Saudi Aramco World

September/October 2005

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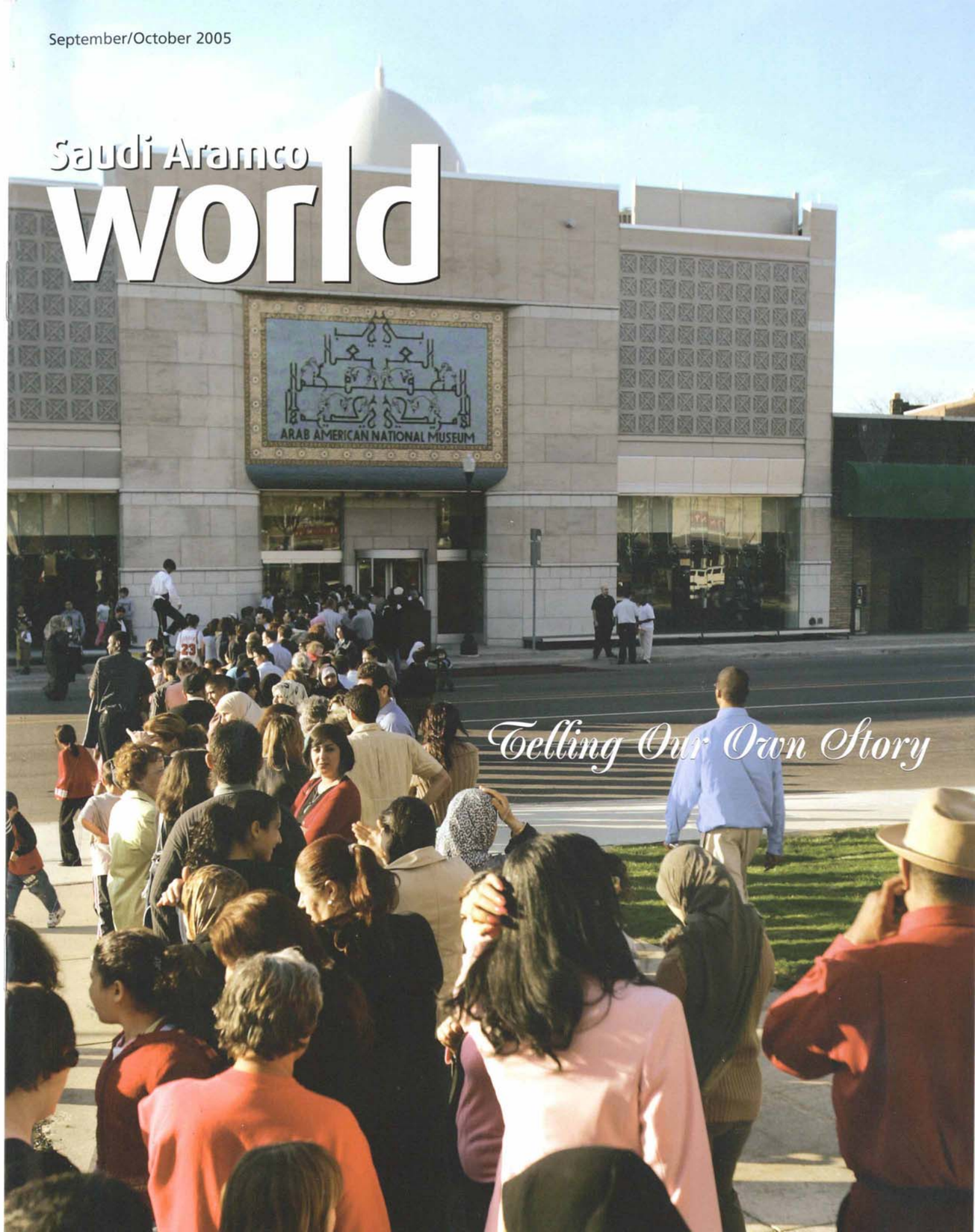

Telling Our Own Story

Saudi Aramco world

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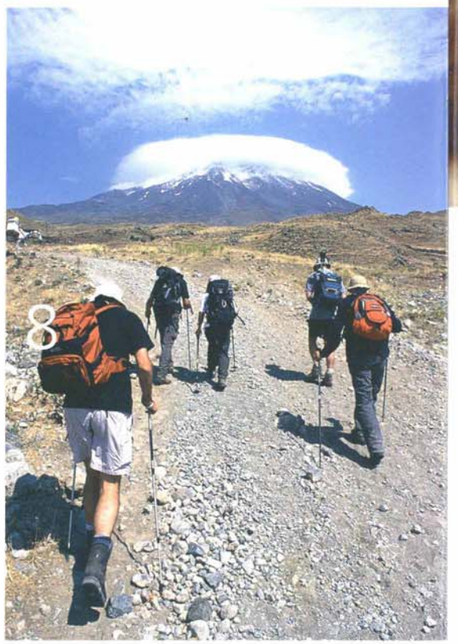

Cover:

Some 2000 people, including Detroit Mayor Kwame Kilpatrick and Dearborn Mayor Michael Guido, attended the opening on May 5 of the Arab American National Museum in Dearborn, Michigan, home of the nation's largest Arab–American community. The museum "is where our story can be told accurately and fully," said actor Tony Shalhoub, who spoke at one of the museum's opening banquets. Photo by Eric Seals.

Back Cover:

On a September morning, wind-ripped clouds lace the sky over the upper snowfields of Mt. Ararat. Minutes later, in an example of the mountain's notorious "vexacious quixotry," they thickened and turned into a summit-hugging snowstorm, stealing the climbers' four-nation view. Photo by Kevin Bubriski.

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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.

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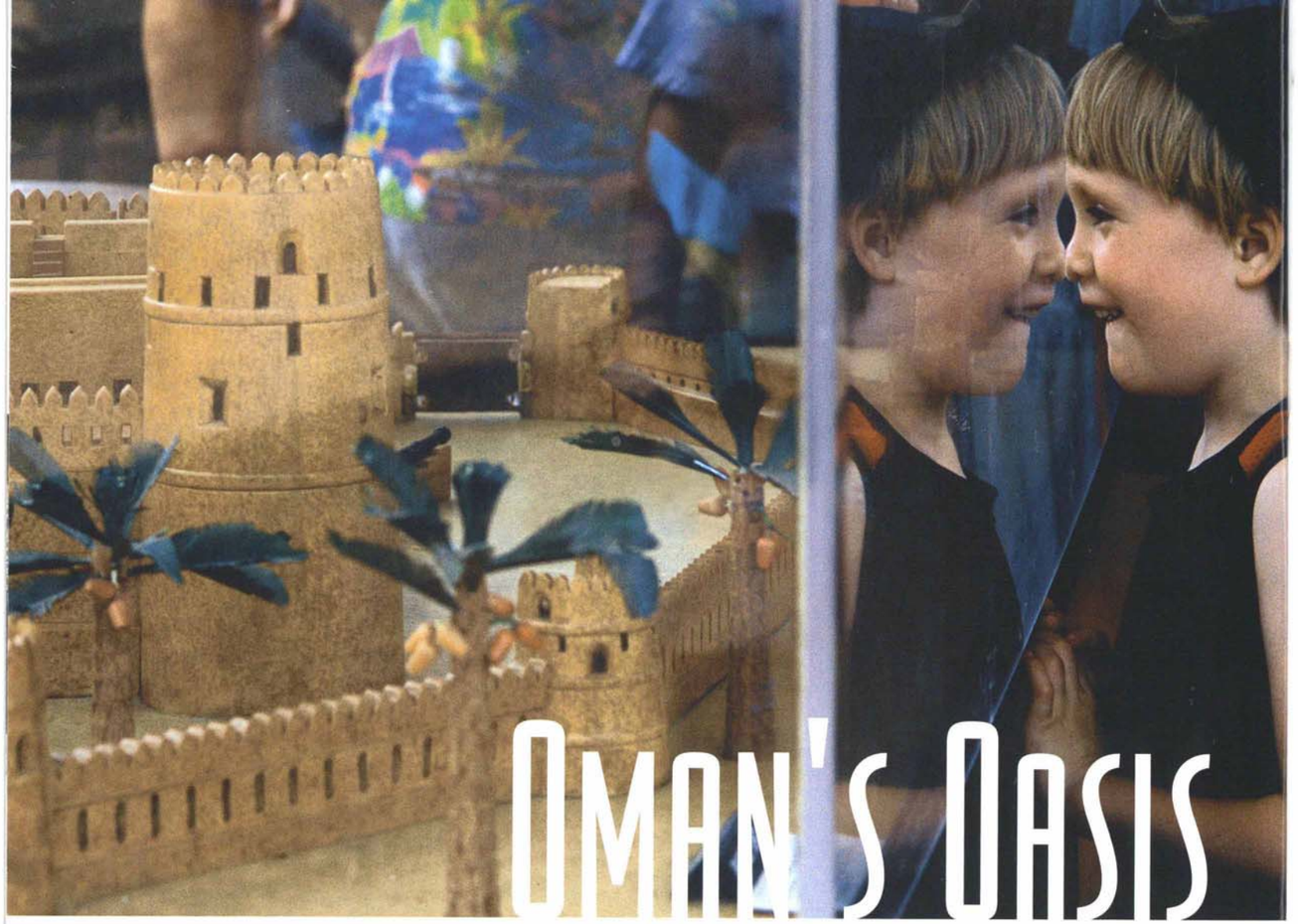


Oman's Oasis on the National Mall

WRITTEN BY LYNN TEO SIMARSKI PHOTOGRAPHED BY SUSANA RAAB

On a sweltering late June day in the nation's capital, a troupe of men in white dishdashas, *along with women—some in black and others in colorful robes—make their way up the steps of the Lincoln Memorial. For the majority of these artisans, musicians and dancers from the Sultanate of Oman, it is their first journey outside their country.*

"They want to know everything," says Al-Wahaibi. "'What is henna? How long does it last on your hands and feet? Why does a man not wear a *burqa*?'"

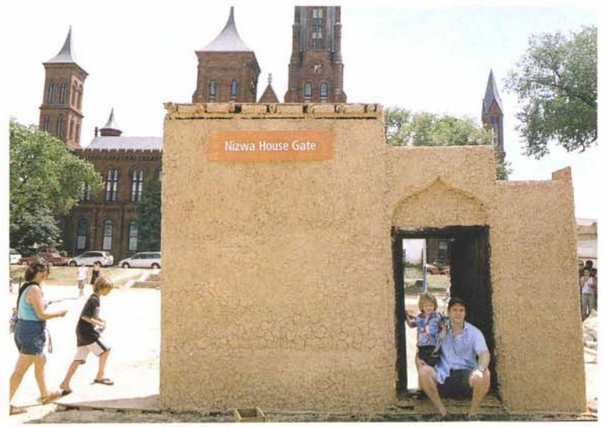
They have come to Washington, D.C. to serve as Oman's cultural ambassadors to the 39th annual Smithsonian Folklife Festival, held on the National Mall. Inside the Lincoln Memorial, the explanation of President Lincoln's historical role in restoring the union of his country resonates with the Omanis, who remember their own country's civil unrest in the 1960's and 1970's, which ended with unity under Sultan Qaboos bin Said.

On the grassy expanse of the Mall, bracketed by the US Capitol and the Washington Monument, more than 100 Omani incense-crafters, indigo-dyers, shipwrights, *halwa*-makers, silversmiths and sword-dancers—to mention a selection of trades represented—have set up shop for the two-week festival alongside other featured representatives of the US Forest Service, American food cultures and Latino music. About a third of the Omani delegation is made up of women. American visitors in a constant stream quiz the artisans about their work, climb onstage to join the dance troupes and exchange dollars for crafts in the marketplace. Amplifying the celebratory air is the Omanis' pride in their country's choice as the first Arab nation to be a full-fledged focus for the festival.

The visitors from Oman lodge at the Key Bridge Marriott Hotel across the Potomac River, where bagpipes—a colonial legacy now firmly entrenched in Oman's musical panoply—and African-style drums resound late into the night, testifying that the festival is, as one participant puts it, a "round-the-clock experience."

The day after visiting the city's monuments, Najoud Hamoud Al-Wahaibi, who comes from the desert margin of Oman's interior, is seated cross-legged in the welcome shade of her goat-hair tent on the Mall. Today she is exhausted, she says, because she stayed up until after midnight painting intricate henna designs on the hands of some 40 hotel staffers, from kitchen workers to housekeepers.

She marvels at the inexhaustible friendliness and curiosity of the US crowds. Visitors are now clustering around the tent, staring at several masked women reclining inside. "They want to know everything, small to big," says Al-Wahaibi in fluent English. "They ask, 'What is henna? How long does it last on your hands and feet? Why does a man not wear a *burqa* [the traditional Bedouin woman's mask]?'" Few visitors would probably guess that this diminutive woman clad in black holds a degree in business administration and computer science, and that she works for the Oman International Bank.



The show goes on: In a nearby corral, her father, Hamoud Abdullah Al-Wahaibi, owner of 37 camels back home, trades cross-cultural camel banter with burly Doug Baum, owner of the two camels on display. Baum, a former zookeeper, founded the Texas Camel Corps as a modern legacy of the historical US Army Camel Corps, which helped survey the American Southwest in the mid-19th century.

Hamoud Al-Wahaibi and Baum are saddling both camels in Omani style, which means minimal saddlery. Al-Wahaibi

Upper: **Omani craftsmen used traditional building techniques to erect this house gate in front of the Smithsonian Institution's main building. Nizwa is Oman's former oasis capital, a city that today is famous for its architecture and its craft markets.** Above: **An Omani shipwright shows a youngster how to use a traditional bow drill.** Opposite: **A model of the fort at Rustaq demonstrated oasis architecture and defense, and proved a popular stopping point for children visiting the Folklife Festival.**

"We're breaking down the stereotype that Oman is just a desert culture. It has a long history of contact with countries of the Indian Ocean and Africa."

has adorned the camels with colorful necklaces for good luck. He has also told Baum—and the crowd around them—that the American camels drink too much water. Baum responds that his camels drink every day, unlike an Omani camel, which might drink only every three or four days. "In Oman," retorts Al-Wahaibi, "we give them dates, honey, milk and fresh ghee. With such a diet, a camel will be strong and fast."

Baum praises the Omani camel drivers as "daredevils." In Oman, he says, "they ride behind the hump. They are literally riding bareback. Young kids will run alongside a speeding camel and just swing aboard."

Oman's exhibits and demonstrations at the Folklife Festival showcase not just desert traditions but also the people, music and crafts from oasis and sea, showing how Omani culture has taken different pathways in different environments.

"We're breaking down the stereotype that Oman is just a desert culture," says Richard Kennedy, deputy director of the Smithsonian's Folklife and Cultural Heritage Center and curator of the Oman portion of the festival. The country, he explains, "has a long, cosmopolitan history of contact with countries of the Indian Ocean and Africa."

Another key aim of the festival, says Kennedy, is "honoring artists in the face of galloping globalization. Artists are an expression of community values. When they go, the community goes." In many countries, he adds, pride in local traditions has grown in recent years. At the same time, "it's a fine line, because we have to make sure people understand that Oman is also a modern country."

For this reason, all of the festival's activities are audio- and video-recorded, and the files will be deposited in archives in both Oman and the US.

At the festival's opening ceremony, under an expansive white tent, the secretary of the Smithsonian Institution, Lawrence Small, acknowledged Oman's honor as the first Arab nation chosen as a focus for the festival—and he added, to cheers and applause, "I assure you that it won't be the last." United States Ambassador to Oman Richard Baltimore reminded the crowd that the festival has brought the long diplomatic ties between the two countries full circle: When the Omani ship *Sultana* made a celebrated arrival in New York harbor in 1840, it bore gifts that became part of the early holdings of the Smithsonian Institution. Another speaker, Oman's minister of social development, Sharifa bint Khalfan Al-Yahyai, underscored that the festival is as much about the future as the past. "We hope to change attitudes," she said, "especially at this difficult time we are going through."

Over the next two weeks, some 1,035,000 visitors wandered beneath the trees of the Mall and among the white tents sheltering calligraphers, coppersmiths, jewelry-makers and even the loom of a weaver said to fashion turbans for Sultan Qaboos. As the gates to the Omani compound open for the first time, an American father in T-shirt and shorts gestures at the artisans and musicians and tells three young girls, "Look, all these people came from very far away to tell us about their country." Minutes later, the same man climbs up onstage, accepting an invitation to join an all-male dance troupe from the coastal town of Sohar. To the open-mouthed delight of his girls in the front row, he brandishes a ceremonial *khanjar*, or Omani dagger.

Getting up-close and personal with artisans and musicians from other nations is a hallmark of the Folklife Festival every year. In a session devoted to women's regional dress, an African–American woman steps forth from the audience and volunteers to don flowing garments from the boatbuilding town of Sur. In the blink of an eye she is transformed into a traditional Omani woman, betrayed only by denim beneath the robes.

"Sparkle, silver, jewelry—they're not just for once-in-a-while; they're for every day in Oman," narrates presenter Marcia Dorr, a native of Michigan who has co-authored a seminal book on Oman's craft traditions and whose association with the country dates back nearly two decades. Bold, primary colors mark both dress and domestic decor in Oman, she says. "The light is different; the landscape is sparse. Colors are not supposed to match. They contrast."

On the day the cultural delegation left Oman for Washington, the temperature in that nation's capital of Muscat was 46 degrees Centigrade (114°F). No wonder, Dorr explains, "clothes are gauzy, lightweight and airy. They need to move." And as the audience volunteer swirls on the stage, Dorr observes: "This dress is meant to trail in the sand behind the woman, to erase her steps so no one can see where she has gone."

One of the most popular tents in the Omani oasis is devoted to fragrance, and men and women alike crowd forward at the invitation to scent their clothes—men can also scent their beards—with handcrafted incenses and perfumes made of frankincense and other natural ingredients. In traditional Omani dressing and hospitality, fragrance is at least as important as garments.

Meanwhile, other aromas—cardamom, ginger and turmeric—drift over from another tent that showcases Oman's cosmopolitan cuisine. The French-born executive chef of Muscat's seaside Al Bustan Hotel, Jean Luc Amann, accompanied to the US by his Omani sous-chefs, prepares a dish of swordfish in coconut milk—a substitute for the kingfish he would choose in Oman—that reflects the diverse cultural influences of Oman's seaside towns.

Fare at the nearby Oman Café, however, is not just for demonstration. It can be both sniffed and eaten. Business is brisk. The kabobs, Omani salad and refreshing *jellab*, the date-syrup drink of the Arabian Gulf, are proving to be the most popular fare among all the festival's concessions. This is the first time that the cafe's proprietor, Washington restaurateur Andy Shallal, has set up at the festival, but he has a fond memory of an early Folklife Festival in the 1960's. Then, he says, he was an 11-year-old boy, newly arrived from Iraq, and he spoke no English. His American summer teacher's assignment was to head down to the National Mall and write an essay about the festival under way. "I remember coming here and being overwhelmed by all the people," he recalls. "But the teacher was generous. I got a good grade."

The immediate sensory pleasures of exotic food, music and crafts draw the crowds, but the ancient roots of Oman's commerce and culture also advance the Folklife Festival's aim to bring recognition and new relevance to traditional pursuits. Festival archivists had a leg up this year, acknowledges deputy director Kennedy, in being able to draw upon the extensive documentation provided by Marcia Dorr and

Below: **Weavers set up a hand loom to demonstrate their craft to visitors.** Opposite, upper: **Jewelry proved so popular that many of the artisans sold out within the first few days.** Lower: **Before a performance, a musician toasts drums around a small fire to tune them, checking the tone from time to time as they warm.**

Upper: **Women of the Al Majd dance ensemble prepare for their next performance, at which, like the group's male dancers,** opposite, upper, **they invite members of the audience onstage to learn the steps.** Above: **Said Maghrib of the Qurayat ensemble uses circular breathing to play his oboe-like double-reed *mizmar*.** Opposite: **A craftsman exhibits finely decorated metalware.**

Neil Richardson in their two-volume coffee-table book, *The Craft Heritage of Oman*, published in 2003. "Crafts are the visual representation of a nation, its people and its past," they wrote, "and the products made by traditional craftsmen are the tangible manifestations of mankind's most basic concerns."

As detailed in both the book and the festival, Oman's craft traditions are inseparable from its trading history on land and sea. Early on, copper, frankincense and other local goods served to spur the growth of far-flung trade. Located astride the route between Mesopotamia and the Indus River Valley, considered the first long-distance seagoing trade route, Oman boasts craft traditions that have been carried on, in method and design, for millennia. Today, jewelry, clothing and household goods still express the tribal identity so fundamental to traditional Oman.

"As a result of its late entry into the modern era, Oman's craft heritage has been shielded from the direct impact of progress, and has remained remarkably intact," note Dorr and Richardson.

The past few decades, however, have brought phenomenal change to urban and rural Oman, and Oman's craft traditions have not been able to evolve fast enough to keep pace economically. The private, non-profit Omani Heritage Gallery, established in 1995, has begun to connect international markets to local artisans, and more recently, government support has also become available for such purposes. Many of the artisans showing their skills on the Mall market their wares at home through the gallery.

"It's easy to sell Omani things. They're beautiful," says Adam Dorr, an Omani Heritage Gallery staff member, to a festival audience. (Adam is the son of Marcia Dorr.) "The design; the simplicity; the colors; the bold, heavy pieces of jewelry—they really match American sensibilities. The items are alive, not just museum pieces behind glass. What's hard is developing the whole chain, connecting all the dots between the producer in the remotest desert and the customer in Beverly Hills or London. We're trying to build a system to make this possible."

One tactic is to take a traditional product and alter it slightly for Western tastes, perhaps creating exotic frankincense-infused candles or soap, or converting strikingly patterned camel saddlebags woven by Bedouin women into oversize pillows for a couch.

Artisans are learning, says Dorr, that "the West wants consistency. Bloomingdale's wants all the pots the same. The younger generation teaches the older generation how to use a ruler to measure the size of pots."

That commerce is also a means of cultural exchange is dramatically apparent at the festival. Day after day in the crowded marketplace tent, Oman's offerings sail off the shelves, from incense burners to frankincense perfume to the exquisite rugs in red, black and white woven on portable ground looms by the women of the Wahiba Sands.

Mona Ritchie, proprietor of the Omani Heritage Gallery, notes that at the festival, some 70 percent of the jewelry adapted from traditional designs has sold out in three or four days. "We thought we'd have enough for two weeks," she says. "Our copper has also sold out. I'm very happy with the reaction and I wish we had more things to sell." Ritchie, of Omani-Scottish heritage, is also pleased at the lively interactions between the artisans and the crowd. "People are so interested in everything, and I think we've dispelled some myths."

