In staging several public costume exhibitions with nearly 60 models in traditional costumes—complete with authentic accessories, jewelry and headdresses—Mansoojat has found, as Hamida Alireza notes, "utter amazement" on the part of the public. More than once she has heard viewers exclaim, "These [costumes] are from *here*?"

After a few hours with Um Saad and her handiwork, the women pile into their cars and head across the city of Taif toward the home of a woman who has become one of Mansoojat's most valued sources. Affectionately they call her Madame Kurat—"Madame Chives." Hamida explains: "We were in the Bedouin market when the *dhuhr* prayer was called, and the shops closed. We had only found a few pieces that were authentic and handmade. We had started looking at our purchases in the middle of the street when a woman came up to us carrying an enormous bag of chives. Pointing to our textiles, she said, 'Do you want more like these?' She hopped in the car with us, took us to her home, and there we found both her daughter and her daughter-in-law embroidering. So we bought pieces from them, and we later gave them commissions. It was the beginning of a wonderful relationship."

As the women seat themselves on the worn but clean carpet, Magboula, Madame Kurat's daughter, pulls out several panels completely covered in row after row of varied herringbone stitches and lead beadwork in the style of the Bani Saad tribe. Amna Alireza, the artistic director of Mansoojat, has commissioned these to be incorporated into a line of designer handbags to be manufactured in Mansoojat's own workshop. Combining modern and

> Mansoojat's multifaceted approach to preservation is changing how Saudi women regard this aspect of their national artistic heritage.

The Sulaym tribe is related to the Harb and also lives near Madinah, but the Sulaym do not use indigo. This exquisitely embroidered dress (below) has a quilted hem to protect against thorny bushes.

In this dress (above) from Wadi Mahram, near Taif, colored cotton and gold embroidery alternates with plain bands of fabric, and the cuffs are also embroidered with white, red and gold thread.

This fitted dress (below) embroidered in gold thread and covered with a sheer *thawb* is something a Makkan woman might wear on festive occasions. The head cover is also embroidered in gold thread and shows a Turkish influence. The bodice and drawstring pantalets underneath are "Indonesian style," showing yet another influence of pilgrims on Saudi styles.

The chest panel of a costume from the Bani Saad tribe (far left) contours the embroidery by interspersing small, white glass beads with red thread knots. Near left: A belt from the Wadi Mahram area between Taif and Makkah uses cowrie shells to embellish the embroidery. Bead trading thrived in the Arabian Peninsula for millennia, and cowrie shells hark back to the days when such shells were a form of currency, mainly in the Indian Ocean trade. (This is a detail of the dress opposite, top.)

Right: **This is the back of the purple silk *thawb* shown on page 2. With the wearer's arms extended, its sleeves measure nearly five meters (16') from wrist to wrist, and can be pulled up to serve as a head cover as well.** Opposite, far left: **Fine embroidery decorates the cuff and side panel of a costume from the Taif region.** Opposite, center: **This headdress is from the Rashaida tribe from Hail, between the Hijaz and Najd.** Opposite, near left: **The Bani Yam tribe lives near the Rub' al-Khali, or Empty Quarter, and its costumes have no embroidery, but Bani Yam women are known for abundant, elaborate silver jewelry.**

The Mansoojat Embroidery Workshop now employs 20 young women part-time, favoring those with disabilities.

antique panels with Victorian handles, these will be sold at a public exhibition held in a jewelry boutique.

When Hamida first met Madame Kurat in 1999, Magboula's daughter, who was then 12, knew almost nothing of sewing. Something about the contact with Mansoojat changed this, because three years later, the girl presented Hamida with an embroidered panel for a dress or a purse and asked if it might be sold as a modern sample of a traditional style. "It was absolutely wonderful," says Hamida.

"Initially part of the mission of Mansoojat was to create jobs locally for women by rejuvenating the art and creating a market," explains Sultana Alireza, who helps coordinate the commissioned work. "We hoped to motivate the women who were already doing the embroidery to keep stitching and to teach their daughters and start handing this craft down as it was done in the past." Out of this desire, the Mansoojat Embroidery Workshop was born three years ago along the lines of a social club, and now some 20 young women meet three afternoons a week.

By stimulating a market for the women's pieces, Mansoojat has encouraged them to follow the lead of Madame Kurat's family. Once again, as it was decades ago, decorative embroidery has become part of daily life, and now it is also a lucrative business. Mansoojat's exhibition of handbags sold out in the first two hours of the first day. Another exhibit showed artwork that incorporated Amna Alireza's contemporary painted canvases and traditionally embroidered panels: The women who created the panels each received a commission for each piece, and since then the demand for the items, mostly by word of mouth, has staggered the women.

"We don't keep any stock, and the pieces have just been flying off the shelves," remarks Sultana. Another successful product that incorporates the traditional embroidery is custom-designed clothing. "People enjoy ethnic things now," observes Sultana. "I think that people are tired of the Guccis and Fendis, which don't really make a statement—but something that has a cultural and ethnic history behind it, something that you can feel and something that you can wear forever that never goes out of fashion—and when you are tired of it, you put it away and wait to give it to your daughter—there is a great interest in those kinds of pieces today."

With this budding, promising market, Mansoojat began to focus more seriously on jobs. "We added another angle, which was to hire girls who did not have embroidery in their backgrounds, urban girls or even girls from rural areas who had graduated from school and could not find jobs," says Sultana. "We took it a step further and asked, 'Who are the girls who are the *least* likely to find jobs?' And we decided that it was girls who had disabilities."

Now, Selma Alireza, who is the workshop coordinator and a stitchery specialist, works with a contemporary embroidery artist to teach the girls. "It has been just wonderful to watch that teacher, who had never met a deaf person in her life, suddenly teaching 20 deaf girls how to stitch," says Sultana. "What is amazing is that each and every one of the girls had talent, and they all came to us with zero, absolutely zero, experience with needle and thread, so there were no criteria for hiring them. There *is* talent in everyone. Just put them in the right environment and give them the opportunity and inspiration, and then just sit back and see what happens."

Mansoojat's multifaceted approach toward preservation appears to be a recipe for success. At its 2002 costume exhibition, several hundred women overfilled the hall, anxious to see for themselves the textile heritage that has come so close to being entirely lost. As the lights dimmed, the commentator voiced Sultana's founding vision: "We invite you to join us tonight in reclaiming our past, and thereby ensuring our future."

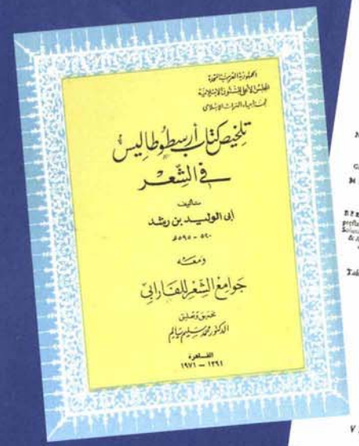
The Jahdaly tribe lives between the town of Lith, on the Red Sea coast, and Makkah, farther inland, and its women's clothing is made of red muslin, locally dyed, and imported brown muslin, lined with rough fabrics salvaged from flour sacks.

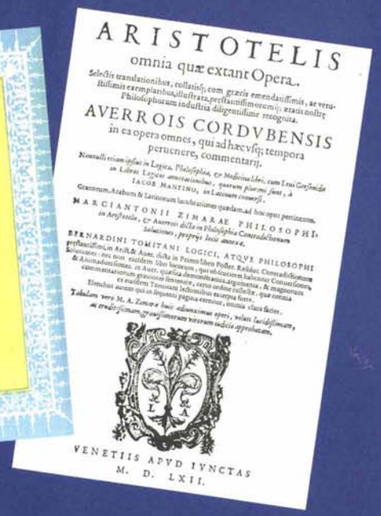
Opposite: **Tie-dyed muslin characterizes the dresses of the Hodhayl tribe in the Taif region. Each pattern has its name and its accompanying headdress.**

Free-lance photojournalist and digital artist **Samia El-Moslimany** (samiaelmo@yahoo.com) is also the owner of Photography by Samia, a portrait studio in Jiddah, where she returns regularly from her current home in Seattle.

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

Saudi women's costumes: J/F 99
Bedouin weavers: M/J 88




ARISTOTELIS
omnia quæ extant Opera,
Selectis translationibus, restituta, cum græcis emendatissimis, ac verustissimis exemplaribus collata, ac præstantissimorum virorum, tum veterum Philosophorum, tum recentium diligentissime recognita.
AVERROIS CORDVBENSIS
in ea opera omnes, qui ad hæc vsq; tempora peruenere, commentarij.
Nouamili etiam ipsius in Logica, Philosophia, & Medicina libri, cum Latinis Graciendis ac Libros Logices amplectentibus, quorum plerique primi, a IACOB MANTINO, ex Latinorum conuersi.
Graecorum, Arabum & Latinorum lucubrationum quarundam, ad hoc opus pertinentium.
MARCIANTONII ZIMARAE PHILOSOPHI, in Aristotelis, & Auerroi della in Philosophia Controuersiarum Solutiones, propria hoc anno e.
BERNARDINI TOMITANI LOGICI, ATQVE PHILOSOPHI grestantissimi, in Arist. Aper. della in Primos Libros Poster. Resolut. Commentationes & Annotationes, in quibus non tantum Auctoris locupletes, qui obscuriores habentur Conuertuntur, sed non pauca etiam Aristotelis loca, quæ hactenus non intellecta fuere, explicantur. Et magnorum Interpretum errores, qui in Auct. quidem sententias minus recte incidit, quæ omnia commentationum grauissimi demonstrantur, & refutantur.
Eiusdem Tomitani Introductiones, earum ordine recensentur, quæ omnia Tabulam vere M. A. Zimare Iunioris adiectam operi, velut luculentissimam, ac oculissimam grauissimorum virorum iudicia apprehendunt.
VENETIIS APVD IVNCTAS
M. D. LXII.

Doctor, Philosopher, Renaissance Man

A man can be adopted by a civilization other than his own and can there become a symbol of something very different from that which he signifies to his own civilization. This was the case with **Abu 'l-Walid Muhammad ibn Rushd**, who came to be known to the West as **Averroës**. And just as the medieval Arab world and the medieval European world knew him by two names, so did they value two different aspects of his scholarship: In the Arab world, he is remembered primarily as a medical pioneer, while the West esteemed his philosophy.

WRITTEN BY CAROLINE STONE

TOP RIGHT: CAMBRIDGE UNIVERSITY LIBRARY; TOP LEFT: COURTESY OF CAROLINE STONE; OPPOSITE: PAUL LUNDE

Ibn Rushd was born in Córdoba, in southern Spain, in 1126. His family was one of those dynasties with a multigenerational tradition of learning and service to the state that were so much a part of the Arabic-speaking world. The Crusades had begun, and when Ibn Rushd was young, Jerusalem was a Crusader state.

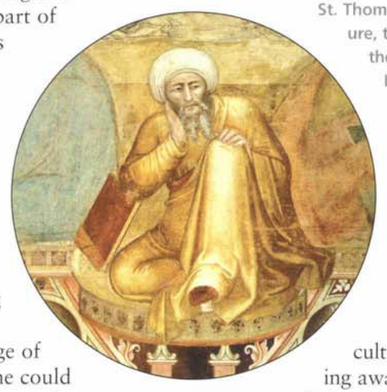
Al-Andalus—as Muslim Spain was called—was splintered into numerous petty principalities and local kingdoms, independent but vulnerable, known as the "*taifa* kingdoms" (from the Arabic *ta'ifah*, meaning "party" or "faction"). Weak as they were, many of them were nonetheless admirable cradles of learning and the arts, as each ruler tried to outdo the others in the magnificence and prestige of his court and the caliber of the scholars he could attract to it. From the north, however, the newly unified Christians had embarked on the reconquest of Spain from the Muslims that would finally conclude in 1492. The *taifa* kings urged two successive North African dynasties to support the Muslims of Spain against the resurgent Christians. The resulting northward influx of people and puritanical ideas—secular learning, science and music were increasingly viewed with suspicion—along with the consequent social upheavals and greatly increased contacts with Morocco would all be of consequence to Ibn Rushd.

The Christian-Muslim rivalry also took peaceful forms, symbolized by the impressive construction activity of this time. The great Cathedral of Santiago de Compostela in northwest Spain, the third most important pilgrimage site in the Christian world, was completed in the year that Ibn Rushd was born. During his middle years, working in Marrakech, he must have watched the construction of that

Despite its fractious politics, the 12th century was also a time when thoughtful men of different faiths, searching for intellectual common ground, found the sciences a fruitful area of endeavor.

city's most famous mosque, the Kutubiyyah, or Booksellers', Mosque. As an old man in Seville, he would have witnessed, rising from its foundations, the Giralda, still the symbol of the city to this day. During his lifetime, two of the three cities he loved best, and to which he was most closely linked, were building their greatest monuments.

Although these buildings physically proclaimed the differences between the faiths, the intellectual activities of these years often took a far less competitive direction. This was a time when thoughtful men were searching for areas of common ground where they might escape destructive fanaticism from either side. Hence the many translations that each



Renaissance paintings, in which the location of figures is often symbolic, offer clues to the extent of Ibn Rushd's fame in the West. In this detail (left) from Andrea di Bonaiuto's 14th-century "Triumph of St. Thomas Aquinas," a pensive Ibn Rushd is the central figure, the bridge between "the ancients" of Greece and the European Renaissance. Previous spread: A statue of Ibn Rushd stands near the Puerta de Almodóvar in Córdoba's old city wall. His likeness is conjectural, for no portrait of him is known to have been made. Insets: An Arabic edition of Ibn Rushd's *Talkhis Kitab Aristutalis fi al-Shi'r* (*Epitome of the Poetics of Aristotle*), edited by Dr. Muhammad Salim Salim and published in Cairo in 1971, and a Latin edition of Ibn Rushd's commentaries on Aristotle, published in 1562 in Venice.

culture made of the other's works, and the rising awareness that sciences, such as mathematics, medicine or astronomy, could be a terrain where exciting and productive work could be done and differences of faith at least briefly forgotten. This attitude was very different from the confident intellectual curiosity of ninth-century Baghdad that had triggered the first wave of translations from the classics into Arabic, preserving many of them in the only form we have today. Those efforts established the roots, while the works of al-Andalus were fundamentally new creations, new intellectual ventures. They were the shoots, and their ultimate blossoming would be the time we call the Renaissance.

