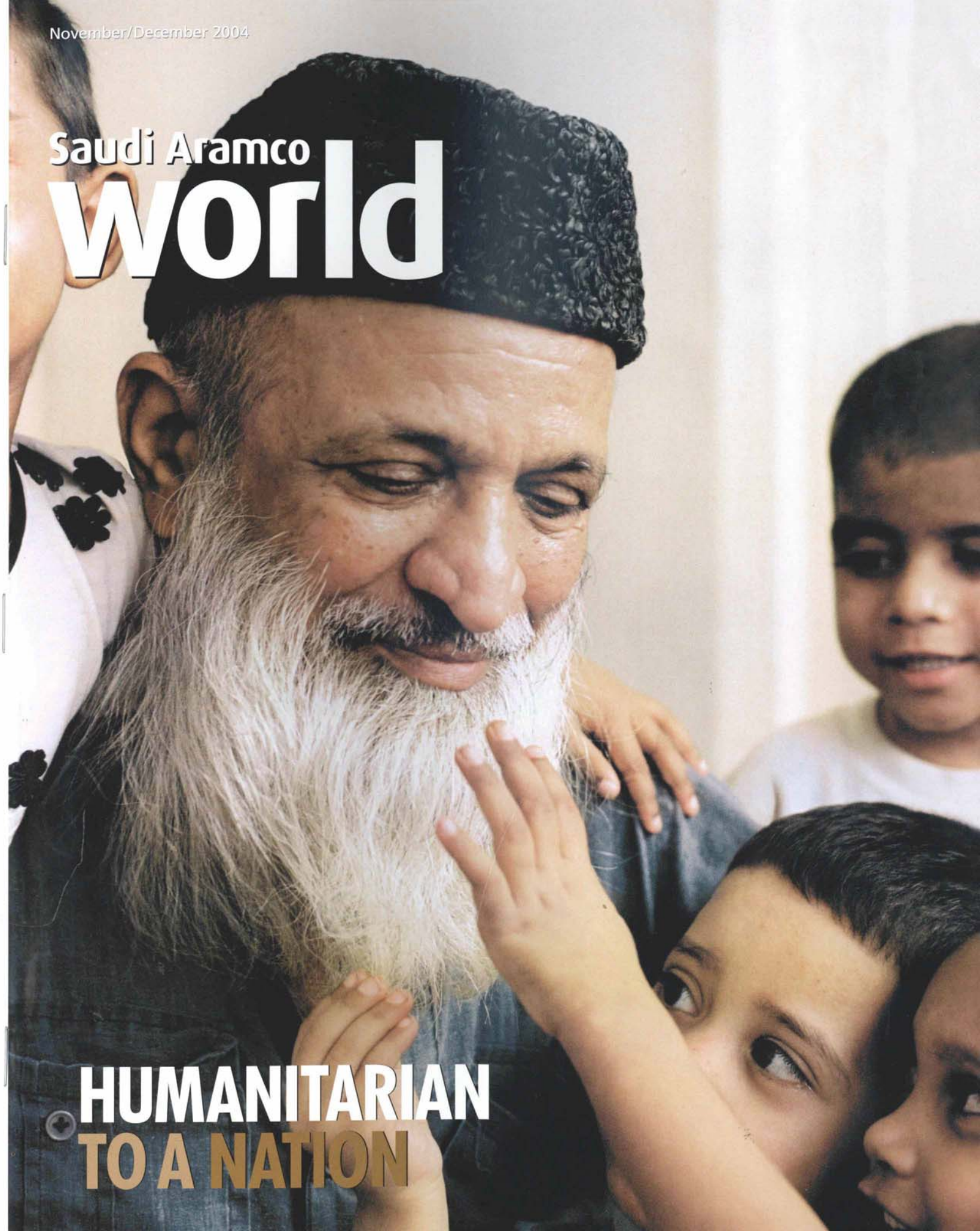


November/December 2004

Saudi Aramco World

HUMANITARIAN
TO A NATION



Saudi Aramco World

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Published Bimonthly
Vol. 55, No. 6

2 Europe's New Arabic Connection

Written by Louis Werner
Photographed by Alan Calleja

When the European Union grew this year from 15 to 25 member countries, it also increased from 10 to 20 the number of its official languages. Among the new ones was Maltese, spoken by the 400,000 people of the island nation between the Italian Peninsula and North Africa—and now the EU's only tongue with roots in Arabic.



8

Silver Speaks

Written by
Anne Mullin Burnham
Photographed by
Robert K. Liu

Bracelets, armbands, necklaces, pendants, belts, chokers, anklets, finger rings, toe rings, earpieces, nosepeices, chestpieces, headpieces and more: Throughout the Middle East, silver jewelry speaks about the lives of women and girls and the talents of artisans. It provides a window into social status, religion, regional identities and changing lives in changing times. In the United States, an exhibition surveys and preserves what is now a disappearing art, and tracks a journey by two collectors from beauty's allure to education's mission.



33 Humanitarian to a Nation

Written by Richard Covington
Photographed by Shahidul Alam / DRIK

He may be the most widely admired man in Pakistan, yet he remains little known abroad: Starting in 1951 with a free pharmacy in a poor neighborhood of Karachi, Abdul Sattar Edhi has inspired—by deeds more than words—the growth of a vast nationwide charitable organization of ambulances, clinics, orphanages, asylums, shelters, mortuaries, hospitals, schools and kitchens staffed today by more than 7000 volunteers and funded entirely by private donations. Says writer Tehmina Durrani, "Mr. Edhi has practiced his faith by living it like an open book."

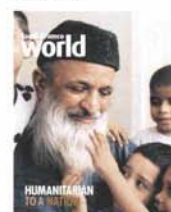


17 Flavors 2005

Introduction by
Paul Lunde

Fruit, spices and fire-roasted coffee; dates, olives, rice and hibiscus tea: These are just a few of the elements of the kaleidoscopic, complex culinary cultures of the Middle East, North Africa and the larger Islamic world featured in our pullout wall calendar for the Gregorian year 2005 and the corresponding parts of the *hijri* years 1425 and 1426.

Cover:



Accepting a humanitarian award in 2000, Abdul Sattar Edhi said, "My greatest reward is the smile that flashes on the faces of suffering human beings, and the prize money of all these awards has always been utilized in spreading this smile. I myself am the owner of nothing, except a small 10-foot by 10-foot room that my mother left me in the alley where I first began my work, and the two sets of clothing that I wear." Photo by Shahidul Alam / DRIK.

Back Cover:



Only 10 centimeters across, this silver purse from the Hadhramawt in Yemen opens and closes. Its design is punched and chased; its braided chain carries a pair of amulet cases and is finished with tiny bells. Photo by Robert K. Liu.

Publisher
Aramco Services Company
9009 West Loop South
Houston, Texas 77096, USA

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ISSN
1530-5821

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**Design and
Production**
Herring Design
Printed in the USA
Wetmore & Company
**Address editorial
correspondence to:**
The Editor
Saudi Aramco World
Post Office Box 2106
Houston, Texas
77252-2106 USA

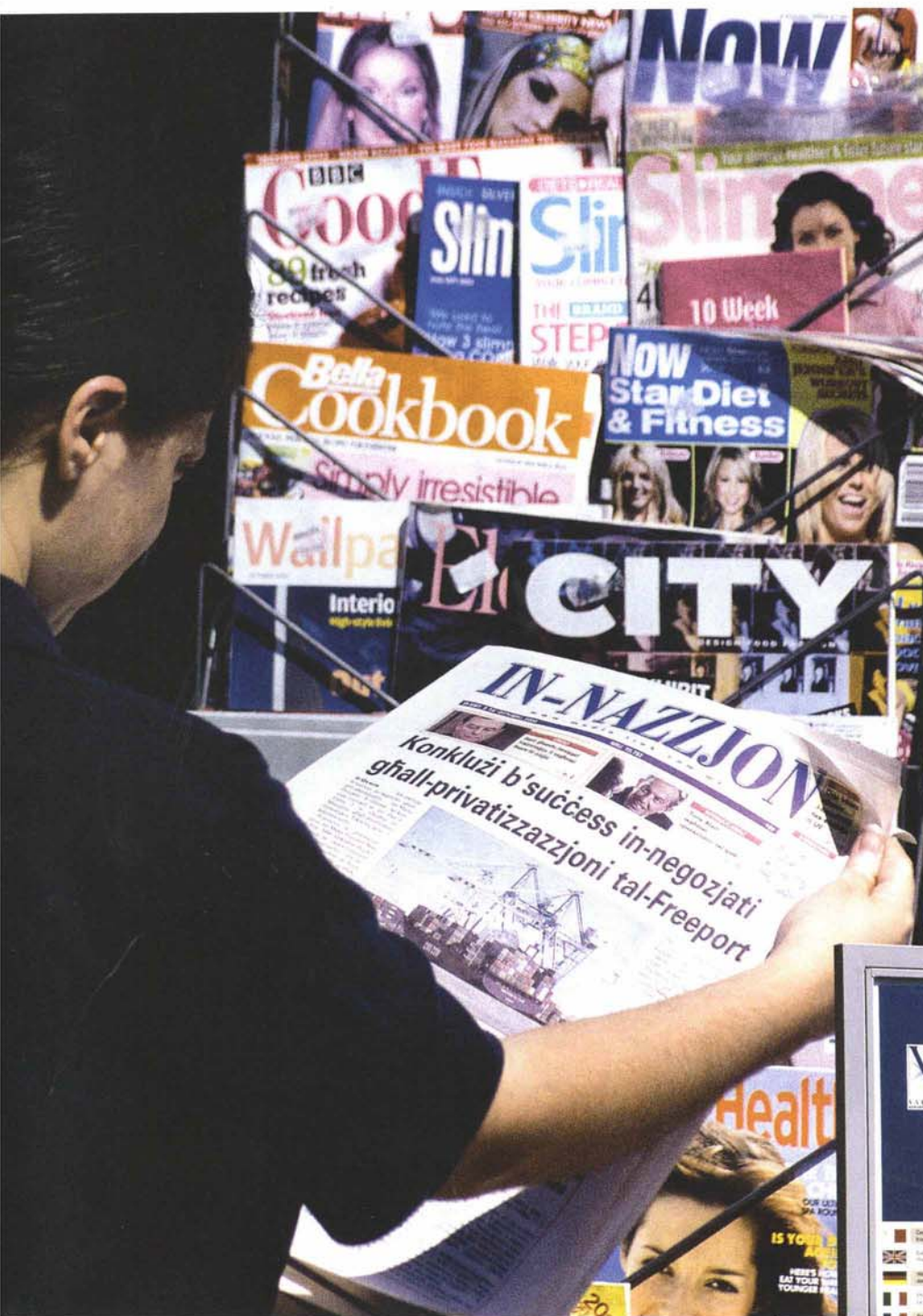
Saudi Aramco, the oil company born as an international enterprise more than seventy years ago, distributes *Saudi Aramco World* to increase cross-cultural understanding. The magazine's goal is to broaden knowledge of the cultures, history and geography of the Arab and Muslim worlds and their connections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

Printed on recycled paper

www.aramcoservices.com

EUROPE'S NEW ARABIC CONNECTION

Written by Louis Werner
Photographed by Alan Calleja



Fourteen years ago, Joseph Brincat, head of the Italian department at the University of Malta, brought to light the first known detailed text about the Arab conquest and settlement of his Mediterranean islands. The account appears in the 14th-century geographer Ibn 'Abd al-Mun'im al-Himyari's *Kitab al-Rawd al-Mi'tar fi Khabar al-Aktar* (*The Perfumed Gardens*), and it gives the names of both the Arab general who led the attack in AD 870 and the Byzantine ruler of Malta who was deposed.

Al-Himyari describes extensive destruction, and most historians believe the islands, whose position between Sicily and North Africa gives them strategic sway over trans-Mediterranean shipping, were left largely depopulated. The language spoken there—whether it was Punic, low Latin or Greek is still uncertain—was presumably supplanted by Arabic. What is known is that Arabic took firm hold in Malta in the mid-11th century, when Arabic-speaking colonists from Muslim Sicily began to arrive.

Though Arab rule in Malta lasted only until 1091, the conquering Normans allowed the Muslims to

remain, and Arabic became their common language. More than a century later, in 1224, the Muslims were expelled, but their language—which had by that time evolved into a local Arabic dialect—remained, now cut off from the scholarly traditions of the mother language.

This was a major linguistic turning point. Arabic's most striking linguistic dilemma—diglossia, or the difference between the written and the spoken languages—was moderated by the expulsion of the Muslims, but the event aggravated other problems, such as bilingualism, word mixing and code switching—the technical term for alternating between two languages in the same conversation. Scholars at the University of Malta, who are carrying out some of the world's most advanced linguistic research, today find these problems fascinating.

Modern Maltese (or Malti, as the Maltese people themselves call their language) is described by some linguists as a "mixed language" of Semitic, Romance and English elements, while others simply call it an Arabic dialect. Maltese nationalists a hundred years ago portrayed Malti as related to ancient Punic; purists today fault the younger generation for adopting undigested loan words from English and Italian.

What is beyond dispute is that as of May 2004, when Malta joined the European Union, Malti became the EU's only official language of Arabic origin. This leaves many Maltese simultaneously proud and worried about the cultural symbolism that their tongue holds in an ever-shrinking world.

The work of Oliver Friggieri, Malta's leading fiction writer and poet, has been translated into Romanian, English, Bengali, Serbo-Croatian, Italian and, most recently, Arabic.

"Maltese survives," says Friggieri, "only because of its geographical position, halfway between

island. "Even Anglophones who move here pick up the intonations and rhythms of Maltese speech, something between Arabic and Italian."

"One way to outwit the occupier," Friggieri explains, "is to be discreet when choosing between synonyms of Romance or Arabic origin. All things being equal, I prefer to use the Arabic-origin word, because it is usually so

much richer and multi-dimensional. Even if my readers don't have it on the tip of their tongues, they have it in their heads. I am very happy that my books are now in Cairo and

Tunis—perhaps there they may find something of themselves in their shelf-mates."

In the definitive Malti dictionary compiled by the late Joseph Aquilina, some 43 percent of the words have an Arabic origin, and roughly the same percentage claim Italian roots. Six percent come from English, and three percent come from Latin and the Romance languages.

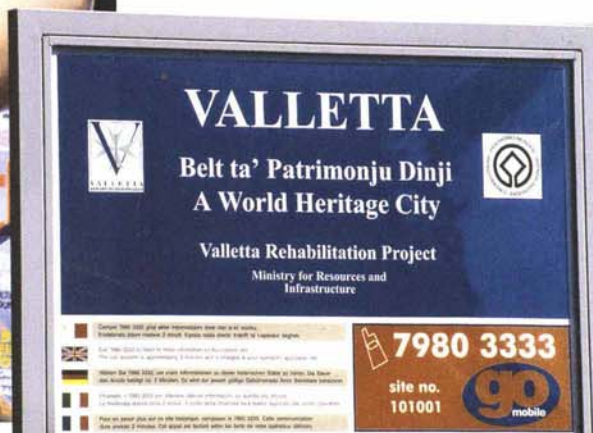
Friggieri gives an example of two Maltese words: Both come from the same Sicilian stem, *patire*, and both mean "suffering"—though with very different connotations. *Passjoni* (the letter *j* in Malti is pronounced like a *y* in English) comes to Malti via Italian, and *thatija* is "semiticized" thanks to Arabic's high "productivity," as a linguist would explain it. The term

describes the ability of a base language to force loan words into its own morphology, grammar and syntax. Thus loan words such as *patire* are linguistically reshaped to conform to Arabic's rules.

In the case of *thatija*, the original word *patire* has been reshaped according to the rules of Semitic verb



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formation. *Tbatija* today means “suffering” or “hurt” in general, while *passjoni* means specifically the suffering of Jesus. “But do not think that we Maltese use only Italianate words to express our Catholicism,” Friggieri warns. *Randan*, he points out, is Malti for the Christian season of Lent, and it comes from *Ramadan*, the Arabic name of the Islamic holy month of fasting. The word *God*, in Malti, is *Alla*.

Manwel Mifsud, of the university’s Maltese department, is a historical linguist specializing in word borrowing. “I started out by studying the Semitic side of Maltese,” he says, “believing I had to specialize in one side or the other. But I was most interested in the point where Arabic ended and Maltese began. I saw how Maltese’s Semitic morphology suffered from the stress of rapid word mixing and had almost reached a breaking point. It either had to heal itself, by adding new language tissue, or die out.”

A trend that he has identified in the case of Malti, and which may turn out to be something of a universal rule in other examples of language mixing worldwide, is that the base language’s productivity weakens over time, and also weakens whenever it faces a high rate of borrowing, as in the case of English technical terms that have flooded Malti in recent decades.

Mifsud’s research shows that there has been a long-term weakening trend in Arabic’s productivity in Malti. For example, a foreign word today is more likely to be absorbed into Malti as a stem plus a prefix and/or suffix, rather than, as in past, as an Arabic-style tri-consonantal root. Mifsud counts at least 36 loans from Romance languages that have gone through this transformation, from stem words into

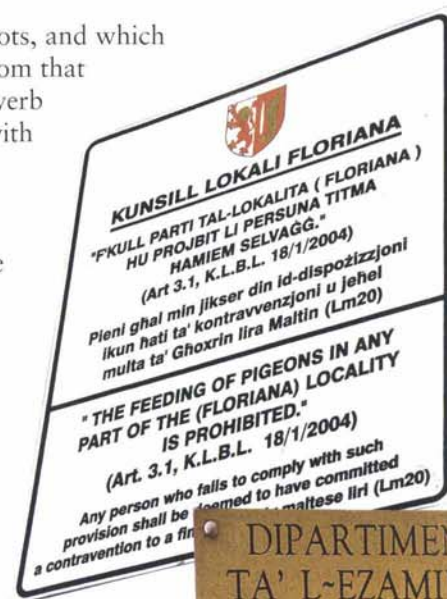
tri-consonantal roots, and which have generated, from that root, many other verb and noun forms with closely associated meanings.

Mifsud gives the example of the English verb *fire*, in its military sense. *Fire* has become semiticized in Malti as *fajjar*, meaning “to throw violently,” which is a Semitic intensive verb form typified by its doubled middle consonant. Another example is *pejjep*, from the Italian *pipa*, meaning “to smoke.”

The verb *jipparkjaw*, meaning “they park [a car],” is a rare triple hybrid: The stem of the word, *park*, is an English verb. The initial *p* and the second *j* are Sicilian verbal additives, and the prefix *ji* and the suffix *aw* are Arabic verb formations that signal the present tense.



Loan nouns can be semiticized too, adopting what is called a “broken plural” form, in which the plural is formed not by adding a suffix—most commonly an *s* in English, as in singular *brick* and plural *bricks*—but rather by changing the internal structure of the word itself, like singular *yowm* (“day”) and plural *ayyam* (“days”)



in Arabic. Maltese examples from Italian and English are *pizza* / *pizaz*; *villa* / *vilel*; *skoona* (“schooner”) / *skejjen*; and *kitla* (“kettle”) / *ktieli*.

