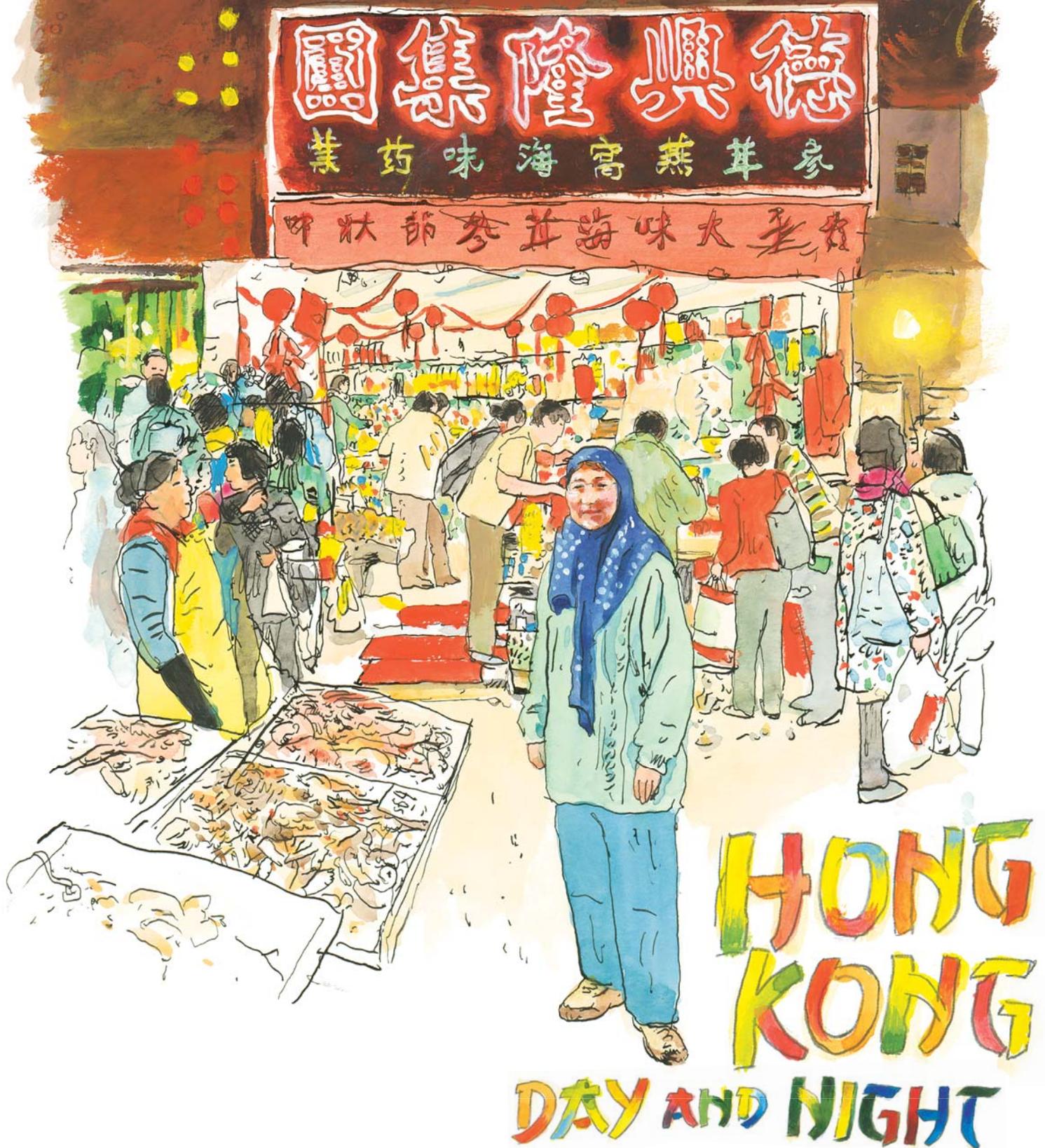
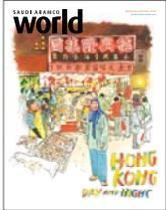


SAUDI ARAMCO

# World

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Hakima Ma, a third-generation resident of Hong Kong and a member of the city's Muslim Women's Association, shops in the historic Wan Chai market. "We cook traditional Muslim food," she says, "deep-fried like in northwest China." Illustration by Norman MacDonald.



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**Back Cover**



Engraved with a leafy design, this silver thimble was made in Persia in the early 20th century. Dimples are a nearly universal characteristic of thimbles, affording a purchase point for the end of the needle. Photo by William Isbister.