MAP AFTER *HISTORICAL ATLAS OF ISLAM* (BRILL, 2002); LEFT: S. MARIA NOVELLA, FLORENCE / SCALA / ART RESOURCE (DETAIL)

The political disturbances of Ibn Rushd's years would also lead to the dispersal across Europe of learned men from southern Spain who, as they moved, scattered new ideas, new techniques and new books like seeds. These would be nurtured especially in the new, relatively secular institutions of learning called "universities" that had been founded at Bologna, Oxford and Salerno. There students were taught the works of the great scholars—many of them Muslims—together with the Greek learning at their roots. Among those scholars, Ibn Rushd was one of the most admired, perceived by the West as a bridge between two faiths and between past and present. The ultimate fruitfulness of the many individual hardships that must have informed this intellectual diaspora can perhaps be compared to the extraordinary flourishing of American science in the wake of the disruptions of World War II. Certainly this period of dissemination and cultural cross-fertilization definitively shifted the balance of intellectual initiative from south to north.

A good deal is known of Ibn Rushd's family background, but very little about his own life or upbringing. His grandfather was a well-known jurist of the Maliki school of Islamic law. One of the most prestigious of the positions he held was that of *qadi*, or chief justice, of Córdoba. Ibn Rushd was appointed to the same position in 1180 and earlier served as *qadi* of Seville in 1169. These were appointments of great importance, for the *qadi* held a three-fold responsibility: he was the religious authority, the representative of the ruler and the upholder of civic order. That Ibn Rushd held the position in not one but two cities indicates the respect in which he was held and testifies to the soundness of his legal training. But he moved on: In addition to his service in law, Ibn Rushd studied medicine, and it is for this aspect of his learning and writing that he was most esteemed in the Islamic world.

In 1148, the North African Almohad dynasty began its—initially welcomed—takeover of al-Andalus. The Almohad capital was at Marrakech, in today's Morocco, a city founded only some 80 years earlier and which the Almohad ruler was anxious to make a center of the arts and scholarship. To this end, he encouraged education,

The Life and Times of Ibn Rushd

1125
- **1126 Ibn Rushd born in Córdoba;** Adelard of Bath translates al-Khwarizmi's ninth-century *Astronomical Tables*.
- 1137 Geoffrey of Monmouth writes *History of the Kings of Britain*, a source for King Arthur, Merlin, Lear, Cymbeline, etc.
- 1140 St. Gotthard Pass opens as a commercial route through the Alps.
- 1141 Peter of Toledo translates al-Kindi's *Risalah*, an account of Islam.

1135
- 1143 Robert of Chester and Hermann the Dalmatian translate the Qur'an into Latin.
- 1144 Robert of Chester translates Jabir ibn Hayyan's ninth-century work on alchemy; the following year he translates al-Khwarizmi's *Algebra*, written in 850.
- 1145 Construction of Friday Mosque in Isfahan begins.
- 1146 St. Bernard proclaims the Second Crusade.

1145
- 1147 Construction of Kutubiyyah Mosque in Marrakech begins.
- 1148 Almohads enter al-Andalus; Second Crusade ends.
- 1150 Construction of cathedrals in Angers, Le Mans, Lisbon, Pécs and Stavanger begins.
- **1153 Ibn Rushd travels to Marrakech and begins work on astronomy.**

1155
- 1154 Al-Idrisi's planisphere and *Roger's Book*, written for Roger II of Sicily, completed.
- 1157 Munich founded; University of Bologna founded.
- **1162 Ibn Rushd completes *Compendium of Medical Knowledge*.**
- 1163 Construction of Cathedral of Notre Dame in Paris begins.
- 1168 Toltec Empire destroyed by Aztecs and others.

1165
- **1169 Ibn Rushd appointed *qadi* in Seville.**
- 1170 Thomas à Becket murdered in Canterbury Cathedral.
- **1170–1175 Ibn Rushd writes major works on Aristotle.**
- 1172 Construction of Great Mosque begins in Seville.
- 1173–1174 Saladin conquers Damascus.

1175
- **1178 Ibn Rushd in Marrakech writes *On the Nature of the Universe*.**
- 1179 Hildegarde of Bingen completes *Physica*.
- **1180 Ibn Rushd appointed *qadi* in Córdoba.**
- 1181 St. Francis of Assisi born.
- **1184 Ibn Rushd completes *Incoherence of the Incoherent Philosophy of al-Ghazali*;** construction of Giralda begins in Seville.

1185
- 1185 Oxford University founded.
- 1187 Saladin conquers Jerusalem; death of Gerard of Cremona, who with others translated more than 70 Greek and Arabic scientific works into Latin.
- 1188 Portico de la Gloria completed at Santiago de Compostela; Nizami finishes Persian epic *Layla and Majnun*.
- 1189 Third Crusade proclaimed.

1195
- **1190 Ibn Rushd completes his commentaries on Aristotle's *Metaphysics* and *On the Soul*.**
- **1191 Ibn Rushd finishes *Commentary on Plato's Republic*.**
- 1193 Richard the Lionhearted defeats Saladin.
- **1195–1197 Almohad authorities banish Ibn Rushd, burn his books.**

1205
- **1198 Ibn Rushd dies in Marrakech.**

Testament to the tri-cultural *convivencia* of al-Andalus, Ibn Rushd's works survive in Arabic, Latin and Hebrew. This 17th-century Arabic *naskh* manuscript (left) is a copy of Ibn Rushd's commentary on a medical text written by the 11th-century physician and theologian Ibn Sina. Opposite: In his 1510–1512 fresco "The School of Athens," Italian painter Raphael included Ibn Rushd at the lower left foreground, wearing a turban, looking over the shoulder of a seated, bearded Pythagoras. At the center of the painting, Aristotle and Plato walk together. Ibn Rushd's placement may be an understatement, for his commentaries on both Aristotle and Plato were philosophical works in their own right, and instrumental in the western rediscovery of Greek thought.

and Marrakech, like Córdoba, was already famous for its bookshops and libraries when Ibn Rushd traveled there in 1153. He received his first official appointment as inspector of schools there.

Ibn Rushd was to produce more than 100 books and treatises in his lifetime, and it was in Marrakech that he began his first philosophical work, sometime before 1159. This was quickly followed by his substantial *Compendium of Philosophy* (*Kitab al-Jawami' al-Sighar fil-Falsafa*) with its sections on physics, heaven and earth, generation and corruption, meteorology and metaphysics—some of the main interests that would occupy him the rest of his life.

It has been suggested among scholars that Ibn Rushd's work may have been inspired by the desire to prove that man is rational and can learn, that nature is intelligible and its interpretation a legitimate task of man, and that ultimately science and divine revelation need not be at odds. Part of this philosophy is derived from the Greeks, especially from Plato and Aristotle, whom Ibn Rushd admired and on whose works he wrote numerous commentaries and paraphrases—books that to a large extent won him the respect he enjoyed in the West, where the struggle to reconcile science and faith still goes on.

The other major work which he produced during these years at Marrakech was the first draft of his *Compendium of Medical Knowledge* (*Kitab al-Kulliyat fil-Tibb*). Written at the request of the sultan, it is divided into seven books: anatomy, health, disease, symptoms, food and medicines, preservation of health and treatment of illness. Excellently arranged, though not on the whole the fruit of original research, this compilation brought together the work of the best physicians from both the classical Greek and the Islamic traditions, and became a standard text for generations of physicians in both East and West. As Averroës, Ibn Rushd appears, along with many of his main sources, in the list of authorities used by Chaucer's doctor in the General Prologue to the *Canterbury Tales*—a measure of the extent to which he had become a household word in England 200 years later:

Well knew he the old Esculapius
And Dioscorides and also Rusus,
Old Hippocras, Hali and Galen
Serapion, Rasis and Avicen,
Averrois, Damascene and Constantine,
Bernard and Gatesden and Gilbertine.

It is to the *Kulliyat* and other medical works that Ibn Rushd owes his fame in the East today, where he is remembered as a great doctor. His philosophical works, which fascinated and influenced the West, were of relatively little interest to the Muslim world outside Al-Andalus. In a way this is surprising, for Islam too has been concerned since its beginning with the vision of a perfect society, albeit one based on the *shar'iah*, or holy law, as revealed in the Qur'an. The Islamic rejection of Ibn Rushd as a philosopher is no doubt partly because of the criticism that he subordinated religion to philosophy, suggesting that scientific research could teach people more than the revelations of faith—a criticism also leveled at him by the Catholic church in the West.

The *Kulliyat*, however, was a great success for Ibn Rushd. (Indeed, versions of it were still appearing on medical school reading lists around Europe as recently as 100 years ago.) In 1168, his teacher Ibn Tufayl, a scholar of Aristotle and follower of Ibn Sina (known in the West as Avicenna), introduced Ibn Rushd to the new Almohad ruler, Abu Ya'qub Yusuf. The following year, Yusuf appointed Ibn Rushd *qadi* of Seville, and Ibn Rushd returned to al-Andalus.

His years in Seville were apparently happy and productive. He wrote numerous works on

The Philosopher at Table

As is usual in the Muslim world, Ibn Rushd tells us nothing of his private life. From his medical writings, however, a certain amount can be learned of the everyday life of al-Andalus and perhaps even of his own personal tastes. He liked barley water and rice pudding. He considered figs and grapes the best of fruit, and he had a fondness for eggplant, especially when fried in olive oil with mincemeat—a kind of moussaka, pèrhaps?

In the section of the Kulliyat *that deals with diet, he wrote the following.*

When [oil] comes from ripe, healthy olives and its properties have not been tampered with artificially, it can be assimilated perfectly by the human body. Food seasoned with olive oil is nutritious, provided the oil is fresh and not rancid. Generally speaking, all olive oil is excellent for people and for that reason in our country [al-Andalus] it is the only medium needed for cooking meat, given that the best way of preparing it is what we call braising. This is how it is done: Take oil and pour it in a cooking pot. Place the meat in it and then add hot water, a little at a time, simmering it without letting it boil.

Ibn Rushd the Jurist

WRITTEN BY GREG NOAKES

For centuries, Ibn Rushd has been known to Muslim scholars in northwestern Africa primarily for his writings on *fiqh*, or jurisprudence. There are four "schools" of law, or systems of legal thought, in Sunni Islam, and the western part of the Muslim heartland was (and still is) dominated by the Maliki *madhhab*, or school. Ibn Rushd ranks among the most important Maliki scholars.

Ibn Rushd devoted himself to a broad continuum of intellectual subjects, as did many of his contemporaries: The workings of the human body, the movement of the stars, the relationship of reason to religion, and the logic of the law were all suitable subjects of inquiry for a Muslim man of letters. Ibn Rushd refers frequently to the Qur'an and the *hadith*—the traditions, or reports of the Prophet Muhammad's words and deeds—in his works on natural science, while echoes of his philosophical works can be found in his legal writings.

Given his family history, it was perhaps inevitable that much of Ibn Rushd's life would be devoted to the law. His grandfather is also a major figure in Maliki thought; indeed, many a careless reader has confused the two, since both had the same names, both served as *qadi*, or judge, in Cordoba, and one died the year the other was born. Ibn Rushd's father was also a judge, and since Ibn Rushd himself heard cases in Seville and Cordoba, jurisprudence was not just an academic matter, but a family métier.

By his own account, Ibn Rushd took 20 years to produce *Bidayat al-Mujtahid wa Nihayat al-Muqtasid*, his primary work of *fiqh*. The book is intended not for the layman, but for Ibn Rushd's learned peers. Eschewing partisan polemic, Ibn Rushd goes beyond quoting the Maliki position on various legal questions. Instead, he tackles each issue by first describing the areas of agreement among the *madhhab*s, then outlining the points disputed by the various scholars, and finally discussing the reasons for these differences. What emerges is a detailed exposition of the principles of Islamic law, their use in each school of jurisprudence, and their practical application in the daily lives of Muslims.

Ibn Rushd demonstrates that legal differences result from each school's distinctive intellectual process. Though they differ in other respects, the Shafi'i and Hanbali *madhhab*s both base their rulings squarely on the *hadith*, even if this means relying on an isolated, uncorroborated report of the Prophet's behavior. In such cases the Hanafis uphold *istihsan*, or the preference for whatever solution is judged most appropriate to the situation. The Malikis refer to the consensus of the early Muslim community in Madinah, arguing that Muslims who had observed the Prophet Muhammad first-hand would not deviate from his example. *Bidayat al-Mujtahid* also makes frequent reference to the Dhahiri school, which accepted only the most literal interpretation of the Qur'an and *hadith*. This *madhhab* had a strong presence in al-Andalus, but the school's rigidity ultimately led to its extinction.

The title *Bidayat al-Mujtahid wa Nihayat al-Muqtasid* holds a clue to Ibn Rushd's ultimate purpose. A literal translation might be *The Beginning of the Independent Jurist and the End of the Mere Adherent to Precedent*. A *mujtahid* is one who undertakes *ijtihad*, defined by *fiqh* scholar Taha Jabir al-Alwani as "striving and self-exertion; independent reasoning; [or] analytical thought. *Ijtihad* may involve the interpretation of the source materials, inference of rules from them, or giving a legal verdict or decision on any issue on which there is no specific guidance in the Qur'an and the *sunnah*," the example of the Prophet. In addition to knowledge of the Qur'an and *hadith* and fluency in Arabic, a *mujtahid* must possess a thorough understanding of the principles of Islamic law and their application—which is exactly what Ibn Rushd seeks to provide in his text.

Arguing in favor of *ijtihad* and independent reasoning, Ibn Rushd uses a simple analogy. Most jurists, he writes, believe that "the one who has memorized the most opinions has the greatest legal acumen. Their view is like one who thinks a cobbler is he who possesses a large number of shoes, rather than one who has the ability to make shoes. It is obvious that even someone who has a large number of shoes will one day be visited by someone he cannot fit. This person will then go to a cobbler who can make shoes that suit his feet."

Despite his enemies' charges to the contrary, Ibn Rushd did not attempt to subvert religion using philosophy, but rather used analytical methods to better understand the message and tenets of Islam. Far from being irreconcilable opposites, Ibn Rushd saw revelation and reason as complementary, God-given gifts to mankind.

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CHESTER BEATTY LIBRARY, DUBLIN; OPPOSITE: VATICAN PALACE / SCALA / ART RESOURCE

natural science and philosophy there, many of which—though they are paraphrases or commentaries on classical texts—need to be understood not as derivative but as truly original works. They were perceptive "updates" of some of the greatest thinkers of the classical world, men who provide models for how we think about things and study them even today. It is fascinating to compare Ibn Rushd's versions with the originals.

Ibn Rushd's great importance to western thought lies in his making available many of the philosophical works of ancient Greece, particularly those of Plato and Aristotle, but his most notable work is his commentary on Plato's *Republic*. It was this book, with its idea that society is perfectible and its discussion of how society can and should be changed, that worried some secular rulers no less than the Muslim *'ulama* and the Catholic theologians, all of whom were inclined to see the order of the world as preordained and immutable. The Almohad rulers of al-Andalus, however, were more relaxed than the earlier Almoravid dynasty, and they allowed discussion of these questions—up to the limit of challenging their authority. It was thus largely Ibn Rushd's texts that inspired the thinkers of the Renaissance, such as Tomaso Campanella and Sir Thomas More, to produce their theories of utopia, or the ideal state. The notion that this ideal is something definable, and that it can be attained through human endeavor and wise leadership—rather than only as a matter of God's grace or mere good luck—has inspired reformers and socially conscious governments to the present day. Though his name—once a household word—is barely known in the West today, and though his works are now largely unread, the impact of this man's thought remains immeasurable.