The gradual loss of Arabic’s productivity in Maltese is evident in the way the modern loan word *chips*, in the collective plural British meaning of

“French fries,” has entered Maltese in variant forms. *Chips* has acquired several suffixes, following both Italian and Arabic rules, to pro-

duce different derivative words: *Chipsa* means “one French fry,” following an Arabic rule for forming a singular; *chipsata* means “a lot of French fries,” following an Italian rule for forming an augmentative noun; and *chipsiet*, the counted plural of “French fries,” used after cardinal numbers, follows an Arabic rule for forming a sound (that is, non-broken) plural.

Mifsud has a lovely analogy for describing his language’s history. “I see Maltese as a prodigal son who has left home, that is, split away from the Arabic mother tongue, then learned many things from other peoples, that is, picked up Italian, French, English and Sicilian vocabulary words, and now, in his maturity, cannot find a way back to full reconciliation with his own brothers, that is, the other modern Arabic dialects.”

Martin Zammit teaches Arabic at the University of Malta and translated Friggieri’s collection *Koranta and Other Short Stories From Malta* into Arabic. Zammit became interested in Arabic as a youth, during the years that Malta’s former prime minister Dom Mintoff energetically engaged the Arab world and made Arabic a required language in Maltese secondary schools.



“Unfortunately,” says Zammit, “that policy backfired, because the level of instruction was so poor. Most high-schoolers from those years remember nothing of what they learned. Many sat in class just listening to Arab pop songs, and now they want nothing to do with Arabic.”

Zammit’s classes today are filled with far more motivated students, even if half of them are non-Maltese. “We still have a problem in this country convincing young people that Arabic should be part of their future,” he says. Of course, it does not help that the best first-year textbook for Arabic is written in English, translated from German. Zammit wishes there were a Maltese-based approach that could take advantage of the natural affinity of the two languages.

Of the four Maltese nationals in Zammit’s first-year Arabic class, two are classics majors with an interest in medieval history, one works for a shipping company with offices in Libya, and one is studying out of general interest. The foreign students—Armenian, Libyan-American, Palestinian, Dutch and German—also have mixed reasons for studying, but all are fully aware of where Malta is on the map: midway between North Africa and Europe.

Historical Malti has been a difficult topic to study because, until the 19th century, it was rarely written, and standard spellings were accepted less than a century ago. For years prior to that, linguists argued for and against the use of Arabic letters

to capture the vestiges of Arabic phonetics in Malti that could not be represented in Latin script. Eventually, standard Latin letters were adopted, but with added diacritics: a dotted *g* and *z* and a cross-stroked *h*. All early

examples of written Malti employ idiosyncratic transcriptions and, in addition, all reflect the broad dialect differences between rural and urban areas and between the main island of Malta and its smaller sister island, Gozo.

The first documented Maltese text is a 20-line poem “The Cantilena” by Peter Caxaro, most likely written in the 1470’s. It came to light only in 1968, and linguists cannot agree if its language should be called an archaic form of Malti or a dialect of Arabic, for the only non-Arabic word found in the text is *vintura*, meaning “luck.” The text reads, “*Min ibidill il miken ibidill il vintura*,” or “He who changes his place changes his luck,” and this translates, word for word, a contemporary Sicilian proverb: “*Cui muta locu muta vintura*.”

Foreign visitors to Malta have long remarked on the sheer strangeness of the language. The apostle Paul was shipwrecked on the island in the year 60, and he called its inhabitants *barbaroi*, meaning that they spoke what was to him an unintelligible tongue. In 1663, Englishman Phillip Skippon noted that “the natives of the country

speak little or no Italian but a kind of Arabick like that the Moors speak.”

In the mid-18th century, Maltese grammarian Agius de Soldanis transcribed verbatim dialogues between farmers who served as linguistic informants. These dialogues today seem to be in a language closer to an archaic Arabic than to modern Malti. That was only a few decades before Mikiel Anton Vassalli compiled the first Malti-Italian-Latin lexicon, which identified five regional dialects on Malta and Gozo. His attempt at a standard Malti grammar was argued over for decades.

The problem of standardizing Malti is again a topic of debate in today’s Maltese parliament, where a national language bill is currently under discussion. It aims to take practical steps to cope with the overwhelming influx of loan words by easing their transition into reasonable Malti forms. “Otherwise,” says Mifsud, who is advising on this matter, “it will be a matter of ‘every man for himself’ whenever a new word is used. But we should only suggest, not sanction. We don’t want to be like the Académie française, imposing fines on writers for using an English word here or there.”

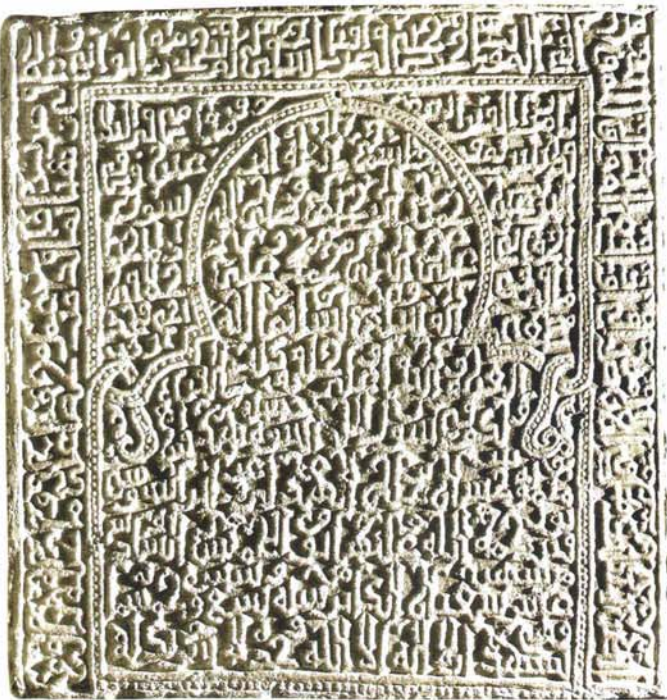
A visit to the island of Gozo today takes one back linguistically to far earlier times, though the ferry crossing takes only 20 minutes. The Gozitan dialect still grates on the ears of “big island” speakers of standard Malti, evoking for them a sense of isolated, rural backwardness. Gozitan Malti most strikingly maintains an emphatic *h* sound that is now lost on the main island, and it fully pronounces the letter *q* that elsewhere has become a glottal stop—a shift that, curiously, also happened in the Arabic of Cairo. Former president of Malta Ugo

Mifsud Bonnici was a Gozitan, and his pronunciation on occasions of state always drew attention—sometimes unfavorable—to his roots.

It is on Gozo that one of Malta’s finest linguistic relics lies: An Arab tombstone dating to 1174, after the Norman conquest but before the Muslims’ expulsion. It is made from a reused piece of



Roman marble, and its carving is in fine Kufic script. Found near the village of Xewkija (pronounced shaw-ki-ya, from the Arabic root for “thorn”), it commemorates a woman named Maimuna, the daughter of one Hassan



This Arabic inscription, dedicated to “Maimuna” and carved in 1174 on Gozo, is one of Malta’s finest linguistic relics. It is now in Gozo’s Museum of Archeology.

ibn ‘Ali al-Hudali. It contains an Arabic poem in a meter called *basit*:

Look around you! Is anything everlasting on earth?
Anything that repels or casts a spell on death?
Death robbed me from a palace, and alas!
Neither doors nor bolts could save me.
All I did remains and shall be reckoned.

Native-born Gozitan Margaret Attard, a 60-year-old shopkeeper in the town of Xaghra (pronounced shahra, from the Arabic root for “hair”), remembers working on Malta as a young woman and always trying to hide her Gozitan dialect. “But when I came home on weekends,” she recalls, “I would very consciously revert to Gozitan, so I wouldn’t be taken as some cosmopolitan snob from ‘up there’”—as she still calls the main island.

Attard knows that her language is close to Arabic—so close, in fact, that she has been mistaken for an Arab while visiting Italy. Unlike the many Maltese who still deny their language’s debt to Arabic, Attard readily acknowledges its linguistic contribution to her island’s history, and sometimes even errs in its favor. “My name comes from the Arabic word ‘attar, meaning ‘scentmaker,’” she says—though in fact it more likely comes from the Sicilian surname Attardo.

Palestinian—Maltese businessman Hani Abdalla has lived in Malta for 25 years. His wife is Maltese, and his children speak Malti. He feels fully fluent in his adopted language. “I learned quickly. I’d say I spoke with 90-percent fluency after just two years,” he says, noting how easy it is for educated Arabs to guess

the meaning of many Malti words, even those originating from an archaic Arabic root long disused in modern colloquial Arabic.

In fact, he adds, he feels more at home in Malti than he would speaking an Arabic dialect not his own. For instance, the word for “now” in both Maltese and Palestinian Arabic is *issaa*, from the Arabic root *saa’a*, meaning “hour.” In Egyptian Arabic the word for “now” is *dilwaqti*, and in Yemeni Arabic it is *al-aan*. The generic term in Malti for a very old man is *xay akka*, from

the Arabic *Shaykh Akka*—“an elder from Acre,” the city on the Mediterranean coast just 50 kilo-

meters (30 mi) from Abdalla’s birthplace in Jenin.

But sometimes Abdalla, like Attard, can be too quick to presume an Arabic root where there isn’t one. “I always thought the Maltese adverb *bilmood*, meaning ‘slowly,’ was a composite word combining the Arabic preposition *bi* with the definite particle and noun *al-mawt*, meaning ‘with death.’ I presumed that in Maltese this meant something like ‘as slow as death.’ But just recently I learned that it comes from the Italian *modo* meaning ‘manner,’ but still with the Arabic preposition.”

Abdalla’s close friend Zammit, whom he is helping to interpret the Qur’an into Malti, notes how Arabic words and Islamic expressions have often entered Malti and taken on specifically Christian meanings. “Take the archaic Malti word *gilwa*,” he says. “For us it means ‘a church wedding procession,’ but in fact it derives from the Arabic verb *jala’a*, meaning ‘to unveil’ or ‘to reveal,’ referring to the moment in a Muslim wedding when the bride uncovers her face to her husband.”

In the old town of Mdina—a name originating in the Arabic word for “city,” *madinah*—Zammit notes that people every day walk along *Triq Miskita*, a street name that comes from the Arabic *tariq* (“way”) and the Spanish *mesquita* (“mosque”), though

they may be unaware that a mosque once stood on that street. “And our proverb ‘*minn fommok ghal Alla*,’ meaning ‘from your mouth to God,’” says Zammit, “is borrowed word for word from the same proverb in Arabic.”

The Maltese people are slowly coming to terms with this legacy. Manwel Mifsud notes a bit of envy among fellow Arabic dialectologists when they meet in international conferences. “They somehow wish that ‘their’ dialect, the one they specialize in, had been able to grow into a separate language of its own as Malti has! They think it adds prestige.”

Arnold Cassola, professor of Maltese at the University of Malta and currently on leave in Brussels as secretary-general of the European Federation of Green Parties, has a special perspective on Malti’s mixed parentage and the advantages it conveys in the European Union. “Within my own family tree are German, Arab, British and Italian surnames,” he says. “Malta, as a nation-state within the EU, reflects the EU’s own unity and diversity.” Because of this cultural openness, Cassola thinks Malta is the natural European interlocutor with Arab countries on matters of trade and refugee protection.

Cassola’s academic research showed how Malti, spoken by only 17,000 natives in 1530, survived following the establishment there of the Knights of St. John, who arrived that year 3000 strong and who were followed by wave after wave of Siculo-Italian immigrant laborers. Because the knights divided themselves into eight “languages,” or national suborders, each speaking its own tongue, Malti benefited from the “divide and conquer” principle: Faced with eight new languages, it remained the unifier, the *lingua franca*.

The knights themselves used Malti to carry out their duties. In 1987, Cassola discovered an anonymous Malti grammar and wordlist, probably dating from the late 17th century, one chapter of which is titled in mixed Maltese and French: *Lta’im a’l Soldat: Methode pour Faire l’Exercise des Armes en*



Langue Maltoise (The Instruction of Soldiers: How to Carry Out the Manual of Arms in the Maltese Language). The text had evidently been compiled by the knights to give native speakers military training or to teach the knights the local military vocabulary.

Some of the earliest Malti texts were composed for purposes of translation and cultural liaison, notes Cassola—and he sees a foreshadowing in that. “The fact,” he says, “that under EU rules, the same number of official translators and interpreters is guaranteed for Maltese as for German and French can only increase our linguistic pride.” Even though Malta will not fill all those positions immediately, he is certain that Maltese delegates will fill the European Parliament with the sounds of Europe’s only Semitic language.

“We have a saying,” chuckles Cassola: “‘*Tkellem bil-malti jekk*

tridni nifhmek,’ or ‘Speak Maltese if you want us to understand you.’ And every word of that proverb is of Arabic origin.”



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Alan Calleja is a free-lance photographer based in Valetta, Malta.

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Maltese Mushroom: M/A 03



SILVER SPEAKS

WRITTEN BY ANNE MULLIN BURNHAM
PHOTOGRAPHED BY ROBERT K. LIU

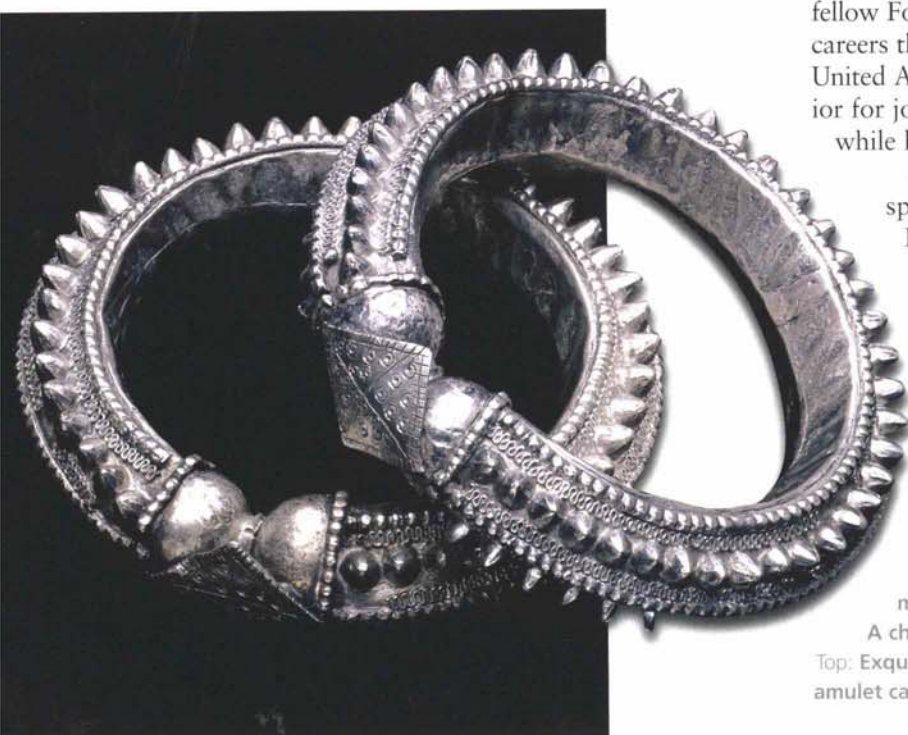
Marjorie Ransom never set out to become a collector of Middle Eastern silver jewelry. She bought her first piece for the sheer pleasure of it when she was a graduate student studying Arabic in Damascus in 1960. It was a large cuff bracelet, of low silver content but covered with intricate and finely worked decoration. The dealer told her it was from North Africa.

After she finished her studies and married David Ransom, a fellow Foreign Service officer and Arabist, she and David began careers that took them to US embassies in Yemen, Syria and the United Arab Emirates together. Later, when they were too senior for joint appointments, she served in Egypt and Damascus while he became United States ambassador to Bahrain.

Marjorie found herself drawn ineluctably into the spell of Middle Eastern jewelry. "Everywhere I went I was fascinated by its exoticism and its enormous range of styles and designs," she explains. "It opened an immediate and powerful window into the life and culture of the Middle East. David and I began to seek it out in *sugs* and silver shops wherever we went in the region."

Soon, she recalls, they realized they had moved beyond acquiring pieces just for her to wear. "We

From the master silversmiths of Yemen, lavishly decorated matching anklets are patterned with rows of studs and wire. A chased, diamond-shaped plate joins the two "ends." (Ø 10 cm)
Top: Exquisitely worked with filigree and granulation, two Yemeni amulet cases hark back to pre-Islamic folk traditions. (•• 10.9 cm)



were buying because of the jewelry's inherent beauty and craftsmanship and for the thrill of discovery that came when one of us found a piece that challenged us to learn its origins." From that grew a desire to understand both the lives of the women who wore the jewelry and the skills of the men who made it.

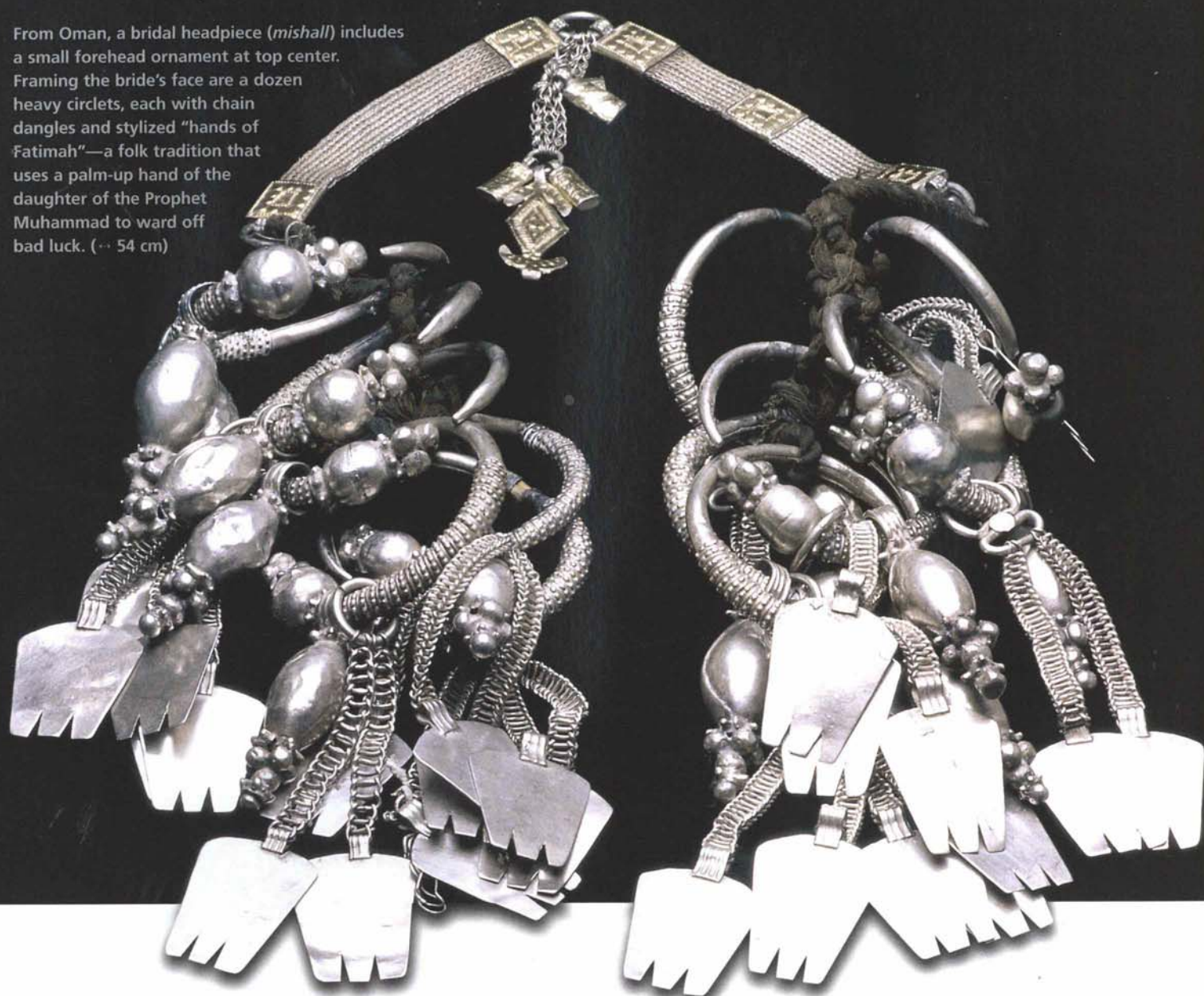
The Ransoms' collection grew and today numbers more than 1000 pieces. Some 285 of them were shown to the public for the first time in the 2003 exhibition "Silver Speaks: The Traditional Silver Jewelry of the Middle East" at the Bead Museum in Washington, D.C. In addition to displays based on countries and regions, the exhibition emphasized no less the social, economic and cultural changes that, over the last half century, have reduced—or, in many places, nearly eliminated—silver jewelry as an important part of a woman's life. Gold shops now far outnumber silver shops; the tribal and village economies that patronized silver craftsmen are increasingly tied to urban ones; and modern dowries are more likely to involve gold, electronics and home furnishings than silver.