Saudi Aramco, the oil company born as an international enterprise more than seventy-five 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.



## 2 Mehter Music Echoes Down the Centuries

Written by Kay Hardy Campbell

The master bandmen of the Ottoman Empire spurred on soldiers and serenaded sultans. Europeans who heard them reacted first with awe and horror, but later adopted aspects of *mehter* music. Its influences spread widely, from Mozart and Beethoven in concert halls to marching bands on college football fields.



## 10 Little Thimble, Big Journey

Written and photographed by William Isbister

The thimble allows tailors to use finer, sharper, stronger needles, and the first ones may date back to China nearly 2000 years ago. From there, they were carried along the network of the Silk Roads, and from Central Asia to the Mediterranean and Europe, they were adopted, adapted and often ornamented in countless ways.



## Muhammad Iqbal's Caravan of Verse

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Written by Gerald Zarr

Poet, philosopher, lawyer, statesman—Muhammad Iqbal is remembered as the spiritual father of Pakistan and one of the leading thinkers on East–West relations in the early 20th century.



## 24 Hong Kong Day and Night

Written and illustrated by Norman MacDonald

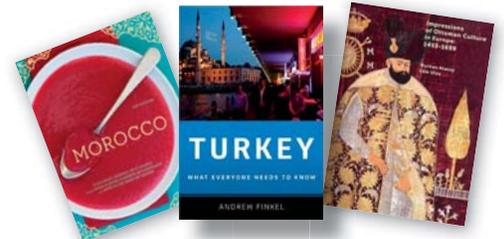
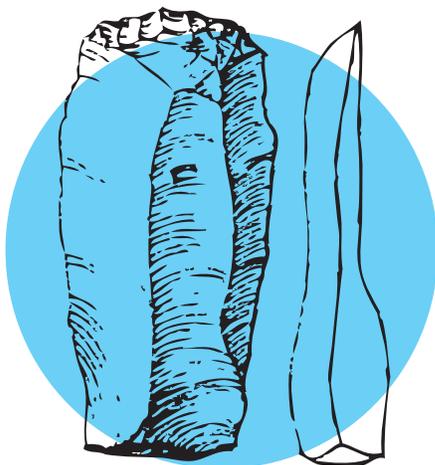
Once Britain's commercial gateway to China—and now the world's—Hong Kong is a melting pot of nationalities and origins. Finding the harmonies in differences, the city's history is made up of myriads of individual and family stories, some of which are captured in our reporter-illustrator's sketchbook.



## 34 Ksar Aqil: At the Crossroads Out of Africa

Written by Christopher Bergman with Ingrid Azoury and Helga Seeden

Beginning in 1922, a year the archeology world was riveted by the opening of King Tut's tomb in Egypt, a modest hole under a cliff in Lebanon started yielding several million stone and bone artifacts—so many it's taken until recently to study them all. Conclusion: Ksar Aqil links our distant, common African past with our global present and helps show how modern humans and Neanderthals both competed for resources and occasionally interbred.



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Written by Julie Weiss

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# Mehter Music ECHOES DOWN THE Centuries

WRITTEN BY KAY HARDY CAMPBELL

You hear its echo when the cymbals crash and bass drums boom during a marching band's performance at a football game. It reverberates down the centuries when an orchestra marks the final measures of Beethoven's Ninth Symphony. And it resounds when a rock band blasts a concert hall. It's the unmistakable sound print—the musical DNA—of the colorful *mehter* musicians, master bandsmen of the Ottoman Empire. *♩* Their music once spurred on Turkish soldiers, serenaded sultans and inspired mystics. Europeans lampooned them at first, and then adopted their signature crash and boom, transforming the sound of western bands and orchestras. *♩* Mehter (pronounced *meh-tare* and derived from the Persian word for "superior") originally referred to all kinds of high-ranking





Above: European orchestras first used bass drums and cymbals in 1760, 40 years after this miniature, left, depicted a mounted mehter band. It shows six *boru* (trumpets), six pairs of *zil* (cymbals), eight *davul* (bass drums) and three pairs of *kös* (tympani).

servants. It is said that the Seljuk leader Alaeddin gave a forerunner of the *mehterhane*, or “mehter band,” to the first Ottoman sultan, Osman I, in 1289 and that the sultan stood whenever the band played, in honor of Alaeddin. That custom died out, but the mehterhane became a symbol of the Ottoman Empire and the sultan himself. The bandmen were part of the sultan’s *kapıkulu*, or “household,” and were among the highest-paid men on the imperial staff. By around 1600, people associated the term *mehter* with the sultan’s musicians.