In 1171, at age 45, Ibn Rushd returned to Córdoba. There, for the rest of his life, he maintained his main residence and his library. His visits to Seville were frequent and long, and perhaps he was present when, five years later, the Great Mosque, designed to rival that of Córdoba in size and splendor, was inaugurated. He would have enjoyed its nearby Patio of the Oranges, where he would have meditated and debated with his friends.

Those were productive years for him. The ongoing political tensions caused by the Almohad conquest of Al-Andalus and the struggles with the Christians to the north seem not to have much affected the relative peace and prosperity of Seville and Córdoba, and Ibn Rushd produced a stream of works on a wide range of subjects, from his paraphrase of the *Nicomachaean Ethics* (*Kitab al-Akhlaq*), which has not survived intact, to his discussion of Aristotle's *Poetics* (from the *Talkhis Kitab al-Shi'r*), as well as his *Supplement to Questions on Ancient Science* (*Damima li-Mas'alat al-Ilm al-Qadim*) and further medical treatises. His work on Ptolemy's *Almagest* may also belong to this period.

After another visit to Marrakech, Ibn Rushd was appointed *qadi* of Córdoba in 1180 and personal physician to Sultan Abu Ya'qub Yusuf at the Almohad's new capital in Seville. Between the demands of these two appointments, he found time to write one of his most famous works, his parry of al-Ghazali's *Incoherence of the Philosophers*, titled *Incoherence of the Incoherent Philosophy of al-Ghazali* (*Tahafut al-Tahafut al-Falasifa lil-Ghazali*).

It was a time of expansion and optimism in the Muslim world. Saladin retook Jerusalem from the Crusaders in 1187; in Spain, a Christian coalition was routed at Alarcos eight years later. Ibn Rushd's fame was spreading into the eastern Islamic world, and by 1190 his books were available and under discussion in Cairo.

Four years later, he wrote one of his most controversial works, the paraphrase of Plato's *Republic*. While the original implies criticism of the existing social order and studies ways to perfect it, Ibn Rushd's version courageously applied Plato's theories to Ibn Rushd's own times, citing chapter and verse of where the political system had failed. He pointed out, for example, that, strictly speaking, the government of Córdoba should have been considered a tyranny from 1145 onward—that is, since the end of Almoravid rule and the accession of the current Almohad dynasty, whose head was his patron. The following year, complaints were made against Ibn Rushd on various counts. He was briefly exiled, and the authorities burned his books. They forbade him to write on philosophy, politics or religion. It is probably fair to assume that the main reasons for his falling into disfavor were his defense of rationalism and the outspokenness of his social criticism. Perhaps too many people agreed with him.

This period of disfavor, however, did not last long. The ban against him was repealed, but as far as is known, he wrote no more, though his son began to publish about this time. The questions of how he was inspired to begin his life's work and where he found his texts, as well as many of the most basic details of his personal world, remain largely unknown.

Ibn Rushd died at Marrakech on December 11, 1198. Three months later his body was returned, as he had wished, to rest in his beloved Córdoba. His rival, the mystic Ibn al-Arabi, describes the funeral: "When the coffin with his body was laid upon the bier, they put his works on the opposite side to serve as a counterweight. I was standing there...and I said to myself, 'On one side the master and on the other his works. But, tell me, were his desires at last fulfilled?'"

The Scientist Observes

In one of his works on natural history, Ibn Rushd describes an earthquake in Córdoba.

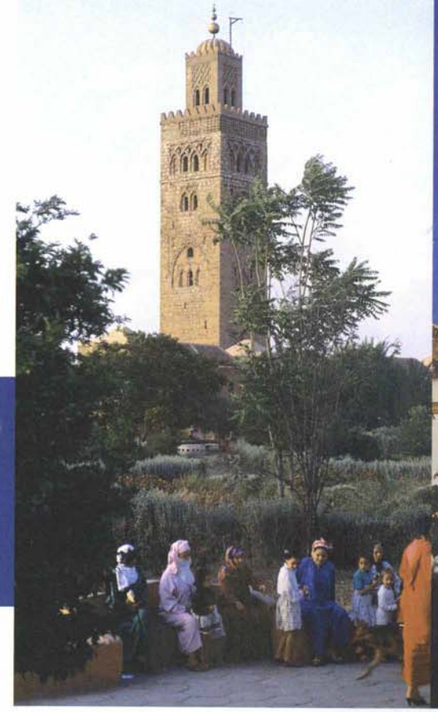
Aristotle relates that in a certain country, on one of the Liparian Islands, there was a mountain which did not cease growing until a great wind came out of it, bringing a vast quantity of ash, and all the earth was burnt. Anyone who was present in Córdoba at the time of the earthquake, which took place about the year 566 [AD 1170–1171], was warned of what was happening by the great rumbling and thundering. I was not in Córdoba then, but when I went, I heard the noises which preceded the earthquake. The people noticed that the noise came from the west and the quake generated a strong wind, which also came from the west. These violent quakes continued in Córdoba for about a year and did not die away completely until some three years had passed. The first quake killed many people when their houses collapsed. They say that near Córdoba the earth opened up at a place called Andújar and gave forth something similar to ashes and sand. He that saw it was convinced of the truth. The earthquake was generally felt all over the western part of the peninsula, but it was strongest in Córdoba and the surrounding area. To the east of Córdoba it was more violent than in the city itself; whereas in the west it was weaker.

—*Kitab al-Atar al-'Ulwiya*, page 64

Seville's Giralda tower stands out in this cityscape, engraved in 1572. The Giralda was dedicated as the minaret of one of the world's largest mosques in 1176, when Ibn Rushd was living in the city.

OPPOSITE: BRAUN AND HOGENBERG, *CIVITATES ORBIS TERRARUM*, 1572, ILLUSTRATION PROBABLY BY GEORG HOEFNAGEL (DETAIL); THIS PAGE, LEFT: NIK WHEELER; RIGHT: PAUL LUNDE

Right: In Marrakech, where Ibn Rushd wrote some of his most important books, the Almohad ruler raised the Kutubiyyah, or Booksellers', Mosque during Ibn Rushd's lifetime to promote the city's reputation as a center of learning that might rival Córdoba. Far right: The magnificent Giralda tower is all that remains of the city's central mosque, and it is the symbol of Seville to this day. It rises over the walled Patio of the Oranges, where Ibn Rushd likely spent hours in relaxation and conversation.



Writing a commentary on a classical text allowed a medieval scholar to both present the classic anew and propound his own original ideas.

Caroline Stone divides her time between Cambridge and Seville. She is working on a Gulf-based project to map pre-modern cultural contacts and build a website to teach world history. She has recently returned from Uzbekistan and is also working with Paul Lunde on translations of the Arab sources about the Vikings and peoples of the North and of 'Abd al-Latif al-Baghdadi's description of Egypt.

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

Al-Andalus: S/O 92, J/F 93
Taifa kingdoms: J/F 93
Giralda: J/F 93
Early Arab medicine: M/J 97

www.fordham.edu/halsall/source/1190Averroës.html

Averroës on Plato's *Republic,* Ralph Lerner. 1974, Cornell University Press, 0-8014-9145-2, o.p.

Medieval Political Philosophy: A Sourcebook, Ralph Lerner and Muhsin Mahdi, eds. 1972, Cornell University Press, 0-8014-9139-8, $21.50 pb.

Medical Mission to Baghdad

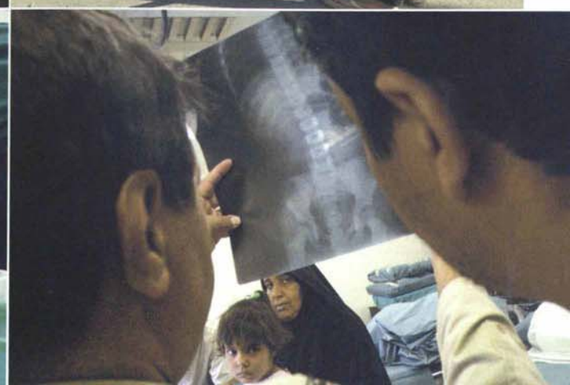
Written and Photographed by Thorne Anderson

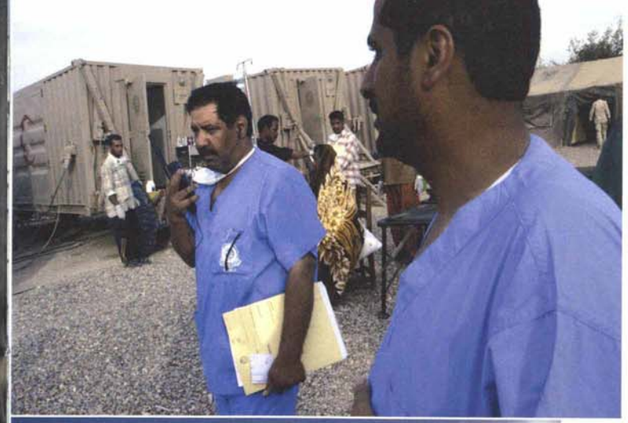
Above: **Emergency patients arrive at one of the Saudi Field Hospital's two triage tents. Many have made exhausting journeys from cities or towns where adequate treatment was unavailable.** Upper right: **A doctor discusses treatment of 60-year-old Hathod Mgher, on stretcher, with Mgher's son.** Far right: **Dr. Saud Al-Shlash, chief surgeon and director of the hospital, examines an x-ray of a three-year-old girl with a bladder stone. It was removed surgically a few hours later.** Near right: **Anesthesiologist Abdul Rahman Ben Salmah inserts an endotrachial tube preceding surgery on eight-month-old Ali Elwan.**

Dr. Saud Al-Shlash has a decision to make.

In the air-conditioned triage tent, a stoic 12-year-old lies on his right side on a green canvas cot, a catheter draped to the plastic tarp floor and a large open hole where his left thigh should be—a complication of a bombing wound already one month old. Two burn victims, bandaged like the Invisible Man, lie motionless and groaning nearby, and we're told that more are coming from the same accident in Salman Bak, 30 kilometers (18 mi) outside Baghdad. Nurses—masked, gowned and gloved—move from cot to cot. A woman with an infected eye places her son's hand on her head and presses it down with all her remaining strength, crying in pain. Already in the operating trailer is a shooting victim. All need immediate attention.

Al-Shlash, chief surgeon and director of the Saudi Field Hospital, paces in the graveled courtyard, talking by radio to a surgeon in the operating trailer, nurses in triage and a pediatrician in a tent at the far corner. There is the sound of gunfire nearby, but he doesn't seem to notice. "Let's do the skin graft," he says at last. A four-year-old is prepped for surgery, his abdomen scrubbed for a graft on a gaping wound on his shin. "His risk of infection is too high," Al-Shlash says. "We'll give him priority."





Opposite: **A doctor observes surgery through the plastic window in the canvas door of the double-wide operating-room trailer. The hospital and its staff have also served in Kosovo and Somalia.** Left: **Dr. Al-Shlash makes his rounds of the field hospital, set up on the campus of Baghdad's College of Pharmacology.** Lower left: **At nightfall, nurses carry the day's last surgical patient to a recovery room.** Below: **Staff finish their day outside the hospital's administration tent.**

It's barely eight a.m. This will be the pace of the day, of every day, at this oasis of medical care on the southeast edge of Iraq's traumatized capital city.

People come from Baghdad, Karbala, Najaf, Kut, Mosul, Kirkuk. They are the walking wounded, the immobile on makeshift stretchers and the children—far too many children. They gather at the front gate of the Saudi Field Hospital at daybreak. By opening time at eight, some will have already been waiting for three hours. By day's end, 800 to 1000 of them will receive consultation or treatment.

The hospital staff, including eight surgeons among the 32 doctors and more than 200 medical support staff, were given just three days' notice on April 18, when Saudi monarch King Fahd ibn 'Abd al-'Aziz ordered the deployment of the $80-million humanitarian mission of which they are a part. The mission, coordinated and supplied by the Saudi Red Crescent Society, includes the donation of six fully equipped ambulances, medical evacuation of up to 200 patients to Saudi hospitals and distribution of 400 tons of food and medical supplies. In its first two weeks, the Saudis, working with the Iraqi Red Crescent, distributed 25,000 food packages, each containing staples to feed a typical family for two to three weeks. And more food and medicine are on the way.

But the centerpiece of the mission is the field hospital. There are only three projects of this type currently operating in Iraq. The Jordanian government runs a similar field hospital in Falluja, and the United Arab Emirates is rehabilitating an entire hospital in Baghdad. Most of the Saudi hospital team are drawn from the Riyadh Armed Forces Hospital and are specially trained in field operations. Previous missions have taken them to Somalia, Kosovo and Lebanon and to emergencies within Saudi Arabia.

> The doctors performed their first operation just six hours after they arrived, even before the hospital was fully assembled.

Traveling into Iraq via Kuwait, accompanied by a security detail of 200 Saudi soldiers and escorted by the American military, the mobile hospital set off on April 21, lumbering north more than 400 kilometers (240 mi) past the wreckage and the fires still burning. "Honestly, we didn't know what to expect," Al-Shlash recalls. "We were coming into the unknown." The convoy of 160 vehicles, including 50 supply trucks and the 15 trailers which make up the sanitized workspaces and overnight wards of the mobile hospital, took two days to reach Baghdad. The doctors camped out in the desert at the halfway point.

Once in Baghdad, the Saudis were on their own. They arrived on the grounds of the new College of Pharmacology in the evening of April 22 and performed their first operation—on a gunshot victim—just six hours after arrival, even before the hospital was fully assembled. Working through the night, the crew got all the critical elements of the hospital positioned in time for the nine o'clock official opening the next morning. In a country where modern communications—telephones, newspapers, television and radio news—have all but ceased to function, word of mouth had already brought a desperate crowd to the front gate.

Desperation is one thing of which there is no shortage in Baghdad. Looting and arson in the city did not spare unprotected hospitals and medical storehouses after the collapse of the Iraqi government. The few hospitals still operating, already crippled by 12 years of shortages, have been unable to restock critical medicines; none now has reliable electricity or running water. Hospital administrations were disrupted and hospital staff, unpaid and exhausted, are sometimes unable to report to work because of the lack of security.

"I haven't seen a worse situation—and I've seen a lot," Al-Shlash says. "It's worse than Somalia here. Iraq is a rich country with a great history. How did it come to this?"