As a result, silver collecting has become an act of cultural preservation. There is an urgency to acquiring, cataloging and recording the history and uses of Middle Eastern silver jewelry, and the Ransom collection is one manifestation of this effort. Since 1985, Princess Haifa Al Faisal, wife of the Saudi ambassador to the US, has been assembling a collection of objects of material culture, including silver jewelry, from traditional Bedouin, rural and urban life in the Arabian Peninsula between 1900 and 1980.

Above: This necklace from the Hadhramawt (southern Yemen) uses a piece of animal bone as its primary structural element. (•• 14.5 cm)
Below: Interlaced arabesques of filigree and granulation decorate a gunpowder box and a belt end. (•• 7.6 and 8.1 cm)



From Oman, a bridal headpiece (*mishall*) includes a small forehead ornament at top center. Framing the bride's face are a dozen heavy circlets, each with chain dangles and stylized "hands of Fatimah"—a folk tradition that uses a palm-up hand of the daughter of the Prophet Muhammad to ward off bad luck. (→ 54 cm)



Comprising more than 7000 objects, the collection merged in 2002 with another one built in Saudi Arabia by the Al-Nahda Philanthropic Society and is now called the Sana Collection. While two-thirds of the objects are currently in the US, and many have been lent over the years for display in various museums, the Sana Collection will ultimately be made available to scholars and the public in Riyadh.

Throughout the Arab world, as well as in Turkey and Iran, gold jewelry, domestically made or imported, has "almost completely replaced" the art of the Middle Eastern silversmith,

This necklace from the Siwa Oasis of Egypt shows a broken point on the second pendant from the left, indicating that its owner has given birth to a son.



says Princess Haifa, and eclipsed "the cultural and social significance of the jewelry itself. The Ransom collection, which preserves the region's rich past, is an extremely important resource for the future."

Traditionally, nomadic Bedouins and village families were among the silversmith's best customers. Women in such settings often acquired most of their jewelry through marriage. Part of the dowry, or *mahr*, given by the groom to the bride's father to confirm the marriage, was used to buy or commission jewelry from the local silversmith. This would be part of what the bride

would wear on her wedding day.

Basaam Qahwaji, who helped the Ransoms identify many pieces in their

collection, grew up in a family that owns one of the oldest textile and jewelry shops in Damascus. He remembers attending village weddings where the brides wore kilos of silver jewelry. "They had chokers, necklaces, headdresses with chains of silver coins, armbands, bracelets and anklets," he says. "Wedding guests would often bring gifts of more jewelry and go to the stage where the bride sat adorned and place it around her neck."

This jewelry remained a woman's own property, even in the event of divorce, and she could sell it at will, so it was like a savings account, to be drawn on in bad times or for special purchases, and it provided her throughout her life with a measure of economic security and independence.

A woman's jewelry also told others a lot about who she was and where she came from. Given the unifying influence of Islam, many designs and motifs were common to jewelry all across the Middle East, and even beyond to Central Asia, but specific elements, such as the distinctive granulation and filigree of Yemeni jewelry, the turquoise of Saudi Arabian jewelry or the rectangular *hirz*, or amulet holder, of Oman, could tell a woman's tribal, regional or national identity.

Jewelry also announced a woman's social and marital status. Some pieces, such as the *hanum* triangles from Yemen, were understood to be worn only by married women, and jewelry could tell others at a glance whether or not she was the mother of a son or sons—when, for instance, the tips of pendants on necklaces worn by Siwan women of western Egypt were broken off to mark each male birth.

The amount of new jewelry a woman acquired after marriage was considered both a measure of the value her husband placed on her—very often she received additional pieces on the birth of a son—as well as of her own ability, through selling handicrafts or other

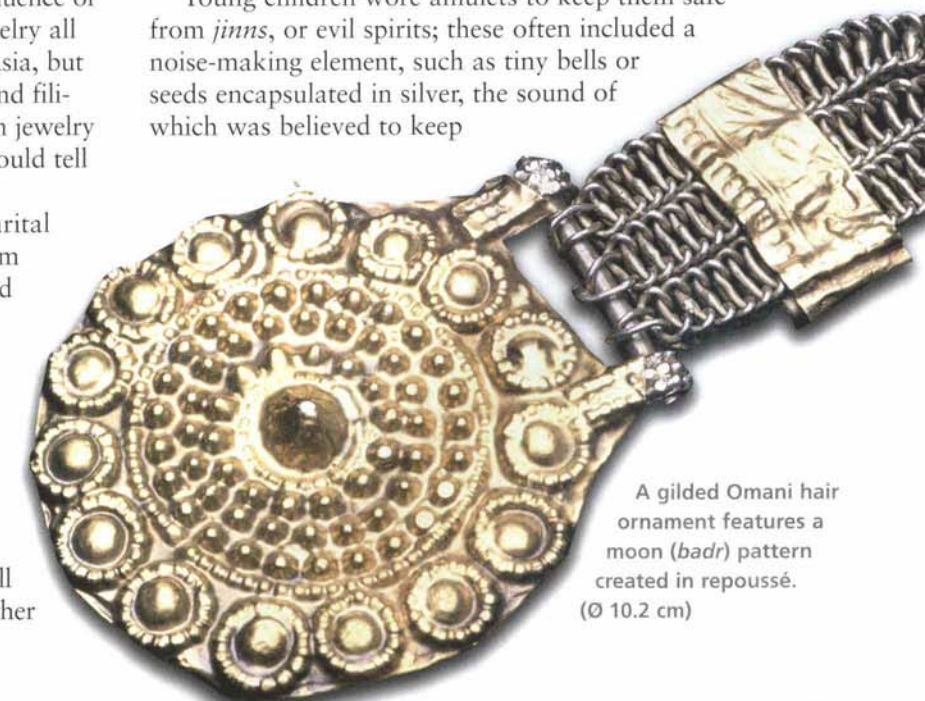


The Omani silversmith who created this rectangular amulet case (*hirz*) was probably from Ibri, a town known for its floral designs. (→ 7.9 cm)

products, to add to her stock. New jewelry raised her status in the eyes of her community.

Since time beyond memory, one of the most powerful reasons to wear jewelry has been as a charm against evil spirits. Such practices were common to Muslim, Christian and Jewish women of the region, reflecting women's fears of disease, accidents or bad luck, and recognizing the vulnerability of children, husbands and family members to calamities beyond anyone's control.

Young children wore amulets to keep them safe from *jinns*, or evil spirits; these often included a noise-making element, such as tiny bells or seeds encapsulated in silver, the sound of which was believed to keep



A gilded Omani hair ornament features a moon (*badr*) pattern created in repoussé. (Ø 10.2 cm)

spirits at bay. Colored stones incorporated in jewelry, particularly red and blue ones, were also thought to aid in repelling evil. In Yemen, Jewish silversmiths created for their Muslim clients *kitab*s or *hijabs*, hollow cylindrical forms designed to hold a written verse from the Qu'ran, which were believed to have protective power. Gradually the shape itself assumed amuletic associations.

Other amuletic jewelry included silver pendants in the shape of triangles, stars, moons, rosettes or the stylized hands of Fatimah, daughter of the Prophet, as well as pieces inscribed with invocations of the name of God, such as "There is no god but God and Muhammad is his prophet," or "As God wills." These were considered to be particularly efficacious, in much the same way as many contemporary Catholics still wear medals or scapulars inscribed with prayers or invocations.

But beyond wealth, worry, identity or religion, jewelry was—and is—above all an adornment. Women decked themselves with silver finger rings, toe rings, bracelets, armbands, anklets, necklaces, chokers, chains, belts, chestpieces, ear-pieces, nose-pieces, headpieces, pieces to attach to face veils or to headscarves, all with the idea of making themselves beautiful. In an often harsh life with few comforts, jewelry surely gave them simple pleasure and raised their spirits.

Women wore some of their jewelry in the privacy of their homes for their husbands and families, or at festivals and special occasions, such as weddings. Bedouin women wore jewelry even at work. In public, where display might impinge on a Muslim woman's sense of modesty, the sound of tiny silver ankle bells or the clinking of silver chains concealed by her clothing, heard but unseen, was nevertheless an allure-ment, a way of hinting at her hidden beauty.

To satisfy a woman's desire for jewelry that would embody her wealth, proclaim her identity, keep her safe from the evil eye and make her feel beautiful, silversmiths created a wealth of forms with designs that often echoed ancient motifs from pre-Islamic cultures. They added pearls, turquoise, amber, lapis lazuli, coral, carnelian and other stones or beads as both decoration and amulet.

The quality of the silver used and the workmanship employed varied according to a client's ability to pay. Wealthy clients ordered particularly important pieces to be gilded or to be elaborately augmented with stones or actual silver coins, particularly Maria Theresa thalers, whose consistent silver content was a known measure of value. Nomadic clients, whose wealth needed to be portable and rested principally in jewelry and livestock, commissioned more and heavier pieces than town and village dwellers, who had other ways to invest.

But whatever the weight or silver content, jewelry could be lavished with exquisite workmanship regardless of its

This hinged collar (*kirdala*) from Saudi Arabia is decorated with 12 bi-conical dangles terminated with bells, alternating with shorter spherical dangles that end in an embossed leaf shape (*lowzah*). (collar Ø 10.8 cm)



Probably from the Najd in central Saudi Arabia, this large pendant was crafted from a single sheet of silver decorated with shot and pattern wire. (•• 22 cm)



intrinsic value. Silversmiths used filigree, chasing, bossing, niello, stamping and appliqué to create distinctive designs based on the principles of harmony and balance. The investment of fine and skilled craftsmanship in a relatively inexpensive piece of jewelry is all the more remarkable considering that its resale value was based solely on its weight and silver content, without regard to workmanship, and that old pieces were regularly melted down to create new ones. Jewelry was not passed down in a family. A bride did not want to inherit someone else's jewelry, but wanted it to be new, made for her and reflecting the important passage she was making to the status of a married woman.

Saving finely worked jewelry from the melting pot was part of what propelled the Ransoms beyond acquiring pieces for Marjorie to wear and toward becoming, unintentionally, collectors. "It was hard to think that this jewelry, over which silversmiths had labored so intently and with such imagination and such a variety of techniques, would just disappear," she says, pointing to a necklace of silver clipped-cornered cubes from the 'Asir region of Saudi Arabia. She rescued it from a silversmith's melting pot in Jiddah in 1969.

By that time, silver jewelry was increasingly seen as old-fashioned by urban and wealthier women. Marjorie, who made a point of wearing some of her jewelry at work and in her private life—both because she loved it and because it was a sort of cultural ice-breaker—recalls, "Women would come up to me and point to my jewelry and say I was wearing what their mothers and grandmothers had worn. They would be very pleased and excited that I wore it, but they themselves did not. They thought it out of fashion then, and not as pretty as gold."

Basaam Qahwaji points out that in the late 1960's, when he was still living in Damascus, large amounts of Arab silver jewelry came to his family to trade. "I made many trips abroad then, selling it to dealers from Europe and the United States who were catering to the

hippy-driven craze for ethnic dress and adornment," he recalls, "and the oil boom of the early 1970's accelerated the process of de-accessioning silver."

As wealth from oil in the Arabian Peninsula increased and spread through the society, women turned more and more to buying imported gold jewelry, which was often manufactured with a nod to traditional decoration and design. And as inflation affected the *mahr*, it was easier for bridegrooms to meet the amount with high-value gold or desirable consumer goods such as refrigerators. As a result, large amounts of silver jewelry came on the market, a lot of it ending up in melting pots. Later in the 1970's, when speculation in the price of silver reached a fever pitch worldwide, more traditional jewelry met the same fate.

Found in Taif, Saudi Arabia, this gilded pendant with intaglio floral shapes and bezel-set glass beads is strung with alternating glass and hollow-work silver beads. (Ø 18.5 cm)





This filigree buckle for a wedding belt was made in Damascus. (•• 16.5 cm)

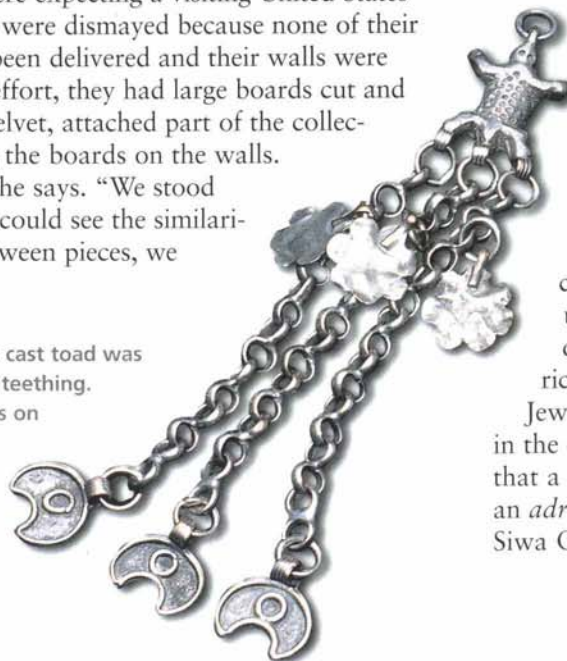
The Ransoms witnessed this depletion firsthand. Their urge to save what they could and to learn its history and context grew more urgent: "It became a passion for both of us," Marjorie says. "We would hunt and bargain together when we could, and we always had our eye out for interesting pieces when we were traveling apart. I remember David's smile of triumph one day in Muscat when he brought home a magnificent Omani bridal headdress in a style neither of us had seen before."

Marjorie continued to question women she met about their memories of their mothers and grandmothers, about the jewelry's significance and how and when it was worn. She talked to anthropologists, historians and jewelers and read whatever she could find on the topic.

By 1985 her studies and the collection—most of it packed, unsorted, in boxes—triggered a minor epiphany. Newly arrived in Damascus for another tour of duty in the Middle East, she and David were expecting a visiting United States senator for dinner and were dismayed because none of their household goods had been delivered and their walls were bare. In a last-minute effort, they had large boards cut and covered in burgundy velvet, attached part of the collection to them and hung the boards on the walls. "It was remarkable," she says. "We stood back and suddenly we could see the similarities and differences between pieces, we

An amulet from Syria, this cast toad was believed to help a child in teething.

Opposite: The floral designs on this two-triangle Syrian necklace are niello. The larger triangle is an amulet case. (•• 9.2 cm)



could recognize motifs and decorative elements, and we realized we had, indeed, a very representative collection of jewelry, even though we still had

much to learn about identifying different regional styles."

In Damascus, they met the antique dealer George Obeid, a historian of crafts, fabric, furniture and jewelry, who, along with Qahwaji, aided them in their research. Given jewelry's movement with Bedouins, or with pilgrims from throughout the region who were traveling to the Arabian Peninsula and selling or bartering it en route, many pieces the Ransoms acquired were found far from their places of origin. Silversmiths readily crossed borders, and villagers and nomads would often travel a long way to purchase jewelry from favorite craftsmen. In addition, Obeid points out, Damascene and other city silversmiths traveled long distances to sell their work, especially when the harvest was in and farmers had the capital to make purchases.

Certain regional styles, however, are so distinctive as to be unmistakable. In Yemen, where the silversmith's craft has been practiced for centuries, mainly by Jewish smiths working for both Jewish and Muslim clients, highly skilled techniques—delicate filigree, granulation and geometric shapes such as diamonds and discs applied symmetrically to flat surfaces to build up rich layers of decoration—are readily recognizable.

Jewelry historian and anthropologist Joyce Diamanti, in the catalog of the Bead Museum exhibition, points out that a large silver disk with minimal engraving, known as an *adrim*, is unique to 20th-century jewelry from Egypt's Siwa Oasis. Qahwaji says that Syrian silver chains, called



"Aleppo" or "Arab," are easily identifiable—yet, he stresses, correctly attributing origins to silver jewelry in general is difficult and comes only from long years of handling and studying many pieces and listening to the stories that go with them. "Understanding the jewelry is important," he says, "because understanding culture is important. If you understand culture, you understand history, and if you understand history, you understand politics."

Marjorie Ransom is dedicated to this continual process of learning and understanding. She still proudly wears that

MIDDLE EASTERN SILVER JEWELRY: COMMON TECHNIQUES AND TERMS



CASTING: Pouring molten metal into a mold to obtain a desired shape



CHASING: Tracing a design on the surface with a punch



EMBOSSING: Raising a shape on the front of a piece by hammering down the area around it



REPOUSSÉ: Raising a shape on the front of a piece by hammering from the back



FILIGREE: Shaping fine wire into designs that are soldered to a flat surface or hung as tracery



GRANULATION: Soldering tiny balls or grains of silver to a surface in decorative patterns



INTAGLIO: A design carved into a metal or stone surface



NIELLO: A black compound of silver, sulphur and other metals, used like enamel



WROUGHT SILVER: Silver shaped by bending or twisting after being heated to achieve malleability

first bracelet she bought in Damascus—only now she knows definitely that it is not North African but Turkish. And while the exhibition at the Bead Museum was a spur to begin the serious work of cataloging and annotating her entire collection of jewelry, she is eager to continue the kind of field research that will enhance its context and history—and is doing so now in a research project in Yemen.