After the festival's final day on the Fourth of July, the Omani oasis of face-to-face communication and cultural understanding dissipates into memory. The camels are loaded for their ride back to Texas. The date palms are trucked away, and the drumming of the bands from Sohar, Qurayat and Salalah is stilled. As if a mirage has lifted, the National Mall reverts back to the wide-open space frequented by tourists and joggers.

"It has been a really important cultural conversation," reflects Marcia Dorr, who will be returning to her cultural work in Oman. "Everyone getting up on the stages and dancing, trying the musical instruments, putting on the clothes—it's about experiencing things. This reinforces what I believe about America—the spirit of going forward into unknown areas. This is what it's all about."

"IT HAS BEEN A CULTURAL CONVERSATION: GETTING UP AND DANCING, TRYING THE INSTRUMENTS, PUTTING ON THE CLOTHES—IT'S ABOUT EXPERIENCING THINGS."

Lynn Teo Simarski free-lances from Alexandria, Virginia. Since the 1980's, she has had an abiding interest in Oman, which she last visited in 2003 to identify areas for expanding us-Omani scientific and technical cooperation. She is currently working on a book about the Chesapeake Bay from the vantage point of a year aboard a 40-foot trawler. **Susana Raab** is a free-lance photographer based in Washington, D.C. She recently completed her master's degree in visual communication at Ohio University and is now working on a project about American identity and the commodification of leisure time. Her multimedia and still-based projects can be seen at www.susanaraab.com.

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"THERE IS NO FUN UP THERE," THEY SAID. "ONLY ICE."

ARARAT FOR SPORT

WRITTEN BY LOUIS WERNER
PHOTOGRAPHED BY KEVIN BUBRISKI

At the base camp of Mt. Everest, Tunç Fındık, one of only two Turkish climbers to have reached the summit of the world's highest peak, sends e-mail. "Weather improving. Views clearing. Everyone strong and healthy." And for this expedition, he adds, that is success enough: He and the six amateur climbers he is leading—all Turks—plan to stay put, enjoy the view and acclimatize in preparation for a future, higher, climb.

Fındık works for Explorer Turkey, one of his country's small but growing handful of alpine guide services. In recent years, professionals like him have popularized climbing on Turkey's own high peaks and written new guidebooks. Long a skiers' paradise far from Europe's crowded slopes, Turkey has seen a rapidly growing interest in climbing up mountains rather than sliding down them. From the toothy Kaçkar Mountains in far northeast Turkey to the Ala Dağı Mountains in the Taurus chain along the Mediterranean and on to the high volcanoes of eastern Anatolia, the call of the mountains is heard year-round. It is among those volcanoes that Turkey's highest summit, Mount Ararat, rises some 4270 meters (14,000') off the surrounding plain to a height of 5137 meters (16,695').

Fındık's co-leader on the Everest trek is Ercüment Kurtoğlu, who just a week before had "summitted" Ararat with another group of Explorer clients—among them a *Saudi Aramco World* author and photographer. He first started climbing while at Hacettepe University in Ankara, where he spent all his free time with the student mountaineering club. After trying unsuccessfully for several years to hold down a real job, he realized that his true happiness lay in the mountains. He signed up with a university friend, Ertuğrul Melikoğlu, who had just started the first guiding service aimed at the Turkish market. That was something of a gamble because, until then, most climbers in Turkey were visiting Europeans seeking treks off the beaten path. But it paid off: Now, Turks account for most of the service's business—people like Şule Öncel, a 52-year-old dermatologist and mother of two who has surprised both herself and her friends by becoming an avid climber, even joining Kurtoğlu for the Everest base-camp expedition. When asked why, she has a simple answer: "For the love of it!"

THE CLIMB: DAY 1

The lobby of the Hotel Isfahan in Doğubayazit, a border town at 1600 meters' elevation (5200') on a plain south of Mount Ararat, is a typical climbers' hangout, strewn with rucksacks and decorated with summit photos and mountain-club pennants. Those setting off for the mountain are both overequipped—knowing that the packhorses will do the heavy carrying—and overwound with the energy of anticipation. Those coming down from a climb are subdued, grateful for a hot shower and a glass of tea.

A truck takes our group to the village of Eli, another 300 meters (975') up from town. We're taking the southern approach to Ararat, the "classic" route, following a largely ice-free shoulder strewn with glacial deposits. This route is a nontechnical walk-up—that is, it does not require climbing hardware like pitons, chocks, hexes or ice screws. (Higher up, we will use ropes to keep us together.) Before we reach the village, a passing rain cloud turns the weather raw, but by the time we reach horse packer Ahmet Çoktin's farmstead, the sun is out again, burning hot through the thin atmosphere.

A nine-horse pack string is to take the gear to base camp, 3200 meters (10,400') up and six hours away by foot. Kurtoğlu, as fit, well-equipped and gung-ho as any guide in the California Sierras or the French Alps, reminds us to drink at least three liters of water along the way and to put away Gore-Tex and Polar Fleece warm-ups. This is cotton T-shirt weather.

We all fall in step behind Kurtoğlu: four Turks, two Swiss and two Americans. Hakan Coşkun, a 28-year-old pharmacist from Kahramanmaraş, and Taner Tuna, a 27-year-old Istanbul cheese wholesaler, look like tough-as-nails "gearheads" with their Global Positioning System (GPS) gadgets and their daypacks with built-in hydration. They are both active volunteers with their local search and

rescue associations, ready any time to rig their ropes and rappel off earthquake-tumbled buildings or isolated rock faces.

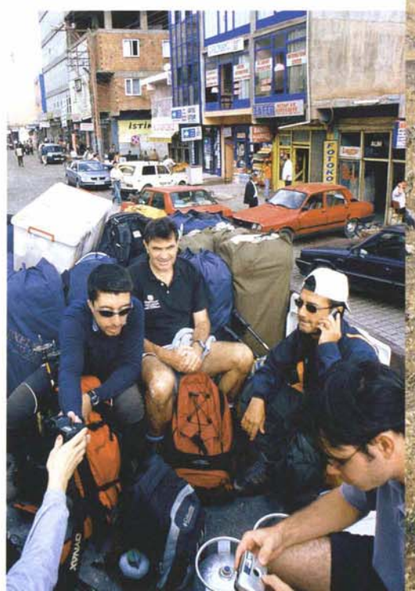
Öncel and Ahmet Koçak, a 43-year-old Ankara office worker, appear to be much less likely mountaineers. Koçak has never reached a major summit before, and he bought his first pair of climbing boots just a week ago. Öncel, on the other hand, turns stereotypes about both Turkish women and mountain climbers upside down. She is, despite her up-to-the-minute hairstyle and ringed fingers, by now a veteran of high altitudes. Last year, she reached Ararat's high camp, and, as a warm-up for her quest for the summit this summer, she climbed Suphan Dağı, Turkey's second highest peak.

On the way up to base camp, we find the rain has not stopped the dust from kicking up into our faces under the freshening breeze, nor has it revived the summer pastures that here and there remain blackened by the fires that herders set to encourage new growth. We contour our path up the foothills at a steady pace. Climbing some three kilometers (2 mi) of altitude in three days is no small burden on the body. Headache, nausea and sleeplessness are common.

The horse packers, wearing the cloth caps, sport jackets and street shoes typical of rural Anatolia, reach base camp long before us, and they pass us again on their way down before we arrive. When we finally make camp, after four hours on the trail, Kurtoğlu praises our first-day stamina. Like all guides, he is sometimes challenged to get out-of-shape clients to the summit. Sometimes this means a summit day of as much as 18 hours of climbing rather than the 10 it takes for someone in moderately good shape.

But one thing he cannot do, he says, is to change a climber's mind when a climber loses the will to go on. He warns all novice climbers against looking up at the summit too much or down at the plain. Without surrounding landmarks against which to measure progress, the climb can seem disheartenningly as though one were forever walking in place.

We erect our orange, two-person dome tents, and we line up for tea outside the mess tent. Across the boulder-filled ravine and up another shoulder is a larger, all-French group in yellow tents. Above, at about 4200 meters (13,650'), a cloud layer and a snowfield mark the goal of tomorrow's acclimatization climb. The day after that, we'll pitch our high camp —the jumping-off point for the summit ascent.



Previous spread: **Sunrise on a summit ascent that began at 3:30 a.m. The shadow is Ararat's own.** Above: **Sheep, herded by local Kurdish villagers, graze on the wide plains below Ararat, whose volcanic cone would be solitary but for Küçük Ağrı Dağı ("Little Ararat") to the right.** Near right: **Members of the expedition—Taner Tuna, Jacob Hug, Ahmet Koçak and Hug's son Thomas—ride from the town of Doğubayazit to the trailhead.** Center right: **The hike to the first camp is easy, through sparse fields of thistles and flowers.** Far right: **Leader of this expedition is Ercüment Kurtoğlu, co-owner of Explorer Turkey, one of the many new, local alpine guide services.**

Mount Ararat's association with the story of Noah and the Ark is unshakable but geographically imprecise. Genesis actually refers to "the mountains of Ararat," which might mean anywhere in the vast mountainous region south of Lake Van, known to the Assyrians as Urartu. In the Qur'an, Surah 11, Verse 44 says, "The ark rested on Mount Judi." Only because Mount Ararat—Ağri Dağı in Turkish —stands head and shoulders above all nearby summits did it come to be thought the ark's landfall.

This thinking stimulated the quest for Ararat's heights in the early 19th century. The first European known to have climbed to the top was Georg Friedrich Parrot, a professor of natural philosophy at the University of Dorpat (now Tartu) in Estonia, who reached the summit on October 9, 1829. In his climb, Parrot presumably ignored the warning of Marco Polo, who from a distance determined that "the ascent is impracticable on account of the snow towards the summit, which never melts, but goes on increasing by each successive fall." Parrot also paid no heed to an 18th-century French botanist, Pitton de Tournefort, who was the first European known to have attempted the climb, more than 100 years earlier. "Having come so far for the sake of flowers," de Tournefort wrote, he stubbornly went against the advice of his guide and kept on alone, but was finally frightened off the mountain by the sight of "tigers."

In 1876, the Englishman James Bryce reached the top, but accused the mountain of "vexacious quixotry," because incoming clouds snatched his hard-won view just as he gained the summit, though not before he saw below him "the whole cradle of the human race, from Mesopotamia in the south to the great wall of the Caucasus."

But the mountain itself, whether seen from below at a distance or from close-in on a climbing route, does not present a picture-postcard beauty. It is a largely monochromatic cone of volcanic tuff and pumice whose summer icecap is shrinking, like alpine ice worldwide. It rarely elicits words of esthetic praise, and often quite the opposite: Lord Kinross, Atatürk's most famous biographer, called Mount Ararat "one of the most dismal and disagreeable sights on earth."

ARARAT'S MONOCHROME CONE OF VOLCANIC TUFF HAS RARELY ELICITED ESTHETIC PRAISE; MORE OFTEN, IT'S BEEN THE OPPOSITE.

Denis Hills, a climber who conquered it three years running in the late 1950's, wrote in *My Travels in Turkey*, his book about Turkish mountaineering, that "for me, Ararat would be a dead and ugly monster were it not for the scraps of life that quicken its loins—the scattering of wild flowers among the coils of incinerated rock, the ice of cold water trickling reluctantly through little mossy dells, above all the black tents and coarse pastures of the herdsmen, the odor of

cattle and the scalding glasses of tea. Those, for me, were the real attractions of Ararat."

THE CLIMB: DAY 2

Morning dawns windy and cloud-covered. Hot tea and a breakfast of cheese and tomato and *lavash* bread await. Our tents stay put today while we head up to the high camp, where we will clear new tent sites, rebuild rock walls and then come back down. The mountaineers' adage, "climb high, sleep low" is our marching order, for after a big altitude gain, the body needs as much recovery time as possible at lower elevation. As we gain height above the base camp, we look back to see clusters of other tents on Ararat's farther shoulders. These are the camps of Kurdish herdsmen who bring their cattle and sheep up above 3000 meters (10,000') each summer to enjoy cooler temperatures and rain-fed pastures until the weather turns bitter around the autumn equinox.

These herdsmen have watched increasing numbers of climbers ever since Turkish authorities officially reopened Ararat to mountain sports in 2001. But I wonder if they would likely respond to us as they did to Denis Hills when he spoke with a group of herdsmen in 1958. "Why was I climbing Ağri, they asked. 'For the fun of it,' I replied. 'There is no fun up there,' they said, 'only ice.'"

Above: **Evening at the base camp. From here, the expedition will make an "acclimatization" ascent before moving to the high camp for the attempt on the summit.** Right: **Climbers Taner Tuna, Ahmet Koçak and Şule Öncel relax at base camp.** Opposite: **Ahmet Ali Arslan, 58, is the living legend of the slopes of Ararat, a veteran of 40 years on the mountain and 51 ascents, more than any other climber. He now regularly supplies the United States Geological Survey with photographs that help track the melting of Ararat's summit ice.**

As we climb, the grass quickly turns to scree and gravel, loose and dusty footing as the pitch angles up. I find no solace in Parrot's observation that "whenever we ascend a mountain and have the slope immediately before us, we think the angle of acclivity much greater than it would be found to be by the plummet." Never mind "angle of acclivity": This is just plain *steep*. Kurtoğlu is not calling for rest stops often enough for my taste.

By the time we reach the site of the high camp, rain clouds and wind have socked in the view. Kurtoğlu recommends we stay warm by hefting heavy stones: Pumping blood at altitude speeds acclimatization, he says.

We also have a visitor at the high camp: Ahmet Ali Arslan, who at 58 is the living legend of Ararat alpinists. He is here in celebration of the 40th anniversary of his first successful ascent on August 28, 1964, a feat he has since repeated 51 times. He is a veteran of all of Ararat's routes, from north and east as well as south. Now, he keeps the United States Geological Survey up-to-date on the state of the mountain's ice cap by sending them annual, same-angle summit photos.

"Ararat is melting," he says, speaking through a formidably bushy mustache. "Soon enough there will be no summer snow cover at all." Arslan has a doctorate from the University of Edinburgh in folklore and has studied Ireland's and eastern Anatolia's common beliefs in elves, giants and shape-shifting sheep thieves. He says, with a twinkle in his eye, that predators both magical and four-footed haunt this mountain.

But he is dead serious when he states his desire to investigate the so-called "Ararat anomaly," a large, ice-covered formation in a snowfield on the northern slope that appeared "ark-shaped" in a recent satellite photo. Next year he hopes to co-lead a scientific expedition to the site, if he can persuade the Turkish government to permit a group of international climbers on that route.

After an hour, we descend, and reach patchy sunshine at 3800 meters (12,350'). Trekking poles make the descent more stable in the slippery switchbacks. As we near base camp again, it is a pleasure finally to get one's footing on the grassy slopes.

Rain comes on hard that evening. The mess tent has only a postage stamp-sized covered vestibule, so after dinner we tuck ourselves into our domes and listen to the storm beat against the well-staked rain flies. Sleep comes easier than the night before.

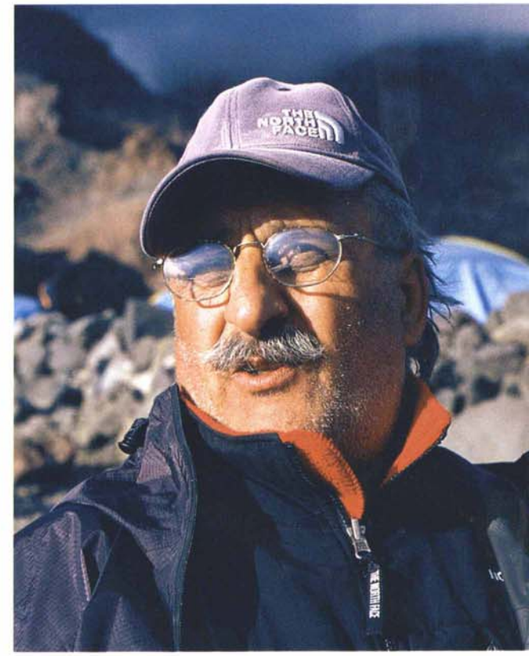
THE CLIMB: DAY 3

The day starts leisurely with time to dry out our tents and roll up our sleeping bags. The pack animals have returned, ready to move our gear up to the high camp. With them is a mare and her four-month-old colt, who is recovering from a near-fatal mauling at the fangs of a wolf earlier in the summer. Strings of Lithuanian, Russian and French climbers move past us. The snowless summit of Küçük Ağri Dağı, or Little Ararat, is just below us to the east. Ahmet Ali Arslan had spoken yesterday of swimming in its crater lake, but it must have been a fast dip: Standing water is icy at 2700 meters (8775') even on the hottest summer day.

Soon after setting out, we cross paths with a group of descending Iranians who have been chased off the last pitch to the summit by foul weather. Kurtoğlu and the Iranian guide share notes about climbing Mt. Damavand which, at 5670 meters (18,430'), towers over downtown Tehran. After "bagging" Ararat, most Turkish climbers set their sights on Damavand or on Mt. El'brus in the Republic of Georgia, the tallest peak in the Caucasus.

We reach high camp in an easy three hours, 30 minutes less than yesterday's climbing time, then exhaust ourselves trying to pitch the tents in a howling wind. The plain at our feet is obscured by blown dust. The summit overhead is in the clouds.

Öncel, Koçak and Tuna share some afternoon quiet time in one of the tents. "I feel in good shape, mentally and physically," says Öncel. "I'm confident that my summer tune-up climbs will see me to the top tomorrow. My sons think I can do it, my women friends think I can make it, and I myself know I can. Next stop, Everest!"



Koçak recounts how he was first bitten by the climbing bug. "I grew bored one day last summer on a beach vacation with my wife and daughter. There was a small mountain next to the sea, a big hill really, and I asked a local man how long it would take to

WE REACH HIGH CAMP IN AN EASY THREE HOURS, THEN EXHAUST OURSELVES PITCHING THE TENTS IN A HOWLING WIND.

Straining for oxygen, Jacob Hug looks up toward the summit, still a few hours away. Near left: **For a wind-blown moment on the summit, Hakan Coşkun holds a Turkish flag in honor of a friend who died the previous year climbing in Kyrgyzstan.** Far left: **Blasted by wind-driven snow and ice, Kurtoğlu digs out the summit registry and adds the expedition members' names to its pages.**

climb. Five hours, he said. So next morning I said goodbye to my wife, who frankly thought I was wasting a perfectly good beach day, and stuffed a daypack with bread and bottled water and set off for the top. It was steeper than I had thought, but the satisfaction of finally making it, of seeing the 100-kilometer view and feeling the cool breeze from the top, gave me a taste for new heights. So here I am on Ararat."

In fact, it was almost as simple as he describes. Explorer often fields calls from curious novices who want to start big, usually with Ararat first. "Buy yourself good stiff boots and warm clothes, and we'll take care of the rest," such callers are told. That is just what Koçak did.

And where does his wife think he is today? "Off on some easy hike like at the seaside," he says with a grin, looking down as the lights of Doğubayazit begin to twinkle in the twilight. "I sent some friends a cell-phone picture from base camp," he goes on. "They messaged back that it didn't look like such a big mountain. I answered, 'Just wait. You'll get a surprise from the summit!'"

Later, when Kurtoğlu distributes crampons, ice axes, helmets and climbing harnesses, it finally dawns on all of us that tomorrow will not be at all a day at the beach. There is ice and snow and dangerous wind up there. Novices had better listen closely and learn fast.

WHAT HAD BEEN STARK SUNLIGHT TURNS DIM AND DIFFUSE, BUT THE WIND IS BLOWING US IN THE RIGHT DIRECTION—UPHILL.

The Turkish Mountaineering Federation is a quasi-official body under the Ministry of Youth and Sports that promotes climbing at home and abroad. But its task is complicated by funding shortages, and Turks who want to launch expeditions to the world's highest peaks are on their own, scrambling for corporate sponsorships or financing their big mountains by leading paying clients up little ones. When they go to Nepal for Everest's base camp, they say, Kurtoğlu and Tunç hope to sneak up 6812-meter (22,140') Ama Dablan on their own.

A new policy that charges foreign climbers a user fee on Ararat promises to help underwrite the costs of annual camp cleaning and trail maintenance. Even so, the Turkish military still controls all approaches to the mountain, and special entry visas are still required. The kind of reception that Denis Hills received when he expressed his desire to climb Ararat in 1957 is not unheard of today: As he approached the mountain, a gendarme asked to see his permits and asked, "'What is the real purpose of your trip?' 'Sport,' I replied. He laughed disbelievingly. 'I have met other gentlemen like yourself—real alpinists,' he added, looking at my shorts and rubber pumps, 'who wished to get to the top of Ağri—the last ice crest always defeats them. But I wish you *bonne chance*.' He closed the file."

THE HIGH CAMP, FOUR HOURS DOWN, FEELS LIKE HOME, AND BELOW ON THE PLAIN, DOĞUBAYAZIT BECKONS LIKE A LIGHTED RUNWAY CALLING IN A LOST AVIATOR.

THE CLIMB: SUMMIT DAY

Few of us can sleep. The flapping tent, the unaccustomed altitude and a bad case of nerves keep us tossing through the night until Kurtoğlu's 3:30 a.m. wake-up call. We set out tentatively. Headlamps show where to put one's feet, one after the next, seemingly straight up in the dark, climbing alongside the snowfield that appeared impossibly steep. Dawn's growing half-light soon lets us switch off the lamps. Surprisingly, the strong wind is not a bother. Minds concentrate only on keeping the pace steady and saving one's breath for later.

After three hours, the main straight-up-and-down pitch is finally behind us. And still only halfway! Gentler—but by no means gentle—switchbacks begin to thread up through mixed rock and snow. Another 200 meters up, the terrain flattens, and now Little Ararat looks like a small bump on the road. Haze interferes with what might have been a 300-kilometer (200-mi) panorama, but to the east, three other countries can be seen: Armenia, Iran and Azerbaijan. Before us, the summit snowfield bulges like a whaleback. The slope, finally, turns truly gentle.

The sunshine is blistering, but here there is no risk of danger from softened snowpack—as there often is on windless, high-summer days. It is too cold here now. No one wants to shed any outerwear, even as exertion overheats the body. Only Gore-Tex windshells stand between our skin and a severe case of frostbite by windchill.

Just when we reach the snowfield and stop to fit crampons onto our boots, a low cloud bank roars onto the summit. What had been stark sunlight turns dark and diffuse. Visibility shrinks to 100 meters, then 50, then 20, then three. Kurtoğlu asks for a steady pace, urging patience for the last 100-meter climb, yet worrying that the deteriorating weather might force us to retreat short of the summit.

The wind, finally, is driving us in the right direction—uphill. Kurtoğlu's tale of a friend who fell to his death while making this last push to the summit comes to mind. Kurtoğlu tightens our spacing, but also warns that "roping up" may be more hindrance than help at this point in the storm.