Nationwide, some 16 million Iraqis were dependent on a government-run sanctions-era food-supply system that has now ceased to function. Without electricity or water treatment chemicals, more than one-fifth of the population now has no access to clean water, either. Each of Iraq's humanitarian crises fuels the others, and the result is written on the faces of the patients who stream into the Saudi Field Hospital each day.

Carried on a stretcher by his two sons, 60-year-old Hathod Mgher is brought to the dentist's trailer too weak to even sit up. "It's just a toothache," he whispers. So severe was his pain, his sons say, that he was unable to eat for 10 days. The Saudi dentist quickly concludes that lack of nourishment is now a much more serious problem than the original toothache. Mgher is sent to the air-conditioned outpatient tent for intravenous feeding.

Across the courtyard, a three-year-old undergoes surgery for the removal of a bladder stone much too large for a girl her age. "This is probably the result of malnourishment," Dr. Mohammed Alkerithy, the surgeon, says. Dr. Naser Al-Shehri, one of the hospital's two pediatricians, agrees. "Malnourishment complicates everything," he says. "And we see all nutritional diseases here: vitamin-D deficiencies, marasmus, rickets, iron-deficiency anemia—everything." Even before the war, the United Nations Children's Fund reported that nearly one in four Iraqi children was chronically malnourished.

Dr. Jamal Al-Karbouli, acting director of the Iraqi Red Crescent, thinks we may not yet have seen the worst. "Our people got their last [government-issued] rations two months ago, before the war," he says, "and with no salaries paid in at least two months, of course many of these people were desperate for money to meet their other needs and have sold their food rations. Few people understand the true level of desperation in this country. Who can you explain this to?"

It's a tangled knot that Dr. Al-Shlash hopes the Saudi humanitarian initiative, and others like it, can help begin to untie. "Security is the biggest problem the people face here," he says. "It's a long-term problem and it takes more than soldiers to solve it. How can you expect security in the long term when the people are hungry and sick? This is the foundation."

It's not clear how many months the Saudi Field Hospital will continue to operate. A system of personnel rotations with assignments of one to two months will help to sustain the project. Al-Shehri, the pediatrician, is bone tired at the end of the day. But reclining on the carpeted floor of the break tent, he says he hasn't yet begun thinking of rotating out. "I don't care how long I have to stay, so long as we are helping people," he says.

Photojournalist **Thorne Anderson** has covered the Balkans, Afghanistan, Palestine and Iraq for numerous international news media, and photographed Arab-world aid to Kosovo for *Saudi Aramco World* in 1999.

The Soul of KAZAKHSTAN

The sweep of Kazakhstan takes the breath away, even if you've lived with it all your life.

PHOTOGRAPHED BY WAYNE EASTEP WRITTEN BY ALMA KUNANBAY

Kazakhstan, situated in the geographic center of Eurasia, has been well known since the times of the Silk Roads. Today, just as in that distant epoch, it combines features that are remarkable for their contrasts: East and West, modernism and archaism, impetuous youth and the staid wisdom of ancestors. Even its geography is full of contrasts: The perpetually snow-capped mountains adjoin the Great Steppe; the regions of rivers and picturesque lakes—the so-called "eyes of the earth"—are surrounded by neighboring desert. Such variety and contrast gives rise to the possibility of sensing such fundamental cultural ideas as eternity and beauty. However, only a deep familiarity with Kazakh nomadic civilization allows one to go beyond sensing to understanding how these fundamental ideas are philosophically thought out, formulated and artistically realized in traditional Kazakh culture.

National independence begins with the reawakening of ethnic self-awareness within the framework of both local and world culture. Kazakhs, as bearers of the knowledge of their own heritage, are once again entering the arena of world history, and they are worthy of the interest and attention of the world's mainstream cultures. Kazakhs can enter the modern, global cultural conversation as equals.

The art and culture of a nomadic society are more than art and culture in their contemporary meanings. Rather, they are the means that assure preservation of the fabric of the society.

To comprehend that art, it is necessary to recognize the specific characteristics of the traditional culture as a whole. If it is true that a land and its people are inseparable, and if it is true that nature determines nearly all aspects of a people's culture—from the type of economy that develops, to dwellings, clothing, food and even the character of the people who inhabit the land—then those axioms are especially true in a nomadic society.

To understand a country means to comprehend it as an organic whole; thus, in order to feel its soul, you cannot divorce the soul from the land. One glance at the map of Kazakhstan on page 20, or at these photographs, is enough to understand one essential point about the geography of this Central Asian country: how enormous it is. The world's ninth largest nation, Kazakhstan occupies an area five times the size of France and almost four times the size of Texas. It stretches about 3000 kilometers (1875 mi) from the Altai Mountains in the east to the Caspian Sea in the west, and about 2000 kilometers (1250 mi) from the southern Ural Mountains in the north to the Tien Shan Mountains in the south. It covers 2.71 million square kilometers (1.05 million sq mi). For its size, its population is small: only 16.8 million people, roughly 50 percent of whom are ethnic Kazakhs and 35 percent Russians; the balance are German, Ukrainian, Uzbek, Tatar, Korean, Uighur and a variety of other ethnicities.

This sprawling landscape is fantastically diverse. It includes almost every geographic feature known to humankind except an exit to the open sea. Most importantly, this diverse geography determines the country's natural conditions and thereby its economy and culture.

The dominant theme in Kazakhstan's geography is not the soaring mountains or plunging valleys, not its rich forests or dappled lakes, not its broad rivers or arid deserts; it is the all-important, all-encompassing steppe. The steppe zone stretches more than 2200 kilometers (1375 mi) from the northern part of the Caspian depression to the foothills of the Altai Mountains. The steppe is at times dusty and dry, at times snow- and ice-covered, then suddenly fragrant and full of the enchanting sounds and colors of spring. The steppe, which at a fleeting glance seems empty, constitutes a truly unique symbiosis of plant, animal and human life. The steppe demands contemplation, feeling and acclimation; then it opens up to you and gives you strength, and does not let you go.

Top: **Apples were first cultivated in what is now Kazakhstan, and the country's former capital is named after them: first Alma-Ata—"progenitor of apples" in Kazakh—then Almaty, meaning "apple place" in Russian. Genetic studies have shown that seeds and cuttings carried on ancient trade routes spread the fruit to Europe and the Middle East.** Left, upper: **Natural beauty, such as this stream in the Almarasan Valley, is a source of inspiration for Kazakh artists.** Left: **Feather grasses once carpeted the thin topsoil of the steppe, but much was plowed up for wheat farming during the Soviet era.** Opposite: **A birch grove offers dappled silence. With about 17 million people, Kazakhstan is one of the least densely populated countries in the world.** Previous spread: **From its eastern border, where the Altai Mountains include these 4500-meter (14,700') peaks and the Tien Shan Mountains reach 6500 meters (21,000'), Kazakhstan sprawls westward to the vastness of the steppe and the semi-desert, where the country's nomadic traditions developed.**

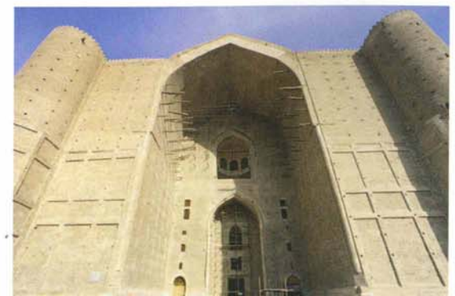
Above left: **The deep-rooted horse culture that Kazakhstan shares with other Central Asian nations dates to about 3000 BC, when archeologists believe horses were tamed somewhere on the great Eurasian steppe. For 100,000 years before that, horses were hunted for meat in the same area.** Above: **Part of the "Kargaly diadem," a gold headband from the second-century-BC tomb of a priestess, found in 1939 in a valley near Almaty, shows a synthesis of local, Hun and Greco-Bactrian influences.** Opposite, upper: **Among some 2000 petroglyphs at Tamghali, this one is believed to depict the cosmogony of the early Kazakh people: Mother Earth appears at bottom left, reclining, while the line of peoples moves on the Earth, watched over by Tengri, the sky deity, and Zher-Suw, the female deity.** Opposite, lower: **Islam came first to southern Kazakhstan in the eighth century and spread throughout the country by the 12th. This 18th-century leather binding of a Qur'an manuscript shows an elaborate floral arabesque.** Below: **The Yasavi Mosque, commissioned in 1390 by Tamerlane, stands in the Silk Roads entrepot city of Turkestan.**

The history of civilization in Kazakhstan goes as far back as the Iron Age. The earliest finds of archeologists indicate settlements in the steppe in the Neolithic and Late Neolithic periods (8000–2000 BC). Stone implements from this era have been found during excavations in central and eastern Kazakhstan, as well as in the west, on the Mangyshlak Peninsula that protrudes into the Caspian Sea. These finds, made along rivers and lakes and in the foothills of mountains, attest to a predominantly settled way of life.

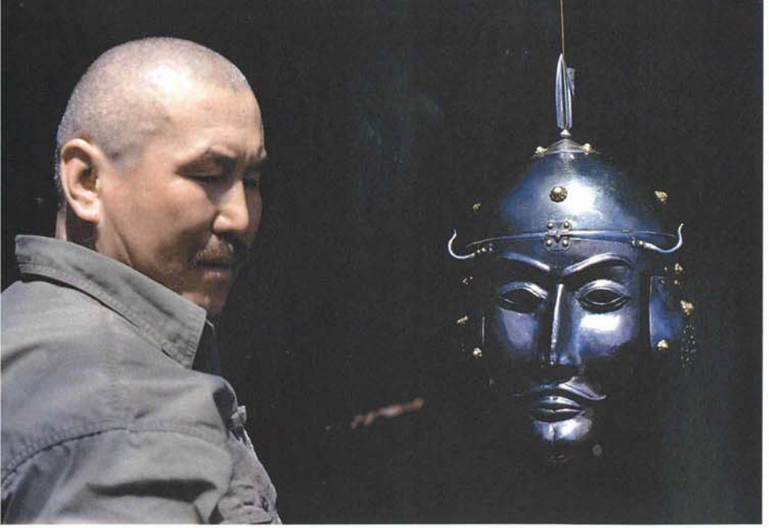
Kazakhstan's many petroglyphs also belong to the Neolithic era. Their number and quality is comparable to those from the greatest sites of the art of ancient humans. Among them are scenes of hunts and tribal campaigns and depictions of sorcerers, beasts, dragons, stags, deer, horsemen, chariots, priestesses and amazons remarkable for their expressiveness of detail—as well as symbolic maps of the world.

A significant number of the ancient caravan routes that linked China with the countries of the Near East and Europe, collectively known today as the Silk Roads, crossed Central Asia at various times from the third century BC all the way to the 19th century of our era. The routes served as the main arteries between East and West for trade that included not only silk, spices, jewels and medicinal plants, but also cultural values, technological ideas and religions. The writing systems of various peoples, their traditions, customs, cuisines and even their fashions were thus diffused across Asia and beyond, and there was a time when Turkic clothing and music—and even the yurt—were fashionable at the court of the Chinese emperor.

All along the Silk Roads, towns and cities developed in whose noisy and colorful markets the din of dozens of languages could be heard. Archeologists in Kazakhstan continue to discover today coins, statues, vases, textiles, decorations and other artifacts that originated in India, Byzantium, Persia and China. And today, from the musical instruments of the peoples of the Silk Roads, the sounds of ancient Central Asian instruments can still be heard. The oldest of these, the bowed string instrument called the *qïl qobïz* that was once used by Kazakh shamans, is the ancestor of the European violin.



One of the most far-reaching phenomena in the history of civilization—comparable even to humans' journeys into space—occurred in the steppes of Central Asia more than 2000 years ago. That event was the domestication of the horse. News of this development was brought to the Chinese emperor's court by his envoy. This royal courtier, who had spent 13 years among the nomads, told the emperor of "the celestial horses of the nomads."



Left: **With his two brothers, Machmoud Koulmanov works as a historical metalsmith in Almaty, producing works like this replica of an eighth-century-BC Scythian war mask. The Scythians were horse nomads who roamed present-day Kazakhstan and Uzbekistan.** Below: **Honey jars cover a table at an Almaty market. With its profusion of wildflowers, Kazakhstan is known for some of the most flavorful honey in Central Asia.** Opposite, upper: **A view of Almaty with the dome and tower of the Soviet-era Young Pioneers Palace in the foreground. The city lies at the foot of the Zaili Alatau mountains, part of the Tien Shan range.** Lower: **This model of a proposed government center for Astana, Kazakhstan's capital since 1998, uses traditional nomadic and Turkic motifs.**

The first Kazakh state emerged in the 15th and 16th centuries, on the ruins of the Mongol empire. What made it unique were its nomadic aspects and its social structure. Early Kazakh society, organized on a tripartite principle, was separated into three hordes: the Great Horde, Middle Horde and Lesser Horde, each of which had territorial and socioeconomic demarcations and was further divided into tribes and clans. A proverb states: "Give the Great Horde a staff in its hands and place it over the herd; give the Middle Horde a pen in its hand and send it to a dispute; give the Lesser Horde a pike in its hand and send it into battle." A complex economy assuring the wealth of the entire people emerged in the south under the Great Horde; central Kazakhstan under the Middle Horde came to be known for the astute political activities of its representatives; and western Kazakhstan, the territory of the Lesser Horde, was marked by endless boundary wars.

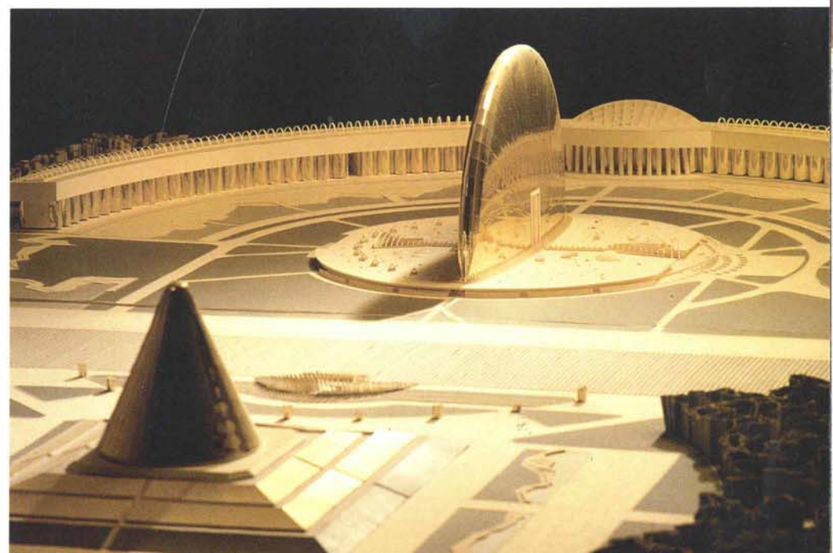
In each horde, a khan was selected on democratic principles from the ranks of the most talented warriors and politicians. Selection culminated with an installation ritual in which the khan was seated on a white felt rug that represented justice and the pure and holy Upper World. The khans did not have autocratic powers, since tribes that disagreed with their policies could simply migrate to neighboring territories, and only symbolized—rather than embodying—the highest authority. Under this system of government, an important role was played by the khan's advisers, who skillfully exercised authority through eloquent speech and the art of debate.