"I wonder about the silversmiths who made this jewelry," she says. "How did they develop their designs? Since they could not meet their women clients directly, how were a woman's preferences incorporated into their products? This question of creating or responding to market tastes is intriguing."

Her plan is to have the exhibition travel to museums and university galleries around the United States, and her ambition, ultimately, is to find a permanent public home for it where it can offer Americans a window into the rich and enduring culture the jewelry has enabled her to know so well.

She has another, and more poignant, reason also. David Ransom died suddenly at the end of last year, mourned by the many friends he made in the Middle East, and missed for his insightful and understanding commentary on Middle Eastern affairs in his post-State Department life as news commentator and successful businessman. Marjorie sees the collection as a fitting memorial to him. "I feel David at my elbow as I work on it," she says. "The collection is truly a reflection of our joint interests and efforts," just as surely as it is a magnificent testament to their shared lives of service and adventure in the Middle East. 🌐



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A former biomedical researcher, **Robert K. Liu** (ornament@sbcglobal.net) is now editor of the quarterly magazine *Ornament*, which covers personal adornment, beads and ancient, ethnic and contemporary jewelry.

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Bedouin jewelry: M/A 79, S/O 87

North African jewelry: S/O 92

Maria Theresa thaler: J/F 03

Arabian Gulf pearls: S/O 90

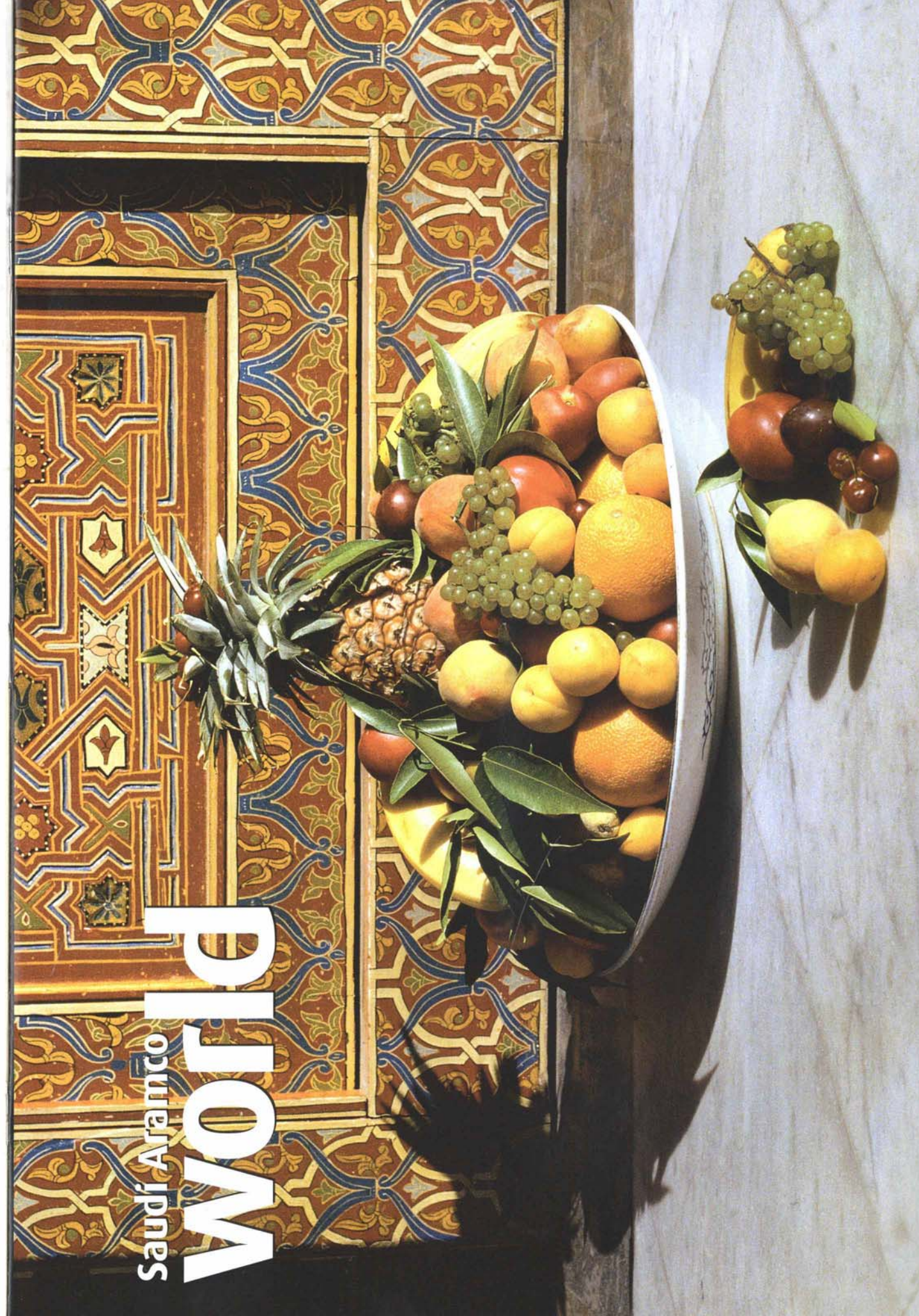
🌐 www.beadmuseumdc.org

Catalog

The catalog of the exhibition "Silver Speaks: Traditional Jewelry of the Middle East" may be ordered for \$19.95 plus shipping from the museum Web site above or by calling 202-624-4500.

Sana Collection

Scholars wishing to gain access to the Sana Collection should write to Dr. Sebastian Maisal, Director of Research, The Sana Collection, American Institutes of Research, 1000 Thomas Jefferson Street, NW, Washington, DC, 20007.



Saudi Aramco
World

Flavors 2005

Partake of the good things which We have provided
for you as sustenance, and render thanks unto God....
—The Qur'an, Chapter 2 ("The Cow") Verse 172

Gregorian and Hijri Calendars

Worlds of Flavor

Arab cooking is as various as the Arabs themselves. What else would you expect from a people who fish in the Atlantic, the Mediterranean, the Red Sea, the Arabian Gulf and the Indian Ocean? Who farm the slopes of the Atlas, the banks of the Nile, the terraces of Mount Lebanon, below sea level at Jericho, on the wide plains of Syria and Iraq and in the hothouse oases of Arabia? Who have traded since time immemorial with China, India, the Spice Islands, Zanzibar, Samarkand and the West? Who once ruled Persia, parts of the Byzantine Empire, Sicily, Spain, Berbers, Nubians and Kurds, and who were themselves partially conquered by Mongols, Normans, Seljuk and Ottoman Turks, Portuguese, Italians, French and English?

Of course there is a certain unity in the diversity. The ubiquity of rice is one of the ties that bind. Another is the tomato–onion–garlic–olive-oil culture of the Mediterranean. The kindness of the climate produces the same fruits—oranges, lemons, grapes, apricots, dates, figs—almost everywhere, or at least close by, while the harshness of the terrain forces a reliance on the hardy sheep and goat for meat and milk. A surprising unity in the arts of good living, including cooking, was bequeathed by 500 years of Ottoman rule. And even a negative unity is imposed by religion, which removes pork from the menu and wine from the cooking pot.

But in food, diversity is the spice of life. Changing one ingredient—substituting olive oil for butter, cracked wheat for rice, coriander for parsley—can transform a dish. The many ways of treating chicken—with pickled lemons in Morocco, with onions and sumac in Jordan, with walnuts in the dish known as Circassian chicken or, most surprisingly, turned into a sweet dessert in Istanbul—show what variations can be played on a single theme.

But in food, diversity is the spice of life. Changing one ingredient—substituting olive oil for butter, cracked wheat for rice, coriander for parsley—can transform a dish.

In most of North Africa, the culinary tradition is Arabo-Berber with a Turkish overlay. The distinctive dish is couscous—steamed grains of semolina—used as a base for a wide range of dishes, from fish and meat stews to spicy fruit-and-nut desserts. Further east, the Egyptians still enjoy the beans, onions, garlic and cabbage that appear on wall paintings in pharaonic tombs 4000 years old, and make a national dish of *mulukhiyah*—a thick, dark-green sauce flavoring chicken, lamb or rabbit.

Moving northward up the Mediterranean shore, we come to that great network of rivers—the Euphrates, Tigris, Orontes and Jordan—that water the valleys and plains of Syria, Lebanon, Palestine, Jordan and Iraq. This region is a vegetarian’s paradise, with a seasonal procession of fruits and vegetables, cereals and fragrant herbs.

Complementary to the fertile river valleys, the neighboring deserts have produced a tasty cuisine of necessity: chunks of meat skewered and roasted over hot coals, a bird sheathed in clay and left among the ashes, lamb boiled in ewe’s milk, succulent desert truffles, dates and coffee—the last short, sharp and astringent with the flavor of cardamom. And especially on the eastern fringes of the Arabian Peninsula,

the spices of India seduce the tongue, brought by the monsoon winds aboard trading dhows.

Persian cuisine, with its luxury and elaboration, has been famous since antiquity, and its influence has been felt throughout the region. Turkey has injected its textures, colors and harmonies of taste wherever the Osmanlis penetrated, leaving a legacy of dishes, some of a Byzantine subtlety, in Arab cities as far apart as Tunis and Jiddah. Yet they also brought the cleanest taste of all—yogurt, or *laban* in Arabic—from their Mongol past.

Most important, the Arabs, Turks and Persians still show an old-world respect for food—for the ingredients, the preparation and the act of eating, as well as for the eater. They search out the best raw materials, each cook having his or her favorite and often secret source of olive oil, goat cheese, apples or *kanafi*. The menu is seasonal, the strawberries or zucchini tasting all the sweeter for the short time there is to enjoy them. The cook is still willing to take infinite pains and usually follows her or his mother’s or grandmother’s recipe.

With such a cornucopia of delights to choose from, it has been difficult to select only seven images—not even enough for appetizers!—to represent the flavors of the Arab and Muslim worlds. Yet we hope that they will indeed serve as appetizers, encouraging our readers in their own culinary explorations.

—THE EDITORS

Cover: Even in the Arab Middle East, where sweet pastries are beloved, fresh fruit is often a preferred dessert, and a rich variety of fruits grows in every country of the Arab world. Of the lush selection on this Moroccan platter, only the pineapple originated outside the region, and it is now grown extensively in India and Indonesia. Photo by Brynn Bruijn.

Converting Dates

The following equations convert roughly from Gregorian to *hijri* and vice versa. However, the results can be slightly misleading: They tell you only the year in which the other calendar’s year *began*. For example, 2005 Gregorian spans both 1425 and 1426 *hijri*, but the equation tells you that 2005 “equals” 1426, when in fact 1426 merely began during 2005.

Gregorian year = [(32 x *hijri* year) ÷ 33] + 622

hijri year = [(Gregorian Year – 622) x 33] ÷ 32

Alternatively, there are more precise calculators available on the Internet: Try www.rabiah.com/convert/ and www.ori.unizh.ch/hegira.html.

Patterns of Moon, Patterns of Sun

BY PAUL LUNDE

The *hijri* calendar

In AD 638, six years after the death of the Prophet Muhammad, Islam’s second caliph ‘Umar recognized the necessity of a calendar to govern the affairs of the Muslims. This was first of all a practical matter. Correspondence with military and civilian officials in the newly conquered lands had to be dated. But Persia used a different calendar from Syria, where the caliphate was based; Egypt used yet another. Each of these calendars had a different starting point, or epoch. The Sasanids, the ruling dynasty of Persia, used June 16, AD 632, the date of the accession of the last Sasanid monarch, Yazdagird III. Syria, which until the Muslim conquest was part of the Byzantine Empire, used a form of the Roman “Julian” calendar, with an epoch of October 1, 312 BC. Egypt used the Coptic calendar, with an epoch of August 29, AD 284. Although all were solar, and hence geared to the seasons and containing 365 days, each also had a different system for periodically adding days to compensate for the fact that the true length of the solar year is not 365 but 365.2422 days.

In pre-Islamic Arabia, various other systems of measuring time had been used. In South Arabia, some calendars apparently were lunar, while others were lunisolar, using months based on the phases of the moon but intercalating days outside the lunar cycle to synchronize the calendar with the seasons. On the eve of Islam, the Himyarites appear to have used a calendar based on the Julian form, but with an epoch of 110 BC. In central Arabia, the course of the year was charted by the position of the stars relative to the horizon at sunset or sunrise, dividing the ecliptic into 28 equal parts corresponding to the location of the moon on each successive night of the month. The names of the months in that calendar have continued in the Islamic calendar to this day and would seem to indicate that, before Islam, some sort of lunisolar calendar was in use, though it is not known to have had an epoch other than memorable local events.

There were two other reasons ‘Umar rejected existing solar calendars. The Qur’an, in Chapter 10 Verse 5, states that time should be reckoned by the moon. Not only that, calendars used by the Persians, Syrians and Egyptians were identified with other religions and cultures. He therefore decided to create a calendar specifically for the Muslim community. It would be lunar, and it would have 12 months, each with 29 or 30 days.

This gives the lunar year 354 days, 11 days fewer than the solar year. ‘Umar chose as the epoch for the new Muslim calendar the *hijrah*, the emigration of the Prophet Muhammad and 70 Muslims from Makkah to Madinah, where Muslims first attained religious and political autonomy. The *hijrah* thus occurred on 1 Muharram 1 according to the Islamic calendar, which was named “*hijri*” after its epoch. (This date corresponds to July 16, AD 622 on the Gregorian calendar.) Today in the West, it is customary, when writing *hijri* dates, to use the abbreviation AH, which stands for the Latin *anno hegirae*, “year of the *hijrah*.”

Because the Islamic lunar calendar is 11 days shorter than the solar, it is therefore not synchronized to the seasons. Its festivals, which fall on the same days of the same lunar months each year, make the round of the seasons every 33 solar years. This 11-day difference between the lunar and the solar year accounts for the difficulty of converting dates from one system to the other.

The Gregorian calendar

The early calendar of the Roman Empire was lunisolar, containing 355 days divided into 12 months beginning on January 1. To keep it more or less in accord with the actual solar year, a month was added every two years. The system for doing so was complex,

Though they share 12 lunar cycles—months—per solar year, the *hijri* calendar uses actual moon phases to mark them, whereas the Gregorian calendar adjusts its nearly lunar months to synchronize with the sun.

It is he who made the sun to be a shining glory, and the moon to be a light (of beauty), and measured out stages for her, that ye might know the number of years and the count (of time).

—The Qur’an, Chapter 10 (“Yunus”) Verse 5

and cumulative errors gradually misaligned it with the seasons. By 46 BC, it was some three months out of alignment, and Julius Caesar oversaw its reform. Consulting Greek astronomers in Alexandria, he

created a solar calendar in which one day was added to February every fourth year, effectively compensating for the solar year’s length of 365.2422 days. This Julian calendar was used throughout Europe until AD 1582.

In the Middle Ages, the Christian liturgical calendar was grafted onto the Julian one, and the computation of lunar festivals like Easter, which falls on the first

Sunday after the first full moon after the spring equinox, exercised some of the best minds in Christendom. The use of the epoch AD 1 dates from the sixth century, but did not become common until the 10th. Because the zero had not yet reached the West from Islamic lands, a year was lost between 1 BC and AD 1.

The Julian year was nonetheless 11 minutes and 14 seconds too long. By the early 16th century, due to the accumulated error, the spring equinox was falling on March 11 rather than where it should, on March 21. Copernicus, Christophorus Clavius and the physician Aloysius Lilius provided the calculations, and in 1582 Pope Gregory XIII ordered that Thursday, October 4, 1582 would be followed by Friday, October 15, 1582. Most Catholic countries accepted the new “Gregorian” calendar, but it was not adopted in England and the Americas until the 18th century. Its use is now almost universal worldwide. The Gregorian year is nonetheless 25.96 seconds ahead of the solar year, which by the year 4909 will add up to an extra day. ☉

Historian **Paul Lunde** (paullunde@hotmail.com) specializes in Islamic history and literature. His most recent book is *Islam: Culture, Faith and History* (2001, Dorling Kindersley).



Saudi Aramco
world 2005

Spices and spice blends create rich harmonies in Middle Eastern cooking. Each thread of saffron (center) is plucked separately from a pale-purple crocus blossom in Spain, Kashmir or Iran. The surrounding bowls (clockwise from right) hold red pepper, ground dried ginger, black peppercorns, cinnamon, cumin and turmeric. Cinnamon bark and whole dried ginger fill out the tray—though the skilled cook's repertoire is more extensive still. Photo by Brynn Bruijn.

JANUARY
DHU AL-QA'DAH — DHU AL-HIJJAH 1425

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
1 20	2 21	3 22	4 23	5 24	6 25	7 26
8 27	9 28	10 29	11 30	12 1	13 2	14 3
15 4	16 5	17 6	18 7	19 8	20 9	21 10
22 11	23 12	24 13	25 14	26 15	27 16	28 17
29 18	30 19	31 20				

FEBRUARY
DHU AL-HIJJAH 1425 — MUHARRAM 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
			1 21	2 22	3 23	4 24
5 25	6 26	7 27	8 28	9 29	10 1	11 2
12 3	13 4	14 5	15 6	16 7	17 8	18 9
19 10	20 11	21 12	22 13	23 14	24 15	25 16
26 17	27 18	28 19				



A campfire among al-Hajri herders in eastern Saudi Arabia warms a curve-spouted *dallah*, the traditional coffee pot of the central Arabian Peninsula, and an assortment of kettles. The dallah's long spout, with a palm-fiber filter plug inserted at its base, helps the host pour the traditional three tiny cupfuls for each guest. The lightly roasted coffee beans, together with cardamom or, on occasion, cloves, are ground fresh for each pot with the mortar and pestle. Photo by Abdullah Y. Al-Dobais.

MARCH
MUHARRAM — SAFAR 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
		1 20	2 21	3 22	4 23	
5 24	6 25	7 26	8 27	9 28	10 29	11 1
12 2	13 3	14 4	15 5	16 6	17 7	18 8
19 9	20 10	21 11	22 12	23 13	24 14	25 15
26 16	27 17	28 18	29 19	30 20	31 21	
Easter						

APRIL
SAFAR — RABI' AL-AWWAL 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
						1 22
2 23	3 24	4 25	5 26	6 27	7 28	8 29
9 30	10 1	11 2	12 3	13 4	14 5	15 6
16 7	17 8	18 9	19 10	20 11	21 12	22 13
23 14	24 15	25 16	26 17	27 18	28 19	29 20
30 21						



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A selection of the finest date varieties of Saudi Arabia represents the roughly 300 varieties grown in the country. Of the world's 64 million date palms, about three million grow in the Al-Hasa Oasis, in the Eastern Province of Saudi Arabia; another quarter-million trees in the Coachella Valley of southern California produce the majority of the United States' date crop. Photo by Eric Hansen.