Strangely, but fully in keeping with Ararat's "vexacious quixotry," the same kind of out-of-nowhere storm harassed Hills. "As the clouds thickened," he wrote, "we began to stumble blindly in a world of grey ghosts. Then a sudden startling thunderclap exploded directly overhead and a flurry of ice-flakes turned almost instantly into a violent gale of snow."

Finally, between 100-kilometer (60 mph) blasts of wind-driven snow and ice crystals, poles appear: We're at the summit. It is 10:40 a.m., six hours after we set out. Kurtoğlu digs out the names registry from a buried box and adds ours with a mittened hand. Hakan Coşkun unfurls his Turkish flag. As well as we can from behind rime-glazed glasses, we frame and focus photos. We all pose kneeling, pinning ourselves in place with our ice axes like butterflies under glass. This is surely no place to linger.

What view have we missed? For this we must turn to Parrot. "I pressed forward round a projecting mound of snow and behold! Before my eyes, now intoxicated with joy, lay the extreme cone, the highest pinnacle of Ararat.... I found myself on a gently vaulted, nearly cruciform surface of about two hundred paces in circuit which at the margin sloped off precipitously on every side. Formed of eternal ice, without rock or stone to interrupt its continuity, was the austere silvery head of Old Ararat."

The descent is dreamlike. The wind pushes in one direction and gravity in the other. The clouds slowly thin to gossamer. What had seemed like a slow-motion climb as we reached the summit gradually comes unglued. We can move our feet again without panting and gasping for breath between steps. Unlike James Bryce in 1876, we can see neither Mesopotamia nor the Caucasus now, but the little town of Doğubayazit beckons like a lighted runway calling in a lost aviator.

High camp, four hours off the summit, feels like home, and we are as merry as utter exhaustion permits. Öncel, who did not make the summit, is ecstatic nonetheless with her GPS-certified lifetime high of 4705 meters (15,291').

Coşkun calls for our attention. "I dedicate this summit to my friend Oğur Uluocak, who died last year on Mt. Ala Arca in Kyrgyzstan. He taught me everything I know today about climbing. He was a great Turkish mountaineer, unselfish to a fault with all his climbing partners and everyone who learned from him. My flag flew for him from the top today."

Koçak seems particularly happy. "Near the summit I was panting like a dog, and my wrist pulse was throbbing so hard that I felt my gloves were going to burst. Then Ercüment [Kurtoğlu] said we were almost there, even though I could not see anything. Thankfully, he was right."

High camps always turn in early the evening after a summit. This night, sleep comes easily. Tomorrow will be a long day, packing and descending all the way back to Eli, the horse packers' village. It will be lovely to get down out of the wind and onto the grass—and to a hot shower and a glass of tea.

Kurtoğlu has another reason to hurry. Tonight, he says, CNN-Türk television is airing an interview with Nasuh Mahruki, the first Turk to reach the summit of Everest and a hero among all Turkish climbers. And as Mahruki speaks about the growth of Turkish mountaineering, Turkey's highest peaks and the most difficult climbing routes, any Turk who has climbed Ararat has surely earned full rights to bask beside him in glory.

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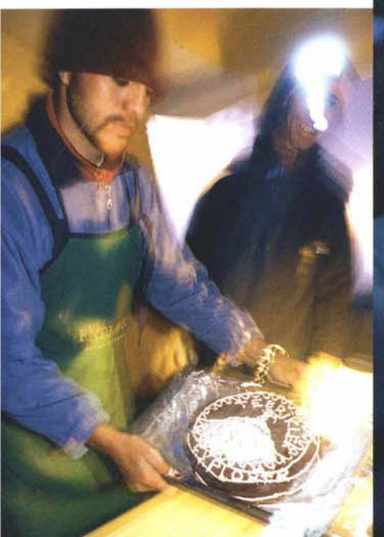
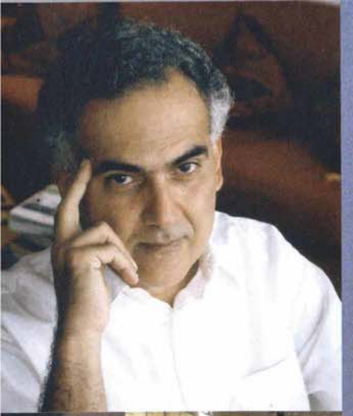
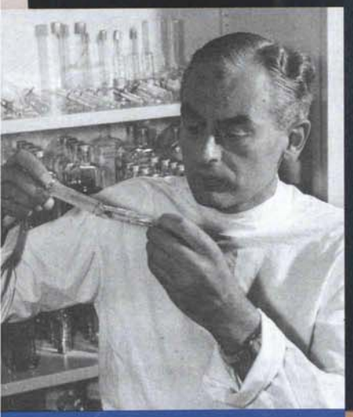
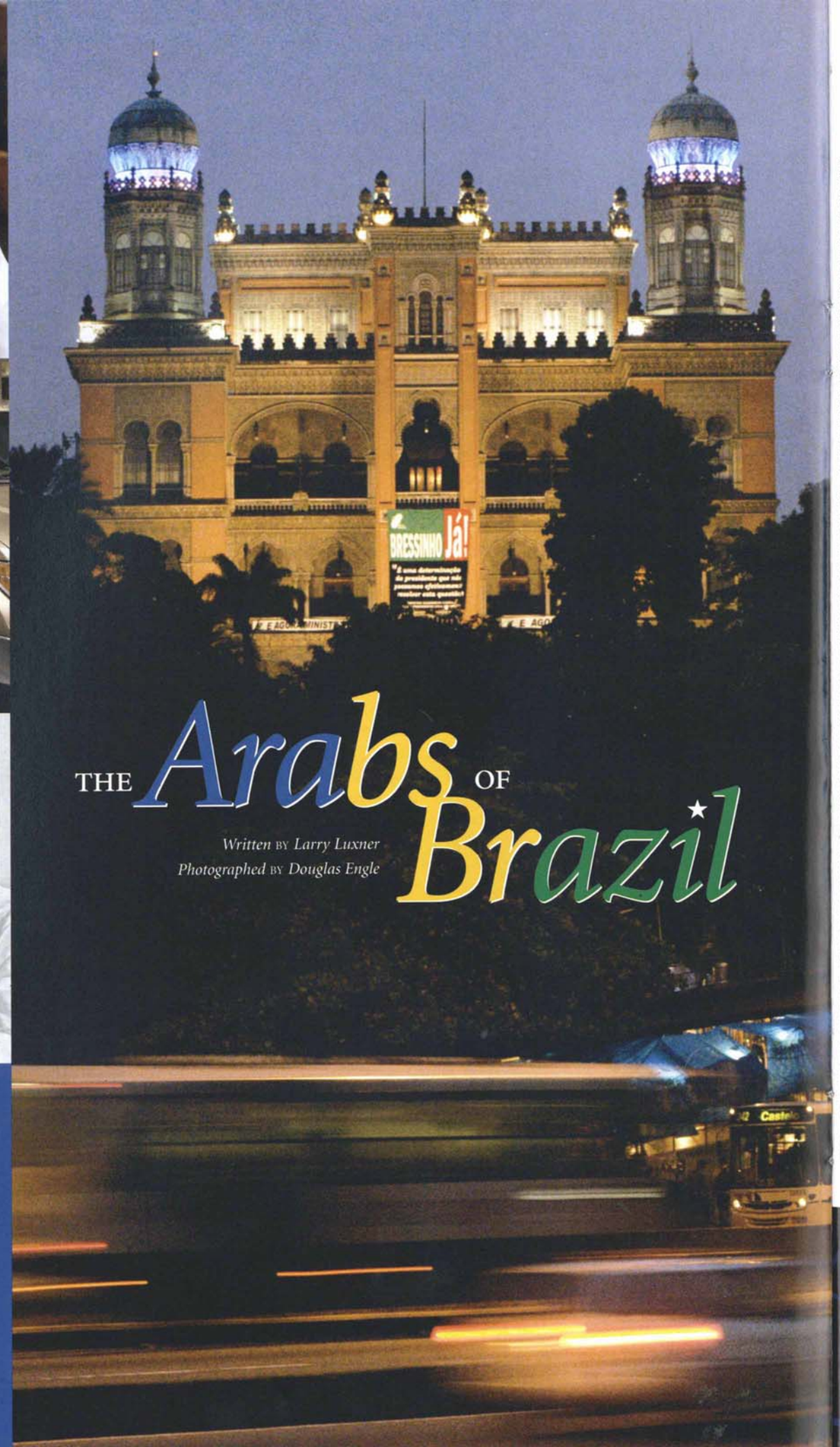
www.explorer.com.tr

Right: **Back at the high camp, congratulatory handshakes, photos and,** below, **a cake iced with the words** CONGRATULATIONS EXPLORER **mark the climbers' success.** Opposite: **Guides and climbers of the Explore Turkey expedition.**









THE *Arabs* OF *Brazil*

Written BY *Larry Luxner*
Photographed BY *Douglas Engle*

Above, from top: **Milton Hatoum is one of Brazil's leading novelists. Carlos Ghosn is president and CEO of Nissan. Immunologist Peter Medawar, MD (1915–1987) shared the 1960 Nobel Prize for medicine.** Right: **In Rio de Janeiro, the Oswaldo Cruz Foundation has been instrumental for more than a century in the battle against epidemic diseases; its headquarters, completed in 1908, take architectural inspiration in part from the Alhambra.**

OPPOSITE: LEFT, FROM TOP: BEL PEDROSA; AP / WIDE WORLD PHOTOS; BETTMANN / CORBIS. BELOW, FROM LEFT: MAURICIO LIMA / AFP / GETTY IMAGES; AP / WIDE WORLD PHOTOS; HELVIO ROMERO / AGENCIA ESTADO-BRAZIL

In Brazilian author Milton Hatoum's best-selling novel Dois Irmãos, *identical twins Yaqub and Omar—of Lebanese origin, like the author—vie for their mother's love growing up in the Amazon River port of Manaus. Hatoum says he drew on his own upbringing in that city of 1.5 million people—a city whose history is intertwined with that of the thousands of Arab immigrants who began moving to the Amazon jungle more than 120 years ago, lured by the rubber boom and promises of economic opportunity.*

"I touch on the theme of immigration in my city, Manaus, and how those immigrants integrated into Brazilian society. But there's no nostalgia here concerning Lebanon," Hatoum says. "The children of immigrants in Brazil don't feel this belonging to a separate community. They already feel Brazilian. I'll give you an example: No one in my family married other children of Arab immigrants. Here, we don't think of ourselves as Lebanese–Brazilian or Japanese–Brazilian or whatever. We're all just Brazilians."

Hatoum, 53, is considered one of the greatest contemporary writers of Brazil. His first novel, *Relatos de um certo Oriente* (published in English as *The Tree of the Seventh Heaven*, then *Tale of a Certain Orient*) won the Jabuti, Brazil's equivalent of the Pulitzer Prize for fiction, in 1990. So did *Dois Irmãoes*, his second novel, which in 2002 was published in English as *The Brothers* and has since been translated into German, French, Dutch and Arabic.

"After I published *Dois Irmãos*, [Brazilians] of Italian background told me that the same things happened with their children," says Hatoum. "Literature is universal. My novel depicts a local situation that can apply to people of all national origins."

Hatoum's widespread acceptance in Brazil underscores the country's popular melting-pot image, but it's also a reminder of how pervasive the Arab influence has come to be throughout this vast nation, which accounts for nearly 48 percent of South America's land mass and 51 percent of the continent's population.

Of Brazil's 186 million inhabitants, an estimated nine million, or five percent, can point to roots in the Middle East. Brazil has more citizens of Syrian origin than Damascus, and more inhabitants of Lebanese origin than all of Lebanon. Of the nine million, some 1.5 million are Muslims; the majority are Orthodox Christians and Maronites. Yet none really stands out as a distinct ethnic minority in this Portuguese-speaking nation of sun, sand, soccer and samba.

"As Arabs, we have been able to integrate very easily into Brazilian society," says businessman Faisel Saleh, a third-generation Lebanese Muslim whose heritage also includes Portuguese and Polish elements. "We are a very hardworking community. Arab people came here because of wars and instability in their own countries of origin, but—like all ethnic groups in Brazil—we try to maintain our culture, especially our social customs and cuisine."

Saleh was born and raised in Foz do Iguaçu, which is famous as the gateway to Iguazu Falls, one of South America's biggest tourist attractions. It also has one of Brazil's largest Arab populations.

Saleh commutes several times a week across the Ponte Internacional de Amizade—the International Friendship Bridge—to Ciudad del Este, Paraguay. There, he runs an electronics shop just down the street from La Petisquera, a duty-free shop owned by another Brazilian–Lebanese businessman, Mohamad Said "Alex" Mannah.

Unlike Saleh, Mannah was born in Lebanon, in the Beka'a Valley village of Ba'aloul. He and his brother came to Brazil in 1970, first settling in the southern state of Santa Catarina.

"I resettled in Foz do Iguaçu because my aunts and uncles were already living there," says Mannah, who today owns three retail stores in the tri-border area where Brazil,

Below, from left: **During the opening of the 2003 Lebanese International Business Council conference in São Paulo, São Paulo governor Geraldo Alckmin, former Lebanese prime minister Rafik Hariri, president Luiz Inácio Lula da Silva and first lady Marisa da Silva listen to the Brazilian national anthem. On a 2004 walking tour of São Paulo, Portuguese prime minister José Manuel Durão Barroso, left, was guided by governor Geraldo Alckmin. In 2001, the Syrian–Lebanese Hospital in São Paulo dedicated a painting of its founder, Daher Cutait.**

Opposite: **The Syrian–Lebanese Hospital in São Paulo was founded in 1921.** Above, from left: **The Syrian–Lebanese Club in Rio. In his Al-Khayam restaurant in Rio de Janeiro, Moufid Hassan tends to a customer. Hassan came from Syria in 1951, and he worked as a mechanical engineer until he took over his father's restaurant in 2000. Brazil's oldest mosque is in São Paulo, where the Sociedade Beneficente Muçulmana was founded in 1929.**

EPITÁCIO PESSOA / AGENCIA ESTADO-BRAZIL

TOP RIGHT: LARRY LUXNER

The Syrian–Lebanese Hospital

The Syrian–Lebanese Hospital (Hospital SírioLibanês) in São Paulo is one of the leading legacies of the Arabs of Brazil. Founded by women from the Syrian–Lebanese community, its original building was constructed in 1940, but three years later it was requisitioned by the government to house military cadets. In 1959, it was returned to the founders. It was not until 1965 that it was officially inaugurated. It then grew to become one of the most capable and respected hospitals in Latin America, and in 1992 expanded to become one of the largest in Brazil. Since then it has become a technological leader as well, carrying out the first telesurgery in the southern hemisphere in 1999 and, in 2004, launching an interdisciplinary program for preventive medicine. Today it employs some 2500 professionals in 60 specialties, and can carry out some 50 surgeries daily.

Paraguay and Argentina meet. "There is no discrimination against Arabs. In Brazil, discrimination is a crime, but in any case we have never felt like foreigners. The young people, those under 30 or 40, don't even speak Arabic."

That's ironic considering that some 100 Arabic words have found their way into Portuguese—*arroz* (rice), *alface* (lettuce) and *açucar* (sugar) are examples. Yet Mannah is right: According to Mamede Jarouche, professor of Arabic and head of the University of São Paulo's Department of Oriental Studies, only 50 or so students at the university—one of Brazil's largest—are majoring in Arabic studies, and of that group, only a handful are of Arab origin.

This scarcity of Arabic speakers came to light in May when President Luiz Inácio Lula da Silva hosted an unprecedented summit among 12 South American countries, the 22 member states of the Arab League and 1250 entrepreneurs—and found that Brazil could produce only three native-born interpreters. To meet the need, 22 more were flown in from Egypt.

According to historians, the first Muslims in Brazil were not Arabs but West African slaves brought by the Portuguese, who began colonizing Brazil in the early 1500's. Arabs from what are today the countries of Syria and Lebanon didn't begin arriving until about 1880, at the height of the Amazon rubber boom that figures so prominently in Hatoum's novels.

Settling first in Manaus, Belém and other Amazon port cities, the Arab immigrants also worked as itinerant peddlers, hawking their wares from door to door much as they did in Chile, Honduras, the United States and elsewhere in the Americas. In 1897, the first Arabic-language newspapers appeared in São Paulo; the same year, an Arab charitable organization known as the Sociedade Maronita de Beneficiencia was established.

By the early 1900's, many Arab immigrants were settling in Brazil's southern provinces, especially in Rio de Janeiro, Minas Gerais and São Paulo. The latter city grew to become home to some 38 percent of them by 1920, and by 1940 the proportion was up to nearly 50 percent.

Many of these immigrants settled in São Paulo's Rua 25 de Março district, where they typically set up small textile and dry-goods shops. The most successful entrepreneurs among them eventually moved out to the better neighborhoods of Vila Mariana and Avenida Paulista.

Like other immigrant groups arriving around the same time, the Arabs made every effort to send their children to the best Brazilian schools, and they went on to become some of the country's top doctors, lawyers, business leaders and politicians.

This accounts for the country's most important Arab institution: the Arab–Brazilian Chamber of Commerce (CCAB is the acronym in Portuguese), headquartered on the 17th and 18th floors of a skyscraper along Avenida Paulista, in the heart of São Paulo's financial district.

"Brazil's Arabs generally came from the mountains and rural areas of Syria and Lebanon. They were not educated, but they worked very hard and were very good salesmen," says Paulo Atallah, a civil engineer and former president of the CCAB. "Their dream was that their children would be doctors, lawyers or engineers."

The CCAB, founded in 1952, today has 3000 members representing companies in agribusiness, banking, manufacturing, petroleum, retail sales, textiles, tourism and telecommunications. It runs a bilingual news agency, Agência de Noticias Brasil–Arabe, which it created "to fill the communications gap between Brazil and the 22 Arab countries that are represented by the chamber."

Like the 47-year-old Atallah, many other first-, second- and third-generation Brazilian Arabs have become prominent economic and political leaders. These include Silvio Santos, owner of SBT, Brazil's second-largest television network; Abilio Diniz, CEO of the Pão de Açucar supermarket chain; Paulo Antônio Skaf, president of the São Paulo State Federation of Industries, and Faisal Hammoud, founder of the luxury goods conglomerate Grupo Monalisa. Hammoud, 59, came to São Paulo in 1968 and, within four years, had established Grupo Monalisa's first store and earned enough to send for his five brothers. It wasn't long before the company opened its first centralized distribution office and established Home Deco, an in-house company for manufacturing showroom furniture.

In the early 1990's, the Hammoud brothers inaugurated an overseas office in Miami and launched the Aphrodite Boutique chain of luxury retail shops, of which there are now eight in three South American countries. Hammoud has been among the leading financiers of the post–civil war rebuilding of Beirut.

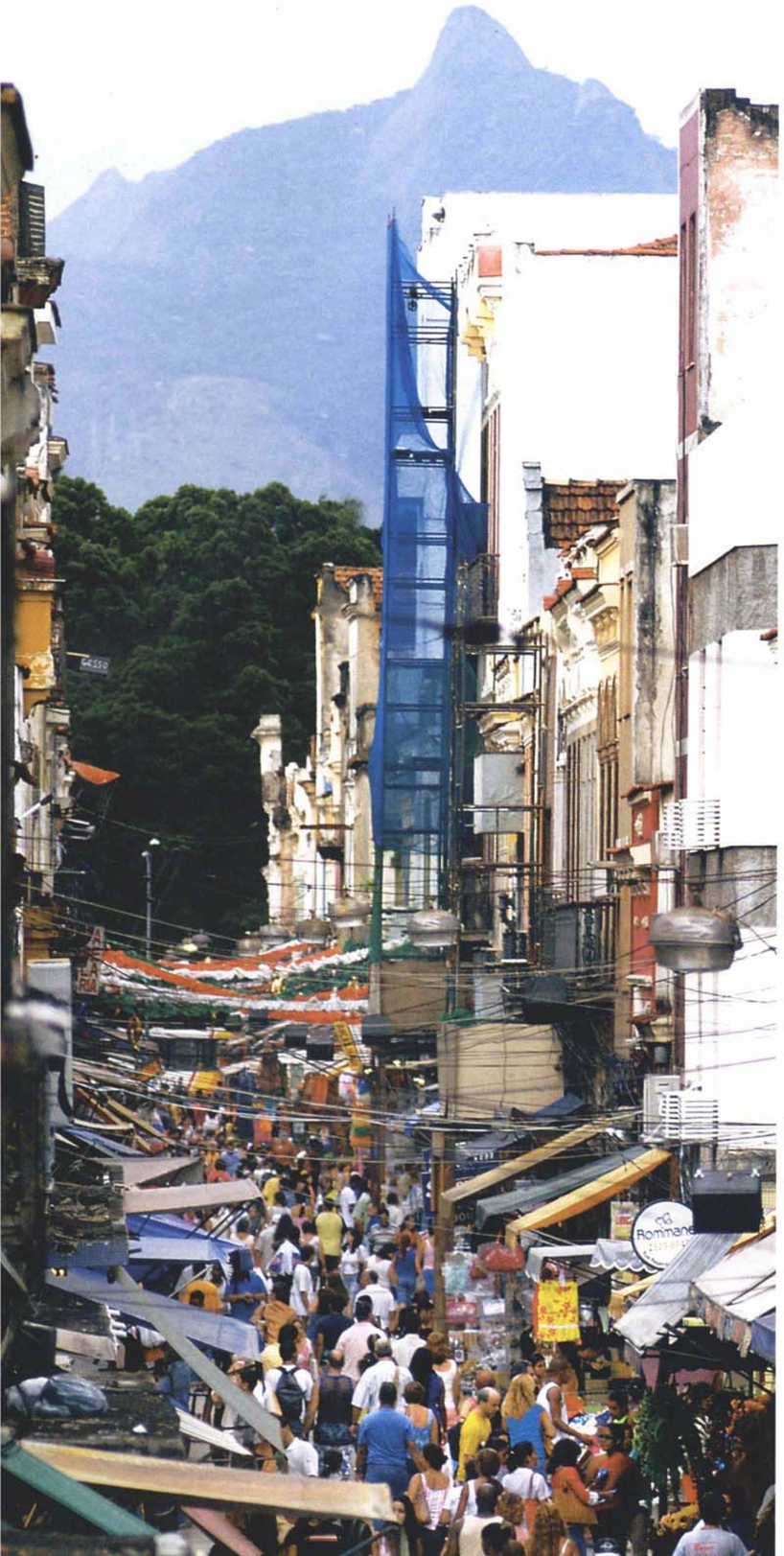
"For those people who came to Brazil during Lebanon's civil war, it was much more difficult to integrate. The war not only destroyed property but people's minds as well," he says. "But people who came a generation or two ago, or at the beginning of the century, are totally integrated. We don't feel any difference between ourselves and other Brazilians."