Mehter musicians were a key part of the soundscape of the Ottoman Empire, which lasted from 1299 until 1923, dominating the Middle East and reaching into Europe at its height. There were also

sophisticated court composers and virtuosic players, Sufi music masters, church and synagogue cantors, itinerant bards and village bands. By the 1600’s, Turkish travelers Evliya Çelebi noted that the Ottoman Empire had 40 guilds of musicians, singers and instrument makers.

Europeans had many opportunities to hear mehter bands, for from the time the Ottomans conquered Constantinople in 1453 until 1699—a period known as the Turkish Wars—they worked to extend their power into eastern Europe, bringing their musicians with them into battle. One can only imagine the impression it made on Europeans who had never heard a crashing cymbal and bass drum played together before.

BOB GOMEL / TIME LIFE PICTURES / GETTY IMAGES; LEFT: ALFREDO DAGLI ORTI / ART ARCHIVE / ART RESOURCE



Above: Echoing a distant musical ancestor with precision marching and blood-stirring, heart-pounding music, some of today's best-known descendants of mehter are the American marching bands that symbolize local pride at football games and in holiday parades.

For example, a Prussian soldier who visited Constantinople with the Polish emperor Augustus II in the early 1700's recalled years later the discomfort caused by a mehter procession that passed his quarters each morning. It "split the ears with its incredible *charivari*," he said.

He had no doubt heard several high-pitched *zurnas*, double-reed oboe-like instruments, playing the melody, sometimes alternating

*“They raise such a din that Venus begins to dance and the skies resound,” Çelebi wrote of the mehter.*

with a hearty chorus. Trumpets, or *boru*, played accent notes. And there were small kettledrums (*nekkare*), bass drums (*davul*) and crash cymbals (*zil*). The *cevgan*, a tall staff with a large metal crescent moon, festooned with bells and sometimes horsetails, added a jingling sound, probably between songs, to liven things up. If the sultan's own band passed by, the soldier would have also heard the waving thunder of the *kös*, camel-skin kettledrums played by musicians mounted on camels. Official bands had seven to nine players of each type of instrument, magnifying the effect of each.

Antoine Galland, translator of *A Thousand and One Nights* into French, was most impressed by the *kös* during his visit to Constantinople in 1672 and 1673. “What made everything tremble and shake was the thunder of four *timbales* [kettledrums], larger than I have ever seen or heard, carried on camels. There was no one who was not only stunned by it, but whose whole body stirred inside and out.”

Even Turks could find the music overwhelming. “They raise such a din that Venus begins to dance and the skies resound,” Çelebi wrote of the mehter. When they passed by, “the noise of them presses men's brains out of their mouths.”

Mehter bands were most famous for performing in battle to inspire the Ottoman infantry, the Janissaries, elite troops drafted as boys from the Empire's non-Turkish territories. Today, mehter musicians remain a source of national pride in Turkey, where they're associated with military music.

To Mehmet Sanlıkol, a Turkish musician who grew up playing rock and jazz, mehter music is like “the sound of Led Zeppelin, Herbie Hancock's Headhunters and James Brown.” But Sanlıkol, now a professional musician and a music professor in Boston, reveals in his book *The Musician Mehters* (2011) that their repertoire was much broader than just war songs.

As official state bands, they had regular imperial duties in Constantinople. They awakened people before the dawn call to



prayer and gave concerts at night from castles and towers. They accompanied the sultan when he moved about the city and serenaded him while he was shaved. They entertained at ceremonies and celebrations and performed for state visitors and at promotion ceremonies. Ottoman ambassadors and provincial officials had their own, smaller mehter bands.

Along with martial music, the bands performed *pesrev* and *sama'i*, stately instrumentals that were also popular with other types of ensembles. Mehter groups also performed religious songs for pilgrims making the Hajj to Makkah.

Smaller, unofficial mehter bands

played folk songs at weddings. One Turkish folk song goes, "I don't care what happens as long as the mehter plays and the wedding goes on."

Sufi brotherhoods also played mehter-style music, using cymbals and the *kud-dum*, a kettledrum larger than the nekkare. Sultan Selim III (1796–1808) lent his personal set of *kös* to the Istanbul Mevlevi lodge, of which he was a member.

Europeans incorrectly called mehterhane "Janissary bands," Sanlikol points out, noting that Turkish historians never referred to them that way. He adds that mehter bandmen always played on horseback in battle, whereas Janissaries were

**European military bands, such as the British drum corps that plays for the annual Trooping of the Colour, left, adopted Turkish instruments but avoided Turkish melodies. Below: This young visitor to the Turkish Military Museum's regular mehter heritage performance in Istanbul might agree with the Prussian soldier who, in the early 1700's, complained that the mehter band "split the ears with its incredible *charivari*."**





expressly forbidden to ride. Nevertheless, the name stuck.