MAY
RABI' AL-AWWAL — RABI' AL-THANI 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
	1 22	2 23	3 24	4 25	5 26	6 27
7 28	8 29	9 1	10 2	11 3	12 4	13 5
14 6	15 7	16 8	17 9	18 10	19 11	20 12
21 13	22 14	23 15	24 16	25 17	26 18	27 19
28 20	29 21	30 22	31 23			

JUNE
RABI' AL-THANI — JUMADA AL-ULA 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
				1 24	2 25	3 26
4 27	5 28	6 29	7 30	8 1	9 2	10 3
11 4	12 5	13 6	14 7	15 8	16 9	17 10
18 11	19 12	20 13	21 14	22 15	23 16	24 17
25 18	26 19	27 20	28 21	29 22	30 23	



Saudi Aramco
world 2005

“Quality in simplicity” is the watchword of Turkish cuisine, and even though an array of Turkish *meze* (appetizers) can number 50 different hot and cold delights, simple melon or white cheese or olives can be the best. Salty or briny, black or green, the olives complement every dish and appear at every meal. At almost a million metric tons a year, Turkey’s olive production leads the Muslim world’s. Photo by Robert Arndt.

JULY
JUMADA AL-ULA — JUMADA AL-AKHIRA 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
						1 24
2 25	3 26	4 27	5 28	6 29	7 1	8 2
9 3	10 4	11 5	12 6	13 7	14 8	15 9
16 10	17 11	18 12	19 13	20 14	21 15	22 16
23 17	24 18	25 19	26 20	27 21	28 22	29 23
30 24	31 25					

AUGUST
JUMADA AL-AKHIRA — RAJAB 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
		1 26	2 27	3 28	4 29	5 30
6 1	7 2	8 3	9 4	10 5	11 6	12 7
13 8	14 9	15 10	16 11	17 12	18 13	19 14
20 15	21 16	22 17	23 18	24 19	25 20	26 21
27 22	28 23	29 24	30 25	31 26		



Rice, cultivated for at least 6000 years, is the primary food of half the world's population. In its many varieties, it provides 55 percent of the calories of the average Indonesian's diet, 12 percent of the Egyptian's and five percent of the Pakistani's, and—though imported—it is one of the unifying staples of the cuisines of the Arab world. Photo by Brynn Bruijn.

SEPTEMBER

RAJAB — SHA'BAN 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
					1 27	2 28
3 29	4 30	5 1	6 2	7 3	8 4	9 5
10 6	11 7	12 8	13 9	14 10	15 11	16 12
17 13	18 14	19 15	20 16	21 17	22 18	23 19
24 20	25 21	26 22	27 23	28 24	29 25	30 26

OCTOBER

SHA'BAN — RAMADAN 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
1 27	2 28	3 29	4 1	5 2	6 3	7 4
8 5	9 6	10 7	11 8	12 9	13 10	14 11
15 12	16 13	17 14	18 15	19 16	20 17	21 18
22 19	23 20	24 21	25 22	26 23	27 24	28 25
29 26	30 27	31 28				



Tart, bright-red *karkady*, hibiscus tea, is especially popular in Egypt and the Sudan, where it is drunk hot or cold, depending on the season. People gather and dry the flower calyces of *Hibiscus sabdariffa*, a tall, reedy plant, and infuse them in boiling water to make the drink. For a brief period before World War II, karkady was also grown in the United States, where it was known as “Florida cranberry.” Photo by John Feeney.

NOVEMBER
RAMADAN — SHAWWAL 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
		1 29	2 30	3 1	4 2	
					'Id al-Fitr	
5 3	6 4	7 5	8 6	9 7	10 8	11 9
12 10	13 11	14 12	15 13	16 14	17 15	18 16
19 17	20 18	21 19	22 20	23 21	24 22	25 23
26 24	27 25	28 26	29 27	30 28		

DECEMBER
SHAWWAL — DHU AL-QA'DAH 1426

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
					1 29	2 30
3 1	4 2	5 3	6 4	7 5	8 6	9 7
10 8	11 9	12 10	13 11	14 12	15 13	16 14
17 15	18 16	19 17	20 18	21 19	22 20	23 21
24 22	25 23	26 24	27 25	28 26	29 27	30 28
				Christmas		
31 29						



HUMANITARIAN TO A NATION

In the cool interior of a mental ward in Karachi, a short, powerfully built man with a flowing snow-white beard and penetrating dark-brown eyes is standing at the bedside of a distraught young woman. She has covered her head with a sheet and is pleading for news of the two children her husband took from her.

"I know you are suffering terribly, but this is no way to bring back your children," says the man with stern compassion. "You have a college degree. You can do many things to help the other patients."

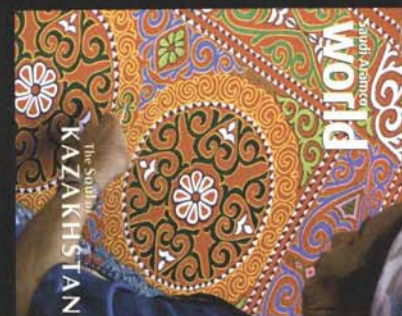
Outside the room's windows of latticed stone, several hundred other women stroll and lounge under pipal trees scattered around a courtyard as big as several football fields. All are here because their families cannot—or will not—cope with their mental illnesses.

"Self-help," says the man as he walks away from the young mother's bedside. "That's the best way to get back on your feet."



Abdul Sattar Edhi sits at his desk in the Mithadar district of Karachi. His office is in the same building where, in 1951, he opened his first free pharmacy, and he remains personally on call: "I am always available to all," he says. Top: At the Edhi Child Home on the outskirts of Karachi, boys wash the assembly-hall floor as part of their morning chores. The 26-hectare (65-acre) campus is home to 250 boys; it is part of the Edhi Village complex that also houses some 1500 patients with mental illnesses.

Written by Richard Covington / Photographed by Shahidul Alam / DRIK



In November 1949, the Arabian American Oil Company (Aramco) launched an interoffice newsletter named *Aramco World*. Over the next two decades, as the number of Americans working with Saudi colleagues in Dhahran grew into the tens of thousands, *Aramco World* grew into a bimonthly educational magazine whose historical, geographical and cultural articles helped the American employees and their families appreciate an unfamiliar land.

The magazine is now published by Aramco Services Company in Houston, Texas on behalf of Saudi Aramco, which succeeded Aramco in 1988 as the national oil company of Saudi Arabia. In 2000, *Aramco World* changed its name to *Saudi Aramco World* to reflect this relationship.

Today, *Saudi Aramco World's* orientation is still toward education, the fostering of cooperation and the building of mutual appreciation between East and West, but for the last four decades the magazine has been aimed primarily at readers outside the company, worldwide, as well as at internal readers. Its articles have spanned the Arab and Muslim worlds, past and present, with special attention to their connections with the cultures of the West.

Subscriptions to *Saudi Aramco World* are available without charge to a limited number of readers interested in the cultures of the Arab and Muslim worlds and their connections with the West. Multiple-copy subscriptions for seminars or classrooms are also available. From Saudi Arabia, please send subscription requests to Public Relations, Saudi Aramco, Box 5000, Dhahran 31311. From all other countries, send subscription requests—signed and dated, please—by postal mail to *Saudi Aramco World*, Box 2106, Houston, Texas 77252, USA; or by fax to +1-713-432-5536.

The texts of all back issues of *Aramco World* and *Saudi Aramco World* can be found on our website, www.saudiaramcoworld.com; articles from issues since the end of 2003 include photographs. The website is fully searchable, and texts can be downloaded. In addition, many of the photographs from past issues are available at photoarchive.saudiaramcoworld.com and may be used once permission has been obtained online.



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www.saudiaramco.com



Above: The Edhi Information Bureau is one of several Edhi centers in Karachi and one of some 300 throughout Pakistan. From here the Edhi ambulance service is coordinated, and there is a free kitchen, a missing-persons bureau and a collection center for donations of cash and bedding. Like all Edhi centers, it has outside its door a shaded cradle near which is a sign that reads, "Do not kill." Children placed in the cradle are taken into one of the 13 Edhi homes or placed with adoptive parents—no questions asked. Right: Breakfast at the Edhi Child Home is well-organized; the boys rotate the responsibilities of cooking, serving and cleaning.

For more than half a century, Abdul Sattar Edhi, now 76 years old, has been living proof that a determined individual can mobilize others to alleviate misery and, in so doing, knit together the social fabric of a nation. Firmly refusing financial support from both government and formal religious organizations, this self-effacing man with a primary-school education has almost single-handedly created one of the largest and most successful health and welfare networks in Asia. Whether he is counseling a battered wife, rescuing an accident victim, feeding a poor child, sheltering a homeless family or

washing an unidentified and unclaimed corpse before burial, Edhi and Bilquis, his wife of 38 years, help thousands of Pakistanis each day.

Starting in 1951 with a tiny dispensary in Karachi's poor Mithadar neighborhood, Edhi has steadily built up a nationwide organization of ambulances, clinics, maternity homes, mental asylums, homes for the physically handicapped, blood banks, orphanages, adoption centers, mortuaries, shelters for runaway children and

battered women, schools, nursing courses, soup kitchens and a 25-bed cancer hospital. All are run by some 7000 volunteers and a small paid staff of teachers, doctors and nurses. Edhi has also personally delivered medicines, food and clothing to refugees in Bosnia, Ethiopia and Afghanistan. He



and the drivers of his ambulances have saved lives in floods, train wrecks, civil conflicts and traffic accidents. After the September 11 attacks on the World Trade Center, he donated \$100,000 to Pakistanis in New York who lost their jobs in the subsequent economic crisis.

Remarkably, the lion's share of the Edhi Foundation's \$10-million budget comes from private donations from individual Pakistanis inside and outside the country. In the 1980's, when Pakistan's then-President Zia ul-Haq sent him a check for 500,000 rupees (then more than \$30,000), Edhi sent it back. Last year, the Italian government

need of expensive medical care that his clinics cannot provide.

Generally, however, donors come in person to one of the 300 centers and clinics across Pakistan. One, who declined to give his name, explained that he gives money regularly to the Edhi Foundation because an Edhi ambulance once rescued his sister from an automobile accident. (The cost of an ambulance call—one of the few services for which the foundation charges—is less than 50 rupees, or around 85 US cents.) "When I give this 1400 rupees to Edhi, I know it goes to people who need it," says the donor.

Some donors have been very generous. One family donated two villas in the wealthy Karachi suburb of Clifton for use as a residence and school for around 250 girls. A Pakistani expatriate in the UK donated office buildings worth £1.4 million (\$2.5 million) that became the British headquarters of the foundation, which organizes local charity services both for expatriates and in support of the foundation's work in Pakistan. In addition to money

offered him a million-dollar donation. He refused. "Governments set conditions that I cannot accept," he says, declining to give any details.

Usually dressed in a simple tunic over gray pajamas, scuffed sandals on his feet and his trademark astrakhan hat on his head, Edhi outlines his philosophy in the Mithadar dispensary where he launched his charity more than five decades ago. "I tell people that, because I am working for you, the money must come from you," he says. For years, this meant that Edhi would take to the streets to beg on behalf of his growing social programs. Even in his 70's, he still occasionally begs on the streets, generally for the sake of severely ill individuals in urgent

and property, contributors donate clothes, appliances, furniture—even goat and chicken meat, sometimes by the ton. The organization uses a portion of these gifts to feed and clothe residents of the homes; the rest is given away to other hospitals, prisons and disaster victims.

For this, Edhi may well be the most widely admired man in Pakistan. In 1986 he received the Ramón Magsaysay Award for Public Service, sometimes referred to as "the Asian Nobel Prize." In 2000, he was awarded the International



Balzan Prize for Humanity, Peace and Brotherhood. In 2002, he joined former US President Bill Clinton, Nobel Prize winner Elie Wiesel and others as an honorary board member of the newly founded Daniel Pearl Foundation, created in honor of the murdered *Wall Street Journal* correspondent. Typically, Edhi pays his own way to receive awards and participate in conferences.

"What Edhi is doing is nothing short of a miracle," explains Z. A. Nizami, former director-general of the Karachi Development Authority.



Above: Bilquis Edhi, center, has overseen the Edhi Foundation's more than 16,000 adoptions as well as the development of hospitals and vocational services for women and a home for girls. Right: A teacher checks the classwork of boys at the Edhi Child Home. Requirements that older students help younger ones help integrate Edhi's philosophy of self-reliance into the curriculum.

UPPER: RICHARD COVINGTON



At the Bilquis Edhi Hospital in Karachi, a woman is examined by an optometrist.

the sun—where unwanted babies can be left anonymously.

Upstairs, a dozen infants and well-fed toddlers, some rattling across the floor in walking strollers, play and doze as Bilquis chats with a woman who has come to adopt a child for her son and daughter-in-law in the United States.

"The baby she's adopting was starving when it arrived," Bilquis remarks. "When you nurse a child back to life, it really hurts to see her go, even after you've gone through the process thousands of times. Finding her a loving home makes it worth the feeling of loss."

Bilquis tells of the 32-year-old woman who showed up recently at the Mithadar clinic looking for her. The woman explained that her parents had just revealed that they had adopted her as an infant from the Edhi center. "I'm a doctor now, with four children of my own," she told Bilquis. "And I wanted to show my gratitude to the woman who nursed me."

"We both broke down in tears," Bilquis recalls.

With her head loosely covered by a brightly patterned yellow scarf and eyes that twinkle behind black-framed glasses, Bilquis's sunny, lighthearted disposition contrasts with her husband's severe, sometimes impatient manner. The pair met at the clinic when she arrived as an 18-year-old nurse in 1965. A year or so later, they were married.

Their wedding night set the tone for the relationship. Dropping by the dispensary after the ceremony, Edhi found a 12-year-old girl with severe head injuries. The newlyweds rushed her to the hospital and spent the night supervising blood transfusions and calming down distraught relatives.

"I didn't mind at all," Bilquis told *Reader's Digest* for an article published in 1989. "Today that girl is married with children; that's what is really important."

Even so, Bilquis acknowledges in a playful way, life with Edhi can be trying. "Sometimes I wonder how I stayed my whole life with this man who is a mental case," she says with a smile.

"He won't even attend the weddings of his own children, but if there's an emergency somewhere he'll dash out to help in an instant."

In a room nearby, a teacher is conducting a class in Urdu, Arabic and counting for around a dozen children three to six years old, some of whom have Down's syndrome. Next door, a female doctor is showing 10 aspiring nurses how to take blood tests; it's part of a six-month course that will lead to their certification as nurse's aides.

"I tell destitute women who come to the centers that they can learn nursing here and later earn their own money as nurses and midwives," Edhi explains back downstairs in his office. So far, around 1500 women have received this training.

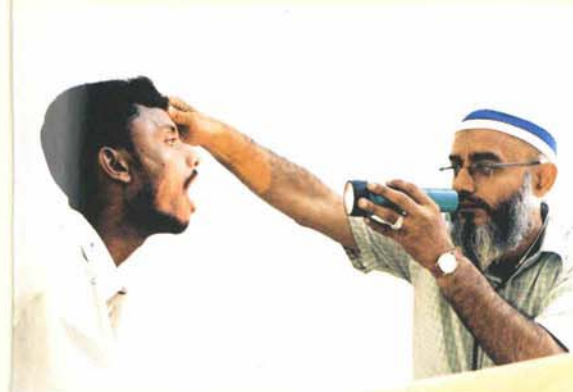
Edhi's own passion for healing dates back to his childhood. At age 11, he was obliged to care for his mother, who was paralyzed with a severe diabetic condition. "I bathed her, changed her and fed her," he recalls in his 1996 autobiography, *A Mirror to the Blind*. "Taking care of my mother made me ponder the misery of others who suffered; from that time on, I began to think of how I could help them, and to dream of building hospitals and a village for the handicapped."

Born in 1928 in Bantva, a small Indian town of 25,000 inhabitants in Gujarat state, he was "not what I would call an obedient child," he admits with a grin. A natural leader, when he was not prodding other kids to join him in stealing corn and fruit from wealthy farmers, he was organizing impromptu circuses and performing gymnastic feats for the neighbors. Although his father brokered textiles and other goods and provided the family with a middle-class income, both of Edhi's parents instilled in him the importance of simplicity and frugal living.

"Every day before school, my mother would give me two *paisa* and say, 'Spend one *paisa* on yourself and give the other away,'" Edhi remembers. "When I came home, she would ask me where I had given away my one *paisa*. It was her way of creating an awareness in me of the need for social welfare."

At the same time he began caring for his mother, he also developed a habit of saving, putting aside one rupee for every five he earned working at a fabric shop after school. This thriftiness served him well, prompting him to gradually acquire government securities. Even now, Edhi takes no salary, choosing instead to live parsimoniously on the interest from these securities.

In 1951, four years after the family moved to Karachi following the 1947 partition of the Indian subcontinent, the 23-year-old Edhi used some of his



Below: In the 1980's, the foundation started a cancer research hostel in Karachi which provides care and treatment to 50 indigent patients of both sexes as an extension of the city's Jinnah Post-Graduate Medical Center. Some patients even receive railway tickets to come to the hostel from other parts of the country. Below left: A doctor in one of the several clinics in Karachi examines a patient. Bottom: Orthopedic equipment hangs on a wall in the handicapped children's ward at Edhi Village.



"Every day before school, my mother would give me two *paisa* and say, 'Spend one on yourself and give the other away,'" Edhi remembers. "It was her way of creating an awareness in me of the need for social welfare."



commandos stormed the plane, Edhi and other paramedics entered under fire to try to save wounded passengers and crew.

In 1993, during devastating floods in the Punjab, Edhi ambulances rescued 50,000 people. Using donated planes, volunteers also dropped food, water and supplies to isolated families. Edhi's air ambulance service now numbers three planes and a helicopter, all donated by the US Agency for International Development—"without conditions," Edhi is quick to point out.

"The 1993 flood was the biggest operation we'd ever done; it satisfied Mr. Edhi that we could handle major disasters," explains Anwer Kazmi, a longtime friend and aide, who translates Edhi's Urdu into English.

A stickler for organizational efficiency, Edhi stands up from his desk and goes over to a wall arrayed with stacked drawers of cardboard boxes, each carefully labeled with a year, a location and a subject. "How do you like my computer?" he asks, smiling, as he pulls out a box containing the expense records of the 1993 flood operation. Like his training in health care, Edhi's expertise in administration is self-taught, his business savvy acquired over decades of running a foundation that now occupies some 7330 staff and volunteers. Back at his desk, he leafs

through one of the oversize accounting ledgers that he fills with ruminations, anecdotes, recollections and plans.

"Sometimes I wake up in the middle of the night and jot down ideas in these ledgers," he explains. "And in the morning, everyone groans about all the orders I hand down as I try to follow through on my inspirations."

Recently one of those nighttime brainstorming sessions involved setting up

Right: Supported in grief by relatives and Edhi volunteers, a mother collects the body of her son from one of the foundation's morgues. Below: The Edhi morgue near Sohrab Ghot in Karachi is the largest in the city of 10 million people and one of the largest in Asia. The collection of unidentified bodies has long been a major role of the 600-vehicle Edhi ambulance fleet. At all Edhi morgues, each body receives the ritual washing and shrouding required by Islamic practice.



savings to buy a tiny shop, less than three meters (10') on a side, inside what is now the clinic building. Together with a doctor who taught him the basics of health care, he set up a free dispensary, and he persuaded several friends to help him add free literacy classes. To be available at all times, he slept on a cement bench outside the dispensary.