In 1997, then-President Fernando Henrique Cardoso awarded Hammoud one of Brazil's highest honors, the Order of Rio Branco, for his involvement in negotiations leading to the founding of the Montevideo-based southern common market, Mercosur, of which Brazil is a founding member.

Asked how he became so successful, Hammoud replies matter-of-factly, "Because I am hardworking and honest. When I'm alone in a room with the door closed, I can look in the mirror and be happy."

Other Brazilians with roots in Lebanon have risen in politics, including Ibrahim Abi-Ackel, who served as justice minister under President João Figuereido, and Osmar Chohfi, Brazil's former deputy minister of foreign affairs. (The list also includes Paulo Salim Maluf, former mayor of São Paulo and governor of São Paulo state, who is currently in prison on charges of embezzlement.)

One highly visible, nationwide company with no real Arab connections, although many Brazilians mistakenly think otherwise, is the popular fast-food restaurant chain Habib's, which serves Arab-style *esfihas* and other traditional cuisine at more than 260 franchises across Brazil.



To be sure, the Arabs were hardly the only immigrants to discover Brazil. Millions of Portuguese, Germans, Italians, Spaniards and Japanese also settled here in the 19th and early 20th centuries. Today, more Japanese live in São Paulo than in any other non-Japanese city in the world.

Yet unlike the Japanese-dominated São Paulo neighborhood of Liberdade, with Japanese shops and restaurants and Japanese-language street signs, the closest thing to an "Arab neighborhood" is the lively Sahara district of Rio de Janeiro, which is home to many Arab-owned shops, groceries and a famous open-air market.

Rio is also home to Brazil's ambassador to the United States, Roberto Pinto Ferreira Abdenur, whose father was from the Lebanese town of Hamdun. (His mother's family came from Portugal.) He grew up in the days when the spectacular beachfront city was still Brazil's capital, and at 21 he joined the foreign service, beginning a string of overseas assignments that has included ambassadorial posts to Ecuador, China, Germany and Austria before he presented his credentials in Washington in April 2004.

"I am a career diplomat with no political affiliation," Abdenur says. "Our foreign ministry was never politicized, even during the military dictatorship. I am not a member of any political party and never will be."

Nevertheless, Abdenur, 64, makes no secret of his admiration for the policies of President Lula. Though elected in 2002 on a platform of protectionism, worker rights and anti-globalization, Lula has since focused more on boosting Brazil's export-driven economy.

"Brazil is deeply committed to opening its borders and becoming more engaged in world trade," says Abdenur. "Although Brazil is one of the 10 biggest economies in the world, we have only one percent of world exports, which is ridiculously low."

To that end, in December 2003 Lula toured Syria, Lebanon, the United Arab Emirates, Egypt and Libya, becoming the first Brazilian head of state to visit the Middle East since emperor Dom Pedro II traveled the region in the 1870's.

Opposite: **An outdoor market runs through the heart of downtown Rio de Janeiro's Sahara district, settled by Arab immigrants.** Top, from left: **Arab sweets are for sale at a Syrian-style bakery in Rio, and clothing from around the world fills an Arab-owned store. Habib's, one of the most popular fast-food chains in Brazil, specializes in Arab food.** Right: **Brothers Sergio and Odair Assad are a world-renowned classical guitar duo that hail from São Paulo and Rio.**

TOP RIGHT: LARRY LUXNER; ASSAD BROTHERS: CHAD EVANS WYATT

That trip led to this year's unprecedented summit in Brasília, co-hosted by Lula and Algerian president Abdelaziz Bouteflika. Never before had so many Arab and Latin American heads of state gathered in one room, all aiming to strengthen an interregional political and economic bond that many say has been long overdue for attention.

The summit proved good for business: Over the 12-month period ending in August, Brazilian exports to the 22 member states of the Arab League climbed by 25 percent to $4.7 billion, and imports jumped 49 percent to almost $5.2 billion. This translates into annualized regional trade of nearly $10 billion.

"For years, we have talked of the potential of the Arab market, and it is satisfying to see that the numbers show this reality," says the current president of the CCAB, Antônio Sarkis, Jr.

Yet retailer Faisal Hammoud says great challenges lie ahead for Brazil. "It's not easy, because the Arab world has a lot of money to spend and countries much more competitive than Brazil are also aiming for this market," says the entrepreneur. "They want the best, and Brazil cannot compete in quality. But for cheaper goods, Brazil can compete, even against China."

At present, Brazilian companies that have invested in the Middle East range from state oil giant Petrobras, which recently signed a contract to drill for petroleum in Libya, to furniture manufacturer Americanflex, based in Ribeirão Preto, which has opened a showroom in Sharjah in the United Arab Emirates. Poultry giant Doux Frangosul, based in Porto Alegre, ships 40 percent of its monthly chicken exports to the Arab world, about 15,000 tons. Rio de Janeiro–based jewelry retailer H. Stern, with more than 160 outlets throughout Latin America, the United States and Europe, recently opened franchises in Dubai and Bahrain. O Boticário, a company that makes perfumes and cosmetics in the southern city of São José dos Pinhais, just inaugurated its first outlet in Egypt. (It already has one store and 30 points of sale in Saudi Arabia, as well as 20 points of sale in the United Arab Emirates and 60 in Jordan.)

Going in the other direction, Saudi entrepreneur Omar al-Idrisi wants to open up a foreign-trade brokerage in Brazil, something that will really take off, he says, once UAE-based Emirates Airlines inaugurates nonstop service between Dubai and São Paulo near the end of this year.

And perhaps most significant, the Arab League in September approved the opening of an office in Brasília.

"We have been thinking of promoting regular business meetings, like the one held in São Paulo soon after the May summit," al-Idrisi said in a press release. "We would like this kind of event to repeat itself, alternating between an Arab and a South American city. We also support all initiatives towards opening air links between the two regions."

"Trade is something you do when the opportunity is there and the price is good. It's the first level of a relationship," says Atallah. "Now we have to move to the second level. We want the Arabs to know more about Brazil, and we want Brazilians to know more about the Arab world." 🌐

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Arab immigrants in the US: S/O 86
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Arabs in Honduras: J/A 01

Arab–Brazilian Chamber of Commerce: www.ccab.com.br/

Telling Our Own Story

WRITTEN BY RAY HANANIA PHOTOGRAPHED BY ERIC SEALS

BACK IN THE EARLY 1970'S, ON THE US TELEVISION GAME SHOW "TO TELL THE TRUTH," CELEBRITY PANELISTS WERE ASKED TO IDENTIFY WHICH OF THREE GUESTS HAD LED FIVE EXPEDITIONS THROUGH ANTARCTICA, HAD TWO MOUNTAINS NAMED IN HIS HONOR AND HAD DONE RESEARCH THAT HAD PROVED THE THEORY OF CONTINENTAL DRIFT. NO ONE CHOSE GEORGE DOUMANI, THE DIMINUTIVE LEBANESE-AMERICAN SCIENTIST WHO HAD TO SIT UP STRAIGHT TO STAY AT EYE LEVEL WITH THE OTHERS.

Most Arab–Americans today are probably no more likely to know Doumani's name than the television panelists were, or to know that he was later a candidate to become America's first astronaut. ("They wanted someone who was small, who could fit in the space capsule.") It's a story Doumani tells proudly, but, as he explains, he was ultimately ineligible because he still held a Lebanese passport.

Doumani is one of more than a hundred notable Arab–Americans whose achievements are now on display, along with some 500 artifacts, in Dearborn, Michigan at the Arab American National Museum. "Of all the things I have achieved, I think one of the greatest honors for me is to be recognized by my own people," said Doumani at the museum's opening on May 5.

Although Doumani never became an astronaut, another American of Arab heritage did: Christa McAuliffe. A teacher whose father had come to the US from Lebanon, she perished along with her crewmates on January 28, 1986, when the shuttle Columbia exploded on its ascent toward orbit.

Organizers hope the Arab American National Museum will change how all Americans perceive Arabs.

Today, even Arab–Americans themselves "are often surprised to learn that someone well-known is of Arab–American heritage," explains museum director Anan Ameri. Several Detroit newspapers that covered the museum's opening began their stories by quoting Arab–American visitors who said they never knew that Doumani, McAuliffe, football quarterback Doug Flutie, opera soprano Rosalind Elias or others were of Arab heritage, or that achievements as important as the heart pump have Arab–American roots.

"There are so many stories in this museum. We have chosen to tell the stories through individuals, regular people who worked in auto plants or textile plants and in the fields, and through the eyes of great contributors, people who have changed the world, whom many people did not know were Arab–American," says Ismael Ahmed, executive director of the Arab Community Center for Economic and Social Services

Above: **On the new museum's opening day, scientist, Antarctic explorer and almost-astronaut George Doumani captivates young visitors in front of the display honoring his accomplishments. "One of the greatest honors for me is to be recognized by my own people," he says.** Left: **On May 5, with oversized scissors as ribbon-cutting props, Amre Moussa, secretary general of the Arab League, shakes hands with Dearborn Mayor Michael Guido, officially opening the Arab American National Museum.** Opposite: **At the center of the museum is its three-story, tiled and gilded dome.**

(ACCESS), which spearheaded the museum's five-year fundraising and building drive.

Among the stories is that of Mansour Nahra, who immigrated to the US through Central America and fought alongside Pancho Villa during the Mexican Revolution—and later ran a furniture store. There is also Nagi Daifullah, an immigrant to California from Yemen who joined the United Farm Workers and died under police batons on August 15, 1973. There is Robert George, who served for more than 50 years as the official White House Santa Claus; his red and white costume hangs proudly on display. Near it is another Washington artifact: the portable Olivetti typewriter used early in her career by UPI White House correspondent Helen Thomas. Also of Lebanese ancestry, Thomas covered the White House for 57 years until 2003 and, as the doyenne of the White House press corps, opened presidential press conferences with the first question and closed them with "Thank you, Mr. President."

> "THIS IS A LIVING MUSEUM THAT WILL BE CONSTANTLY CHANGING AND EXPANDING AND GROWING WITH OUR COMMUNITY."
> *ANAN AMERI*

There is a tuxedo shirt from singer and actor Paul Anka; the original script of the final episode of the hit television series "M*A*S*H" from actor Jamie Farr; and the beads that actor Jim Carrey threw into the water at the beginning of the film "Bruce Almighty," produced by Arab–American Tom Shadyac. One of the most poignant displays mentions the 154 Arabs who were on board the *Titanic* on April 10, 1912 when the ship struck an iceberg in the Atlantic Ocean and sank: Only 29 of them were among the 703 survivors.

"It's nice to know that the accomplishments of our Arab people are appreciated in this country and to see them displayed in the museum," says 14-year-old, Morocco-born Ahmed Mellouk, who attended on opening day.

Over the past three years, ACCESS staff, Ameri and museum curator Sarah Blannett have scoured the country to collect the museum's 500 permanent exhibition pieces—a number they hope will continue to rise as the collection grows in coming years. Arab–American author and Kansas State University professor Michael Suleiman consulted with them on much of the material, which now fills three floors.

While there are Arab–American historical displays in many other museums, Blannett notes that they usually feature only a small cross-section of Arab–American history. "At the Smithsonian, for example, the Arab story is peripheral and a part of the larger immigration story to America," she says. "Here, the focus is on being Arab–American."

She recalls that when Ameri spent three days with a Yemeni family in Delano, California, she was offered the artifact Blannett calls one of her personal favorites: a metal traveler's trunk, "colorfully hand painted and of a type very common in India. The owner stuck labels from the vineyard where he worked to the trunk," Blannett says. "The Arab–American story is not only about their experiences, but also about the things they brought with them and how they were used to add some comfort to their lives."

Left: **An opening-day crowd fills the museum's lobby.** Above: **Reflecting US immigration officers' frequent uncertainty regarding both geography and national identity at the time, a 1936 certificate of US citizenship granted to Emelia Hagopian lists her prior citizenship as "Syrian." Though her husband came from the same place, his certificate lists his prior citizenship as "Turkish."**

Above: **"Even many Arab–Americans," says historian and museum director Anan Ameri, "are often surprised to learn that someone well-known is of Arab–American heritage." Ameri co-authored *Arab Americans in Metro Detroit: A Pictorial History*, which traces the story of Arab immigrants and their descendants in that city; she is also co-author and editor of the 1999 *Arab American Encyclopedia*.** Left: **A wall-sized map shows the major pathways and periods of Arab immigration to the Americas.**

The process, she says, will continue. "We've only touched the tip of the iceberg. This is just the first pass." (She advises anyone who wishes to donate items to contact the museum, which will hand over a description of the item to its 67-member board. "We don't want people just to send items in," she says.)

Suleiman, who is completing a comprehensive bibliography titled *Arab–American Experience in the United States and Canada*, says the process of identifying and documenting Arab–American history has been going on for decades, but that it picked up speed in 1967 immediately after the Arab-Israeli war.

"It was a wakeup call, especially for those Arabs who had been in the United States for a long time," says Suleiman, who holds the title of "university distinguished professor." "They de-assimilated and began to feel that, even though they had been in the country for over three generations, the '67 war painted the Arabs and Arab–Americans all with one brush, and all in negative terms. As a result, the question of identity resurfaced and became very important again."

To Suleiman, the museum is a natural outgrowth of this process of identity-building.

"The problem is the Arab–American community is not just one community. We are very diverse on many levels, such as Muslims and Christians, Lebanese, Palestinians, Egyptian and other Arab groups," he says. "There are also small ethnic groups in the Arab world such as the Chaldeans, for example. Some Chaldeans want to be separate, although some feel they are a part of the Arab community. This was the biggest challenge that the museum faced; they sought to address it in meetings with the various community leaders in Detroit and around the country."

Three years ago, as word began to spread about plans for the museum, many people offered to donate artifacts that were stored in closets, attics and garages throughout the country. Ruth Ann Skaff, who directed much of the museum's fundraising, was one of them.

Standing in front of its display case, Skaff describe in a melodious Texas drawl the purple vestment worn by her father, Thomas Skaff, who crisscrossed the country conducting Orthodox services. Reverend Skaff was born in Sioux City, Iowa and his father was from the Beka'a Valley of Lebanon. Next to the vestment is a small percolator he used to make coffee as he visited Christian Arabs in seven parishes from Houston to St. Paul, Cleveland and Wichita.

> THE MUSEUM TELLS THE STORY OF A PEOPLE BY TELLING THE STORIES OF PEOPLE, FROM FACTORY AND FIELD WORKERS TO THOSE WHOSE ACHIEVEMENTS CHANGED THE WORLD.

"As you explore this more and more, there is no end to the discoveries," says Ameri, a Palestinian who immigrated in 1971 and holds a doctorate from Detroit's Wayne State University. "I think that 10 years from today, we will have so much more, and it will be even more proud."

The tendency of prominent Arab–Americans to downplay or even hide their heritage, if only until they retire, is changing, say the museum officials, and they expect the existence of the museum to reinforce this growing cultural pride. A good example of the high-profile Arab–Americans who celebrate their heritage is Hollywood actor Tony Shalhoub, who in April helped inaugurate the museum's pre-opening celebration banquet. Shalhoub stars in the popular television series "Monk," and he played an Arab–American FBI agent in the 1998 film "The Siege." The grandson of a Lebanese immigrant, Shalhoub makes the significance of the museum clear.

"I think that for the first time in our history in this country, we can begin to tell our own story of who we are, what we are about and where we have come from," Shalhoub said at the banquet. "So much has been said about us that is not accurate, that's wrong or worse. The Arab American National Museum is where our story can be told accurately and fully."

The new three-story museum sits on what was formerly the site of a long-abandoned furniture store. Clad in polished Canadian marble and featuring a handsome fountain, the building takes on the look of what many observers describe as a "jewel box." Panels of cast-stone arabesques enrich the interior, and the ceiling rises to a clerestory cupola above the two-story atrium, finishing with a rainbow of Moroccan tiles and Arabic calligraphy that repeats the museum's name. The effect gives the building the look and feel of a mosque, without trying to imitate one.

Appropriately, the architects were the Dearborn-based Ghafari Associates, a firm established by an Arab–American from Lebanon. Designers and writers from Jack Rouse Associates in Cincinnati designed the interior exhibits.

On the ground floor, the permanent exhibit features Arab civilization and its contributions to science, medicine, mathematics and astronomy, and it displays Arab architecture and decorative arts. Also on the first floor is an

Opposite: **Ruth Ann Skaff led much of the museum's nationwide, five-year fundraising campaign, and she secured for display the maquette of the bust used in the Kahlil Gibran Memorial, dedicated in 1991 on Massachusetts Avenue in Washington, D.C. "I was thrilled that I was able to contact the museum and persuade them to save it and include it here," she says of the bust of the best-known Arab–American writer.** Upper, from left: **Helen Thomas, long doyenne of the Washington press corps, used this typewriter for dispatches early in her career; popular singers Amer and Sana Kadaj used this microphone as they toured the nation in the decades after World War II. "We've been collecting for more than three years," says museum curator Sarah Blannet, and "we've only touched the tip of the iceberg."** Right: **Museum membership coordinator Rafeef Hajj and Ameri share a moment of celebration.**

auditorium and temporary exhibit space for Arab and non-Arab art. The inaugural show, "In/visible," features 14 contemporary Arab–American artists; it runs through October 19.

In the main stairwell is a two-story map of Africa and the Middle East. From the balcony across from it, an interactive panel allows visitors to learn something about each of the 22 countries conventionally identified as predominantly Arab. The main library collection is on the second floor; it showcases Arab–American history in three thematic galleries titled "Coming to America," "Living in America" and "Making an Impact."

"Each gallery tells a story, beginning with the immigration of Arabs from 1500 to the present, continuing through their livelihoods in America, and concluding with the impact Arab–Americans have had on this nation," explains Blannett, who holds a master's degree in museum studies.

The museum is modeled after the Japanese American National Museum in Los Angeles, says Ahmed, because the organizers felt that that museum best reflected the challenges Arab–Americans would face in showcasing their unique national identity. To drum up support and enthusiasm, he says, they set up working groups in 10 cities across the country and established touring groups to lecture on the museum and solicit both artifacts and financial contributions. They also showcased selected early exhibits.

Above: **Visitors scrutinize displays that have drawn from more than 500 personal and family artifact donations nationwide.** Top, center: **One provocative gallery shows video interviews of real-life Arab–Americans on a screen that both pushes out from, and is confined by, side walls covered with common negative stereotypes of Arabs and Arab–Americans.** Right: **The second story of the museum wraps around the space beneath the building's dome.** Opposite: **Nozmi Elder, 8, and his sister Madina Elder, 11, of Dearborn push buttons to illuminate parts of the interactive map of the countries of the Arab world.**

AMNA MOHAMMED STARED AT ONE PHOTOGRAPH AND EXCLAIMED, "I KNOW THAT PERSON! HE'S FROM THE JUDEH FAMILY. I HAVEN'T SEEN HIM IN YEARS!"

"We looked at many museums and ideas," explains Ahmed. "We worked with [the Japanese American National Museum] very closely to understand their success."

Detroit Mayor Kwame Kilpatrick and Dearborn Mayor Michael Guido were among the dignitaries attending the ribbon-cutting on opening day. Guido said his city had benefited from the contributions of Arab–Americans, adding, "The museum presents the immigrants' story in a way that is universal. That's especially relevant to Dearborn, because we are home to people from 80 nations, cultures and ethnic groups."

Other officials attending the opening were US senator Carl Levin of Michigan; Michigan lieutenant governor John D. Cherry, Jr.; Amre Moussa, secretary general of the League of Arab States; Arab League ambassador Hussein Hassouna and Bader Omar Al-Dafa, ambassador to the US from Qatar.

Among the more than 2000 people in the general audience on opening day was Saffiya Shillo, board chairman of Chicago's Arab American Family Services. She and seven other women drove five hours to attend. "I had heard about some of the people in the museum and many of the things they credit to Arab–Americans, but there is so much more I did not know. It's nice to know that this museum is here so that our achievements can be recorded."

"THE MUSEUM ISN'T ABOUT A HISTORY OF WRONGS. IT'S ABOUT HOW FAR ARAB–AMERICANS HAVE COME."
ISMAEL AHMED

And Amna Mohammed, a grandmother who waited four hours to enter on opening day, stopped and stared at one photograph from the mid-20th century. "I know that person!" she exclaimed. "He's from the Judeh family. I haven't seen him in years!"

Few familiar with the history of metropolitan Detroit miss the irony of the museum's location directly across Michigan Avenue from Dearborn's City Hall. It was from there that, from 1942 to 1978, Mayor Orville Hubbard, one of the most outspoken segregationists north of the Mason-Dixon line, led a high-profile campaign to expel Arab–Americans from Dearborn—along with other non-white residents.

As more and more Arabs came to Dearborn, lured by the jobs at Henry Ford's automobile factories, Hubbard began to rezone their neighborhoods to "industrial use only," which forced the Arab owners to sell their properties to the city. Those who remember those battles, like Ismael Ahmed of ACCESS, say that the focus of the fight at the time was simply to secure fair buyout prices for the homeowners.

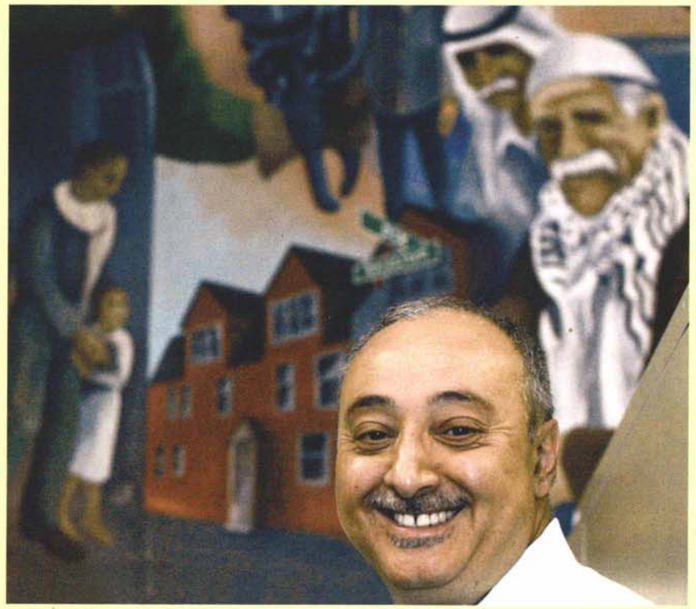
Nearly half of the Arabs who had settled in Dearborn through the 1970's left in those years.