In the colonial era, the great natural wealth of raw materials in the Kazakh lands attracted the Russian Empire. Kazakhstan, in addition, represented a tremendous market for Russian manufactured goods, offered "empty" territories for expansion, and lay on the route to the wealth of Samarkand and Bukhara and further to the India of legend. All of Russia's military, diplomatic and scholarly resources, under the tsars and under the Bolsheviks, were brought to bear in single-minded fashion on the subjugation of the steppe. Kazakhs paid an immeasurably high price to survive the century of colonial rule until they achieved independence again in 1991.

Due to a consistent policy of forced resettlement of Slavs and people of other ethnic groups to steppe territories, the percentage of Kazakhs in the population of their own homeland fell from 75 percent in 1900 to 29.8 percent in 1959. Only in 1976 did the ethnic Kazakh population regain the level of 5.6 million recorded during the 1916 census.

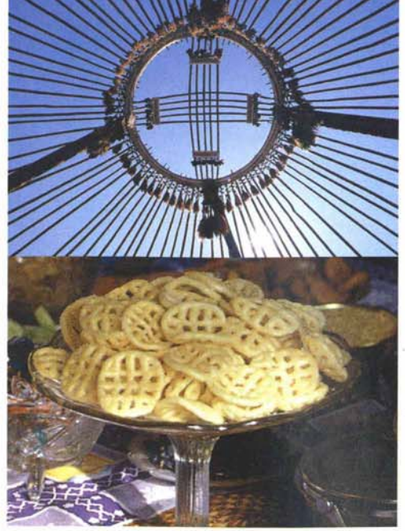
Today Russians, Ukrainians, Belorussians, Poles, Germans, Chechens, Koreans and representatives of almost 100 other ethnic groups live in Kazakhstan in addition to the republic's indigenous population. According to 1991 statistics, the world population of ethnic Kazakhs numbers about 14 million. Of these, about 6.8 million live in Kazakhstan, 1.7 million live in the other former republics of the Soviet Union, and 5.5 million live in other countries.

In addition to the republic's 50 percent indigenous Kazakh population, Russians, Ukrainians, Belorussians, Poles, Germans, Chechens, Koreans and representatives of almost 100 other ethnic groups live in the country.



TOP: HERMINE DREYFUSS

Yurt, as the name of a dwelling, entered world usage through Russian. In Kazakh, the word *zhurt* literally means "community, family, relatives" or "people." The dwelling itself is referred to as *kiyiz üy,* which means "home made of felt"; or *qara üy,* "large home"; or *qazaqï üy,* "Kazakh home."



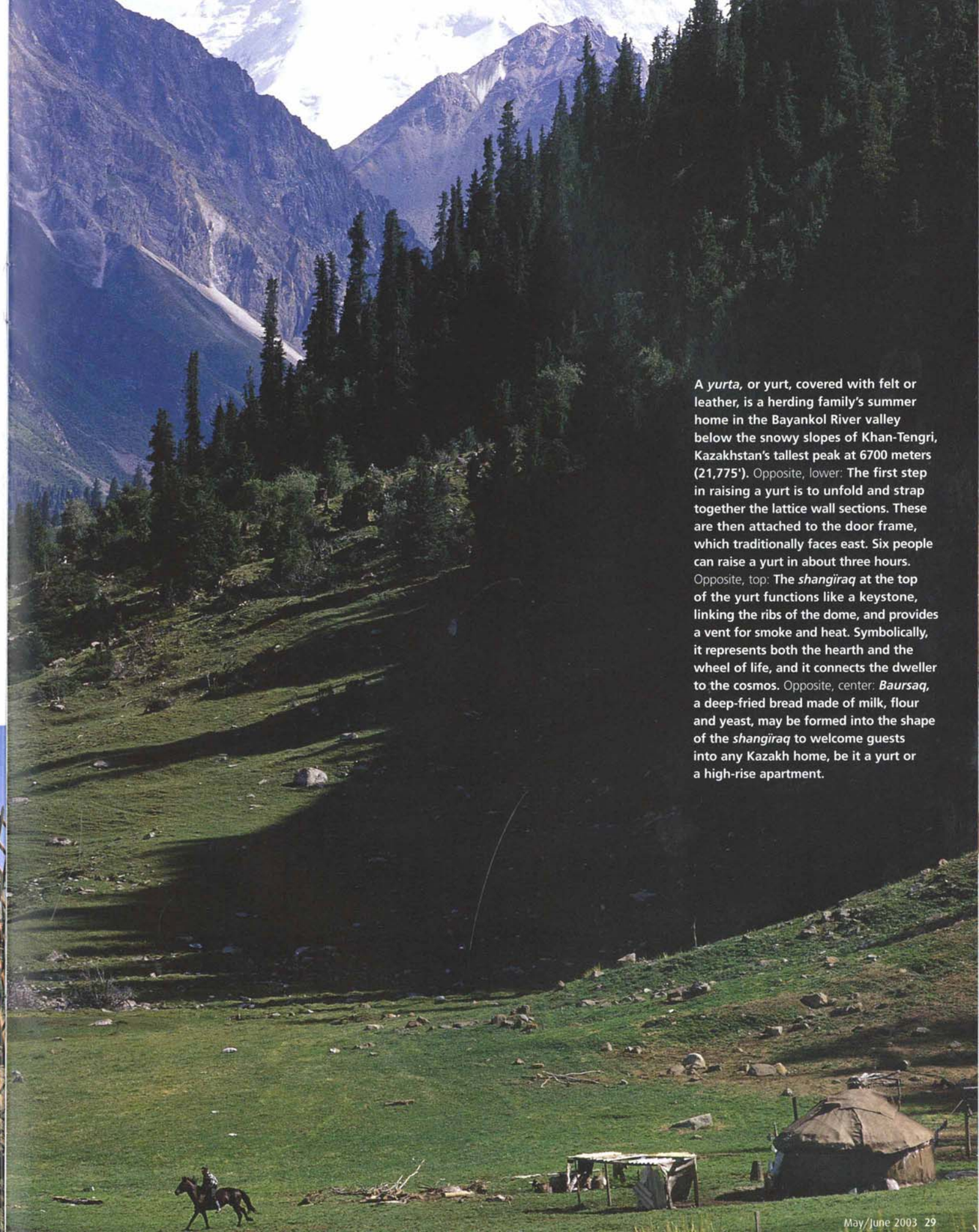
Nomadic life would be impossible without a transportable dwelling, of course. One of the early models is described by Herodotus, "the father of history," in his account of the campaign of the Scythians against the Persian armies of Darius in the fifth century BC. He mentions felt dwellings set on huge carts, one of the types known historically in Western Eurasia, including in parts of what is today Kazakhstan. Herodotus's description is echoed in the "felt Turkic carts" described by Friar William of Rubruck, envoy of France's King Louis IX from 1252 to 1254, who traveled the Kazakh steppes on his way to Karakorum, the Mongolian capital of Genghis Khan.

A cart capable of carrying a felt home was nine meters (30') wide and was pulled by 33 pairs of oxen. Such cumbersome constructions were probably very comfortable, but not very convenient, given the slow pace at which they must have traveled. Nonetheless, smaller versions of this type of dwelling survived among some groups until the beginning of the 20th century.

Some scholars believe that a genuine revolution occurred in the middle of the first millennium of our era with the development of the collapsible yurt with its folding lattice wall. This is basically the ingenious structure still in use, in several variations, today. In Kazakhstan there are two kinds: the Kazakh and the Kalmyk yurt. The latter is distinguished by its conical roof, similar to the American Indian teepee, created by the straight poles used to support the *shangïraq,* or roof-hole frame; in form, this is closer to the Mongol type of yurt. The Turkic and the later Kazakh yurt has a hemispherical roof.

Every single item in the traditional yurt had not only a function but great symbolic importance as well. Thus the world of people and the world of objects were bound inseparably in the yurt and by the yurt. The yurt was not just a place of residence, but a home full of life—a place of daily work and rest, of festivities and holidays, of socializing and the taking of meals.

Today the yurt remains the basic dwelling of the few remaining nomadic or herding groups of Kazakhstan and is indispensable as a summer dwelling in agricultural areas. But in urban life, interestingly, many of the symbols of the ancient nomadic dwelling are preserved. Thus in many modern homes and apartments, in the room used for entertaining guests, a table is placed in the space farthest from the entrance. The head place at that table is still referred to—just as centuries ago—as the *tör,* or place of honor, and it is richly decorated and reserved for honored guests.



A *yurta,* or yurt, covered with felt or leather, is a herding family's summer home in the Bayankol River valley below the snowy slopes of Khan-Tengri, Kazakhstan's tallest peak at 6700 meters (21,775'). Opposite, lower: **The first step in raising a yurt is to unfold and strap together the lattice wall sections. These are then attached to the door frame, which traditionally faces east. Six people can raise a yurt in about three hours.** Opposite, top: **The *shangïraq* at the top of the yurt functions like a keystone, linking the ribs of the dome, and provides a vent for smoke and heat. Symbolically, it represents both the hearth and the wheel of life, and it connects the dweller to the cosmos.** Opposite, center: ***Baursaq,*** **a deep-fried bread made of milk, flour and yeast, may be formed into the shape of the *shangïraq* to welcome guests into any Kazakh home, be it a yurt or a high-rise apartment.**

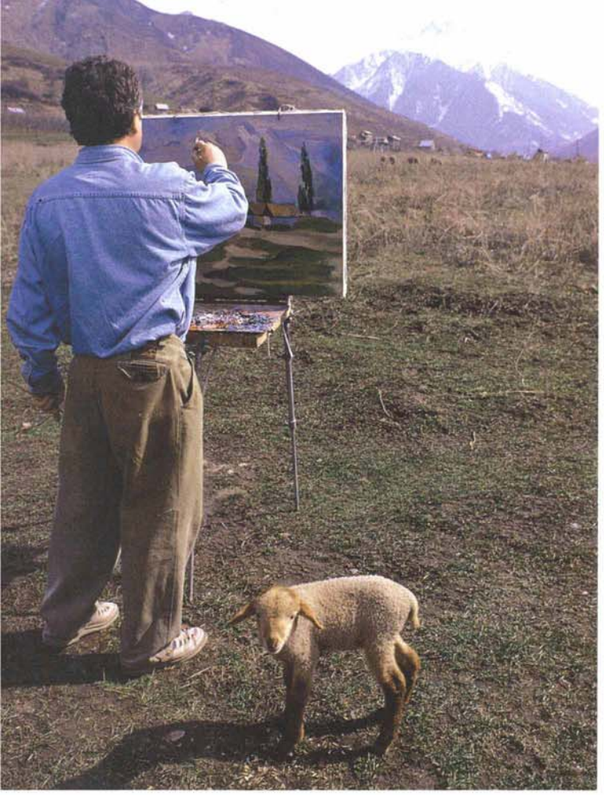
Ornamentation is a special language that opens a door to the nomad's world of art. A dictionary of Kazakh ornamentation would include cosmic, geometric, zoomorphic and vegetal symbols, as well as colors.

In traditional daily life, even the ordinary Kazakh did not know an unadorned space. Everything around him, beginning with the interior appointments of his yurt, was decorated or "ornamented" by his own or a family member's skilled hands. To adorn something in this manner is to domesticate it—to make it part of one's own cultural universe. Thus, all craft works—from the simplest vessel to a fine blanket, from a horse's harness to items of jewelry—are not only serviceable items of daily life, but also art.

Ornamentation is not simply decoration. It is a special language, and knowing that language opens a door to the nomad's world of art. A dictionary of Kazakh ornamentation would occupy many pages. Among the motifs are cosmic symbols such as the sun, the stars and the crescent moon; geometrical elements such as the triangle, the diamond, the cross and the prehistoric swastika; zoomorphic figurations such as a ram's horn, a bird's wing or beak and a camel's footprint or eye; and botanical representations such as a flower, a leaf or a sprout. All of these elements can be combined in complex constructs that have a philosophical essence and can be read by cognoscenti like an open book.

Kazakh ornamentation is one of humanity's oldest codified symbolic systems of shapes and colors. Thus, the color blue is the symbol of the sky; red represents fire, blood or life itself; green is the symbol of vegetation, spring and beginnings; white represents that which is high or celestial; gold is wisdom or knowledge; and so on. In Kazakh decorative arts the primary concept is not the opposition between good and evil, but rather the unity of these seemingly contradictory notions.

Above: **Restoring this pectoral ornament for the local museum, fourth-generation silversmith Bozgigitov Bakit burnishes and scrapes at his studio in southwest Kazakhstan.** Opposite, top, from left: **Working at the Artists' Union building in Almaty, Amangul Ikhanova weaves with her daughters. To make this embroidered felt wall hanging (*tuskiiz*),** center, **as a gift for her son's wedding, artist Kaineke Kanapyanova took two years. The art of *chi*,** right, **involves tying together reeds wrapped in dyed wool to make colorfully patterned mats that often adorn the exteriors of yurts.** Opposite, lower: **Leather artist Seken Nurgaliyev learned his craft from his father (center), who chats with a friend in his son's workshop. Nurgaliyev is working on a depiction of Zhambïl, a 19th-century Kazakh master of improvised poetry who lived to be 99 years old. He is remembered for his stories of the struggle between good and evil and for his compassion for the unfortunate.**



The natural beauty of their country and the infinite variety of its landscapes became the major theme of many artists. Mountains—the Alatau and Qaratau, spurs of the Tien Shan covered eternally with snow—occupied a significant place in their work, echoing the traditional notion of their sacredness and their value as symbols of eternity, sacred knowledge and the loftiness of the human spirit. The mountains served as a reference point for orientation in life; they gave the starting coordinates for existence. But Kazakh artists' landscapes were rarely just a depiction of nature—at the heart of a canvas, as a rule, was a yurt, gardens, children, animals or scenes of nomadic life.

If you were to ask in what form the soul of the Kazakh people is best expressed, I would not hesitate to respond that it is in traditional Kazakh folk music. All aspects of Kazakh life are permeated with music; it infuses the entire culture. Music is heard on holidays and at gatherings, in ceremonies and rituals, at feasts and in daily life. Musical instruments are an acoustical embodiment of the traditional "three worlds" of the Kazakh spiritual universe: upper, middle, and lower. These levels are represented first in the bowed string instrument called the *qïl qobïz*, developed by Kazakh shamans known as *baqsï*, who preserved the idea of creating sound from the friction of two hunting bows.