In 1957, a virulent flu epidemic swept through Karachi. Edhi reacted with unselfish daring, using his own money to erect tented camps on the city's outskirts where people received free immunizations. After the epidemic was brought under control, grateful residents chipped in to buy the rest of the Mithadar dispensary building, enabling Edhi to create a free maternity center and nursing school.

Over the years that followed, Edhi realized that Karachi desperately needed

an ambulance service. Impressed by his handling of the flu crisis, a local businessman made a large donation, part of which Edhi used to buy a beat-up van that he converted into a free ambulance and drove himself. "I prided myself on being the first to arrive at an accident," he recalls. Today, Edhi's ambulance service has grown to a fleet of more than 600 nationwide, all paid for with donations. Dispatched from call centers scattered around the country's cities and highways, Edhi ambulances are still usually the first to arrive at the scene, and they have helped cut the fatality toll from road accidents by half, he says.

In 1986, during a hijacking attempt at Karachi airport, Edhi marshaled 54 ambulances at the ready. When negotiations between the hijackers and the government broke down and Pakistani



Top: A woman abandoned by her husband waits with her children outside an Edhi center. She will ask the foundation's help in securing alimony. Left: Anwer Kazmi, Edhi's right-hand man, warmly encourages a song and dance that a child offers him during rounds of the mental patients' wards at Edhi Village.

emergency clinics on Pakistan's border with Afghanistan to treat victims of the 2001 war. Edhi's son Faisal, 26, who works for the foundation, vividly recalls an incident at one of these clinics that encapsulated his father's demanding nature.

At the new center in Jamun, Faisal explains, local staff members had purchased a dozen chairs for guests and journalists. When Edhi arrived for his own first visit, he blew up. "Why did you waste money on chairs?" he stormed. "Next, you'll be buying beds and other things for yourselves instead of spending the money on the people we intend to help." That night, Edhi himself slept with the ambulance drivers on the floor of the center.

As Faisal finishes his anecdote, Edhi rubs a hand across his balding head and nods in agreement. "People respect me because they see how simply we live and that all the donations go to the people who need help," he volunteers. Only 10 percent of the foundation's overall budget goes toward administrative overhead, including salaries, he adds.

Edhi and Bilquis still occupy a cramped, two-room apartment next to his office in the midst of the hubbub of the Mithadar clinic. He remains on call for emergencies 24 hours a day—just as he has for the past 52 years. "I am always available to all, rich or poor," he says. "Anyone can come into this office and talk to me."

Despite this open-door policy, growing up the children of such a father was not easy. Although Edhi's children were raised largely by Bilquis's mother in a house near the dispensary, they were exposed to pain and misery from an early age. At seven, Faisal recalls accompanying his father to recover the corpse of a murder victim. Edhi brought the body back to Mithadar, washed it and gave it a respectful burial. "I got very sick and couldn't sleep for a week," Faisal recalls.

By the time he was 10, however, Faisal had grown accustomed to riding with his father on ambulance calls to bring the dead and injured to morgues and hospitals. Now, Faisal is in charge of the ambulance service, whose costs he is trying to cut to make it self-sustaining. He's also creating a new dis-



Residents of the foundation's North Karachi Center for Women are encouraged to develop both outdoor and indoor skills. For this young woman, it is flower arrangement.

pensary and ambulance center for some 50,000 people uprooted from their Karachi homes by a highway project and forcibly moved to a treeless settlement west of the city where there is no running water, sewage or electricity.

Running the Edhi Foundation is very much a family concern. Edhi, Bilquis

and their children meet every Sunday at the girls' home in Clifton to confer over problems at the centers and plan new projects.

"We discuss each girl individually," says Edhi's 36-year-old daughter, Kubra, who is as restrained as Faisal is extroverted. "Before the establishment of



Edhi homes, young girls who ran away from their families fell into prostitution and other criminal activities. Now they have a place to take shelter."

Some girls flee to the center to obtain the education their families deny them, while others are sent by parents eager to have their daughters educated, but too poor to pay school fees.

"When girls first come, they generally pass the first few days with great difficulty, often getting depressed and tense," Kubra continues. "We involve them in work—taking care of children, mixing with other girls and women. Their lives become more normal after three or four days. If a girl continues to be depressed or has difficulty adjusting, we call a doctor to treat her."

"This is very difficult work, because of fundamentalism," Edhi interjects. "Our society does not want to give any facilities to females. When political opponents criticize us, we never fight them—we ignore them."

"Still, it's very hard to survive if you are working for all the people, not just your particular religious or ethnic group," he acknowledges. "With so

Left: The Edhi Female Child Home in the affluent Clifton district of Karachi is run like other well-equipped, modern schools. Dormitories for the children use furnishings and décor chosen by Bilquis Edhi. Below left: Girls work through a program in a multimedia class at the Clifton home. Below: All Edhi facilities are non-sectarian, and they offer spaces for religious practices for all patients, regardless of faith. Here, Muslim women gather to read and pray at the North Karachi Center.

much discrimination and growing religious divisions, my children will have a very, very tough time."

In 1992, tragedy drew the family closer than ever. A mentally unbalanced woman staying at the Clifton home scalded Kubra's four-year-old son, Bilal, with bath-water so hot that he died two months later.

"Revenge will not bring Bilal back," Edhi advised Kubra at the time. "You

must try to forgive the woman." Kubra decided to transfer her to another Edhi center, but not to punish her. That Kubra and the rest of the family continued their work with the mentally disturbed and destitute is powerful testimony to their commitment.

Early the next morning, Edhi sets out with Faisal and Kazmi to conduct a surprise inspection of Edhi Village, a home for runaway and abandoned boys with a separate asylum for mentally ill and physically handicapped men. Halfway into the 45-minute drive south of Karachi, Edhi stops the ambulance at a one-room cinderblock building with a red roof, one of 35 emergency first-aid outposts he's created along the 1100-kilometer (700-mi) highway from Karachi to Peshawar.

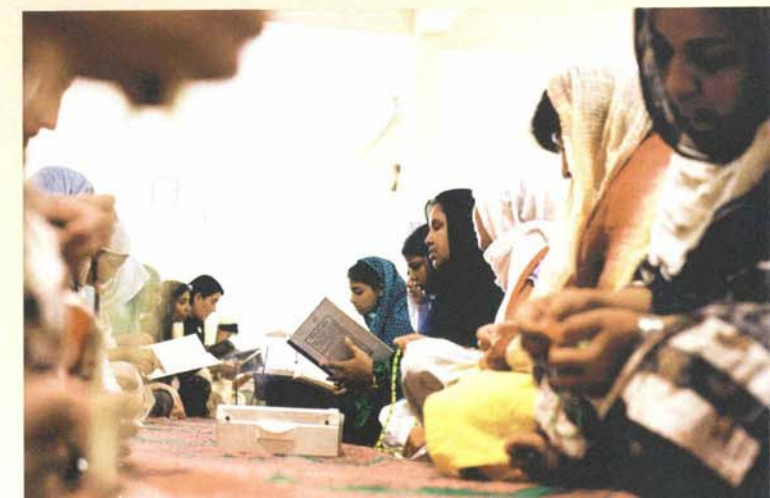
As he chats with the paramedic on

call, a pair of policemen pull up to the center. Seeing Edhi, they greet him warmly and join in the conversation.

"Before we set up these emergency centers, the police were stretched too thin and many people died in accidents," says Faisal. "Now, they rely on us to respond to 75 percent of road accidents." Nationwide, the Edhi ambulance service receives more than 6000 calls a day.

At the entrance to Edhi Village, the driveway is lined with tamarisk trees covered with yellow blossoms, eucalyptus and palm trees, and beds of purple and white flowers. The courtyard is sprawling and grassy, surrounded by classrooms and dormitories. It contains a playground, a soccer field and volleyball and basketball courts, all of which are used for competitive games with visiting school teams. "Faisal organized the boys to

Some girls flee to Edhi centers to obtain the education their families deny them. Others are sent by parents eager to have their daughters educated, but too poor to pay school fees.



do the landscaping," Edhi says proudly. "It's part of our self-help initiative."

When Edhi purchased the Village's 26-hectare (65-acre) parcel in 1985, it was barren land. Now there are kitchens, workshops, recreation rooms and housing for 250 children in one complex and 1500 mental patients in another.

In one of the classrooms, Edhi singles out an alert-looking 10-year-old pupil with a congenitally deformed hand. "When he was a newborn, this boy was abandoned in one of our cradles outside a center in Karachi," Edhi explains. "Bilquis named him Shazab and took care of him in Mithadar until he was old enough to come here. Now he's one of our smartest students." When Edhi asks him what he'd like to do when he graduates, Shazab breaks into a shy smile. "I want to be in charge of Edhi Village," he says.

Further down the open-air hallway are workshops with sewing machines and stacks of electrical equipment. In one of the rooms, a teacher is demonstrating how to repair a refrigerator motor. Edhi pauses to talk with a 13-year-old boy who explains that he's an Afghan refugee whose parents were killed in the 2001 war. Police picked him up begging on a Karachi street and brought him to an Edhi center. He was later transferred to Edhi Village.

"The boys install all the electrical wiring in the Village and receive enough training to become electricians," Edhi explains. "We also teach them how to sew so that they can get jobs as tailors or clothes makers when they leave."

"Sometimes, parents take their children back home and the kids run away again to come back," adds Kazmi. "The education they receive here is better than the education even middle-class students receive. Also, we provide them with clothes and plenty of food."

In the walled sanatorium for the mentally handicapped, physically disabled and mentally ill next door, the scene is more sobering. Several hundred residents lie on scattered mattresses or sit on the cement floor in one bare, cavernous ward. Elsewhere, groups of men mill about outside under straggly bougainvillea trees. Despite the spartan facilities, "the patients live under far

better conditions than in other mental hospitals in Pakistan," maintains Ghulam Mustafa, the senior doctor of a staff of five doctors and eight nurses on rotation.

"We organize games and art activities, and the retarded patients do most of the work themselves, keeping the place neat and clean," he says. "The better-off patients take care of the ones who are more dependent."

Back in Karachi, Edhi stops by a men's psychiatric center to meet with Mohammad Ayaz, a soft-spoken, 40-year-old psychiatrist whom Edhi hired after witnessing his success in rehabilitating mentally ill inmates of the city's central jail. In the front reception room, former patients are busy answering telephone calls and dispatching ambulances.

"Many of our patients can be cured," Ayaz explains, "but their relatives reject them, leaving them here to languish unnecessarily in long-term care."

"Our biggest problem is that we don't have enough trained staff," he continues. "Twelve doctors in rotation have to look after a total of 3500 patients in Edhi Village and six residential centers in Karachi."

One of the men manning the phones stands up to introduce himself in American-accented English. A self-possessed character with a shock of swept-back black hair flecked with gray, 53-year-old Tariq Ayubi says he perfected

his English in Miami, where he went to business school. Moving back to Karachi, he married, went into business and thrived. Gradually, however, he began drinking heavily, and he soon lost his job and his wife. Severely depressed and penniless, he sought refuge at the Edhi center. Volunteering for work here saved him, Ayubi says.

"The Edhi Foundation is the only social welfare organization in the country that works," he declares.

Afterwards, Edhi expertly maneuvers the ambulance through teeming streets to the women's sanatorium in north Karachi. As he ambles down the immaculate marble hallways, residents cluster around him, calling out "Abu-ji!" ("Daddy!"). "This adulation makes me nervous," he says. "I'm not some kind of saint."

Seeing one woman sitting on concrete steps distractedly waving flies away from an open sore on her foot, Edhi bends close, asking her gently how long it has been infected. "Two days," she replies, "but it's much worse this afternoon." He calls out for a nurse to attend to the sore. When no one comes, he stalks away impatiently. "Don't worry," he calls over his shoulder to the suffering woman. "I'll be back with a bandage before you know it."

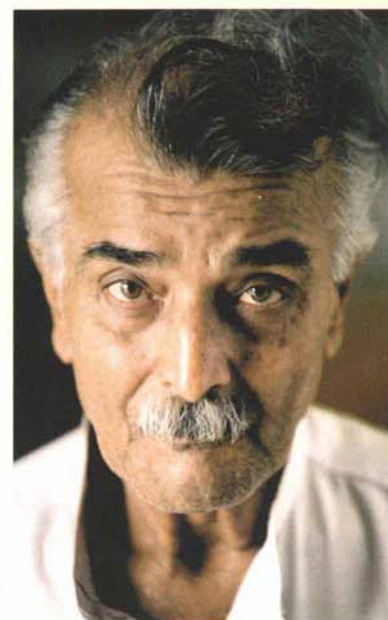
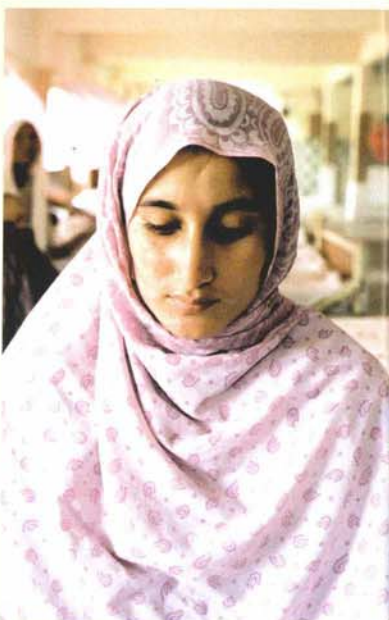
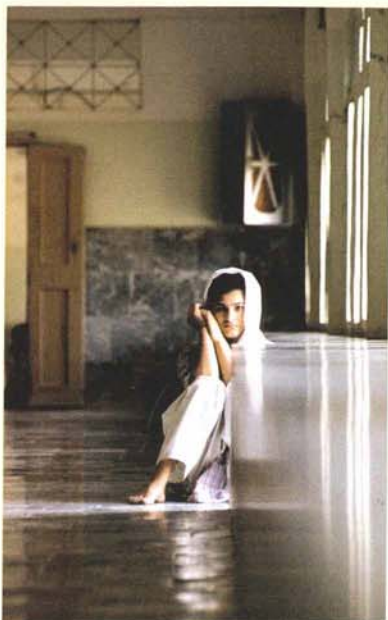
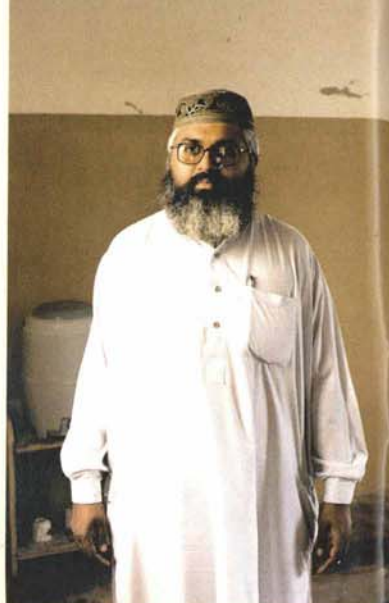
Later on, after Edhi has disinfected and dressed the woman's wound, he sits on a stone bench and listens to other residents tell him heartrending stories of cruel husbands and family betrayal. Driving back to the Mithadar center, he vents his long-running frustration with the plight of women in Pakistan.

Mithadar, a businessman in a crisp linen shirt and polished shoes is waiting for Edhi in his office. "Here's one who has come around," he says, gripping the man's shoulders in a friendly embrace. Edhi explains that the waiting businessman has launched a partnership with the foundation to assist the poor in starting fabric shops, food stalls and other small businesses.

"He's helping them stand on their own rather than giving them handouts that only make them more dependent," says Edhi.

"That's the humanitarian revolution we need," he continues with a weary smile. "But still so few understand. Let's spread the word." ☉

Top row, left to right: A boy in the foundation's care holds a peacock feather. Belal volunteers in logistics at the Bilquis Edhi Hospital, the Edhi Village and the information center. A pharmacist at the dispensary at the Edhi Child Home near Sohrab Ghot. A handicapped child with an attendant at Edhi Village. Lower row, left to right: A schizophrenic patient chooses the shade of a corridor of the North Karachi Center. A young woman seeks help. Saydia, a teacher at the Edhi Child Home, supervises a meal. Anwer Kazmi affirms, "These are people who need care. As long as I have space, I'll take them on." Below: Edhi emergency dispatchers operate around the clock. From any phone in Pakistan, dialing 154 connects a caller with the Edhi ambulance service.



"Society goes against the teachings of the Qur'an in mistreating women and not giving them equality," he says with indignation. "Only 10 percent of Pakistani women know how to read and write. That's why we try so hard to give the girls who come to us a good education. Once they get an education, they can start to take control of their lives."

Back at



Paris-based author **Richard Covington** (richard.covington@free.fr) writes about arts, culture and the media in Europe, the Middle East and Asia for the *International Herald Tribune*, the *Los Angeles Times*, *Smithsonian*, *Reader's Digest* and other publications.



Shahidul Alam is founder of Drik Picture Library (www.drik.net), the Bangladesh Photo Institute, Pathshala (the South Asian Institute of Photography) as well as the biennial Chobi Mela Festival of Photography in Asia. He lives in Dhaka.

A Mirror to the Blind. Abdul Sattar Edhi with Tehmina Durrani. 1996, National Bureau of Publications (Islamabad), \$10 pb. Available through the Edhi Foundation or www.desistore.com.

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Reader's Guide

WRITTEN BY JULIE WEISS



For students: We hope this two-page guide will help sharpen your reading skills and deepen your understanding of this issue's articles.

For teachers: We encourage reproduction and adaptation of these ideas, freely and without further permission from *Saudi Aramco World*, by teachers at any level, whether working in a classroom or through home study.

—THE EDITORS

Class Activities

The activities in this section are designed to engage students with the material in *Saudi Aramco World* while encouraging them to connect it to the larger themes they explore in their other studies. This month's activities revolve around two basic concepts: **Social Welfare** and **Culture**.

Social Welfare

Definitions of social welfare vary, but for these activities, use this one: Social welfare is the organized provision of financial help and social services to those in need. This edition of *Saudi Aramco World* reports on an example of social welfare in Pakistan.

What is social welfare? What might substitute for it?

"Humanitarian to a Nation" describes how one man, through his leadership, has developed a national social welfare network in Pakistan. Thinking about his example, do two things: Brainstorm as many examples of social welfare as you can. Have someone write your examples on chart paper. Then ask yourself in what other ways people might think about the services on your list. For example, say your list includes helping people who need food. In the United States, this need is often met when the federal government distributes "food stamps" that act like money for certain items in a grocery store. There are also "food banks" where people can go and pick up basic groceries for free—sometimes from churches, mosques or temples, and sometimes from private groups not unlike the Edhi Foundation. Some countries don't have any government-funded programs to get food to the poor; others have more. In some countries extended families or neighbors feed those who don't have enough. In some, it's acceptable for people to beg for food. Or maybe farmers leave fruit or grain where the poor can gather it. Go through your list, and see if you can come up with alternatives to all the social welfare services on it.