But, according to Ahmed, Arab–American activists filed legal challenges to Hubbard's policies, and by the time he left office in 1978, Arab immigration to the Detroit area had again accelerated, and many of the newcomers again settled in Dearborn. The battles forged strong community alliances, and the resulting support networks have continued to serve well to this day. Was this Hubbard's gift? "In a way, Arab–Americans contributed greatly to the revitalization of East Dearborn, which had been marked by many abandoned buildings, vacant lots and unused properties,"

ISMAEL AHMED
ORGANIZE, WORK HARD, SUCCEED

Ismael Ahmed's drive to build the Arab American National Museum comes from his knowledge that, to achieve influence in America, ethnic communities have always organized—and his belief that organizing is still the path today. Son of a man who immigrated illegally into the United States from Egypt at age 10, Ahmed was born in Brooklyn in 1947 and, after his mother remarried, moved to Detroit about the same time the battles with Mayor Hubbard were peaking.

"My father moved to Detroit to set up an Egyptian record store," recalls Ahmed. "I lived in Arab–American communities pretty much my whole life, first in New York and then in the Detroit metropolitan area. But like most young people, at first I was interested in anything but Arab culture or being Arab."



It was while serving in the US Army during the Vietnam War that Ahmed discovered his activist calling. "I found in Detroit this powerful sense of community around me that gave me support and a sense of home and belonging. I became active in the community, working on political and social efforts, including against urban renewal and for fairness in the Middle East. We fought City Hall over issues of urban renewal."

Ahmed was a co-founder of ACCESS, and he became its executive director in 1983, a position he has held ever since.

Now, "being across from City Hall does have significance," he says, but "the museum isn't about the history of wrongs. Rather, it is about how far Arab–Americans in the Detroit region have come. Arab–Americans have come full circle in this city, and being across from City Hall says that."

Top: **As his mother, Randa Ajouz, looks on, Hisam Ajouz, 17, gets a pre-football season checkup from Leila Hadda, MD, at the ACCESS health clinic.** Right: **Seeking support in her search for a job in computer services, Sahar Al-Mosawi looks over a practice test as ACCESS bilingual counselor Adnan Almurani talks to another client.** Lower: **The lobby of the 35-year-old Arab Community Center for Economic and Social Services.**

GAINING ACCESS

The Arab Community Center for Economic and Social Services, or ACCESS, was founded in 1970 and continues to set the national standard for achievement in Arab–American community empowerment. Its founders were auto workers, engineers, lawyers, teachers, entrepreneurs and students who opened a storefront in southwest Detroit. From there, the volunteers served all comers with English-language instruction and tax assistance. A community activist named George Saad paid the rent for several years until the organization started to raise its own funds and obtain its own grants.

In 1973, the Yemeni Benevolent Association purchased a building and gave ACCESS free space in it. The number of support services ACCESS provided increased dramatically, and in 1975 it received its first grant under the federal Comprehensive Employment and Training Act, which provided money to support public and private job training; then, despite political tensions under Mayor Hubbard, ACCESS applied to the City of Dearborn for additional funding.

In 1978 and again in 1984, the ACCESS offices were destroyed by fire.

Despite such setbacks, ACCESS continued to grow, and today, in addition to being the driving force behind the Arab American National Museum and continuing to offer language, medical and employment services, ACCESS has established a cultural arts program and founded a national arts network, and has trained experts to speak to other Americans on national questions ranging from welfare reform to immigration policy.

Ahmed says. "Arab–Americans made this area their home, rejuvenating the economy for all. The very fact of choosing an abandoned property like the Leeds Furniture store, where the museum now stands, is a way in which Arab–Americans have given back to the larger community."

Today, major thoroughfares in Dearborn, including Michigan, Schaefer and Warren Avenues, feature rows of Arab restaurants and other businesses; overhead are billboards that feature Arabic writing, Arab faces and Arab names. About 34,000 of Dearborn's 100,000 citizens trace their ancestry to one of the 22 Arab-world countries, most to Lebanon, Syria, Palestine, Egypt, Iraq and Yemen. There are more than 430,000 Arabs throughout Michigan, the largest concentration of Arab–Americans in a single state. About 40 percent live in Wayne County, which encompasses both Detroit and Dearborn.

"For the first time in American history, people can now come to one place and see the vast, rich contributions Arabs have made to this country," said Congressman Ray LaHood of Illinois, who traveled with his wife from Peoria to attend the opening. "It is appropriate that the first Arab museum opens here in Dearborn. This is the capital of Arab America."

Above: **A statue of former Dearborn mayor Orville Hubbard that stands in front of City Hall now appears to gesture across the street to the Arab American Museum.** Opposite: **Seven women who came to the museum's opening by bus from Chicago pose on the street before heading home.**

www.theAANM.org
www.accesscommunity.org

Visiting
The Arab American National Museum is located at 13624 Michigan Ave., Dearborn, Michigan 48126. Telephone: 313-582-2266. Hours are 10–6 Wednesdays, Fridays and Saturdays; 10–8 Thursdays and 12–5 Sundays. Closed Thanksgiving, Christmas and New Year's Day. Admission is $6 for adults, $3 for students, seniors and children 5 to 12.

Ray Hanania (rayhanania@aol.com) is an award-winning national syndicated columnist, standup comedian and author. His books include *Arabs of Chicagoland* (Aracadia Publishing) and a humorous look at the unique experience of Arabs in America, *I'm Glad I Look Like a Terrorist: Growing Up Arab in America*. **Eric Seals** (seals@freepress.com) is a staff photographer at *The Detroit Free Press*. He recently won the annual Dart Award for Reporting on the Victims of Violence for a six-month project covering homicides in Detroit. Seals frequently travels to the Middle East for news and feature assignments.

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Arab–Americans: M/A 75, S/O 86
Helen Thomas: M/J 91
Kahlil Gibran Memorial: M/A 90

BASHARA KALIL FORZLEY

Bashara Kalil Forzley was born in 1883 in Karhoun, Lebanon. When he was 14, his mother pinned to his jacket the address of a cousin who had emigrated to Worcester, Massachusetts, and sent him to America to find work that would allow him to support his family back home. As he set off from Beirut in 1897, his mother gave him this advice: "Always associate yourself with people who are your elders; do not indulge in liquor, smoking, dating or partying; and do not forget your folks at home. If you live and succeed, we also will succeed by our manifested happiness."

ELSIE SAFADY

Elsie Safady's mother, Nora Roum, arrived at Ellis Island from Syria seven months pregnant. She was detained for observation because of an eye condition. She didn't like the hospital's food, and an uncle brought her some Arab food—cheese, olives and pita bread. Nora placed the food in a cabinet beside her bed and, during the night, opened the cabinet to eat—only to find a rat feasting on her food. Nora screamed in fright and soon went into labor. She named her baby Elsie, for the island on which she was born.

DIEB KARAM

Influenced by stories of other immigrants who had returned to the village, Dieb Karam, his wife and seven other young men decided to leave for America in 1907. On the day of their departure, they left the village on foot. Deib's father, Becos Elias Karam, followed slowly behind, calling out after his son, "Dieb, call my name." Dieb would call back, "Papa, Papa, I hear you." As the group crested a hill, Becos yelled, "Dieb, call my name one more time, for I know this will be the last time I will hear your voice!" When the group was out of sight and Becos could no longer hear his son's voice, he fell to the ground and wept. It was indeed the last time he saw his son or heard his voice.

NISSRINE HUSSEIN

"When we came to the United States in 1987, we brought nothing with us, just one set of clothes for each person. Before coming to the States, we were moving from one place to another as refugees. We left our village, Aitaroun, in 1978 because of the Israeli invasion of South Lebanon..., and we took nothing with us; we just fled for our lives. Because of the Lebanese civil war and the Israeli occupation, we just kept moving from one place to another, seeking safety. When the bombing would start, usually at night, we would run to a shelter, if there was one.... We would grab our blankets, pillows, a radio and a flashlight and just run.... When I was ten years old, we stayed in one shelter for a whole month.... We lived on boiled potatoes. That is why, when we came to America, like other Lebanese immigrants of the time, we came with nothing."

FAMOUS CHILI

Around the turn of the century, Mama and Papa Joe Korkames came to the US from Lebanon, eventually settling in Fort Smith, Arkansas, where they opened "The Famous Café." Their chili became so popular that Papa Joe began packaging it for his customers in one-pound, hand-wrapped bricks. Papa Joe then decided to market the chili in grocery stores. Sales were so good that, in 1935, Papa Joe established The Famous Chili Company. Today, the company is still owned and operated by the Korkames family, now in its third generation, and the recipe is still Papa Joe's.

RICHARD CALEAL

Born in 1912 in Lansing, Michigan to Lebanese immigrant parents, Richard Caleal began drawing pictures of automobiles at the age of seven. Self-taught and passionate about design, Caleal worked at Hudson, REO, Cadillac and Packard before going to Studebaker to become a member of the famed Raymond Loewy design team. In 1946 he began working as a freelance designer for George Walker, who had been awarded the contract from Henry Ford II for the design of the 1949 Ford. Working on the kitchen table in his small bungalow in Mishawaka, Indiana, Caleal designed and completed his prototype quarter-scale model, which was personally selected by Henry Ford II to become the 1949 Ford. Referred to as "the car that saved an empire," the 1949 Ford helped save Ford Motor Company from financial trouble, and earned Ford an astounding $177 million profit that year. Moreover, Caleal's hyper-smooth, slab-sided design set the trend for the future of automobile styling.

MARY KORKMAS

After living in the US for 82 years, Mary Korkmas finally took the oath of allegiance to become a United States citizen on June 25, 1986. Korkmas had arrived at Ellis Island from Greater Syria with her mother in 1904, when she was just three years old. Unfortunately, her entry papers were among countless others destroyed in the 1916 fire at Ellis Island, and it was not until 1950 that she realized that she was not a citizen, as she had thought. After three failed attempts to gain her citizenship, Mary turned her attention back to raising her family in Texas. In 1984, Mary met a friend who helped her approach the citizenship process again. Although she only became a citizen officially at age 85, she says she has felt like a citizen for all 82 years.

The World's First Soft Drink

"Give me a sun, I care not how hot, and sherbet, I care not how cool, and my Heaven is as easily made as your Persian's."

WRITTEN BY JULIETTE ROSSANT
PHOTOGRAPHED BY ERIC HANSEN

So wrote Lord Byron longingly in 1813, after he had tasted the drink during visits to Istanbul.

In *The Thousand and One Nights*, sherbet appears as a refreshing and medicinal drink. Sir Richard Burton's translation reads:

> Thereupon Shahryar summoned doctors and surgeons and bade them treat his brother according to the rules of art, which they did for a whole month; but their sherbets and potions naught availed....

The drink known as sherbet has, in its various forms, inspired many imbibers with its intense, distilled fragrance of fruits, flowers or herbs. Both today and historically, sherbet is perhaps the most widespread drink in the Muslim world. Two centuries before Byron, the philosopher Francis Bacon had tasted sherbet in 1626, giving us one of the earliest records of the new English word.

Sherbet is made from fruit juices or extracts of flowers or herbs, combined with sugar and water (and sometimes vinegar) to form a syrup that is thinned at any later time with water, ice or even snow. As alcohol is forbidden in Islam, sherbet became one of the most important beverages in Muslim cultures—even part of everyday language. In Egyptian Arabic, for example, "*dammu sharbaat*" ("his blood is sherbet") is a compliment to a sweet disposition. Children are "*sharbaataat*"—"cuties" or "sweethearts." Coffee or tea can be served "*sharbaat*," which means "very sweet." In Central and South Asia, *sharbat* is used as a given name, and one of *National Geographic* magazine's most famous cover photographs is the face of Sharbat Gula of Afghanistan.

LOWER: STATE HERMITAGE MUSEUM

The reason for sherbet's wide popularity was simply that, until the early 20th century, there were few means of preserving and transporting fresh fruit. Refrigeration was available only to the very rich, while the horse was the universal measure of both speed and distance. Fruits thus remained seasonal and local—except when they could be either dried or reduced to a liquid essence in the form of syrup.

Top, from left: **Pomegranate (with mint), violet and unfiltered tamarind sherbets.** Above: **A 1612 painting by Riza-i Abbasi titled "A Convivial Party" shows picnic fare, including tall ewers often used for sherbets.** Opposite: **Rose and lemon-zest sherbet, made from an infusion of rose petals, lemon zest and sugar syrup.**

Sherbet derives from Arabic *shariba*, "to drink." *Shariba* gave rise to numerous derivatives, in Arabic and other languages, including English. Whatever it was called in any language, however, sherbet's principal meaning remains "syrup" or its derivative, "a cooling drink (of the East)," as the *Oxford English Dictionary* calls it.

One variant, Arabic *sharbah* (essentially "a drink"), gave Turkish *şerbet* (and Persian and Hindi *sharbat*) and our sherbet. Another, *shurb* (literally "a drinking"), followed trading ships back west with Portuguese *xarope*, giving Medieval Latin *sirupus* and our own rather Greek-looking *syrup*. More recently, *sharaab* came west from India and by 1867 had entered such dictionaries as Smith's *Sailor's Wordbook*, which lists "Shrab, a vile drugged drink prepared for seaman who frequent the filthy purlieus of Calcutta." The spelling in the American colonies crystallized as *shrub*.

Let us not forget another of *sharaab*'s contributions to language, this time in architecture: *mashrabiyyah*. According to *A Dictionary of Egyptian Arabic*, the word that now commonly refers to a Middle Eastern turned, latticed woodwork window screen applied originally to the location where that screen was placed: A *mashrabiyyah* is a platform projecting outside a house window, where jars could be stored and cooled by evaporation.

Ottoman Turks drank *şerbet* before and during each meal, and to this very day the Haci Abdullah restaurant in Istanbul's Beyoğlu district serves *şerbet* with many traditional Ottoman foods. Customers can start a meal the old way, with a *şerbet* called *karışık komposto*, a dense, rose-colored drink made from syrup of quince, apple, pear, peach and apricot mixed with iced spring water.

Besides Haci Abdullah there are only a handful of restaurants which still serve Ottoman style, including Konyalı at the Topkapı Palace and Daruzziyafe ("guesthouse") at the Süleymaniye Mosque, both in old Istanbul. According to the season, Daruzziyafe serves two kinds of *şerbet* each day: fruit—including pear, quince, strawberry, apple, cornelian cherry, pomegranate and orange—and herb *şerbet* made from the leaves or roots of such plants as palmyra palm, rose and carob. There is also a honey *şerbet*.

In the New World, in McLean, Virginia, outside Washington, D.C., one can taste modern interpretations of Ottoman dishes at Kazan restaurant, run by Chef Zeynel Abidin Uzun, a student of Konyalı's Ottoman-trained master chef Abdullah Effendi. Chef Uzun serves *düğün şerbeti* ("wedding sherbet"), a latter-day name for the Ottoman *karışık komposto*.

Sherbet is made from fruit juices or extracts of flowers or herbs, combined with sugar and water to form a syrup that is mixed at any later time with water, ice or even snow.

Andrew Mango, former BBC director for the Near East and author of numerous books on Turkey, was raised in Istanbul. Of his youth in the early days of modern Turkey, Mango recollects there were *şerbetçiler*, or *şerbet*-sellers, who carried on their backs huge brass flasks with long spouts, filled with one of many flavors: tamarind or pomegranate, lemon or orange. Slung around his waist, the *şerbetçi* would carry a row of glasses tucked into his sash or into a brass cup-holder. For a customer, he would rinse a glass with water, bend forward and, from the spout that curved over his shoulder, pour delicious *şerbet* into the glass. There were also street-side stands that sold *şerbet*, which Mango recalls as "safer" in terms of cleanliness. Mango's favorite *şerbet* flavors? They were *kızılcık*, or cornelian cherry, and *demirhindi*, or tamarind.

In villages in eastern Turkey, it is still true today that, after a dowry is agreed on, the groom's family comes to the bride's house and out comes a long-spouted brass or copper ewer, called an *ibrik*, filled with *gül şerbeti*, or rose sherbet. The woman who has "drunk sherbet" has accepted the groom's suit. Far across Asia, in India and Afghanistan as well, once the groom's family has offered presents, the bride's family reciprocates by offering *gol sharbat*.

Not only marriage but also births and circumcisions demand sherbet. "As for special occasions, you should soon be offering *loğusa şerbeti*, a colored *şerbet* flavored with cloves and other spices, which is offered to visitors after the birth of a child," recounts Mango. In Egypt, one is served *finjan erfeh* when visiting a newborn child.

In his 1836 classic *Manners and Customs of the Modern Egyptians*, Edward W. Lane described at length the *sharaab* of Egypt:

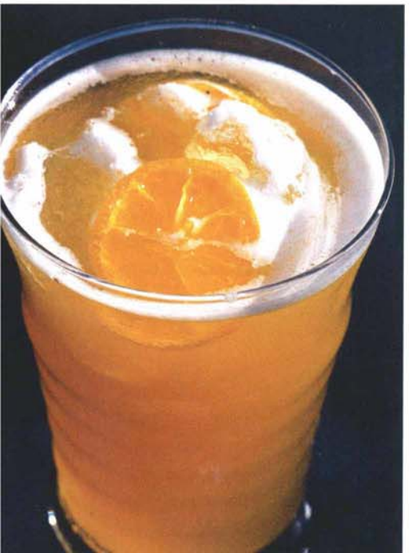
> The Egyptians have various kinds of sherbets or sweet drinks. The most common kind is merely sugar and water but very sweet; lemonade is another; a third kind, the most esteemed, is prepared from a hard conserve of violets, made by pounding violet-flowers and then boiling them with sugar. This violet-sherbet is of a green color. A fourth kind is prepared from mulberries; a fifth from sorrel. There is also a kind of sherbet sold in the streets which is a strong infusion of liquorice-root, and called by the name of that root; a third kind, which is prepared from the fruit of the locust tree, and called in like manner by the name of the fruit.
>
> The sherbet is served in coloured glass cups, generally called *kullehs* containing about

three quarters of a pint, some of which (the more common kind) are ornamented with gilt flowers etc. The sherbet cups are placed on a round tray and covered with a piece of embroidered silk, or cloth of gold.

Sharaab was also served to end each day's fasting during the month of Ramadan, Lane observed:

> In general during Ramadan, in the houses of persons of the higher and middle classes, the stool of the supper-tray is placed in the apartment in which the master of the house receives his visitors a few minutes before sunset.... With these are also placed several *kullehs* (or glass cups) of sherbet of sugar and water—usually one or two more cups than there are persons in the house to partake of beverages in case of visitors coming unexpectedly.... Immediately after the call to evening-prayer, which is chanted four minutes after sunset, the master and such of his family or friends as happen to be with him drink each a glass of sherbet.

One such recipe served to this day in the United Arab Emirates is *sharab loomi ma ward*, or lemon sherbet with rosewater.



M. R. Ghanoonparvar, professor of Persian language and literature and an accomplished chef and cookbook author, recalls that in Iran, *sharbat* is usually served at parties, especially in summer, and often in special glasses.

In Iran, *sharbat* is often made from aromatic flowers rather than just fruit, mostly in Shiraz, which produces and exports to other parts of Iran those flower extracts (called *'araq*—literally "perspiration"). Some of the flowers are *bahar narenj* (orange blossoms), *bidmeshk* (Egyptian or musk-willow) and *kâsnî* (chicory). In her novel *Savushun*, the first written and published in Iran by a woman, Simin Daneshvar wrote of "the [*sharbat*] distillery next door with its mounds of flowers and herbs every season, flowers and herbs whose very names make you happy... pussy willows, citrons, fumitories, palm pods, sweetbriars and most of all its orange blossoms."

On the 13th day of Iran's Nowruz (New Year's) holiday, celebrated every March, families leave their homes to picnic, eating and drinking seven things that start with the letter *seen* ("s") and seven that start with *sheen* ("sh"), including a *sharbat* of sugar, vinegar and fresh mint called *sekanjebin*. Mint is believed to have restorative powers —so much so that Iranian families have been known to sneak hospital patients unauthorized doses of *sekanjebin* to speed recovery.

In Europe and America, the drink known as shrub was popular, usually made from tart fruits like raspberries or currants or citrus mixed with sugar and vinegar. Often rum, brandy or other alcohol was added. Nowadays, shrub, without alcohol, is making a small comeback commercially, and is sold at some American colonial-style restaurants and stores, especially in Colonial Williamsburg, Virginia.

At the end of the 19th century came America's craze for carbonated medicinal drinks. This was the source of Coca-Cola, which first spread across the country through drugstores and pharmacies. Spreading abroad, Coca-Cola began operating bottling plants in the Philippines and China in 1927, Singapore in 1934, Malaysia in 1936, Morocco and Tunisia in 1947, Pakistan in 1953, Sri Lanka in 1960 and Turkey in 1965.

For a while the two types of soft drinks, western and eastern, vied for position in sherbet shops and among street vendors in the Middle East. Over time, however, western soft drinks like Coke and Pepsi came to dominate, and now they are often served not just with western fast-food meals, but also with traditional dishes. The practical need for fruit-, herb- and flower-based sherbets has been outdated: Thanks to modern refrigeration, glass bottles and specialized containers like Tetra Pak, "fresh" frozen and refrigerated juices can be shipped to supermarkets worldwide and brought home to refrigerators.

Yet it seems sherbet retains great symbolic power, even in politics. For example, in the ongoing dispute between India and Pakistan over Kashmir, in 1998 the *Indian Express* reported that "people forgot three wars and the accumulated bitterness of 50 years" to celebrate a *sharbat*-based ceremony over the divided border. In 2000, some 25,000 Indian devotees offered Pakistani border guards *sharbat*. In India's national budgets, *sharbat* has its own line for the excise tax, listed right next to sugar, vinegar, chocolate, chewing gum and instant coffee and tea. Indian newspapers debate whether *sharbat* should indeed even be taxed.

Sherbet can be made and enjoyed at home to this day using syrups available in most markets in the East and in specialty stores (many of which are now on-line) or made from special-order ingredients (like lemon and orange blossom extracts) in the West. ⊕

Left: **Rangpur lime and orange-blossom sherbet.** Above: **This 1964 photo of the El Hajj Zabala grocery shop in Baghdad shows modern bottled soft drinks next to a large glass jug of sherbet with an ice insert. In a variety of flavors, sherbets are still popular drinks throughout the Middle East, and even in Latin America, where they were apparently brought by the Spanish. The Spaniards, in turn, had adopted the sherbet habit from the Muslims of al-Andalus.**

TOP: ABDEL SAHEB COLLECTION / FONDATION ARABE POUR L'IMAGE

Karışık Komposto
Fruit Compote Sherbet

3 large pomegranates
½ cup sugar, divided
4 cups water, divided
2 large quinces
3 cloves
1 stick cinnamon
2 large tart apples

Break the pomegranates into halves, then divide them into small sections. Remove the seeds into a bowl, working with fingertips and separating them from the skin and membrane. Reserve half of the seeds. Put the remaining ones in a non-corroding bowl, place it in the kitchen sink, and crush the seeds with one hand. Put the mixture through a sieve and let stand at least 2 hours for the sediment to settle. Then strain through a cheesecloth-lined sieve and chill.