In addition, the Kazakh "art of the word"—a term for clever, flowery speech loaded with metaphors, proverbs and allegory—struck travelers to the region as brilliant. Belief in the magical power of words, which Kazakhs compare to an arrow, a lance, a blade or even lightning, demanded great attention to pronunciation as well as caution and responsibility in their use.

Kazakh landscape paintings are rarely just depictions of nature—they typically include a human element: a yurt, gardens, children, animals or scenes of nomadic life.

The zenith of such communication is the musical-poetic contest known as the *aytïs*—a verbal duel between epic singers, or *aqïn*, before a large and knowledgeable audience. The language forms in an *aytïs* are so complex, and the nuances and associations so arcane, that a meaningful translation to another language is virtually impossible. There is a tremendous variety of *aytïs* within Kazakh poetic culture: *qïz ben zhigit aytïsï*, for example, is a verbal duel between a girl and boy; *din aytïsï* is a verbal duel about religion; *zhumbaq aytïsï*, a verbal duel with riddles; *aqïndar aytïsï*, a verbal duel between bards; and so on.

Thus the great tradition of expression of the national spirit through music, words and other art forms has remained intact throughout the centuries, and indeed, almost every aspect of Kazakh national culture has been renewed in recent times. Today, the Kazakh people are finding how the ancient truths reflect the spiritual needs of the present.

The rulers of the Soviet Union established a Union of Artists in Kazakhstan in 1933 and a school of art in 1938. The latter became a "forge of cadres," the alma mater of a new generation of artists and sculptors who continued their education at the art academies of Moscow, Leningrad, Kharkov and other Russian cities, then called "All-Union" centers of art.

There was implied in this redirection of artistic impulses a change of almost incomprehensible proportions: the rapid adaptation of the Kazakhs, nomads at heart, to European art in all its contemporary forms. This was possible because over the centuries traditional folk art, which is deeply philosophical even though predominantly ornamental and symbolic, had already laid the groundwork for a new stage in its own historical development. By using their trained, precise gazes and their steady hands, the master artists of Kazakhstan cultivated new uses of texture, line, color and form.

Right: **Since independence in 1991, Kazakhs have engaged in a vigorous dialogue with history through the medium of art, including musical performances led by Fuat Mansurov, whose 75th-birthday concert highlighted the interconnections between Kazakh and western music.** Below: **In the hands of "Eagle Man" Abdulkhak Turlybayev, a rare golden eagle (*bürkit* in Kazakh) spreads its wings.** Opposite, upper: **Now one of the country's top painters, with prominent public mural commissions, Vladimir Lukin was a figure skater until he was hit by a car. He paints here in his yard near Almaty.** Lower: **A 1998 wool tapestry, "Eternity," by M. Kozhamkulov of Shymkent, reflects the continuity of life through traditional Kazakh motifs.**

Wayne Eastep (eastepwpa@comcast.net) is a photographer who specializes in world cultures. In the 1980's, he and his wife, Patti, lived with the al-Murrah Bedouins in Saudi Arabia and produced the prizewinning book *Bedouin*, published by the University of Pennsylvania Press. **Alma Kunanbay** (izalma49@yahoo.com) is a cultural anthropologist and ethnomusicologist specializing in Central Asia. Born in Almaty, she received degrees there and in Moscow and St. Petersburg. She is currently teaching Kazakh language and culture at the University of Wisconsin at Madison.

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

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Islam's Path East: N/D 91
Yurt: J/A 95

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LOWER: CENTRAL EXHIBIT HALL, ALMATY / WAYNE EASTEP

Photographed by Lorraine Chittock

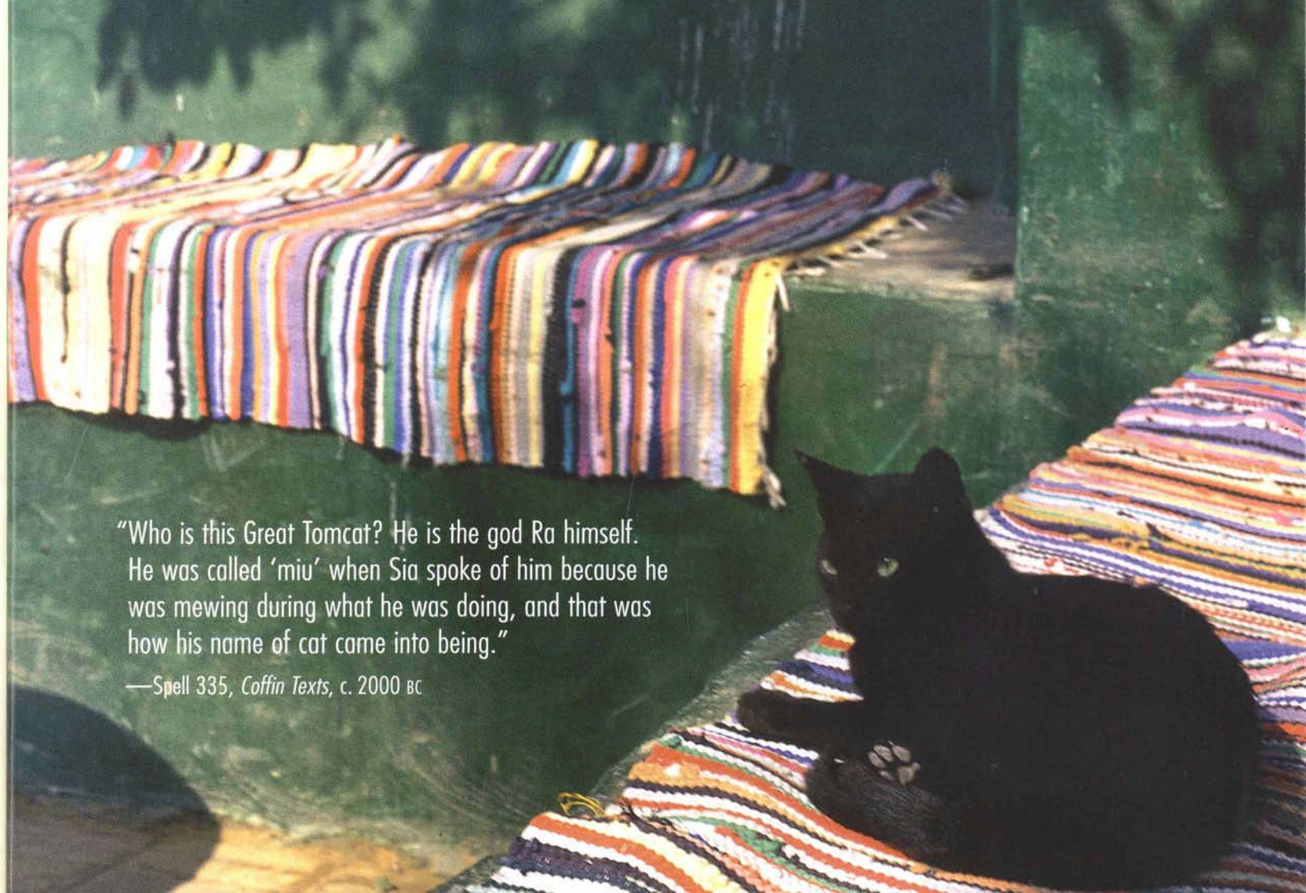
Cairo Cats

Written by Annemarie Schimmel

When the British orientalist E. W. Lane lived in Cairo in the 1830's, he was quite amazed to see, every afternoon, a great number of cats gathering in the garden of the High Court, where people would bring baskets full of food for them. In this way, he was told, the *qadi* (judge) fulfilled obligations dating from the 13th-century rule of the Mamluk sultan al-Zahir Baybars. That cat-loving monarch had endowed a "cats' garden" where the cats of Cairo would find everything they needed and liked. In the course of time, the place had been sold and resold, changed and rebuilt; yet the law required that the sultan's endowment should be honored, and who better than the *qadi* to execute the king's will and take care of the cats?

The tradition continues. To this very day, every visitor to the Islamic world is aware of the innumerable cats in the streets of Cairo—and of Istanbul, Kairouan, Damascus and many other cities.

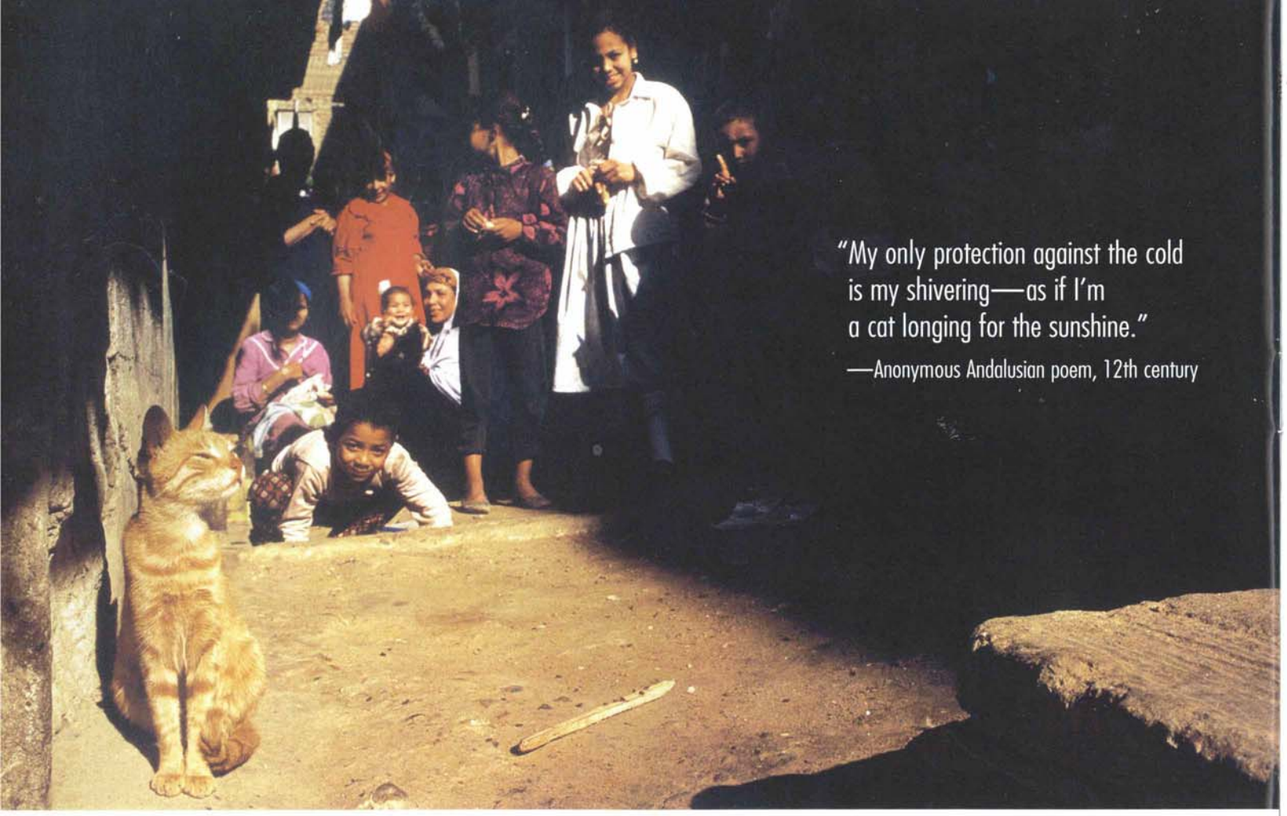
Yet of all Middle Eastern cities, it is still Cairo where cats seem to be most beloved, for here the traditions regarding cats long predate Islam. In ancient Egypt the cat was among the most important deities: The highest god, Ra, was sometimes addressed as "Supreme Tomcat," and in the *Book of the Dead*, which dates to the second millennium BC, the cat was also equated with the sun—and when we admire the slim, golden, Nubian cats, we can well understand this! Legend tells that in times immemorial the sun god Ra, in the shape of an enormous cat,



"Who is this Great Tomcat? He is the god Ra himself. He was called 'miu' when Sia spoke of him because he was mewing during what he was doing, and that was how his name of cat came into being."

—Spell 335, *Coffin Texts*, c. 2000 BC

TOP LEFT: BRITISH MUSEUM



"My only protection against the cold
is my shivering—as if I'm
a cat longing for the sunshine."
—Anonymous Andalusian poem, 12th century

fought against and overcame darkness manifesting itself as a powerful serpent.

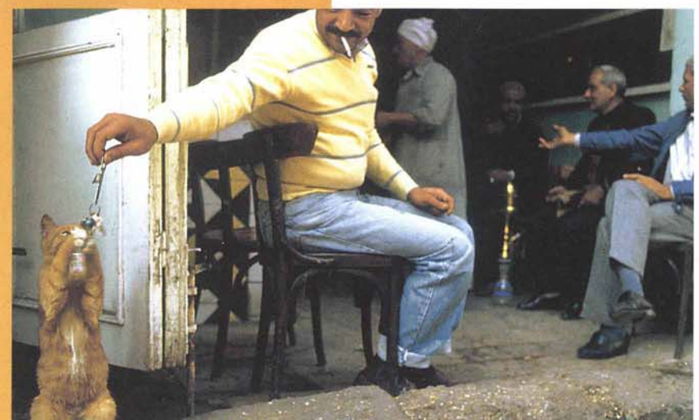
In ancient Egypt people worshiped not only the lion-headed goddess Sekhmet but, more importantly, the gentler cat-headed Bastet, whose temple was located in Bubastis in the Nile Delta. Here, special priests devoted themselves to the cat's services, living there according to a strict code of behavior. We do not know at which point in history the Egyptians succeeded in taming cats. They may have discovered them in Nubia, where the cat is still regarded as a bearer of good luck. Soon they must have found how useful these animals were: Who else would have been able to kill, or at least scare away, the mice that threatened the greatest wealth of ancient Egypt, the grain stored in the granaries? It follows almost naturally that the first story about the war between cats and mice originated in ancient Egypt, and was told and retold all over the world in poetry and in prose.

The ancient Egyptians did everything to make their cats happy: They were groomed and bathed, anointed with fragrant oils and of course fed with excellent food. For a cat's life was considered as important as a human life, and even during famines some food was apportioned to cats.

Naturally, even in Egypt the beloved pets had to die at some point. The death of a cat was a cause of tremendous grief for the owner who, if his wealth allowed it, would embalm the animal and wrap it in fine linen perfumed with cedar oil. Great cat funerals took place in Bubastis: They were solemn ceremonies in which all those whose cats had died participated, and to show their grief and sorrow people were even known to shave off their eyebrows. The animal was buried just like a human being, and the owner often put some objects into the grave so that his pet could play with them in the Otherworld; even little bowls for milk have been found in the cats' cemetery.