Who should provide social welfare?

There's no one answer to this question. Start with Abdul Sattar Edhi. Who would *he* say should help those in need? Reading between the lines of what he's done and said, why do you think he has chosen the approach he has? Other people believe that governments should provide social and economic services. To find out why, do some research on this perspective: What kinds of attitudes toward government social services are held in the United States? Compare those with both Pakistan and Sweden, which has one of the world's highest levels of government-sponsored social welfare. When you're done, split up into pairs, and role-play a conversation between Edhi and a proponent of government-sponsored social welfare programs.

What role does—or should—self-help play in social welfare?

Edhi says, "Self-help. That's the best way to get back on your feet." What examples does the article provide of people helping themselves? What examples does it provide of Edhi and his colleagues giving needy people the tools to take care of themselves? Is there

a downside to self-help? Resume your roles, and go back to your conversation. What might a government official say about self-help? Why do you think that's what he or she would say? Role-play the dialogue on the subject of self-help.

What role do—or should—volunteers play?

Volunteers play a major role in Edhi's social welfare network. With your partner, discuss the benefits of having volunteers staff social service centers. Discuss drawbacks to relying on volunteers.

How are social services provided in your community?

Who provides them?

Using the examples of social welfare you came up with, assign different students to find out how different services are provided in your community. For example, you might find out about orphan care, health-care services, food assistance programs, unemployment assistance and so on. Use the questions in this section of the Reader's Guide to guide your research. Present your findings to the class.

What generalizations can you draw about social welfare in your community, based on your class's research? Working on your own, write a two-page article about an aspect of social welfare or a prominent social welfare leader in your community, using "Humanitarian to a Nation" as your model. You may elect to visit the institution or person as part of your article.

Culture

Several articles in this issue of *Saudi Aramco World* look at culture, which we'll define as a people's shared values, beliefs, traditions and behaviors. It also includes their "products"—art, literature, technology and food. Explore culture using the following activities as your guide.

What does a cultural artifact tell you about the society that produced it?

Begin with "Silver Speaks," which asks a more specific question: When silver jewelry was popular in the Arab world, what did it reveal about the women who wore it? Read the article, highlighting where it explains what wearing different types of jewelry meant, as well as when and where women wore certain pieces of jewelry. With a group, generate a list of jewelry that means something special in your culture. For example, in most parts of the world today, a ring worn on the fourth finger of the left hand declares that the wearer is married.

Now think more generally about what you and your friends wear. Imagine you are silver collector Marjorie Ransom, and you have just arrived for your first visit at a school in a place you've never been. Look at what the students are wearing. Describe as much as you can in writing. Include articles of clothing (e.g., pants, dresses, shirts, socks); accessories, (e.g., hair clips, belts, hats); jewelry and hair styles.

Class Activities (cont'd.)

Then team up, having one person take the role of Ransom, while the other takes the role of a student at your school. If you are Ransom, plan for the interview by writing a list of questions you would like answered. Write your questions using this format: Tell your interviewee something you've observed, and then ask him/her what it means. For example, "I see that some people have holes in their earlobes, and they hang jewelry from them. Why? And why do only some people do it? Does someone who wears ear jewelry have higher status than someone who doesn't?" If you are the interviewee, the questions will probably sound funny—because you take your own jewelry for granted. It seems completely normal to you, but to an outsider, it might be as mysterious as Arab silver jewelry was to the Ransoms.

Though you can't hold it in your hand, the Maltese language is as much a cultural artifact as silver jewelry. The people of Malta are well aware of the significance of their language's Arabic roots, as "Europe's New Arabic Connection" reports. Explain the following sentence: "[M]any Maltese [are] simultaneously proud and worried about the cultural symbolism their language holds." First, what is cultural symbolism? Second, what is the symbolism of an Arabic-based language in a European Union nation?

How does an object communicate the time and place of its making?

When you look at a piece of jewelry or clothing, do you think about who made it? "Silver Speaks" reports that it's possible to identify the region in which certain pieces of jewelry were made. What causes jewelry to have a regional look? Why do you think someone might want that information?

To answer the question, think again about your objects. What, if anything, do you notice that's different about a pair of five-dollar, mass-produced earrings and a handmade pair that might cost \$75? What about large gold ones that might cost \$500? If you see someone wearing one or the other, how does it affect the way you think about that person?

People in heavily industrialized countries seldom know how their cultural "stuff" is produced. But in earlier times, and in many not-so-industrialized countries today, people nearly always know who made their things, because either they made them themselves, or they acquired them by trading with the person who made them.

Do a bit of hunting and see what you can find out about your stuff. Pick one to three objects from your house or your school. Find out where each was made, how it was made and as much as you can about who made it. It may take some effort to get answers. A pair

Analyzing Visual Images

Some articles are easier to illustrate than others. The photos that accompany "Silver Speaks" artfully show what the jewelry in the article looks like. "Humanitarian to a Nation" is a different story. Beyond the story of the people behind Pakistan's best-known charities, it focuses on abstract concepts—charity, medical care, self-help. How can you show these visually? Flip through the television channels or look at magazine articles about medicine: You will probably see a lot of high-tech equipment and skilled professionals behind surgical masks. How are the patients shown? Abdul Sattar Edhi stresses self-reliance, self-help and mutual help between the providers of a helping service and those who receive it. How might such a philosophy influence the kinds of images a photographer

of jeans might have a tag saying it was made in Indonesia, but you might have to do some digging to find out if it was in a factory or by someone who worked at home.

Report your findings to the class. Explain how you found your information. Does knowing who made something you own change the way you think or feel about it? Does knowing where the person was, and what the work was like, affect you? How does it feel to walk around looking at things and knowing—or asking—who made them, how and where?

What role does culture play in defining and maintaining a people's identity?

What does identity mean? It's an abstract concept, but it's so important that countries have gone to war to protect it. Start on the individual level. If someone were to ask, "Who are you?" what would you say? What records (e.g., passport, fingerprints) identify you to others? Beyond your "official" identity, how do you express who you are? For example, do you participate in rituals that identify you as part of a religious group? Do you dress a certain way or hang out in a certain place to identify yourself as part of a group of friends? Come up with four unofficial ways you identify yourself. What would you do if someone tried to take away any one of them by telling you that you couldn't dress this way or talk that way or go here or there? What, if anything, would you do to stop them?

Now think about identity on a larger scale. Groups of people have identities, too. Malta, for example, like other members of the European Union, faces the question of how to maintain its uniqueness while it becomes part of a larger political bloc. How important is maintaining its language to maintaining Malta's identity? If you have trouble thinking about this, think about your own or others' experiences with language. If you have lived in more than one country, you probably know more than one language. If you haven't, think about people in your community who are bilingual. How important is it to maintain your/their original language in a new place? Why might they choose to do this—or not do this?

Reading this edition of *Saudi Aramco World*, find examples of parts of culture that contribute to defining and maintaining a group's identity.

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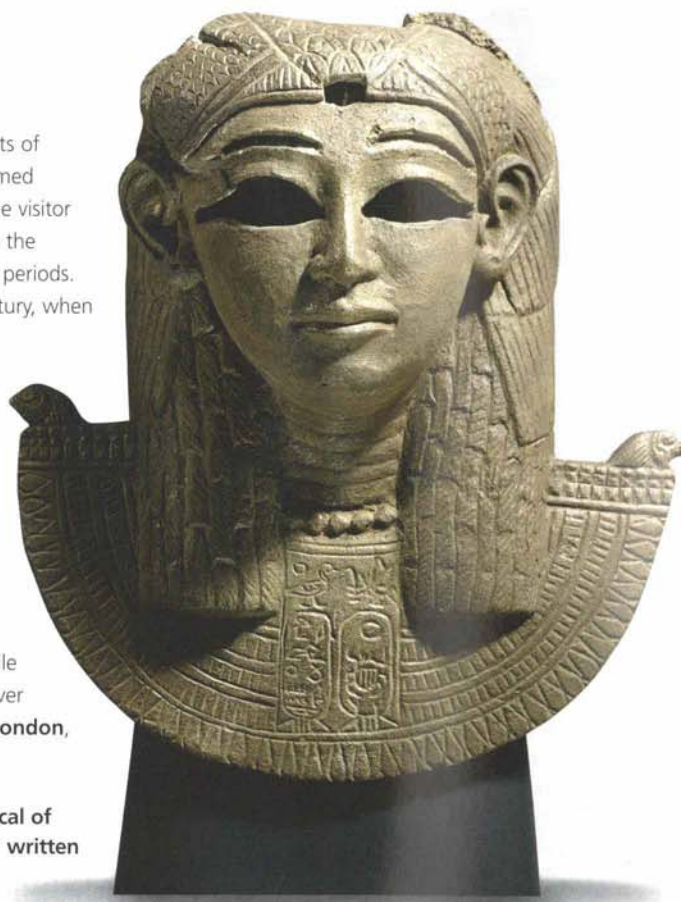
Events & Exhibitions

Sudan: Ancient Treasures. The ancient sites of Sudan are among the great monuments of Africa, and were home to the most powerful state in the Nile Valley, which briefly overwhelmed the Egypt of the pharaohs. Drawing on recent archeological research, the exhibition leads the visitor through the fascinating history of the country, from the early Stone Age to the 19th century of our era, including the medieval Christian and the Islamic periods.



Western interest in the monuments of Sudan began in the early 19th century, when travelers first ventured far south of Aswan, Egypt. They were amazed at the superbly preserved buildings and undertook detailed drawings and measurements of all they saw. Serious archeological investigations began a century later. Stimulated by the dams built at Aswan, rescue digs made northern Nubia one of the best-known areas of the world in terms of archeology, but further south much remains to be done. By 2008 the completed Merowe Dam will have created a reservoir more than 100 miles long, and the British Museum is making a significant contribution to the Merowe Dam Archaeological Salvage Project. Today more than 30 archeological teams from around the world work in conjunction with Sudan's National Corporation for Antiquities. The Sudan National Museum in Khartoum, which celebrates its centenary this year, houses one of the finest collections of archeological material from the Nile Valley, and is the source of all the objects featured in this exhibition, some of which have never before been seen outside Sudan. Catalog: *Sudan: Ancient Treasures*, £35. British Museum, London, through January 9, 2005.

Bronze aegis of Isis, made in Kawa in the late third century BC. The large eyes are typical of Kushite art. Above and opposite, the Arabic invocation *bismillah*, "in the name of God," written in the shape of a running ostrich by the contemporary Sudanese artist Hassan Musa, an acclaimed painter, author and book illustrator.



The Thracians: The Golden Realm of Orpheus presents more than 1000 artifacts that demonstrate the extraordinary artistic ability and craftsmanship of the Thracians, an Indo-European people, originating in present-day Bulgaria, who settled southeastern Europe and parts of Asia Minor. The exhibition presents the artworks, many of them in gold and silver, within the Thracian civilization's full context, which extends from 7000 BC to the second century of our era. Trade and cultural connections with Greece and Persia, with the Scythians and other Eurasian steppe peoples and with the Celts, the Romans and even the ancient Egyptians formed Thracian culture, whose expressions—represented in this exhibition—include the Orphean religion, with its close ties to Greek mythology; the magnificent work of Thracian metalsmiths; and the richly furnished graves of Thracian aristocrats. Also displayed are recently discovered wall-paintings from the Aleksandrovo burial and the communal hall of the village of Drama, with its clues about Thracians' everyday life. Kunst- und Ausstellungshalle, Bonn, Germany, through November 28.

Queen of the Night, an exhibition of a spectacular terra-cotta plaque of a Babylonian goddess of the underworld that was crafted in Mesopotamia (today's Iraq) some 4000 years ago, also features storytelling, talks and workshops. National Museum and Gallery, Cardiff, Wales, through November 28; Birmingham [England]

Museum and Art Gallery, December 1 through April 19, 2005.

From Mind, Heart, and Hand presents 76 masterpieces of Persian, Turkish and Indian drawings from Harvard University's Sackler Museum. The exhibition, one of the few ever to focus exclusively on drawings from the Middle East and South Asia, features works from the 15th to the 18th century, and showcases the role that drawings played within the artistic traditions of Persia, Turkey and India. A wide range of drawing applications is presented, from spontaneous sketches to master drawings that were highly prized works of art in their own right. Asian Art Museum of San Francisco, through November 28; Fogg Art Museum, Cambridge, Massachusetts, March 19 through June 12, 2005.

The Queens of Sheba: Traditional Clothes of Yemen features spectacular women's costumes from the eight geographical regions of Yemen, accompanied by shawls, veils and other accessories, along with men's garments. The commercial development that accompanied the spread of Islam, beginning in the seventh century, helped Yemeni fabrics reach a wide public. Today, some textile techniques—such as weaving on horizontal hand looms and resist dyeing using horizontal binding—have survived, along with the natural dyes that have characterized the country's products for centuries: indigo, *war* (which dyes yellow and orange), saffron and woad. The exhibition is complemented

by a photographic archive locating each of the textiles in its particular regional architecture, landscape and society. ① www.cdmt.es, +34-93-731-5202. Centre de Documentació i Museu Tèxtil, Terrassa, Barcelona, through December.

Closely Focused, Intensely Felt: Selections from the Norma Jean Calderwood Collection of Islamic Art offers examples of Iran's most celebrated achievements in the arts, such as the brilliant luster and *mina'i* ceramics of the 12th and 13th centuries and the highly refined court painting of the 16th and 17th centuries. Also included are objects that reflect the collector's more individual pursuits, such as her fascination with manuscript painting from Shiraz during the 14th through the 16th century. "Closely focused, intensely felt" is how Calderwood sought to convey to her students the character and appeal of Persian art. Her collection, of which this exhibition displays less than a fifth, spans a thousand years of Persian art, ranging from the powerful epigraphic ceramics of the Samanid era to the somber introspection of mid-19th-century Qajar portraiture. Sackler Museum, Cambridge, Massachusetts, through January 2, 2005.

33—A Life Apart: Photographs from Bangladesh and Pakistan shows photographs by Jamal Elias picturing life after 1971, when the two countries went their separate ways. Cambridge [Massachusetts] Multicultural Arts Center, through January 6, 2005.

Petra: Lost City of Stone, a traveling exhibition, features extraordinary art and artifacts from the red sandstone cliff city in southern Jordan. Petra was a major crossroads of international trade routes from the first century BC to the second century of our era, when it was governed by the Nabataeans, who were renowned for their skills in trade, agriculture, engineering and architectural stone carving. The exhibition presents some 200 objects, including stone sculptures and reliefs, ceramics, metalwork and ancient inscriptions, and a selection of 19th-century artworks documenting the European rediscovery of Petra. Cincinnati [Ohio] Art Museum, through January 30, 2005.

A Written Cosmos: Arabic Calligraphy and Literature Throughout the Centuries documents the development of Arabic calligraphy with rare historical manuscripts from famous collections, covering the period from the early Abbasid parchment manuscripts of the ninth century to Mamluk works of art from Egypt and Syria. Another part of the exhibition shows developments in contemporary Arabic calligraphy, exhibiting a range from traditional styles to free and abstract interpretations of Arabic script. Museum für Angewandte Kunst, Frankfurt, through January 30, 2005.

Opulent Interiors presents a selection of 23 of the museum's finest textile treasures in the finale of the three-part exhibition *Luxury Textiles East and West*. Dating from the 14th

through the 20th century and originating in Asia, Europe and the Americas, the exhibits demonstrate the role textiles played in ceremonies and celebrations, dress and identity and public and private interiors. They include floor coverings, chair and table covers, bed hangings, quilts, curtains and cushions, in particular the 17th-century Mughal Indian architectural panel, the 16th-century Turkish double-niche carpet, and a bed or wall hanging with a design of flowering trees, also from Mughal India. Los Angeles County Museum of Art, through January 30, 2005.

Arts of Mughal India presents some 30 works of art, including brilliantly colored, intricately detailed manuscript paintings and luxury objects in jade and lacquered wood, that offer a glimpse into the conceptually creative and technically innovative tradition of Mughal painting. In the early 16th century, the conquest of northern India by Babur (1526–1530) ushered in one of the most remarkable political, cultural and artistic periods in the history of the subcontinent. Babur was a direct descendant of both the Mongol conqueror Genghis Khan and the Turkic warlord Timur, eponym of the Timurid dynasty of Iran and Central Asia. Babur and his successors—the Mughals, a term deriving from *Mongol*—ruled over India until 1858. The wealth and opulence of their courts so impressed foreign visitors that the term *mogul* entered the English language as a synonym for power and wealth. With the help of Persian painters, who migrated to India at the invitation of the second Mughal ruler, Humayun, early Mughal painting synthesized the refinement of Persian painting and the dynamism of Hindu compositions with western naturalism. The wide-ranging interests of the third Mughal ruler, Akbar (1556–1605), encouraged the extensive production of illustrated Hindu and Muslim epics, historical narratives and portraiture. Akbar's son Jahangir (1605–1627) was more interested in highly finished individual compositions and portrait studies, drawing on both Persian pictorial ideals and European naturalism. During the reign of his successor, Shah Jahan (1628–1657), the patron of the Taj Mahal, Mughal fascination with portraiture reached its zenith. The relative naturalism of earlier Mughal painting gave way to highly formal portraits, transforming figures into iconic images of power and grandeur assembled in a series of lavishly produced royal albums. Sackler Gallery, Smithsonian Institution, Washington, D.C., through February 5, 2005.

Art of Mughal India displays some of the finest paintings and luxury objects from the Mughal court in India, tracing the origins and development of a distinct Mughal pictorial style in the 16th and 17th centuries. Sackler Gallery, Washington, D.C., through February 6, 2005.

includes more than 100 works from the renowned Islamic art collections of the V&A in London. The exhibition's themes start with "The Written Word," featuring calligraphy from the 10th to 18th century. Beautiful calligraphic writing is considered the noblest and most distinctive form of Islamic art. "Courts and Courtiers" introduces art made for the secular realm of the ruling elite. Two royal courts that flourished in the 16th and 17th centuries—the Ottoman and the Safavid—are featured. "Mosques, Shrines, and Churches" will examine works created for religious establishments, including a 20-foot high pulpit (*mimbar*) made for a mosque in Cairo in the 15th century. The section also includes works produced by Muslim artists for Christian churches, reflecting the religious tolerance that has characterized Islamic culture from its beginnings in the seventh century. "Artistic Exchange," the final section, includes works of Islamic, European, and Chinese manufacture. As the textiles and ivories demonstrate, the wealth of interaction between the Islamic Middle East and Europe was such that some works of art cannot be easily assigned to one culture. A book, *Palace and Mosque: Islamic Art from the Middle East*, accompanies the exhibition. National Gallery, Washington, D.C., through February 6, 2005.

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Vanished Kingdoms: The Wulsin Photographs of Tibet, China and Mongolia 1921–1925 presents images of colored lantern slides made by Janet Wulsin when she accompanied her anthropologist husband to western China, Inner Mongolia and Tibet. Wulsin took the photographs, which were later painstakingly hand-colored by artisans in Beijing, who used their knowledge of local customs, colors and scenery to develop—but also interpret—the images. Houston Museum of Natural Science, through February 13, 2005.