Dissolve ¼ cup sugar in 2 cups water in a saucepan. Peel the quinces and quarter them, cutting each piece into 3 or 4 slices. Remove the cores and hard centers, put them in the syrup with quince seeds, cloves and cinnamon, cover and cook slowly until the fruit is tender. Remove the quinces from the syrup and reduce the syrup to 1 cup. Remove from heat and strain. Put the quinces in the reduced syrup in a bowl, cover and chill.

Peel the apples, quarter them, then cut each piece into 3 or 4 slices and remove the cores. Cook them in a syrup made with 2 cups water and ¼ cup sugar until they are tender and translucent. Remove the apples from the syrup and reduce the syrup to 1 cup. Put the apples in the syrup, cover and chill in a bowl. When you are ready to serve, remove the pieces of fruit from the syrup and arrange them in serving bowls. Mix in the pomegranate seeds. Pour over the fruit a little of the apple and quince syrup and all of the pomegranate juice.

Serve sprinkled with shaved ice.

Visne Şerbeti
Sour Cherry Sherbet
(From *The Sultan's Kitchen: A Turkish Cookbook* by Özcan Ozan)

2 cups sugar
1 ½ pounds fresh sour cherries
5 cups water

Combine the sugar with water in a medium-size saucepan and stir the mixture over low heat until the sugar has dissolved. Add cherries and simmer for about 20 minutes. Using a slotted spoon, remove the cherries from the pan. Pass them through a strainer, pressing them to extract all the juice. Discard the cherries. Chill the juice for at least 30 minutes and serve over crushed ice.

Finjan Erfeh
"Welcome Cup"
(From *Muslim World Cookbook* by The Muslim Student Association of the United States and Canada)

4 cups water
1 tablespoon whole anise seeds
2 pieces ginger root, bruised
2 whole cloves
2 cinnamon sticks
4 tsp. sugar, or more
4 walnuts or almonds

Boil spices in water until it is dark colored. Put sugar and one nut in each cup. Serves 4.

Sharab Loomi ma Ward
Lemon and Rose Sherbet
(From *The Complete United Arab Emirates Cookbook* by Celia Ann Brock-Al Ansari)

⅓ cup fresh lemon juice
3 cups water
sugar to taste
3 teaspoons rose water
a drop of pink food coloring
mint leaves for garnish

Combine all ingredients in blender and blend for 30 to 60 seconds. Taste for sugar. Leave in fridge and serve with ice cubes, garnished with the mint leaves. This cold drink is served in tall glasses with ice cubes; more lemon may be added if a stronger flavor is required. Made and served every evening during Ramadan.

Sekanjebin
Sugar-Vinegar Sherbet
(From *Persian Cuisine* by M. R. Ghanoonparvar)

2 cups water
6 cups sugar
1 ½ cups vinegar
mint stalks or mint flavoring

Put the water in a pan, add sugar and let boil over medium heat until the sugar dissolves. Add vinegar and boil 5 to 10 minutes more. Remove from heat, add mint, let cool. The consistency should be like syrup. If using fresh mint, remove stalks after syrup has cooled. Serve with romaine lettuce. Dip leaves of romaine in a bowl of *sekanjebin*.

Juliette Rossant (www.julietrossant.com) is an author and journalist who has written on food and travel as well as business and politics from Istanbul, Moscow, Paris, Jiddah and various us cities. Her first book, *Super Chef* (2004, Simon & Schuster), chronicles the adventures of empire-building celebrity chefs.

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Related articles from past issues can be found on our Web site, www.saudiaramcoworld.com. Click on "indexes," then on the cover of the issue indicated below.

Mashrabiyyah: J/A 74, J/A 93

www.colonialwilliamsburg.com/visit/shopping/dubois.cfm

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

Analyzing Visual Images

How would you illustrate a story about a museum? That's what photographer Eric Seals—and *Saudi Aramco World*'s editors—had to decide. Read "Telling Our Own Story," and look at the photos that accompany it. Make a list of the photos with a short description of each. For example, you could describe the photos on page 3 this way: 1. A man stands in front of an exhibit, talking to two children. 2. A crowd watches the ribbon-cutting ceremony. When you're done, look over your list. What patterns do you see? For example, are there many crowd shots? Are there many images of exhibits? You should be able to identify at least five themes that appear in the photos.* Why do you think the photographer and editors chose so many different styles of photographs?

Let's look at other choices photographers make. Photography is visual. You experience it by looking. How, then, does a photographer convey to viewers that the places he photographs are filled with sounds, smells and tactile experiences? Eric Seals does it, in part, by showing people touching things. How many of the photos in "Telling Our Own Story" show people's hands? Consider the photos of museum visitors on pages 8 and 9. What are they doing with their hands? What do you imagine they're feeling? Contrast these photos with the photo at the bottom of page 5. What do you imagine the woman on page 5 is experiencing? Why do you think the photographer did not include the hands of the woman on page 5? Contrast two more photos—the portrait of Anan Ameri on page 5 and the museum visitors on page 8. How does showing one woman's hands as unmoving and the others' as busy affect your sense of each photo and each woman?

*Five themes include the museum building; exhibits; visitors; people who work at the museum; and crowds on opening day.

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 one basic concept: **Presentation**.

Theme: Presentation

Actors put a lot of thought into how they will appear to their audience. They attend to their clothing, makeup, facial expressions and posture. To portray characters, they also decide how they will speak —loudly or softly, slowly or quickly, gently or angrily and so on.

In a way, we're all like actors on a stage. The activities that follow ask you to think self-consciously about presentations—your own, other individuals' and groups'—just as actors think about how they present themselves.

How do you present yourself in the world?

Every day, as you go about your business, you show yourself to others. Some days you probably pay a lot of attention to how you look and behave, to the image you present. Other days you may not think about it at all. But even on days when you're not thinking about it, you are still presenting yourself to others, and they are seeing you and interpreting what they see.

Pay close attention to your presentation for a whole day, taking notes as you go along. Start when you get up in the morning. Ask yourself, "How do I want to present myself today?" Write down the things you consider. For example, do you think about whether or not to shower; what clothes you'll wear; whether you want to look playful, intelligent, serious? Do you check yourself out in the mirror before you leave home? If so, what are you looking for?

Continue as the day goes on. Think about and write down what you say and do—and what you don't! Do you ask questions in class? Gossip? Crack jokes? Fall asleep? How do you present yourself to your parents? Are there some things you tell them, and other things you don't?

At the end of the day, write about yourself the way a playwright describes a character in the stage directions. Start with something like this: "He dresses in a navy blue suit, white button-down shirt and pink paisley bow tie, despite the fact that he is only 16. He feels he is more serious than his peers...."

How do others see you?

You choose to present yourself in specific ways, in part to give others some information about you. But no matter how much thought you put into your presentation, you can't ever have complete control over how others *interpret* what they see when they look at you. Make a two-column chart. In the left-hand column, write down different aspects of your appearance—e.g., how you wear your hair, what clothes you wear, what your posture is like, etc. In the right-hand column, write down how different people might interpret that part of your presentation. For example, if you carry a knapsack, does it (or the brand of it, or its type, etc.) imply to your peers that you're a nerd, tell your teachers that you're studious, or inform your parents that you don't want to look the way they do? (Or maybe all three?) Write a journal entry about the possible differences between how you present yourself and how others may see you.

How do *groups* present themselves? How do others see them?

You can analyze groups' self-presentations the same way you analyzed your own. Read "Telling Our Own Story" and "Oman's Oasis on the National Mall." The individuals in both articles have thought a lot about how they want to present themselves and their people to the larger public.

Because they were planning a museum with exhibits, the founders of the Arab American National Museum thought about and discussed how they would present their subjects. Their first decision was to tell the story of Arab–Americans by telling the stories of individuals. Some were just "regular people." Others had become famous. It's easy to see why exhibits would focus on people who have made public contributions to American life. But why would the museum's curators present people who worked in factories and on farms? What would presenting those "regular people" say to the museum's visitors about who Arab–Americans are, and how they wish to be seen?

The Omani people at the Folk Festival had a slightly different emphasis. They wanted to change how others thought of them. What misconceptions were they trying to correct? How did they present themselves to make the corrections? List two examples of misconceptions and the Omani attempts to change them. How successful do you think they were?

Does someone have a wrong idea about you? How did they get that idea? How would you change their thinking? What would you tell them? What would you show them? How would you behave around them?

What is the difference between a group presenting itself to the world, and the group being presented to the world by someone else?

The title "Telling Their Own Story" suggests how important it is for Arab–Americans to present themselves to the world, rather than letting someone else portray them. Why might that be true? To begin to answer the question, think back to how you present yourself. Now imagine that someone—and to make the point, let's say someone who doesn't like you very much—were to "present" you by talking about you to others behind your back. How would you feel knowing that people were getting a sense of who you are based on what this unsympathetic person said?

Now ask the same questions about a group. What stereotypes might the Arab American National Museum be trying to counter? How are they doing so?

What role do the arts play in a group's self-presentation?

The arts also play a role in how a group presents itself. You've probably studied some work of art in its historical context. How, for example, does a Shakespearean play express the concerns of 16th-century Britons? Or how does Picasso's "Guernica" express Spaniards' shattered sense of themselves during their civil war?

"Oman's Oasis on the National Mall" makes several bold statements about how arts and crafts present a people to the world. Here's one of them: **"Crafts are the visual representation of a nation, its people and its past."** What does that mean? How true is it? Think about a popular craft and what it says about its creators. For example, what do quilts reveal about the Americans who made them? Folk music? Write the quote at the top of a piece of paper. Write your thoughts about it for five minutes. Don't think too hard about it. Just write down whatever comes to mind. Use your writing as the basis for a class discussion about the quotation.

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SuggestionsforReading

Readers of *Saudi Aramco World* who want to range more widely or delve more deeply than a bimonthly magazine can do will find interesting material, most of it recently published, in this list. Without endorsing the views of any of the authors, the editors encourage varied and omnivorous reading as a path to greater understanding. The books listed here are available online, in libraries, from bookstores—we urge our readers to patronize independent bookstores—or from their respective publishers; International Standard Book Numbers (ISBN) are given to facilitate ordering. Please do not order books from *Saudi Aramco World*. The full-text electronic archive of "Suggestions for Reading" from 1993 to the present can be found on the magazine's Web site at www.saudiaramcoworld.com.

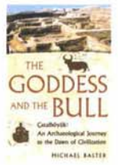
100 Myths About the Middle East. Fred Halliday. 2005, Saqi Books, 0-863565298, £8.99 pb.
If a bit of discomfort is a sign that education may be taking place, then this book has a bit of education in it for just about everyone. Professor of international relations at the London School of Economics, Halliday fearlessly and dispassionately takes on pervasive "facts," stereotypes, perceptions and overly reductive ideas—often held by residents of the Middle East as well as by westerners, and by people in the street as well as by "experts" whom we'd expect to know better—and in clear prose puts them smartly, occasionally iconoclastically, into contexts larger than those most of us take into daily consideration. He covers conflicts in the region, views of Islam past and present, western relationships with Middle Eastern governments, economics, nationalism, conspiracy theories, politically manipulated language and even humor. (Myth 2: "The Middle East is a region... [with] no sense of humour"—quite the opposite, Halliday shows.) Few books cut so quickly and clearly through so many misconceptions.

The Arab Table: Recipes and Culinary Traditions. May Bsisu. 2005, William Morrow, 0-06-058614-1, $34.95 hb.
"With this cookbook, you do me the honor of sampling the bounty of the Arab table [and] learning about the culinary and related social customs of Arab people," writes the author, trained as a chef in both French and Arab cuisine. Her biography explains the range of her skills: Palestinian, born in Jordan and raised in Kuwait and Beirut, she lived as an adult in Kuwait and London, traveled widely and emigrated to the United States in 1990. Her book has four valuable elements: a very useful historical and cultural introduction; a section on "the pantry," defining ingredients and explaining how they're used; a plentitude of excellent recipes, divided into 11 categories ("Basics," "Mezza," "Soups and Stews," Side Dishes" and so on), many with extensive introductory information; and interspersed boxed essays ranging from two lines to a page in length recounting personal experiences or passing on cultural information. Thus we learn about "Making *Manakeesh* in the Mountains," "The Music in the Mortar" or the different nationalities of *kafta*. The book is approachable, inspiring and packed with information: the kind you'll cook from often.

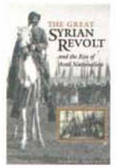
The Art of Madi. Hussein Madi; essays by Helen Khal, Joseph Tarrab, Michel Tapié, Martina Corgnati, Mounir Eido and Samir Sayegh. 2004, Saqi, 0-86356-871-8, £35 hb.
With more than 500 color plates, this heavy, handsomely produced volume presents the first published retrospective of 40 years of the paintings, sculptures, drawings and prints of the brilliant Lebanese artist. Madi's joyful experiments in color and form relate to such moderns as Picasso and Matisse, but also, clearly, to Islamic and even to pre-Islamic Middle Eastern art. His careful calculation of effects is somehow subsumed in great spontaneity and freedom of line; the reaction that results combines thoughtful admiration for the artist's skill and emotional delight.

The Cruelest Journey: Six Hundred Miles to Timbuktu. Kira Salak. 2004, National Geographic, 0-7922-9790-3, $26 hb.
Salak kayaks alone down the Niger River from Segou, the same route taken by Scottish explorer Mungo Park two centuries ago. (He died en route in unexplained circumstances.) She relies on local people for food and lodging on the way and encounters storms, sorceresses, hippos, rapids and both friendly and unfriendly people. She writes fluently of both those meetings and her own emotions and mental explorations as she travels.

Goodbye My Lebanon. Tanal Albert Aboussie. 2000, Brown Books, 0-9679983-0-1, $14.95 pb.
This is a charming account of the author's father's emigration from Lebanon to the United States at age 11 and his life in his adopted country. It is assembled from family accounts, well retold, and if it has some of the vagueness and inaccuracies of such stories, it also shares their telling detail, immediacy and emotion. As the author points out, it could equally well, in its outlines, be an account of immigrants from any other country, but in its details, as the story of one Lebanese, it is both a treasured family document and a valuable historical one.



The Goddess and the Bull. Michael Balter. 2005, Free Press (Simon & Schuster), 0-7432-4360-9, $27 hb.
At Çatalhöyük, an important Neolithic archeological site in Turkey, journalist and writer Michael Balter is referred to as if he were a member of the staff. His book makes clear why. The project's biographer, Balter has written a splendidly comprehensive study of the excavation and its crew based on his annual visits since archeologist Ian Hodder reopened the site in 1993. Hodder is arguably the world's leading theoretical archeologist, and—after decades of lecturing on his sometimes controversial post-modern theories—he knew he needed a dig to put them convincingly into practice. "Çatalhöyük and I, we bring each other into existence," he says. The site is critical to understanding the diffusion of human sedentism from the Near East to Europe, and Hodder has amassed a formidable crew of world-class scientific experts, as well as a formidable budget, to dig the site. Balter brings us into the politics, egos, territoriality and social life of the archeology profession as he delves into Çatalhöyük's mysteries. Though he sometimes dwells too long on the past lives and exploits of team members, he does show us how Hodder started "from scratch" to make Çatalhöyük one of the most meticulously excavated and well-respected digs on the planet. —GRAHAM CHANDLER



The Great Syrian Revolt and the Rise of Arab Nationalism. Michael Provence. 2005, University of Texas Press, 0-292-70635-9, $50 hb, 0-292-70680-4, $21.95 pb.
The Great Syrian Revolt of 1925 was the largest and longest-lasting anti-colonial insurgency in the Arab East between the World Wars. Mobilizing not urban elites and nationalist intellectuals but peasants, workers and army veterans, it was the first mass movement against colonial rule in the Middle East. The author shows how Ottoman-subsidized military education created a generation of leaders of modest background who came to oppose both the French Mandate rulers of Syria and the Syrian landowners and intellectuals who helped the colonial regime to function. The revolt failed to liberate Syria from French occupation, but it provided a model of popular nationalism and resistance that still resonates today.

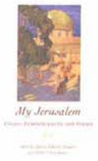
The Handless Maiden: Moriscos and the Politics of Religion in Early Modern Spain. Mary Elizabeth Perry. 2005, Princeton UP, 0-691-11358-0, $35/£22.95 hb.
In 1502, a decade of increasing tension between Muslims and Christians in Spain culminated in a royal decree that Muslims wanting to remain in Castile had to convert to Christianity. Perry starts with this event in her exploration of how Moriscos—at least nominally converted Muslims—responded to their increasing disempowerment in 16th- and early 17th-century Spain. She focuses on Morisco women. Drawing on legends, literature and archival documents, she shows that Moriscas actively resisted cultural oppression through everyday rituals and acts: teaching their children Arabic and Muslim prayers, maintaining Muslim dietary practices and observing Muslim holy days. She also reveals how the Morisco presence provided a counter-identity for the centralizing state in early modern Spain.

Historical Atlas of Islam. Malise Ruthven with Azim Nanji. 2004, Harvard UP, 0-674-01385-9, $35 hb.
What may initially strike readers of this eminently useful volume is its title, which is not to be confused with the 2002 *An Historical Atlas of Islam* by Hugh Kennedy. Ruthven and Nanji's volume is at least as much encyclopedia as atlas, and in bridging this gap the volume finds its strength. Beginning with the foundations of Muslim belief and practice, the authors cover the gamut from before the Prophet's birth to the spread of Islam, art and architecture, trade and commerce, scientific endeavors, histories of Muslim dynasties, population trends and much more, all the way to cross-pollinations with democracy and liberalism. The breadth is exceptional without being judgmental. The 94 full-color historical maps have fewer ancient placenames and detailed trade routes than Kennedy's, but they devote much more to Islam in the 19th and 20th centuries. (In fact, more than one-third of the book covers this period.) This treatise is a prescribed text in many university courses, yet it remains easily readable at the high school level, and it is well presented for general public appeal. No scholar of Islam, professional or recreational, should be without a copy. —GRAHAM CHANDLER

Into the Land of Bones: Alexander the Great in Afghanistan. Frank L. Holt. 2005, University of California, 0-520-24553-9, $24.95/£15.95 hb.
Accounts of Alexander's invasion of ancient Bactria—today's Afghanistan—2300 years ago read eerily like news from our own day. In this vivid, meticulously researched and elegantly narrated book, historian Frank Holt follows Alexander's historical, archeological and numismatic legacy back and forth between ancient Bactria and modern Afghanistan. Recounting the plight of the most powerful leader of the time as he led the most sophisticated army of its day into the treacherous world of tribal warlords, Holt describes those grueling campaigns and the impact they had on Alexander, his generals, their troops and the world. He also examines the conflict from the point of view of the local warlords, who pushed the invading Greeks to the limits of their endurance—and sometimes beyond, into mania and mutiny. Holt's lively narrative situates the current war in Afghanistan in a broader historical perspective, and raises provocative questions about it.

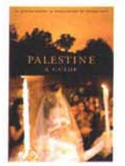
The Lives of Rain. Nathalie Handal; foreword, Carolyn Forché. 2005, Interlink Books, 1-56656-602-9, $15 pb.
In *Lives of Rain*, Nathalie Handal has brought forth a work of radical displacement and uncertainty, moving continent to continent, giving voice to Palestinians of the diaspora in the utterance of one fiercely awake and compassionate, who, against warfare, occupation and brutality offers her native language, olives, wind, *a herd of sheep or a burning mountain*, radio music, *a butterfly's gaze*.... In a spare, chiseled language without ornament, she writes an exilic lyric, fusing Arabic, English, Spanish and French into a polyglot testament of horror and survival. *Habibti, que tal?* she asks of those who wander country to country, while those left behind in Jenin, Gaza City, and Bethlehem inhabit *a continued past of blood / of jailed cities*. Her subject is memory and forgetting, the precariousness of identity and the fragility of human community; it is the experience of suffering without knowledge of its end. Handal is a poet of deftly considered paradoxes.... Hers is a language seared by history and marked by the impress of extremity; so it is suffused with a rare species of wisdom. —CAROLYN FORCHÉ, FROM THE FOREWORD

Meetings With Remarkable Muslims: A Collection of Travel Writing. Barnaby Rogerson and Rose Barling, eds. 2005, Eland, 0-907871-64-X, £18.99 hb.
This collection of 39 short essays is among the year's best-written and affecting travel compilations. Each is a small, bright testament to the common-yet-uncommon encounter, often serendipitous, often full of unexpected delight or amusing cross-cultural mishaps and, ultimately, inspiration and wisdom. By keeping each essay personal and avoiding famous personalities (except for a few historical ones), the collection rises above political agendas to show how the cultural life of the West continues to be made fuller, even more whole, through an informal, vastly kaleidoscopic web of relationships with ordinary people in "the East," on terms of equality and mutual appreciation.