"The black cat used to move from one table to the other, looking for crumbs and little pieces of fish, loitering at the customers' feet and rubbing against their legs, with the idleness of one spoilt by luxury... The customers bandied jokes and anecdotes, and got more intimate by expressing their complaints and grievances to each other. Sometimes one with a clear voice would start a merry song, so that this damp buried place overflowed with happiness. There is no harm in forgetting for an hour or two the problems of poverty and children. And forgetting the heat and flies... And forgetting there is another world outside these bars... And enjoying playing with the black cat.'"

—From *The Tavern of the Black Cat* by Naguib Mahfouz, b. 1911

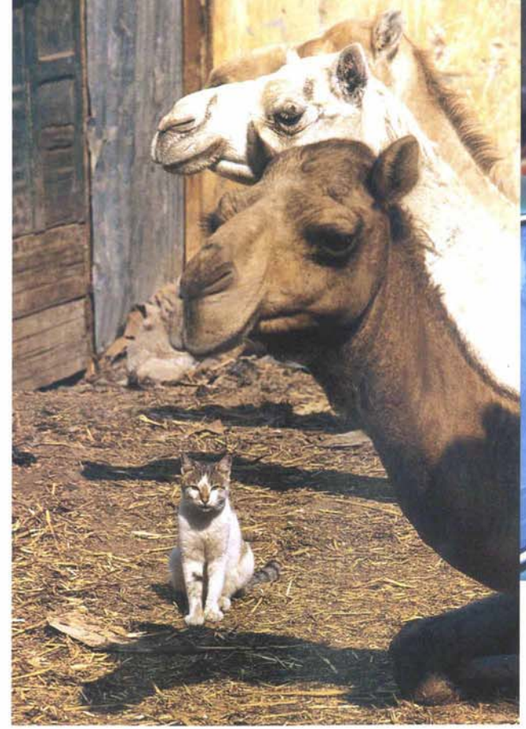


We do not know how and when the Arabs became acquainted with cats. One thing is certain, though: The Bedouins do not like cats, as becomes clear from stories and proverbs of Bedouin origin. As nomads, they did not own granaries or other places to store food; hence, there was no need for an animal that might scare away or eat the greedy mice. Rather, the *ghul*, the desert demon whose name has given us the English "ghoul," was thought to appear in a cat's shape to frighten the camels.

But in the urban areas of Arabia and of other countries that became Islamized in the seventh and eighth centuries, cats were companions of pious men and women, and they were loved by scholars not only for their beauty and elegance but also for practical purposes. Arab poets and *litterateurs* wrote eulogies on their cats or described them in grand, hymnic, rhyming sentences, for they protected their precious libraries from the assault of mice.

In Cairo we find even more aspects of feline importance. Up to E. W. Lane's days, the caravans of pilgrims going to the sacred precincts of Makkah took a number of cats with them, though we do not know whether this was a reminiscence of folk tales about the Prophet's love of cats, or the feeling that the gentle creatures might bring good luck. Or were the pilgrims afraid lest mice and, even worse, rats destroy whatever foodstuff the caravan carried? Whatever the reason behind this custom may have been, these Egyptian cats were looked after by a woman, the "mother of cats," who was responsible for their well-being.

Today, as these photographs prove, the mystique of the cat is still very much alive in the Egyptian environment.



Lorraine Chittock (cats@camels.com) is a free-lance photographer and writer who lived in Cairo for seven years with three cats before moving to Kenya in 1998. She is now traveling around the United States with two canine companions while writing about her walking adventures in Africa.

Annemarie Schimmel was a revered and prolific scholar of Islam and a gifted teacher who taught at the Universities of Marburg, Ankara and Bonn and, for 25 years, at Harvard University. Besides producing many original books and papers, she translated others, including works of poetry, from Persian, Urdu, Sindhi, Pashto and Punjabi into both English and German, lectured in more than six languages and published more than 40 works after her retirement in 1993. She dedicated her life to fostering a better understanding of Islam and the Muslim world in the West, and served as an important bridge for inter-religious and intercultural dialogue. She died at age 80 in January of this year, honored both within and beyond the world of Islam, and much mourned by colleagues and students.

Text and photographs excerpted and abridged from *Cats of Cairo: Egypt's Enduring Legacy*, by Lorraine Chittock, introduction by Annemarie Schimmel, 2001, Abbeville Press, 0-7892-0707-9, $24.95 hb.

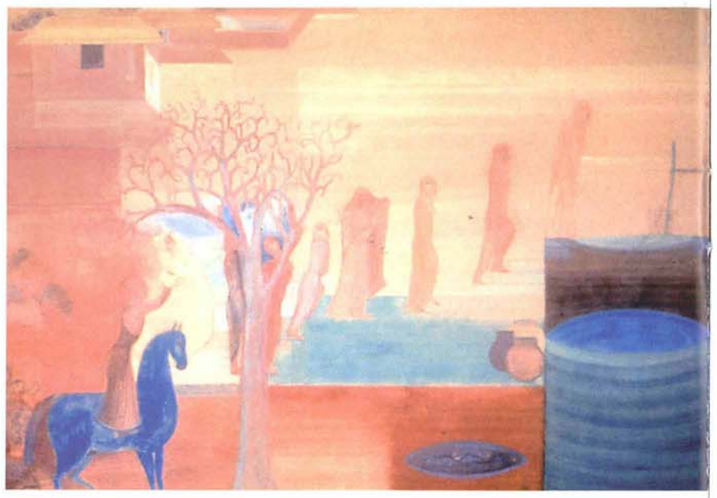
When sorrows press my heart I say:
Maybe they'll disappear one day:
When books will be my friends at night,
My darling then: the candle light,
My sweetest friend: a kitten white!

—Muhamad ibn Musa al-Damiri, author of the *Kitab Hayat al-Hayawan* ("The Life of Animals"), 14th century

Events&Exhibitions

Conversations with Traditions:

Nilima Sheikh / Shahzia Sikander presents 50 works by two contemporary artists of different generations: Sikander was born in Lahore, Pakistan, in 1969; Sheikh was born in New Delhi, in colonial India. Both refer to traditional court painting in their work, yet from there they diverge. Sheikh often addresses the partition of her native land into Pakistan and India, and she defines herself as a progressive who has found in miniature painting a freedom rooted in tradition. Sikander blends the technical precision of tradition with lighter iconic referents to it, preferring conceptual visual narratives that often focus on social issues. Raised as a Muslim, Sikander juxtaposes and entangles the histories of Pakistan and India by combining cultural imagery. Shown also is **Intimate Worlds:** *Indian Paintings from the Alvin O. Bellak Collection*, some 90 Indian miniatures painted from 1375 to 1890 and now on loan from the Philadelphia Museum of Art. From the robust compositions of Rajasthan to the delicate idealism in works from the Punjab Hills north of Delhi, these works highlight both indigenous Indian art and intercultural connections. Included is one of the earliest manuscripts from the Indian Subcontinent, a late-14th-century page highlighted with lapis lazuli and gold pigments produced for a Jain patron using the papermaking technology brought by the Muslims. Catalogs for both exhibitions. **Seattle** Art Museum, June 12 through September 8.



Nilima Sheikh, "Panghat Stories," 2001, tempera on a three-ply laminate of handmade paper, 47 cm x 70 cm (18½" x 27½").

<< May

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 Khalili Collection of Islamic Art. Catalog. Frist Center for the Visual Arts, **Nashville, Tennessee**, May 16 through August 10; Museum of Arts and Sciences, **Macon, Georgia**, August 30 through November 9.

Bali: A Window to Twentieth Century Indonesian Art challenges conventional perceptions of Bali and provides historical and cultural perspectives that contribute to Indonesia's identity. **Wollongong [NSW]** City Gallery, **Australia**, through May 25.

Image and Empire: Picturing India during the Colonial Era examines the arts produced in and about India during the period of European colonization from the 17th to the early 20th century. On display are works ranging from paintings and luxury objects to documentary drawings and historical photographs. Sackler Museum, **Cambridge, Massachusetts**, through May 25.

The Pharaohs illustrates the multifaceted role 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 Akhenaten. Palazzo Grassi, **Venice**, through May 25.

<< June

Shirin Neshat presents five acclaimed video environments accompanied by a series of related photographs exploring issues of the artist's native Iran. **Miami** Art Museum, through June 1.

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, school district, office of education or university. Sites and dates include: **Pensacola, Florida**, June 5 and 6; **Jackson, Mississippi**, June 9 and 10; **Iowa City, Iowa**, June 18 and 19; **Roanoke, Virginia**, June 25; **Boston**, July 7 and 10; **Winston-Salem, North Carolina**, August 13; **Davis, California**, August 18 and 19; **Carmel, California**, September 19 to 21; **Salt Lake City**, September 27; **Austin**, October 3 and 4; **Cincinnati, Ohio**, October 9 and 10. Information: www.mepc.org and www.awaironline.org.

Where Traditions Meet: Painting in India from the 14th through the 17th Century uses the context of the full history of Indian painting—from early manuscript illustrations to the 18th- and 19th-century masterpieces of the Rajput and Mughal courts—to highlight the Persian stylistic influences on the artists of the Muslim courts during the formative years of India's painted arts. Sackler Museum, **Cambridge, Massachusetts**, June 5 through December 7.

Fabric of Moroccan Life features 67 of the finest and most important North African weavings, which reflect the broad range of textile traditions that are part of the cultures of Morocco from the 18th to the 20th centuries. The exhibit is drawn from the Niblack Collection of the Indianapolis Museum of Art. National Museum of African Art, **Washington, D.C.**, June 6 through September 21.

The Bull in the Mediterranean World: Myths and Legends looks into the various representations of the bull as a divine entity, an object of worship and a symbol of power and fertility. On display are objects gathered from the Louvre, the British Museum, the Ashmolean Museum and the Cyprus Museum, as well as archeological museums in Greece. Benaki Museum, **Athens**, through June 7.

The Adventures of Hamza (the *Hamzanama*) is a fantastic traditional adventure story based very loosely on the travels of Hamza, an uncle of the Prophet Muhammad, who traveled the world spreading Islam. The narrative tells of his encounters with giants, demons and dragons; of abductions, chases and escapes; of those who believed and those who resisted the truth. The tale was told in coffeehouses from Iran to northern India and was also a favorite story for illustration. The greatest manuscript of the Hamzanama was made for the 16th-century Mughal emperor Akbar and originally included 1400 oversize illustrations, of which only a fraction survive. Sixty of them are presented, alongside new translations of the related text passages, in this exhibition, the first to examine narrative aspects of the text in such depth. Victoria & Albert Museum, **London**, through June 8; Rietberg Museum, **Zurich**, June 28 through October 19.

Hold It! Textiles as Containers celebrates the utilitarian aspect of textiles. The objects in the exhibition, such as the Iranian *mafrash*, demonstrate the artistic nature of textile containers and shed light on the various cultures that use them. Textile Museum, **Washington, D.C.**, through June 8.

Renoir and Algeria is the first exhibition devoted to the Algerian subjects of Pierre Auguste Renoir. On display are roughly a dozen portraits, landscapes and genre scenes inspired by the artist's two trips to Algeria in 1881 and 1882. Catalog, $45 / $30. **Dallas** Museum of Art, June 8 through August 31.

Eighth Annual Dearborn [Michigan] Arab Festival, June 13–15.

Al-Iraq is a show of paintings by UK-based Hamid al-Attar, who studied in Baghdad, West Berlin and Cairo. In 1956, at age 21, he was a founding member of the Society of Iraqi Plastic Arts. A prolific and widely exhibited painter, he frequently takes as his leading subjects stories and allegories from Iraq, and the results are powerful, often haunting. www.ayagallery.co.uk. Aya Gallery, **London**, through June 21.

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.

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. **Journey to the Afterlife:** Cartonnage Mummy Case of Pa-di-mut features a mummy case from the 22nd Dynasty (945–730 BC) and related Egyptian funerary objects such as necklaces, amulets, an alabaster vase and papyrus sandals. Catalog. **Boise [Idaho]** Art Museum, through June 29.

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 its development. Antikenmuseum, **Basel, Switzerland**, through June 29.

Ex Oriente: Isaac and the White Elephant: Baghdad, Jerusalem, Aachen: A Journey Through Three Cultures in the Year 800 and Today. In the year 797 of the Christian calendar (175 of the Muslim *hijri* calendar and 4557 of the Jewish calendar), the Frankish king Charles I (Charlemagne) sent two envoys, accompanied by Isaac, a Jewish interpreter and merchant, on a journey from Aachen to the court of the caliph Harun al-Rashid in Baghdad. It was a journey through diverse cultures that taught the Christian and Jewish travelers and the Muslims they traveled among the value of their differences. On his return, Isaac brought Charles—who had meanwhile been crowned Holy Roman Emperor—a white elephant named Abu al-Abbas as a gift from the caliph. That return journey through the Holy Land, and the cultural intersection that it reflected, is the center of this exhibition, which displays objects of art and commerce related to Baghdad in the Coronation Room of Aachen City Hall and objects related to Jerusalem's three religions in the Aachen Cathedral. Numerous special events accompany the exhibition. **Aachen, Germany**, June 30 through September 28.

Shabtis: Pharaonic Workers for Eternity illustrates the diversity and evolution of the *shabtis*, which were statuettes placed in tombs to serve as assistants to the deceased in the afterworld. Musée du Louvre, **Paris**, through June 30.

<< July

The Art of Resist Dyeing showcases approximately 25 objects that demonstrate various methods of resist dyeing that can be used to decorate textiles. The technique is used around the world and encompasses a variety of processes in which areas of cloth or individual yarns are protected from dye penetration by wax, paste, thread or other substance. Examples are drawn from the museum's collection and include items from Uzbekistan. Textile Museum, **Washington, D.C.**, July 5 through January 5.

Many Faces of the Middle East shows photographs by Ed Kinney, contributing editor of *International Travel News* magazine. **Albany [California]** Community Center Foyer Gallery, through July 11.

Colours of Islam uses the themes of "mosque," "worship" and "community," focusing on Muslim life in Leicester and the wider contribution the Islamic faith has made to the UK. Visitors can experience the atmosphere inside a mosque and view images, objects and information relating to Islam, all developed as a community resource. New Walk Museum, **Leicester, England**, through July 13.

An Englishman's Travels in Egypt: Edward Lane in Cairo (1825–35) features diaries and sketches from Lane's travels in Egypt and the full set of Turkish clothing that he wore during his two extensive visits to Cairo between 1825 and 1835. Lane, translator of *The Thousand and One Nights* and author of *An Arabic-English Lexicon*, recorded contemporary life in Cairo and many of the ancient sites of Egypt. Ashmolean Museum, **Oxford**, through July 20.