Contributions of Arab Americans to Arizona explores the immigration of Arabic speakers of different nationalities since the latter part of the 19th century and focuses on the history and cultural contributions of Arab-Americans in the state. The exhibition explains the diversity of Arizona's Arab-American communities, their religious beliefs, social customs, dress, language, music, family structure and traditions of hospitality, and shows how such elements have influenced their assimilation into American society. Artifacts on display include costumes, musical instruments, calligraphy, jewelry, metalwork and historical items that document the Arab-American experience in Arizona and the considerable economic and cultural contributions Arab-Americans have made there. "It is the obligation of museums to educate the public about Arizona's diverse peoples and cultures," said Museum director Thomas H. Wilson. "As it has

Palace and Mosque: Islamic Art from the Victoria and Albert Museum

with Native American subjects and currently with Chicano art, the Mesa Southwest Museum is exploring the history and contributions of a significant cultural group within our state, the Arab-Americans. The Museum is honored to collaborate with prominent Arab American businesses and families in the valley, such as Basha, Coury, Habeeb, Saba and Tibshraeny, to bring this project to fruition." Mesa Southwest Museum, Mesa, Arizona, through March 6, 2005.

Mummy: The Inside Story uses cutting-edge computer graphics and the latest scientific and medical research to allow visitors to view a "virtual unwrapping" and autopsy of the 2800-year-old mummy of Nesperunnub, priest of Karnak in Egypt. Visitors sit in a state-of-the-art immersive theater where, wearing 3-D glasses, they can scrutinize the mummy's body and objects inside the wrappings. British Museum, London, through March 27, 2005.

Masterpieces of Islamic Art from the Metropolitan Museum adds some 30 works from what is considered America's finest collection of Islamic art to the Louvre's own large and very impressive collection. The objects displayed cover a period from the ninth century to the zenith of Islamic culture reached by the great empires of the modern era. The most spectacular object is a large enameled and gilded glass bowl produced in Syria in the 13th century. Other exquisite works come from 10th- and 11th-century Egypt, medieval Iran, 14th-century Granada and 16th-century India. Musée du Louvre, Paris, through April 2005.

Tutankhamen—The Golden Beyond: Treasures from the Valley of the Kings is a world-wide exhibition of some 120 artifacts from the tomb of Tutankhamen and other royal tombs of the 18th Dynasty (15th and 14th centuries BC), many shown for the first time outside the Egyptian Museum in Cairo. Kunst- und Ausstellungshalle, Bonn, Germany, through May 1, 2005.

Treasures from the Royal Tombs of Ur returns to its Philadelphia home for a limited engagement following a five-year, 10-city tour and before traveling to additional sites. The show features more than 200 Sumerian treasures revealing traditions of royal life and death, excavated in the 1920's by Sir Leonard Woolley. They include the famous "Ram in the Thicket"—a statuette of a goat nibbling the leaves of a tree—jewelry, a comb, a wooden lyre decorated with a gold-and-lapis bull's head, games, furniture, seals and vessels of gold, silver and alabaster, many found in the intact tomb of a woman—a queen or high priestess—named Pu-abi who died between 2600 and 2500 BC, a high point of Sumerian culture. Catalog \$75/\$50. University of Pennsylvania Museum of Archeology and Anthropology, Philadelphia, through May 28, 2005.

Mirrors of the East explores the impact of the East on Europe, especially Spain, between the mid-19th and the 20th century by examining three episodes: "The Legacy of the

Moorish Queen" discusses the rediscovery of the world of al-Andalus and Islam; "The Garden of the Rising Sun" explores the presence of China and Japan in European fashions, and the contacts with the Philippines; and "Mirages of Paradise" examines the supposed sensuous, dream-like world that was one of the most important influences on the modernist and Art Deco periods. Centre de Documentació i Museu Tèxtil, Terrassa, Barcelona, through May 2005.

Art of the Ancient Mediterranean World: Ancient Egypt, Greece and Rome shows 204 works that span a period from predynastic Egypt—6000 years ago—to the Roman late imperial period about AD 350. Egyptian, Greek and Roman civilizations developed neither in sequence nor in parallel, but rather underwent changes in a complicated and interactive manner in terms of both era and region, and this exhibition demonstrates how they influenced one another throughout their histories through travel and trade on the Mediterranean Sea. Drawing on history, archeology, folklore, geography, religion and culture, the exhibition traces the rise and fall of power-seekers over thousands of years, the unchanging daily needs of ordinary people and, above all, their creative energy. BYU Museum of Art, Provo, Utah, through June 4, 2005.

Luxury and Luminosity: Visual Culture and the Ming Court includes 48 objects—not all of them blue-and-white, and not all porcelain—that demonstrate the dynasty's connections with other cultures and the artistic influence it exchanged with them. Ming artists' use of turquoise and cobalt blue probably derived from ceramics imported from the Islamic world; a tankard in the exhibition is shaped to emulate Iranian models; and Ming porcelain was exported in enormous quantities to Egypt, Turkey and other parts of the Muslim world. Freer Gallery, Washington, D.C., through June 26, 2005.

Carved for Immortality. In ancient Egypt, brightly painted carved wooden figures of the deceased were placed in special chambers or niches in tombs to represent the person at different stages of his or her life. In some cases, additional carvings represented family members and servants. Because the wood used was often soft sycamore fig (*Ficus sycamorus*)—appropriate in that twin sycamores were believed to stand at the eastern gate of heaven, from which the sun god Re emerged each morning—relatively few of these statues have survived from ancient times. Walters Art Museum, Baltimore, through June 26, 2005

Sephardic Horizons uses paintings, graphics, and artifacts from the museum's collections to tell the story of Sephardic Jews' creative coexistence with surrounding Christian and Muslim cultures during centuries of spiritual, intellectual, and material flowering on the Iberian Peninsula. Magnes Museum, Berkeley, California, through July 15, 2005.

The Music of Morocco and the Cycles of Life is a 50-minute documentary

<<< November

film that explores the unique and powerful connection between traditional music and Moroccan rites of passage. From a person's birth to his last breath, melodies and rhythms surround and shape the lives of all Moroccans. Filmmaker and musician Victoria Vorreiter of DePaul University will introduce her film at noon at the National Geographic Society, **Washington, D.C.**, November 16.

Current Archeological Research presents specialists talking about recent discoveries in their fields. Antoine Hermay will speak on "Amathus, a Kingdom in Cyprus in the First Millennium BC." 12:30 p.m., Musée du Louvre, **Paris**, November 19.

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 may be requested by any school, district, office of education or university. ① awair@igc.org, www.mepc.org or awaironline.org; 510-704-0517. Sites and dates include: **San Francisco, California**, November 20; **Cincinnati, Ohio**, December 2–3, **Houston, Texas**, December 4–5; **Mississippi Gulf Coast College, Gulfport**, January 21–22; **New Orleans, Louisiana**, January 24–28; **Kennesaw, Georgia**, February 11–12; **Denver, Colorado**, February 25–26; **Salt Lake City, Utah**, March 9; **Milwaukee, Wisconsin**, March 16.

Research at Ugarit, Syrian Kingdom of the Second Millennium BC is a colloquium on the discovery and excavation of Ugarit 75 years ago and what the site has added to knowledge of the ancient Middle East. Themes of the first two days of the meeting, in Lyon, are "The King of Ugarit and His Kingdom" and "The Exchanges." The theme of the last day, in Paris, is "Ugarit and Its Neighbors." Musée des Beaux-Arts, **Lyon, France**, and Musée du Louvre, **Paris**, November 25–27.

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SAUDI ARAMCO WORLD (ISSN 1530-5821) is published bimonthly by Aramco Services Company 9009 West Loop South Houston, Texas 77096-1799, USA

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POSTMASTER: Send address changes to Saudi Aramco World Box 2106 Houston, Texas 77252-2106



Terentianus, a Roman soldier in his 20's stationed in Alexandria, to his father, Claudius Tiberianus, a Roman veteran living in Karanis. Although the papyri were discovered together with more than 130 household artifacts in the 1920's by a team from the University of Michigan, the writings and the artifacts were physically separated until recently, and were studied only within their respective disciplines of papyrology and archeology. While researching the artifacts, University of Michigan undergraduate Rob Stephan discovered 16 previously unknown papyri, doubling the size of the Tiberianus archive and leading other researchers to reunite the papyri and the artifacts to present a holistic view of Tiberianus and his family. In addition to the papyri, the exhibition features imported faïence bowls and glass beads fashioned to resemble emeralds—examples of material culture that offer insight into the family's lifestyle and social standing. Kelsey Museum of Archaeology, **Ann Arbor, Michigan**, through May 2, 2005.

Fragments of everyday life in Roman Egypt include a lamp, a comb and part of a faïence cup.

Expedition to Saqqara." 12:30 p.m., Musée du Louvre, **Paris**, December 2.

Iraq and China: Ceramics, Trade And Innovation focuses on revolutionary changes that took place in Iraqi ceramics during the ninth century as the humble character of Islamic pottery responded to a wave of luxury Chinese goods imported by Arab and Persian merchants. During this period, Iraq became a center for Islamic ceramic production as new technologies transformed common earthenware into a vehicle for complex multi-colored designs. Chinese ceramics were admired in Iraq for their shiny white surfaces and hard body. As neither the essential raw materials nor the appropriate firing technology were locally available, Islamic potters created their own versions by covering finely potted yellow clay hemispherical bowls with a glaze that turned opaque after firing, creating ceramics that were described as "pearl cups like the moon." This technique offered the potters an ideal canvas for bold decorative designs, first in cobalt blue and then with "luster"—mixtures of copper and silver that were painted onto the glaze and fixed in a second firing. Following the disintegration of the Abbasid Empire after the 10th century, migrating Iraqi potters transmitted these techniques to Egypt and Iran, whence they traveled to Europe, giving rise to the great "majolica" tradition in medieval Spain and Renaissance Italy. In China, 14th-century experiments with cobalt blue from the Islamic world led to Yuan and Ming blue-and-white. Sackler Gallery, **Washington, D.C.**, December 4 through April 24, 2005

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photographs that reflect the changing views that the United States and Saudi Arabia had of each other and of the rest of the Arab and Muslim worlds. The images range from the magazine's inception as a company newsletter to its growth since the 1960's as an award-winning educational magazine for a worldwide readership. ① www.drik.net. Drik Gallery, **Dhaka, Bangladesh**, December 6 through 12.

Post Traditional Environments in a Post Global World: Ninth Conference of the International Association for the Study of Traditional Environments explores the notion of post-traditional environments as spaces that unsettle the historically developed or assumed relationship between place and meaning. These changes cannot be understood outside the post-global moment, which supersedes the development era of multiculturalism and multilateralism and replaces it with the concept of a unilateral dominant culture, which shatters the information-happy notion of a singular global village. ① 510-642-6801, http://arch.ced.berkeley.edu/research/iaste. **Sharjah and Dubai, UAE**, December 14–18.

Current Archeological Research presents specialists talking about recent discoveries in their fields. Sophocles Hadjissavas will speak on "The Phoenician Necropolises of Kiton on Cyprus." 12:30 p.m., Musée du Louvre, **Paris**, January 7, 2005.

Art of the Written Word in the Middle East. Throughout the Middle East, the written word is an emblem of the highest learning, the deepest thought and the greatest beauty, and is often incorporated in works of fine art. This exhibition explores different forms of

Digging Up a Story: The House of Claudius Tiberianus takes a rare look at daily life as one man and his family lived it almost 2000 years ago in Roman Egypt. A well-preserved collection of papyri and artifacts show some surprising—and some unsurprising—parallels to the present: A son begging his parents to send money and supplies; asking his father's blessing to marry, and complaining that he wants a promotion because his job is no longer satisfying. These are all recorded in a series of personal letters written by Claudius

the beauty of writing through manuscript pages of religious, scientific, and legal texts; poetry and prose; and inscribed tiles, ceramics, and metalwork. University of **Michigan** Museum of Art, **Ann Arbor**, January 15 through June 5, 2005

Twilight of the Nabataeans: New Discoveries Revealing Their Survival is the topic of a lecture by archeologist Dino Politis. 6:00 p.m. British Museum, **London**, January 19, 2005.

Emily Jacir is a Palestinian-born artist who divides her time between New York and Ramallah. She uses photography, drawing, video, text and found objects to put a human face on the intractable geopolitical issues that torment the Middle East. Ulrich Museum of Art, **Wichita State University, Wichita, Kansas**, January 20 through March 6, 2005

Current Archeological Research presents specialists talking about recent discoveries in their fields. Edgar Pusch will speak on "Qantir-Pirameses, Capital and Residence of Ramses the Great." 12:30 p.m., Musée du Louvre, **Paris**, January 20, 2005.

Beyond the Bag: Textiles as Containers explores the ways different cultures create textiles to be used as containers, whether for specific purposes—like the Iranian salt bags on display—for general utility or to convey festivity, gender or status. Unlike clay or glass containers, textile containers adapt to their contents and collapse to take up minimal space when not in use. Exhibited containers come from Mexico, Central Asia and Iran. Textile Museum, **Washington, D.C.**, January 29 through June 5, 2005.

The Art of Rice: Spirit and Sustenance in Asia draws on a rich variety of objects of art and material culture from a dozen Asian countries to explore the significance of rice for the region's people, highlighting the cultural underpinnings and influences of the world's most important food crop. First domesticated 8000 years ago in the Yangtze River valley, rice now exists in 120,000 varieties and feeds one-third of humankind. It is so fundamental to daily life that it has become intimately entwined with individual identity, social organization and artistic expression. Catalog. **Honolulu [Hawaii]** Academy of Arts, February 17 through April 24, 2005.

Asian Games: The Art of Contest uses the paraphernalia of games as well as paintings, prints and decorative arts that depict people playing games to explore the role of games as social and cultural activities in the diverse societies of pre-modern Asia. It also highlights the paramount importance of Asia as a source of many games—chess, backgammon, pachisi, Ludo, Snakes and Ladders, card games and such sports as polo and field hockey—now played in the West. Drawing on major collections of Asian art in the United States, Europe, Japan, and China, the exhibition displays more than 120 works of art, including spectacular examples of game sets from the 12th through 19th century. Persian and Indian court paintings and illuminated manuscripts of the 16th through 18th century and Chinese and Japanese scroll paintings, screens and ceramic and decorative arts. The exhibition also includes an interactive component consisting of sets of major board games (chess, *wiegi* [go], and *chauptur* [pachisi]) along with newly invented games with Asian themes. Sackler Gallery, **Washington, D.C.**, February 26 through May 15, 2005.

Islamic Art From the Madina Collection presents some 200 works from what was widely regarded as one of the most significant private collections of Islamic art, donated to the Museum in 2002. Assembled by Dr. Maan Madina during his career teaching Arabic and Islamic studies at Columbia University, and comprising more than 700 objects, the collection is especially rich in ceramics, glass, wood, stone, textiles, and metalwork from Egypt, Syria, Iraq, Turkey and Iran, as well as calligraphy. In addition, the collection includes objects that have long been lost to the field; some were exhibited in America as early as 1876 and in Europe as early as 1910. For example, a spectacular pair of large glazed ceramic ewers—the only known examples from Timurid Iran—were shown at the famous Islamic exhibition at Munich, in 1910. **Los Angeles** County Museum of Art, from February 1, 2005.

The Art of Medicine in Ancient Egypt. The causes of illness were little understood in ancient Egypt, and the prevention and cure of illness were of great concern to most Egyptians—a concern that informs much of ancient Egyptian art. This exhibition presents objects that address this concern, including the rarely seen Edwin Smith Papyrus, one of the world's oldest

scientific documents. The 15-foot surgical papyrus deals with both the practical and the magical treatment of wounds. Metropolitan Museum of Art, **New York**, March 15 through July 17, 2005.

The Pre-Islamic Archaeology of the Red Sea Coastal Plain of Yemen is the title of a lecture by archeological journalist Nadia Durrani, whose dissertation in 2000 covered the Yemeni Tihamah. 5:30 p.m. School of Oriental and African Studies, **London**, March 17, 2005.

Spanish Sculpture and Decorative Arts: 1500–1750 offers 85 works of art showing the varied strands of influence—Islamic, Flemish and Italian—that contributed to the vibrant material culture of Spain from the early 16th to the mid-18th century. Metropolitan Museum of Art, **New York**.

The Lila Acheson Wallace Galleries of Egyptian Art feature several new exhibit spaces following reconstruction. The work includes the reconfiguration of the architecture of the tombs of Pernab and Raemkai (ca. 2350 and 2440 BC) to more closely resemble their original settings. Metropolitan Museum of Art, **New York**.

Small Glass Vessels and Sculpture Collected by Charles Lang Freer. During his three trips to Egypt between 1906 and 1909, Freer purchased a number of ancient Egyptian sculptures of wood, stone and bronze, as well as amulets, beads, inlays, vessels and other objects made of glass and glazed materials. Freer was deeply attracted to the rich blue and green colors of Egyptian glass and glazes and their often luminous appearance. Freer Gallery of Art, Smithsonian Institution, **Washington, D.C.**

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**.

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, and our website, saudiaramcoworld.com, contains more extensive listings. Readers are welcome to submit information for possible inclusion in this listing.

United States Postal Service		
Statement of Ownership, Management, and Circulation		
1. Publication Title Saudi Aramco World	2. Publication Number 1530-5821	3. Filing Date 10-4-04
4. Issue Frequency Bimonthly	5. Number of Issues Published Annually 6	6. Annual Subscription Price Free
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4) Aramco Services Company 9009 W. Loop South Houston, TX 77096-1799	Contact Person Robert Arndt 713-432-4425	
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) Same as Item 7		
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank) Publisher (Name and complete mailing address): Aramco Services Co. 9009 W. Loop South, Houston, TX 77096-1799 Editor (Name and complete mailing address): Robert Arndt, Aramco Services Company, 9009 W. Loop South, Houston, TX 77096-1799 Managing Editor (Name and complete mailing address): Richard Doughty, Aramco Services Company, 9009 W. Loop South, Houston, TX 77096-1799		
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PS Form 3526, October 1999 (See Instructions on Reverse)		

13. Publication Title Saudi Aramco World		14. Issue Date for Circulation Data Below July/August 2004	
15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)		149,496	168,469
(1) Paid and/or Requested Circulation		165,362	164,360
(2) Paid (In-County Subscriptions Stated on Form 3541)		0	0
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(4) Other Classes Mailed Through the USPS		0	0
b. Total Paid and/or Requested Circulation (Sum of 15b(1), 15b(2), and 15b(4))		165,362	164,360
c. Free Distribution by Mail (Savings material only after free)			
(1) Outside-County as Stated on Form 3541			
(2) In-County as Stated on Form 3541			
(3) Other Classes Mailed Through the USPS			
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e. Total Free Distribution (Sum of 15c and 15d)			
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g. Copies not Distributed		4,134	4,109
h. Total (Sum of 15f and g)		169,496	168,469
1. Percent Paid and/or Requested Circulation (15b divided by 15h, times 100)		100%	100%
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