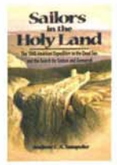
My Jerusalem: Essays, Reminiscences, and Poems. Salma Khadra Jayyusi and Zafar Ishaq Ansari, eds. 2005, Olive Branch Press, 1-56656-549-9, $20 pb.
Jerusalem, the city claimed by two peoples and three major faiths, is the thorniest knot of the Arab–Israeli dispute. While we await the next effort at resolution, it's worth reading this anthology of prose and poetry to become more intimately familiar with the issues and emotions at stake. If you feel like confronting the history, politics and diplomacy of the Jerusalem question head-on, then the first two sections—"The Contemporary Scene" and "The Classical Scene"—are for you. If you prefer indirection or appeals to the heart, then I suggest you try "Voices of Jerusalem," a bouquet of splendid poems and personal reminiscences by such writers as Muhammad Asad and Nikos Kazantzakis, as well as others—among them novelists Leila al-Atrash and Mahmoud Shahin, painter Kamal Boullata, publisher Michel Moushabeck and physician Subhi Ghosheh—who were once part of Jerusalem and now must contemplate the city from a painful distance. The collection contains moving poetry on Jerusalem by such writers as Etal Adnan, Nizar Qabbani, Isma'il I. Nawwab, Nathalie Handal, Nazik al-Mala'ika and Naomi Shihab Nye. The latter tells us: "There's a place in this brain / Where hate won't grow." She sets the tone for the anthology, which despite the anguish of loss remains anchored in reconciliation and hope. —ROBERT W. LEBLING

New Turkes: Dramatizing Islam and the Ottomans in Early Modern England. Matthew Dimmock. 2005, Ashgate, 0-7546-5022-7, $94.95/£49.50 hb.
This unusual work examines the changing images of Islam and the Ottoman Turks in English drama during the late 16th and early 17th centuries. This topic becomes of wider interest when we realize the author is studying the geopolitics and global economics of that era—largely the interactions of England, Spain, the Roman Catholic church and the Ottoman Empire—through the lens of English popular culture. England had defied Rome and embraced a Protestant faith. Spain, loyal to the Roman Church, saw the English as heretics and lumped them with the Ottoman Turks and other Muslims. England was looking for new markets in the Near East and building economic and political ties with the Ottomans. The resulting spiderweb of relationships was reflected in the English stage plays of the era. The author shows that English popular stereotypes about Islam and the Ottoman Turks evolved and grew more complex with changing geopolitical and economic realities; indeed, one of the insights of this book is that ethnic and religious stereotypes are not static and unchanging: They can ebb and flow, become more intricate, and change their focus and tone in response to the forces of economics and politics. —ROBERT W. LEBLING



Palestine: A Guide. Miriam Shahin; photographs, George Azar. 2005, Interlink Books, 1-56656-557-X, $27.95 pb.
This is a well-written, practical primer by two veteran journalists about who Palestinians are, how they define their own cultures, where they live and what those places are like. Brief chapters on history, poetry, literature, cuisine, jewelry and embroidery lay a foundation for a systematic regional survey of historic sites, present-day towns and refugee camps. Shahin's tone would not be out of

place in a guidebook to, say, Tuscany, and by discussing what is arguably the world's least "normal" country in terms usually reserved for established nations, she offers subtle inspiration to anyone who holds hope for a humane future in the region. Azar's photographs add much to this effect: Full of life and color, he shows that there is a better way of understanding Palestine and Palestinians than conventional images allow. Here are smart young women wearing traditionally embroidered dresses; there are warmly lit, inviting tables of fresh foods; there is intriguing decorative architecture; there is a house in a refugee camp. His photographs help the reader realize how decades of focus on politics has encouraged cultural tunnel vision among outsiders and, often, Palestinians themselves. Don't look for hotel and restaurant advice here, but savor this as a healing book that sees Palestine from the inside.

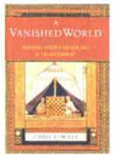


Sailors in the Holy Land: The 1848 American Expedition to the Dead Sea and the Search for Sodom and Gomorrah. Andrew C. A. Jampoler. 2005, Naval Institute Press, 1-59114-413-2, $32.95 hb.
In 1848, an Arab tribal leader asked a US military officer about possible American support for a revolt against the Ottoman Turks. The support never materialized, but this nugget of documented fact, buried in *Sailors in the Holy Land*, shows that Arab nationalism was simmering long before Lawrence of Arabia. It also demonstrates what a valuable resource this book is. Jampoler chronicles the first and only US naval expedition to the Dead Sea. Led by Lt. William F. Lynch, its scientific objectives were to circumnavigate the sea, collect mineral samples and determine its absolute elevation. A secondary goal was to show the flag and boost the image of the young US Navy. Lynch took two boats filled with sailors from the Sea of Galilee, down the twisting 150-mile Jordan River with its 27 sets of "threatening" rapids, to the lifeless Dead Sea itself, whose waters Lynch, a firm teetotaler, described as the smoldering color of "diluted absinthe." Lynch was the first to accurately determine the Dead Sea's water level—some 1300 feet below sea level at that time. As for Sodom and Gomorrah, let's just say that their locations have yet to be determined.

—ROBERT W. LEBLING

Salonica, City of Ghosts: Christians, Muslims and Jews, 1430–1950. Mark Mazower. 2004, Harper-Collins, 0-00-712023-0, £25 hb; 2005, Knopf, 0-37541298-0, $35 hb.
Under the rule of the Ottoman sultans, one of the most extraordinary and diverse societies in Europe lived for five centuries on the Aegean shore, its Roman ruins and Byzantine monasteries punctuated by minarets. In a rich confluence of cultures, Egyptian merchants and Ukrainian slaves, Sephardic rabbis and Turkish pashas rubbed shoulders with Orthodox shopkeepers, Sufi dervishes and Albanian brigands. Creeds clashed and mingled in an atmosphere of shared piety. Mazower, professor of history at Columbia University and Birkbeck College, reveals how this bustling, cosmopolitan and tolerant world—one of Europe's few meeting places of the three monotheistic faiths—emerged and then, beginning in the interwar years of the 20th century, disappeared. A remarkably rich array of sources underpins a fascinating story—one that implies that the separation of the religious and ethnic groups of southeastern Europe may be culturally costly in the long term.

The Turks Today. Andrew Mango. 2005, Overlook, 1-58567-615-2, $29.95 hb.
Eighty years ago, Atatürk founded the Republic of Turkey and set it on the path of secularism and modernization, determined that it should be accepted into the community of "civilized" nations. Today Turkey is a rapidly developing country, an emerging market, a regional power with independent policies and an open country that attracts millions of tourists and businesspeople. Its secularism is no longer entirely doctrinaire, and its acceptance among civilized nations—at least as they are embodied by the European Union—is marked by ambivalence on both sides. Mango was born in Istanbul and educated in London; he is the author of a highly regarded biography of Atatürk. Here he presents an accessible and entertaining account of Turkey and its various roles in the world today.



A Vanished World: Medieval Spain's Golden Age of Enlightenment. Chris Lowney. 2005, Free Press, 0-7432-4359-5, $26 hb.
Lowney surveys the history of al-Andalus (Muslim Spain), from its beginnings in the eighth century, through its Golden Age and decline, to Ferdinand and Isabella's conquest of the last Muslim stronghold in 1492, providing ample colorful anecdotes and little-known facts. His goal is to take a close look at the *convivencia*—the "living together"—of Muslims, Christians and Jews in medieval Spain, for Lowney, a former Jesuit and banker with degrees in medieval history and philosophy, believes the story of religio-ethnic cooperation in al-Andalus offers hope in today's strife-torn world. Yet he does not try to sugarcoat the "Golden Age." He points out that *convivencia* was not without its problems, at times breaking down in spasms of bloody violence. He demonstrates that cooperation among the religious groups in al-Andalus was motivated not by idealism or charity, but by each community's recognition that survival often depended on getting along. Lowney shows how the three communities grew in wisdom, prospered economically and flowered culturally in this atmosphere.

—ROBERT W. LEBLING

The War for Muslim Minds: Islam and the West. Gilles Kepel. 2004, Belknap, 0-674-01575-4, $23.95/£15.95 hb.
One of the leading western authorities on current political manifestations of Islam points out how much American neoconservatives and militant Islamists have in common, in particular their shared relief at the collapse of the Oslo peace process. Kepel questions the ability of the United States to meet Middle Eastern challenges with leftover Cold War thinking, and also reveals the fault lines in militants' ideology and tactics. Finally, he proposes a path out of the Middle East quagmire that leads through Muslim immigrant communities in the West, which he sees as the arena in which the struggle for Middle Eastern democracy will be won or lost.

Young Turk. Moris Farhi. 2004, Saqi, 0-86356-861-0, £14.99 hb; 0-86356-351-1, £9.99 pb.
This bold and lyrical novel captures the panoply of hope and possibilities offered by the newborn Republic of Turkey, recounting the growing up of a group of 13 friends no older than their country and just as varied in ethnicity, origin and background. As time passes, the optimism of youth, national and personal, meets the exigencies of growing up: the threat of fascism from the outside and militarism from the inside, the need to cling to some old values and abandon others, and above all the imperatives of discerning and then doing one's moral duty in difficult times. Parts of the novel are clearly autobiographical, parts partake of magical realism, and all of it conjures up the flavor of a purer, less venal, more generous and more pluralistic time in a great-hearted country—a time to which some Turks seem to be looking back with longing and determination. Here is what Turkey felt and sounded like—and hoped for—in its youth, and may find again.

New Editions

Alice's Kitchen: My Grandmother Dalal & Mother Alice's Traditional Lebanese Cooking. Linda Dalal Sawaya. 2005 (4th ed.), Linda Sawaya Design (www.lindasawaya.com), 0-9660492-2-0, $20 pb. (Orig. 1992.)
This generous serving of pride, affection and kitchen wisdom is a family cookbook that has evoked heartfelt responses from readers for 13 years. (*Aramco World* published an excerpt in March/April 1996.) The author painstakingly translated her mother's and grandmother's lumps, pinches and *enoughs* into cups and teaspoons, and the result is a classic of Arab–American tradition, fun both to read and to cook with.

Morocco: The Past and Present of Djemma El Fna. Steven Montgomery, producer. 2005, 18-minutes, DVD, www.moroccofilm.com. (Orig. 1995, VHS.)
Newly released on DVD, this candid, timeless video documentary presents Marrakech's famous square as a meeting ground for history and cultures. Vendors, performers and visitors from Morocco and abroad comment on what the square means to them, and the resulting discussion enriches the viewer's understanding of public places in general. Since 1995 the film has proven an excellent classroom resource, and has been acquired by more than 87 US universities and public libraries.

SuggestionsforListening

WRITTEN BY CHRIS NICKSON

Amadou and Mariam. Dimanche A Bamako. All Other
Although they've been a musical couple for 30 years, playing their Malian blues with the kind of soulful touch that recalls old '60s Stax sides, this is the disc to finally propel them into the limelight, with much credit to the production of French world-music star Manu Chao. He adds a low-key pop lightness to their sound without eclipsing its African roots, and his use of street-ambience samples—sirens, snatches of conversation—bring a glorious informality to tracks like "Sénégal Fast Food." At the same time, there's a strong political bent to the lyrics. Put them together and the package becomes irresistible.

Cheb i Sabbah. La Kahena. Six Degrees
Naming this album for a seventh-century female North African leader was obviously a deliberate act for Sabbah. With this album he returns to his own Maghrebi roots and focuses on the female voice over his characteristically understated instrumental work. It's definitely the voices that are the stars here, whether it's the antiphonal chanting of Ouled Ben Aguida or Michal Cohen's dance-oriented "Im Ninalou." And where's Sabbah himself in all this? He produces and contributes subtle electronics—often too subtle, perhaps, and the beats he creates can often be simplistic. But if his intention is to leave the focus on this varied group of North African singers, he succeeds admirably.

Earth and Ashes (original soundtrack). Sound of World
Set in the post-Taliban era, *Earth and Ashes* is a film about the bleakness and desperation of life in modern Afghanistan. That empty mood is reflected in the soundtrack, a stark, tense mix of acoustic instruments, voices and electronics. From cavernous spaces to oppressive intimacy, the music is an atmospheric mix of traditional and original pieces where *rubab*, *darbuka* and synthesizer become metaphors for clashes of old and new. Short pieces, almost fragments, build a sad, mournful picture that communicates the emotion of a country in the wake of war.

Mercan Dede. Su. Escondida
Building on Dede's previous work, this album on the theme of water starts with a feel similar to Miles Davis's *In A Silent Way*, but with a decidedly Turkish inflection in rhythms and melodic phrasing. Dede's subtle, seamless mix of electronics and real instruments falls between the exploration of world music and the serenity of New Age, as on the gentle, measured flow of "Ab-I-Tarab" or the restrained tribal rhythms that power "Ab-I-Hayat." The lulling, liquid moods of the tracks shift gracefully; nothing ever jars. In that flow there's plenty of beauty, but somehow precious little emotion.

Mohammad Reza Shajarian. A Life of Song. World Village
This is a reissue of Shajarian's 1984 album, one of the most important of that turbulent decade in Iran and a pivotal disc in the history of the country's art music. The compositions by *santur* (hammer dulcimer) player Parviz Meshkatian ache with the emotion of the times, the poetry of 14th-century writer Hafez is timeless, and Shajarian's voice is charismatic. The magic is in the way these three come together to create a work that transcends its own entirely wonderful parts. Beautiful and spare, with spaces as eloquent as the music, it's a delicate, durable record, as exciting and moving now as it was 21 years ago.

Compilations

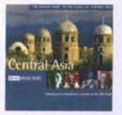
A quick glance through the world music section of any recording store shows the now unwieldy glut of compilations available throughout the genre. But there's much more to making a good compilation than slapping a series of tracks together. The best collections strive to find the heart of their subject, be it a region or a theme. Only a few, however, succeed.

One is **Love & Compassion** (Hob Wa Haneen), a limited-edition benefit disc produced for the new Arab American National Museum (www.theaanm.org). (See page 24.) Bringing together tracks by Arab artists who've made some impact in the US—including an excellent, exclusive new cut from Iraq's Kadim Al Sahir—it's an ideal reminder of the creative impact of Arab cultures on the New World.

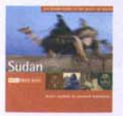
Where that's a one-off, some labels exist to produce compilations: Putumayo puts out plenty of them, with a quality that varies tremendously. Sometimes, as on **Mali**, they do an excellent job, giving space to exciting but unknown names like Tom Diakité, with his gorgeously supple voice, alongside more familiar performers, along the way stretching our knowledge of that country's seemingly bottomless musical depth.

On **North African Groove**, however, the label falls desperately flat, simply pulling together some tracks that all happen to be from North Africa and falling back on club beats to drive the rhythm. There's neither cohesion nor flow, and it ends up feeling like a shabby, exploitative jumble.

The Rough Guide series of compilations is one of the most authoritative, although it, too, has occasional hiccoughs. But three of its recent releases are up to the usual standard:



The Rough Guide to the Music of Central Asia is an exploration of part of the Silk Road trade route. To its credit, the music strays far off any well-trodden paths, shifting from the Tajik rap of Farzin to the Uzbek tradition of Turgun Alimatov all in natural steps, building along the way a musically panoramic view of the vast region and its styles.



Equally good is **The Rough Guide to the Music of Sudan**, which gets deeply inside the troubled nation. It contains "Gua," one of the most famous recent African songs, a rap by former child soldier named Emmanual Jal, but it doesn't rest on that single track. Instead it roves from the jazzy funk of Abdel Aziz El Mubarak to the fluid *'ud* playing of Mustafa Al Sunni and the country's most famous singer, Mohammed Werdi, and the Omdurman Women's Ensemble, all voices and percussion, remind us that music isn't a purely male preserve. The disc feels like a well-photographed travelogue.

Perhaps the most inspired of the label's trio is **The Rough Guide to the Music of the Sahara.** Trekking the desert's breadth, it stops in Bechar to take in the smooth *diwan* of Hasna El Becharia; finds in the Western Sahara the wild guitar work of Nayim Alal (truly a revelation, a "North African Jimi Hendrix"); grooves with Seckou Maïga, who combines Memphis soul, a deep layer of blues and a sheen of gospel on "Malfa Sibori," all without ever leaving his native Timbuktu; and concludes with the traditional Berber sounds of Sahraoui Bachir, whose music captures the huge spaces and brooding emptiness of the place. When the disc ends, you feel as if you've traveled the Sahara's distance, shaken its sand out of your boots, been touched in your heart by its different peoples and had its essence distilled into your ears. It's an object lesson in the art of compilation.

Chris Nickson (cnicks@tiscali.co.uk) is a journalist and broadcaster who covers world music. He's the author of *The NPR Curious Listener's Guide to World Music* (Perigee Books) and co-author of the section on Algerian Rai in the upcoming third edition of *The Rough Guide to World Music* (Rough Guides).

Events&Exhibitions

The Spirit Illuminated: An Exhibition of Fine Qur'an Manuscripts in Honor and Memory of Dr. Martin Lings displays works that represent the peaks of their respective eras and styles of Qur'anic calligraphy and illumination, selected from the Beit Al Qur'an in Bahrain, Jum'a Al-Majid Centre for Culture and Heritage in Dubai and other sources. Accompanying these selected manuscripts is the Thesaurus Islamicus Foundation's collection of 12 double-page prints showing the openings of some of the finest Qur'an manuscripts of the Mamluk and Ilkhanid periods held at the Dar Al Kutub in Cairo. Beit Al Qur'an, **Manama, Bahrain**, September 26 through October 31; **Dubai** Chamber of Commerce and Industry, United Arab Emirates, October 5–20; King Faisal Center for Research and Islamic Studies, **Riyadh**, October 8–28.

<<< Ongoing

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. ⓘ www.mepc.org or www.awaironline.org; 510-704-0517. Sites and dates currently scheduled include: **Norwalk, Connecticut**, October 15–16; **Concord, New Hampshire**, November 4, December 9; **Terrytown, New York**, November 7 and 12; **Niagara Falls, New York**, November 8–9; **Louisville, Kentucky**, November 17–18; **Washington, D.C.**, November 19; **Chicago**, November 30; **Green Bay, Wisconsin**, December 2; **Houston**, January [date TBD]; **Atlanta**, January 26–27; **Salisbury, Maryland**, February 4; **Burlington, Massachusetts**, March 14–15.

Illuminating Faith: Art and Culture From the Middle East includes textiles and dress, ceramics and metalwork originating from Iran, Palestine, Syria, Turkey, Egypt and the Arabian Peninsula and spanning the ninth to the 19th centuries. The 35 University of Birmingham manuscripts also featured deal with religion, literature, science, medicine, astronomy, history and law. Exquisitely written and richly decorated by hand, they show the skill of calligraphers and the beauty of calligraphy as an outstanding art form, and include Islamic, Eastern Christian and Jewish items. ⓘ sarah_hadi@birmingham.gov.uk. **Birmingham [England]** Museum and Art Gallery, through October 2.

Paisley and Peacocks: Woven and Embroidered Textiles from Kashmir and North India brings together two very different but equally striking traditional textiles from the Indian subcontinent, both rapidly disappearing: Kashmiri shawls, woven at the foot of the Himalayas from the finest and softest wools in intricate paisley patterns; and boldly embroidered women's head coverings from rural villages in north India. Kashmiri shawls are treasured for their beautiful patterns, warmth and lightness. By contrast, the village textiles of Hiranya Pradesh and the Punjab are made of rough homespun wool. Long unknown in the West, tribal textiles are rapidly gaining international attention for bold colors and designs. University of **Michigan** Museum of Art, **Ann Arbor**, through October 16.

International Calligraphy Exhibition includes work by artists from Iran, Turkey, Jordan, Syria, Kuwait, China, India, England, Magnolia, Uzbekistan, Italy, Afghanistan and Bosnia as well as Pakistan. A workshop led by foreign calligraphers will close the exhibition. Alhamra Centre, **Lahore, Pakistan**, through October 22.

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. Glenbow Museum, **Calgary, Alberta**, October 29 through February 20.

In/visible: Contemporary Art by Arab American Artists presents works that shed light on the diversity of contributions by first- and second-generation Americans of Arab heritage, including Rheim Alkadhi, John Halaka, Emily Jacir and Helen Zughaib. Arab American National Museum, **Dearborn, Michigan**, through October 30.

Contemporary Iranian Posters. British Museum, **London**, through October 30.

The Earliest Photography of the Hajj: Makkah and Madinah, 1861–1908 includes images and albums—borrowed from public and private collections in Saudi Arabia with the collaboration of the King Abdulaziz Public Library in Riyadh—that are part of Muslims' collective memory of the holy places and are also of great historical value. Institut du Monde Arabe, **Paris**, through October 30.

Nazar: Photographs from the Arab World offers an unprecedented view through the eyes of 17 contemporary Arab photographers who present a fresh and revealing record of everyday Arab culture that transcends the usual romanticized and politicized images. The exhibition will also feature a multimedia presentation entitled *A Look Back*, featuring historical work from Arab countries and the Arab Image Foundation archive in Beirut. Aperture Gallery, **New York**, through November 3.

Tutankhamun and the Golden Age of the Pharaohs includes 130 works from the Egyptian National Museum and presents a selection of 50 spectacular objects excavated from the tomb of Tutankhamun, including one of the canopic coffinettes, inlaid with gold and precious stones, that contained his mummified internal organs. Additional pieces in the exhibition derive from the tombs of royalty and high officials of the 18th Dynasty, primarily from the Valley of the Kings. These additional works place the unique finds from the tomb of Tutankhamun into context and illustrate the wealth and development of Egyptian burial practice during the New Kingdom. The exhibition, more than twice the size of the 1979 "King Tut" exhibition, marks the first time treasures of Tutankhamun have visited America in 26 years. ⓘ 323-857-6000, www.lacma.org. **Los Angeles** County Museum of Art, through November 15; **Fort Lauderdale** Museum of Art, from December 15.

Ancient Egyptian Art for the Afterlife presents Pre-Dynastic (4000–3000 BC) ceramics and stone and Old Kingdom (3000–2100 BC) and Ptolemaic (200–300 BC) funerary sculpture, stelae and coffin boards. The accompanying catalogue places the works in context, providing an overview of ancient Egyptian history and the purpose of funerary art. Mint Museum of Art, **Charlotte, North Carolina**, through December 4.

Seducing America: Selling the Middle Eastern Mystique displays several hundred items of "Middle Eastern Americana" from the far larger collection of Dr. Jonathan Friedlander of UCLA—such artifacts as Shriner hats, ads for Ben Hur flour and Fatima cigarettes, sheet music for "The Sheik of Araby," pulp fiction book covers and other manifestations of the cartoonish and Orientalist image of "the mysterious East" that runs through American popular culture. Friedlander told the *Los Angeles Times* that such distortion, though sometimes amusing, is "a living tradition. You erase people's cultures this way," and he wonders about its effects on people who have no other information about the Middle East and Islam. Powell

<<< Ongoing

Library, UCLA, **Los Angeles**, through December 16.

Malcolm X: A Search for Truth presents personal and professional papers—speeches, sermons, radio broadcasts, diaries, correspondence and other documents—and other artifacts from the life of Malcolm X. Highly controversial during his lifetime, feared by some because of his separatist views, Malcolm X left the Nation of Islam toward the end of his life, embraced orthodox Islam and denounced racism. The Malcolm X Collection, opened with this exhibition, is expected to prompt reevaluation of the life and thinking of one of the 20th century's most important black Americans. Schomburg Center, **New York** Public Library, through December 31.

The Quest for Immortality: Treasures of Ancient Egypt dramatically illustrates the ancient Egyptian concept of the afterlife through 143 magnificent objects and a life-sized reconstruction of the burial chamber of the New Kingdom pharaoh Thutmose III (1490–1436 BC). Ranging in date from the New Kingdom (1550–1069 BC) through the Late Period (664–332 BC), the works of art include luxurious objects that furnished tombs, including jewelry, painted reliefs, implements used in religious rituals, a sarcophagus richly painted with scenes of the afterlife and an ancient painted model of the royal barge that carried the pharaohs along the Nile. **Dayton [Ohio]** Art Institute, through January 3.