Arts of the Islamic World is among six one-day workshops within the Imaginasia programs. Designed for children 6 to 14 years old, it begins with a gallery exploration tour and finishes with a take-home project using stencils and block printing. Sackler Gallery, **Washington, D.C.**, July 22, 23, 29 and 30 at 2:00 p.m. and July 31 at 5:30 p.m.

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, the decorative arts and architectural decoration. Catalog. **Los Angeles** County Museum of Art, through July 27.

Stories of the Islamic World, chosen to relate to objects in the galleries, will be told by docents at the Sackler Gallery, **Washington, D.C.**, July 31 at 1:00 p.m.

<< August

Individual and Society in Ancient Egypt draws upon recent work in the Old Kingdom cemetery at Abydos to consider how individuals manipulated the representation of identity and concludes with a display of two volumes from the deluxe edition of the early 19th-century *Description de l'Égypte*. Kelsey Museum of Archaeology, **Ann Arbor**, through August 9.

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.**, through August 10.

Carpets of Andalusia displays almost two dozen Spanish carpets, among the oldest preserved examples from the Islamic world. Woven in Spain during a time of great political transition, the 15th- and 16th-century carpets reflect a unique blend of Muslim, Christian, Jewish and Iberian traditions as surface decoration, geometric strapwork, stylized Arabic script and floral forms appear side-by-side with Christian figurative forms such as heraldic emblems and coats of arms; the brilliant colors attest to the skill of Jewish dyers. The carpets share a unique structural feature known as the "Spanish knot," created by wrapping wool around alternate single warps instead of a pair of warps as in all other carpet traditions. The result is a relatively lightweight carpet with complex designs that use a minimum of raw materials. Exhibition sponsored in part by Saudi Aramco. Textile Museum, **Washington, D.C.**, through August 10.

Eternal Egypt: 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. Field Museum, **Chicago**, through August 10.

Silk Road Stories About Travel will be told by local volunteers with cultural ties to the lands of the Silk Roads. Themes will include traditional, historical, folk and family stories, all using the ornate Pakistani truck display as a backdrop. Sackler Gallery Pavilion, **Washington, D.C.**, August 10 at 3:00 p.m.

Axiom of Choice is the name of the quartet of Iranian émigré musicians who combine traditional flute, fiddle and percussion with guitar and cello for a unique and moving experience. Freer Museum steps, **Washington, D.C.**, August 14, 7:00 p.m.

Tutankhamun: Wonderful Things From the Pharaoh's Tomb displays more than 90 reproductions of items from the treasure trove of the boy-king, including his mummy and his state chariot. **Ft. Myers [Florida]** Historical Museum, through August 15.

Art of the First Cities: The Third Millennium BC From the Mediterranean to the Indus explores the emergence of the world's first city-states in Syria and Mesopotamia and relates these developments to artistic and cultural connections stretching from the eastern Aegean to the Indus Valley and Central Asia. The works of art, many brought together for the first time, include nearly 400 examples of sculpture, jewelry, seals, relief carvings, metalwork and cuneiform tablets, and illustrate the splendor of the most famous sites of the ancient world, including the Royal Graves of Ur, the palace and temples of Mari, the citadel of Troy and the great cities of the Indus Valley civilization. Metropolitan Museum of Art, **New York**, through August 17.

Zaha Hadid surveys the Baghdad-born, London-based architect's built works and other projects through pictures, drawings, plans, sketches, photos and models. Throughout her career, Hadid has expressed a visionary esthetic that encompasses all fields of design, ranging from urban to interior decoration and product and furniture design. Besides recent and current projects, the exhibition features a special room designed by Hadid for the museum. Catalog. MAK, **Vienna**, through August 17.

Persian Steel: The Tanavoli Collection shows 450 pieces, all witnesses to the culture of their time. Steel, from the 16th century, during the Safavid and Qajar periods and to the beginning of the 20th century, formed an integral part of the economic, social and religious life of the country. Certain objects of everyday life—such as locks, stops, clamps, knives and alms bowls—are exceptional in their manufacture or shape. Institut du Monde Arabe, **Paris**, through August 24.

Silver Speaks: Jewelry from the Middle East reveals the myriad roles ornamentation plays in Middle Eastern women's lives, from asserting personal identity and proclaiming status to warding off misfortune and providing financial security. Bracelets, anklets, finger- and toe-rings, headdresses and hair ornaments, cosmetic cases, earrings, necklaces, buckles, belts, chains, charms and amulets from Oman, Yemen, Saudi Arabia, Egypt, Syria and Kurdistan will be on display, along with selected costumes from the region. Catalog. Funded in part by Saudi Aramco. Bead Museum, **Washington, D.C.**, through August 26.

Love and Yearning: Mystical and Moral Themes in Persian Painting displays some 25 illustrated manuscripts, detached paintings and textiles dating from the 15th to the 17th century that reveal the wealth of pictorial possibilities that lyrical poetry offered painters. Since the late 14th century, lyrical poetry such as the *Khamsa* (*Quintet*) by Nizami, the *Bustan* (*Orchard*) and *Gulistan* (*Rosegarden*) by Sa'di, or the *Diwan* (*Collected Works*) of Hafiz has been one of the principal sources of inspiration for painters and calligraphers throughout the Persian world. The exhibition will highlight some of the central mystical and moral themes in Persian

poetry and painting and explore the relationship of text and image in these works. Freer Gallery, **Washington, D.C.**, August 30 through February 22.

Between Eden & Earth: Gardens of the Islamic World is a photographic tour through major surviving Islamic gardens, from Spain to Malaysia, accompanied by analysis of the climatic and historic factors that made the gardens distinct. Catalog. Islamic Arts Museum, **Kuala Lumpur, Malaysia**, through August 31.

Jefferson's America and Napoleon's France: The Arts of the Republic and the Empire contrasts the opulence of Bonaparte with the simplicity of Jefferson. Though dedicated to the bicentennial of the Louisiana Purchase, the exhibit includes antiquities collected during Napoleon's campaign in Egypt. **New Orleans** Museum of Art, through August 31.

«« September

Windows on the Cultural Heritage of Yemen is a two-day symposium sponsored by the Yemeni Embassy, the American Institute for Yemeni Studies and others to introduce the country and its culture to the US public. Experts in Yemeni architecture, archeology, crafts, restoration, history and music from different parts of the world will discuss the cultural landscape of Yemen. Admission is free, but reservations are required. Information: 610-896-5412 or aiys@aiys.org. Freer Gallery, **Washington, D.C.**, September 5–6.

Cerámica y Cultura: The Story of Spanish and Mexican Mayólica explores the rich interplay of history and culture between the Iberian Peninsula and the Americas through the growth and trade of tin-glazed ceramics that originated with Islamic artifacts from the Middle East. Under the Moors in Iberia, this style of ceramics was known as *mayólica*; as trade with the New World expanded, it evolved to become Mexican *talavera*. Museum of International Folk Art, **Santa Fe, New Mexico**, through September 7.

Mamluk Rugs of Egypt: Jewels of the Textile Museum's Collections displays one of the most significant groups of classical carpets: those woven for the Mamluk rulers of Egypt. Dating from the late 15th century, the rugs form a cohesive design group showing exuberant play with geometric shapes and stylized forms. Sponsored in part by Saudi Aramco. Textile Museum, **Washington, D.C.**, through September 7.

The Quest for Immortality: Treasures of Ancient Egypt displays coffins, masks, jewelry, papyri, sarcophagi and sculpture 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. Kimbell Art Museum, **Fort Worth**, through September 14.

Ramesses II: Science and the Search for the Lost Pharaoh sifts the scientific and archeological evidence in a quest to discover whether a male mummy acquired by the museum in 1999 is that of Ramesses II. This show marks the mummy's only exhibition in the United States; it will be returned to Egypt with appropriate fanfare. Carlos Museum, **Atlanta**, through September 14.

Cinemayaat: The Arab Film Festival screens approximately 25 independently produced feature films, short films and documentaries that explore the complex social, political and personal issues confronting contemporary Arabs. Information: www.aff.org. Films are shown in **San Francisco, Berkeley** and **San Jose**, California, September 26–29 and October 3–5.

From the Heart of Persia displays photographs taken by Sir Percy Sykes and his cousin Gilbert over the course of 25 years, capturing the architecture, landscapes and people of Iran in the early 20th century. British Museum, **London**, through September.

«« Later

Crossing the Channel: French and British Painting in the Age of Romanticism features some 80 paintings and 35 works on paper by artists such as Constable, Gericault and the noted orientalist Eugène Delacroix. Catalog. Metropolitan Museum of Art, **New York**, October 7 through January 4.

Made in Palestine is the first comprehensive exhibition in the United States of contemporary art of Palestine, including work by artists living in the West Bank, Gaza and parts of Israel, and a smaller number of Palestinian artists from Syria, Jordan and the United States. Representing two generations of modernists and postmodernists, the works include painting, sculpture, video, performance, textiles, ceramics and photography, and range from realism to abstraction and conceptual art in style. The exhibition makes it clear how ineradicably Palestinian artists—unlike their peers in Europe and the United States—are marked by their modern history, and how deeply concerned they are with issues of life and death, freedom and justice. The Station, **Houston**, through October.

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Beyond the Myth: Moroccan Contemporary Art

is one of the first major exhibits of its kind in Britain, showing 12 working artists of diverse ages and geographic origins whose media range from painting on canvas to drawings, collages, sculptures and videos. Together, their work is a taste of the scope and exuberance of art in Morocco today. While many of the works speak an international artistic language, many also celebrate something inherently Moroccan. For example, Mustapha Boujemaoui's collages are centered on the theme of the traditional glass of tea. Sculptor Hassan Slaoui evokes childhood memories with battered notebooks and history with his painting of an astrolabe, an instrument developed in the Islamic world for navigation. Mohammed Kacimi, a poet, philosopher and painter, draws canvases about life's larger questions and his own sense of being, with illusive figures in rhythmic flux. Safaa Erruas eliminates all color but white, working with silk paper and metallic wire, playing with fragility, light and shadow. Brunei Gallery, **London**, May 28 through June 27.

Hassan Slaoui, "Astrolabe," 2002–2003, mixed media on wood and oxidized metal.

Jewish Life in Ancient Egypt reveals the daily life of a multicultural community on Elephantine Island (in present-day Aswan) during Persian rule in the 27th Dynasty (525–402 BC). The exhibit's highlights are eight papyri written in Aramaic, part of a family archive belonging to Ananiah, a Jewish temple official, and his wife, Tamut, and their children. The papyri illustrate their life from their marriage in 447 BC to the final payment on their daughter's wedding gift in 402 BC. Other objects in the exhibition include life-size statues, reliefs, bronze statuettes, silver vessels and gold jewelry. Carlos Museum, **Atlanta**, October 18 through January 4.

The Forgotten Debt of the Western World is a symposium devoted to exploring the impact on the West of Islamic science, medicine, mathematics and trade. National Archeological Museum of **Madrid**, October 21–23.

Journeys & Destinations: African Artists on the Move features artists from the significant and long-standing African diaspora in Europe and America. Their art, their life experiences and their place in the global art world are shaped by their journeys, which are rarely simple stories of migration, but rather complexes of multiple moves, degrees of homecoming and fluctuating affinities to place and space. Their lives and their ductile identities force us to reexamine the borders, both actual and imagined, between Africa and the rest of the world. National Museum of African Art, **Washington, D.C.**, through November 30.

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 Museum's basement and not seen in public for many years, including gold amulets and jewelry from the tomb of Tutankhamun. Egyptian Museum, **Cairo**, through December.

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, as well as tools, baskets and other objects from everyday Egyptian life. Smith Art Museum, **Springfield, Massachusetts**, through January 6.

A Woman's Treasure: Bedouin Jewelry of the Arabian Peninsula features more than 100 pieces, including jewelry, headdresses, earrings, bracelets, necklaces, coffee urns, incense burners and other artifacts in gold, silver and brass. The craftsmanship and design of the pieces reflect a variety of cultural references, both social and religious, and reveal the significant roles played by jewelry in the lives of nomadic women of the Peninsula—as dowry, talisman and endowment. The exhibit is drawn mainly from the collections of Francis Meade and Gabrielle Liese. Bead Museum, **Glendale, Arizona**, through February 15.

Courtly Arts of the Indian Subcontinent are displayed in an installation depicting a maharajah's library. Royal portraits from the 18th and 19th century and 22 miniature paintings are on display, along with ivory figures, an embroidered tent hanging and a marble table inlaid with semiprecious stones, all in the Mughal style. **Newark [New Jersey]** Museum, through February.

Luxury Textiles East and West celebrates the 50th anniversary of the museum's costume and textile department by highlighting more than 75 items dating from the 14th to the 20th century, including an Ottoman sultan's ceremonial barbering apron, a Mughal velvet tent panel and an Indonesian gilded wedding skirt. **Los Angeles** County Museum of Art, through August 15, 2004.

The Path of Beauty and Happiness features objects related to the personal quest for happiness within Islam, including a carpet from the Ka'bah in Makkah. Wereldmuseum, **Rotterdam**, through September 5, 2004.

Egypt Reborn: Art for Eternity uses seven new galleries to display 557 objects, some not on view since the early 20th century. They date from the Predynastic Period (4400 BC) to the 18th-Dynasty reign of Amenhotep III (1353 BC) and include the exquisite chlorite-stone head of a Middle Kingdom princess, an early classic stone deity from 2650 BC and the completely reassembled tomb of a 12th-Dynasty official. **Brooklyn** Museum of Art, indefinite.

Saudi Aramco World Photo Archive Online

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"Bridging East & West: *Saudi Aramco World*, 1949–Present"

is a traveling exhibit of 90 photographs from the magazine's first 55 years, 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 e-mail dick.doughty@aramcoservices.com.

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 in soft and igneous stones. Pharaonic Village, **Cairo**, permanent.

A new **Museum of Islamic Art**, a spin-off of the Benaki Museum, will open its doors in **Athens** in 2004. It will not only display artistic creations of the Islamic world, but will also function as a center for the study of Islamic civilization.

Renovations at New York's Metropolitan Museum of Art have resulted in a four-year-long closure of the museum's Islamic art galleries and the redistribution of 60 highlight objects to the balcony overlooking the Great Hall. With some 12,000 Islamic art objects in its holdings, only a fraction of which have been on display in the cluster of galleries devoted to them, the museum holds the largest collection of Islamic art in the United States. The Islamic galleries first opened in 1975. They will reopen in 2007.

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

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

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Indexes: *Saudi Aramco World* publishes a cumulative index approximately every five years as a supplement to the magazine, and an annual index for the previous year appears in each January/February issue. The most recent cumulative index covers issues through 1994. Current index sets are available from Special Requests, *Saudi Aramco World,* Box 2106, Houston, Texas 77252-2106, USA.