Iran Before Islam: Propaganda and Religion AD 224–651. The Sasanian kings of Persia were Zoroastrians, followers of an ancient Iranian religion, and they buttressed their position as rightful kings by publicly emphasizing their religion. Rock reliefs, coins and other objects always depicted them as rulers by divine right, protected by the divine and thus ever victorious against Rome and other enemies. This display of unique Sasanian objects, together with photographs of the great rock reliefs at Naqsh-i Rustam, captures vital links between the Persian Empire and the advent of Islam in the mid-seventh century. British Museum, **London**, through January 8.

Legendary Heroes and Ancient Kings in Iranian Painting. The *Shahnamah*, the Persian national epic that inspired these illustrations from the 14th through the 19th century, has been hailed as a "certificate of Persian identity." Vividly capturing the lives of Rustam and other great ancestors of the Achaemenid dynasty, they represent a unique balance of power, delicacy, magic and harmony. Their influence still infuses Persian art today, binding Iranians into a tradition more than 2500 years old. British Museum, **London**, through January 8.

The Art of Medicine in Ancient Egypt. The causes of illnesses were little understood in ancient Egypt, and their prevention and cure were major concerns for most Egyptians—concerns that inform much of ancient Egyptian art. This exhibition highlights objects from the museum's collection that address illness, allowing visitors to appreciate them in new ways. Included will be the rarely seen Edwin Smith Papyrus, one of the world's oldest scientific documents. Metropolitan Museum of Art, **New York**, through January 15.

Silver and Shawls: India, Europe, and the Colonial Art Market highlights the evolution of shawls and silver table wares produced during the colonial period in India, especially in the 18th and 19th centuries. The presentation hinges on two opposing stylistic developments: that shawl design evolved from traditional Indian compositions and decoration to patterns that responded to European tastes; while Indian silver production grew from small studios of foreign artisans producing restrained, Georgian-styled objects into a larger industry employing local artists and incorporating "exotic" imagery. Sackler Museum, **Cambridge, Massachusetts**, through January 29.

The Bishop Jades includes carvings of jade, agate, quartz, lapis lazuli and many other hard stones that represent the sophisticated art of Chinese lapidaries during the late Qing dynasty (1644–1911) as well as the highly accomplished works of Mughal Indian jade carvers that provided an exotic inspiration to their Chinese counterparts. Metropolitan Museum of Art, **New York**, through February 12.

Gold: The Asian Touch examines the meanings and uses of gold in different Asian cultures. While including some golden status symbols, the exhibition's primary focus is on the subtle and distinctive combination of gold with other materials and its use in enriching and enhancing luxury objects and works of art. Works on view are mostly Chinese and Japanese, but also include gold inlaid and overlaid weapons from Mughal India and gilded silver vessels from Parthian and Sasanian Iran. Sackler Gallery, **Washington, D.C.**, through February 19.

Silk & Leather: Splendid Attire of 19th-Century Central Asia features different types of garments and accessories worn by the ruling class and urban and nomadic elites of the region. The exhibition includes coats, hats, boots, belts, queue covers, children's clothing, purses, pouches and veils. Leather, felt and fur, as well as a distinctive clothing style that included trousers, made life easier for the horse-riding nomadic pastoralists of the vast, sparsely populated Eurasian steppe. Until the Russian conquest, completed in the late 19th century, the western part of Central Asia, including Samarkand and Bukhara, was ruled by different groups that had originated in the Eurasian steppes. Although they largely gave up their nomadic lifestyle, these ruling elites retained their taste for rugs, textiles and the garments worn on the steppe. The copious production of silk, its brilliant dyeing and multifaceted use in textiles of urban and nomadic manufacture, along with the continued use of leather, were all part of the spectacular blossoming of the textile and related arts during the 19th century in western Central Asia. Textile Museum, **Washington, D.C.**, through February 26.

Morocco: Art and Design 2005 presents a broad overview of the contemporary art climate in Morocco, displaying painting, photography and sculpture as well as industrial and fashion design by 21 artists, all of whom have strong reputations in Morocco, and in some cases also abroad. Wereldmuseum **Rotterdam**, through March 5.

Mummies: Death and the Afterlife in Ancient Egypt features 140 objects—including 14 mummies and/or coffins, the largest collection ever to leave the British Museum—and illustrates the fascinating story of how Egyptians prepared and sent the dead into the afterlife. It covers embalming, coffins, sarcophagi, *shabti* figures, magic and ritual, amulets and papyri, and displays furnishings created specifically for an individual's coffin, such as spectacular gold jewelry and a wooden boat to transport the deceased into the underworld. Bowers Museum, **Santa Ana**, California, through April 15, 2007.

Theme Tours of the Louvre's Collections are organized around 10 subjects, most involving three to five weekly visits, each of which deals with one period, artifact or location. Example: "The Palaces of the Ancient Near East" meets Mondays at 2:30 and focuses on the palace of Mari on October 10, the palace of Nimrud on October 17, the palace of Khorsabad on November 7, the palace of Nineveh and provincial Assyrian palaces on November 21, and the palace of Darius at Susa on November 28. Other cycles are about Egyptian antiquities, Egyptian religion, Egyptian society, nature in Egypt, stelae and funerary texts of ancient Egypt, the arts of Islam, the Islamic world, and the Orient in painting. Admission €22.50 (three sessions) or €37.50 (five sessions). ⓘ 33-1-4020-5263. Musée du Louvre, **Paris**.

<<< September

Justice and Mercy Will Kiss: A Conference on the Vocation of Peacemaking in a World of Many Faiths presents an opportunity for scholars, educators and activists to address peacemaking and the fostering of interfaith dialogue. ⓘ 414-288-0263 Marquette University, **Milwaukee, Wisconsin**, September 22–24.

Viewing Text, Reading Image: Examining a 16th-Century Manuscript offers a unique opportunity to examine the museum's 1584 copy of Nizami's *Khamsa (Five Tales)*, a 12th- to 13th-century quintet of long narrative poems—among the most copied and illustrated works of Persian literature—that is both a collection of beloved stories and an ethical and moral commentary. The exhibition considers the process of producing such a work, from the modular layout of the text pages to the design of the painting sequences, and finally the felicities, as well as slips, of the copyist's pen. The full impact of the original *Khamsa* is further explored through accompanying translation of the text and explanation of the images. University of Pennsylvania Museum, **Philadelphia**, September 27 through March 26.

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. **Houston** Museum of Natural Science, September 30 through February 12.

<<< October

Deciphering Sumerian: François Thureau-Dangin commemorates the work of the museum's Keeper of Eastern Antiquities, whose book *Les Inscriptions de Sumer et d'Akkad*, published a century ago, was the definitive work on translation of the royal inscriptions of Mesopotamia. Musée du Louvre, **Paris**, October 5 through January 30.

Current Archeological Research: Lectures.

- Karnak: From the Earliest Times to the Empire: Recent Work by the Franco-Egyptian Study Center for the Temples at Karnak: N. Grinmal, October 7, 12:30
- Restoration of the Sanctuary at Leto in Lycia (Turkey): D. Laroche, October 14, 12:30
- Surprising Discoveries From the Paleolithic in Syria: S. Muhesen, October 21, 12:30

Musée du Louvre, **Paris**.

A Festival of Arab Science includes a special exhibition on science in the Arab world, a book show of scientific works and titles about the history of science, and, on the weekend, docent-guided tours of the IMA museum that focus on science-related artifacts. In addition, there will be two workshops for children on October 12 (10:00 to 2:00): "Decoration and Geometry" for ages 5 to 10 and "The Art of *Zillij*" for the over-10s. Institut du Monde Arabe, **Paris**, October 10–16.

Pearls of the Parrot of India. The *Khamsa (Five Tales)* of Indian poet Amir Khusraw Dihlavi, dating from 1597 or 1598, is represented here by one of the most sumptuous manuscripts of the early Mughal period. Twenty-one surviving full-page illustrations from the manuscript are owned by the Walters Art Museum in Baltimore, another eight by the Metropolitan. The unbinding of the Walters's manuscript for conservation purposes will allow all 29 painted folios to be united in this jewel-like exhibition. Also on view will be eight to 10 decorative and text pages from the manuscript and other Persian and Indian manuscripts belonging to the Walters. Gallery talk October 25, 11:00 a.m. Lecture December 8, 6:00 p.m., $22. Metropolitan Museum of Art, **New York**, October 14 through January 29.

Lawrence of Arabia: Man and Legend underscores a number of changes in current views of Lawrence and attempts to take a middle path through the widely varying interpretations of his biography, portraying him "as neither saint nor charlatan."

Imperial War Museum, **London,** October 14 through April 17.

West by East examines how Europe has been viewed by the Muslim world. "Islam and Europe appear to constitute two separate entities, antagonistic, irreconcilable, radically different," the organizers write. "Now that millions of Muslims live in Europe, we want to tell a different story." Curator Abdelwahab Meddeb, a Tunisian writer, asked eastern artists and intellectuals how they viewed the West and presents their answering present-day artworks—paintings, photographs, videos, interviews and a mural—in confrontation with mirrors, manuscripts, maps, paintings, photographs and a tombstone from the 12th through the 19th century—altogether 215 works in seven sequences. **Valencia, Spain,** October 15 through January 15.

Dafatir: Contemporary Iraqi Book Art introduces the work of 17 contemporary Iraqi artists, some still living and working in Baghdad, to explore the current proliferation of book-form art. Islamic miniatures were first developed as illustrations for texts but soon became an autonomous art form, albeit with various links to texts, that remained more interpretive than illustrative. Dafatir ("notebooks" in Arabic) presents the experiments of three generations of Iraqi artists, including one woman, and their diverse approaches. The topics of the notebooks range from modern poetry to documentation of current events, and stylistically the works range from representational to total abstraction, presenting a distillation of socio-political and historical-cultural changes in Iraq in the last decade. Opening events (October 17) include a symposium on Iraqi art and culture, 10:00 to 5:30, and a reception, 5:00 to 7:00 p.m. ⓘ 940-565-4005. University of North Texas Art Gallery, **Denton, Texas**, October 17 through November 22.

Reading the Peninsula: Issues in Translating Arabian Literature. Two experienced translators, Paul Starkey and Peter Clark, lecture at 5:30 p.m. Khalili Lecture Theatre, SOAS, **London**, October 20.

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Saladin and the Crusaders presents 130 artifacts from Middle Eastern and European collections that show the cultural encounter represented by the Crusades and personified by Richard Lionheart, Saladin, the chivralric orders, the Crusaders and the pilgrims. Paintings, reliquaries, weapons, coins and astronomical instruments juxtapose the Crusaders' culture and that of the region they not only conquered but inhabited. The exhibition shows that the encounter of the two worlds was by no means only about war, but also included peaceful exchange and mutual cultural inspiration. Another section of the exhibition displays relics of crusaders and pilgrims from Central Germany. ⓘ www.archlsa.de/saladin. State Museum for Prehistory, **Halle, Germany**, October 21 through February 12; State Museum for Nature and Mankind, **Oldenburg, Germany**, March 5 through July 2.

The Golden Age of Arab Science. The coming of Islam and its subsequent territorial expansion, especially after the establishment of the Abbasid caliphate in Baghdad, brought about an intellectual flowering that led to remarkable advances in all branches of science. From Andalusia to the borders of China, Arabic became the language of scholarship. Going beyond their translations of their Greek, Iranian and Indian predecessors, Arabic-speaking scientists carried the torch of knowledge to new heights and into new disciplines. Scholars worked in such fields as philosophy, mathematics, astronomy, optics, medicine, pharmacology, chemistry and alchemy, grammar, geology and engineering. The exhibition presents Arab achievements in all these sciences, and closes with examples of their application in practical forms. Institut du Monde Arabe, **Paris**, October 25 through March 19.

Luxury and Lure: The Return of the Orientalists. Christie's sale of orientalist art comprises 45 paintings and includes works by such currently sought-after artists as Brest, Boulanger, Ernst and Deutsch. Lecture by Kristian Davies, "From the Pyramids to the Taj Mahal: A Geographical Tour of the Orientalists," October 23, 1:00 p.m. ⓘ broux@christies.com. Christie's Galleries, **New York**, October 26.

Design Made in Africa: Material, Shape and Contemporary Lifestyle presents a selection of 45 objects by 30 designers from 14 African countries, introducing an international audience to contemporary African creativity. A series of talks by Ethiopian designer Fasil Giorghis, currently leading a restoration project in Axum, and Kenyan artist Magdalene Odundo accompany the exhibition. Bilingual catalogue. Brunei Gallery, SOAS, **London**, October 27 through November 25.

Tiraz: Early Islamic Textiles comprises nine rarely seen fabric fragments, one bearing the name of Caliph Marwan II. Created between the seventh and 13th centuries, *tiraz* are a type of textile popular in the early and medieval Islamic periods. Although the term comes from the Persian word for "embroidery," it came to signify the luxurious and expensive textiles produced as gifts of honor and symbols of power in public and royal factories throughout the Islamic world. Particularly through the 10th century, examples of tiraz from North Africa showed continuity with the artistic forms of the Greco-Roman period, and when Egypt came under Muslim control, North African craftsmen incorporated aspects of that symbolic vocabulary into Arab artistic forms. Thus some early Islamic textiles in this exhibition demonstrate combinations of such late antique and Coptic motifs as human and animal figures. **Brooklyn** Museum, **New York**, October 28 through June 4.

Style and Status: Imperial Costumes From Ottoman Turkey presents some 100 of the world's finest and most luxurious Ottoman royal textiles from the Topkapı Palace Museum, the Kremlin Armory and other collections. Distinguished by their bold designs, breathtaking colors and technical complexity, Ottoman imperial silks were fashioned into clothing, furnishings and such "movable architecture" as tent hangings and floor covers. They denoted rank and privilege and were important in the economic, political and ceremonial life of the Ottoman Empire. By the late 15th century, the Ottoman silk industry, centered in Bursa, exported raw and woven silk as well as cloth of gold and silver to Europe, the Balkans and Russia—the Ottomans' largest market. Some exported fabrics were fashioned into ceremonial robes or hangings but most became luxurious ecclesiastical items, such as chasubles and copes. The artistic influence of Ottoman textile motifs endures today, inspiring artists like William Morris, who incorporated Ottoman motifs into his textiles and wallpapers. Sackler Gallery, **Washington, D.C.**, October 29 through January 22.

BRITISH MUSEUM

Forgotten Empire:

The World of Ancient Persia. Between 550 and 330 BC, the Persian empire stretched from North Africa to the Indus Valley and from Central Asia to the Arabian Gulf. Cyrus, Darius and Xerxes established sophisticated networks of power, initiated far-reaching legislation and created monumental architecture. This exhibition, which includes many artifacts from the National Museum of Iran, the Persepolis Museum and the Louvre, draws on oriental sources rather than classical texts and sheds new light on ancient Persia, while challenging the conventional portrayal of the Persians as despotic and ruthless. Statues of Darius and objects linked to Cyrus and Xerxes testify to the power of the Great King. Monumental architectural pieces, including ornate stone slabs depicting priests, servants and tributaries, suggest the awe-inspiring scale of the palaces at Persepolis and Susa. Immense wealth is visible in intricately carved gold and silver bowls, horn-shaped drinking cups and polished stone trays, in dazzling jewelry from the imperial capitals at Pasargadae and Susa and in examples of ornate gold grave goods. The exhibition examines innovations of the Persian kings that helped them control their empire, including a decentralized administration, a complex road network and an imperial postal service that ran from Sardis to Susa, as well as their military forces, shown in stone reliefs and casts of Persian guardsmen. The extraordinary expansion of the empire, particularly under Darius, is illustrated through objects that relate to such distant corners of the empire as Egypt, the Caucasus, Central Asia and Greece. The final section of the exhibition features the famous Cyrus Cylinder, sometimes referred to as the first declaration of human rights. A full education program accompanies the exhibition. Catalogue £25. British Museum, **London**, through January 8.

The Mamluk Domes Of Cairo: A Workshop will include short presentations by young scholars, MIT faculty and researchers, and Christel Kessler, a pioneer in the study of the Mamluk masonry domes of Cairo. The workshop will attempt to assess the current state of our knowledge about the architecture, structure, material, decoration and meaning of these little-studied yet outstanding domes. The focus will be on the structural inventiveness, the shift in construction material and the incremental complexity in the domes' decorative schemes, as well as their significance to their architectural and urban contexts. 10:00 to 5:00. ⓘ JLAR@mit.edu, 617-253-1400. Room 5-216, Massachusetts Institute of Technology, **Cambridge, Massachusetts**, October 29.

The Spirit of Andalusia is a two-week multi-event festival that aims to recreate the *convivencia* of medieval southern Spain, presenting two weeks of poetry readings, art exhibitions, lectures and music in and around **Tarrytown, New York**.

Andalusia and the Power of the Pen presents authors Maria Rosa Menocal, who will explain how Andalusia became *The Ornament of the World*, and Ross Brann, who will present "He Said, She Said: The Andalusi Arabic Love Lyric." 3:00 p.m. Union Church, **Pocantico Hills**, November 5.

Storytelling and Poetry Readings by Matthew Shenoda, Sholeh Wolpe, Herbert Haddad and Mansour Ajami will take place at 4:30 p.m. at the Hudson Valley Writers' Center, **Sleepy Hollow**, November 6.

The Middle East: A Cultural Odyssey is a lecture by educator and teacher-trainer Audrey Shabbas that provides background to the festival. 7:30 p.m. Warner Public Library, **Tarrytown**, November 7.

Islamic Art: A Hands-On Workshop begins with a slide show that explains important characteristics of Islamic art. An exercise in tessellations follows. Finally, participants will create a wall hanging of their own, using what they've learned. 9:00 a.m. **Sleepy Hollow** High School, November 12.

Israeli and Palestinian: Artists' Impressions brings together artists Renate Ghannam and Tamar Drucker to display their works side by side. Rockefeller State Park Preserve, **Pocantico Hills**, November 1 through November 13.

Andalusian Music Festival presents diverse musical groups: Juanito Pascal and his flamenco ensemble, Sharq Arabic Music Ensemble, Joel Cohen and Anne Azema (Boston Camerata) and Judith Cohen with Sephardi music. 3:00 p.m. **Tarreytown** Music Hall, November 13.

Aila: A Roman Port on the Red Sea. Founded by the Nabataeans in the first century BC, Aila flourished as an emporium for trade between the Roman Empire and its eastern neighbors. The city flourished throughout the Byzantine period, then surrendered to Muslim forces in 630, yet its exact location was unknown until 1994, when an archeological project directed by the speaker rediscovered it within the modern city of Aqaba, Jordan. S. Thomas Parker of North Carolina State University speaks at 7:30 p.m., Fowler Museum, University of California at **Los Angeles**, November 3, and at 8:00 p.m. at Stanford University, **Stanford, California**, November 4.

Adobe Workshop at Adobe Alliance. The self-supporting Nubian catenary vault is built by hand from small adobe bricks without wooden falsework in a design learned by architect Hassan Fathy from villagers on the upper Nile and taught to Simone Swan by him. Participants will mix an earthen mortar, top out the walls supporting the vault and build the back wall on which to incline the vault. Novices will build an adobe wall with keyed corners and learn to mix a waterproof plaster using local ingredients. Instruction from Simone Swan and master *adobera* Jesusita Jimenez. ⓘ swan@adobealliance.org. AdobeAlliance, **Presidio, Texas**, November 4–6.

Exploring the Roman–Arabian Frontier. Recent research has engendered a vigorous scholarly debate about the purpose of the Roman–Arabian frontier. Was it a zone of conflict between a sedentary agricultural population under Roman protection versus raiding nomadic Arab tribes? Was the principal security threat from internal brigandage or a rebellious sedentary population? Or was there usually no serious conflict at all, but rather a "mutualism" beneficial to both sedentary and nomadic populations? S. Thomas Parker of North Carolina State University speaks at 7:00 p.m. at **California** State University, **Fresno**, November 7.

New York Arab-American Comedy Festival showcases the talents of Arab-American actors, comics, playwrights and filmmakers. ⓘ www.arabcomedy.org. **New York**, November 13–16.

The Vision of Contemporary Arab Photographers presents 30 people taking pictures of what is, in one way or another, their own world: Some live in the Arab world; others left it but have returned; some have left for good, carrying parts of their world with them; still others were born abroad but are ineluctably linked to the Arab world. Here, the goal is to reverse the orientalist photographic paradigm and, instead, take a look at the Arab world through its own eyes. The images vary by subject, color, format, locale and in every other way; the photographers vary by nationality, gender, personal history and relationship to the Arab world. As a result, the exhibition is not an attempt to define an identity, but is, instead, simply the emanation of an identity, to be taken on its own terms. Institut du Monde Arabe, **Paris**, November 22 through January 15.

Egyptian Landscapes: Fifty Years of Tapestry Weaving at the Ramses Wissa Wassef Art Centre, Harrania. Brunei Gallery, SOAS, **London**, January through March

The Rediscovery of Mada'in Salih, Ancient Hegra, Saudi Arabia. Site director Laila Nehme lectures at 6:00 p.m. Stevenson Lecture Theatre, British Museum, **London**, January 19.

Archaeology in Iraq: The Case of Hatra. Hatra, in the desert of northern Iraq, flourished from the late first century BC until its destruction by the Sasanian Persians in 241. It was a vassal city of the Parthians, whose empire in the Near East rivaled that of Rome, and inscriptions show that the local nobility was of Arab stock. Susan Downey of UCLA explores the role of Hatra in antiquity, and discusses the effect of modern politics on the excavations, restoration and damage to the site. 4:30 p.m. University of **Buffalo, New York**, February 7.

Lost Nubia: Photographs of Egypt and Sudan 1905–07 features photographs of the first University of Chicago Epigraphic Expedition. The images, most taken from the original glass-plate negatives, document Egyptian and Nubian temples, scenes of the scientific team at work and ethnographic scenes of a now-vanished lifestyle. Catalogue. ⓘ www.oi-uchicago.edu. Oriental Institute Museum, **Chicago**, February 24 through May 7.

The Fabric of Life: Ikat Textiles of Indonesia. Renowned for the richness and variety of their textiles, the peoples of Indonesia have the most complex and esthetically sophisticated fabrics of all of the Pacific islands. Their lives are interwoven with textiles, beginning in earliest infancy and continuing until the wrapping of the funerary shroud. This exhibition examines the variety of form, function and imagery of a single important and technically intricate Indonesian tradition known as *ikat*. A number of distinctive regional traditions will be included. The imagery ranges from boldly geometric compositions to figural patterns woven with astonishing artistic and technical virtuosity. Metropolitan Museum of Art, **New York**, February 28 through September 24.

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 on the World Wide Web, and our Web site, saudiaramcoworld.com, contains more extensive listings. Readers are welcome to submit information for possible inclusion in this listing.

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