When German poet Christian Schubart heard a mehter group playing in Europe in the mid-1700's, he wrote that their music was "so warlike, that even cowardly souls throw out their chests." He deemed its straightforward rhythms excellent for the military. "Each beat is delineated so strongly, and with such new manly accent, that it is well-nigh impossible to get out of step," he noted.

When the Ottomans besieged Vienna for the second and final time in 1683 (the first siege was in 1529), mehter musicians accompanied them. Paul Rycaut, an English diplomat observing the battle, wrote, "On the 26th [of July], the Turks, designing



Official bands did more than play for battle: They announced calls to prayer on special occasions, accompanied the sultan about the city and performed for state visitors. Other bands, such as the one shown above, performed religious songs for pilgrims making the pilgrimage, and for other religious occasions. Left: The thunderous kös drums were often mounted on camelback, in pairs.

to make a furious Assault, caused all their warlick Musick, such as Flutes, Cymbals, and brass Trumpets, which gave a shrill Sound, to play on their highest Notes to encourage their Soldiers to make the Onset."

After their army's defeat at Vienna, legend goes that the retreating mehterhane left their instruments on the field, and that's how the Viennese picked up the bass drum and cymbals. But this ignores the fact that merchants and diplomats had visited Istanbul and written about the mehter musicians for centuries, fueling a fascination with all things Turkish. Europeans dressed as Turks for costume balls and parades and included Turkish characters



in plays and operas. Street bands imitating the Turkish sound performed on the street corners of Vienna.

“That is a perfect example of how cultures do not exist in isolation,” says Dr. Robert Labaree, a professor at Boston’s New England Conservatory of Music and an expert on Ottoman music. “Even people who are in conflict basically shape the lives of everybody on the other side of the line.”

In 1699, the Turks and the Europeans signed the Treaty of Karlowitz, ending the Turkish Wars and dividing eastern Europe into spheres of influence. To mark the occasion, the Ottomans sent a mehter band to perform in Vienna for several days. In the decades that followed, Ottoman ambassadors appointed to western capitals brought mehter bands along.

The 18th century is remarkable for Europe’s craze for Turkish culture, known as *Turquerie*, or Turkomania. Dozens of operas were written with Turkish scenarios. Europeans smoked Turkish tobacco in Turkish pipes and drank Turkish coffee while wearing Turkish robes. Turkish characters and interludes appeared in otherwise unrelated ballets and plays. Aristocrats had their portraits painted in Turkish costume, decorated their private rooms with Turkish motifs and devoured the newly translated text

*By the time Beethoven composed his Ninth Symphony in 1824, percussion elements that were once exotic imports had been absorbed into the western classical orchestra.*

of *A Thousand and One Nights* (which wasn’t Turkish).

Initially, the mehter sound was imitated as a kind of cartoon of Turkishness, the Middle East and the Orient, says Labaree. Yet within decades, its percussion sound was absorbed, helping to transform both western military bands and orchestras.

Military bands were the first to embrace the mehter percussion sounds. In 1720, Sultan Ahmed III sent Augustus II of Poland an entire mehter band as a gift, and the Polish army thereafter adopted the Turkish band style. Not to be upstaged, Empress Anna of Russia obtained her own mehter band from Turkey in 1725 and had it play for the signing of the Russo–Turkish Treaty of Belgrade in 1739. Austria and France were next to adopt the Turkish military music style. By the late 1700’s, military bands in most of Europe played bass drums and cymbals. While European bands loved the Turkish percussion style, however, they never adopted Turkish melodies.

European bands also adopted the mehterhane’s *çevgan*, the staff with bells. The English called them “jingling johnnies”; the Germans named them *schellenbäume*, or “bell trees.” They came to signify a military regiment or unit and remained in some European bands until World War I. Indeed, German bands still use them today.

At first, Europeans imported Turkish musicians for these bands, and sent their own musicians to Turkey for training. They later

turned to black musicians and had them perform wearing exotic Oriental costumes.

American military marching bands naturally adopted the band traditions of Europe. And as the popularity of marching bands expanded into civilian and school bands, the crashing cymbals and bass drums inherited from the mehter musicians marched into town parades and onto football fields.

Mehter music also took hold in opera. Composers wrote dozens of operas with Turkish themes and scenarios, and they included music that imitated mehter music. The first composer to use the Turkish crash cymbal in opera was Nicolaus Strungk in his 1680 opera, *Esther*. It was not until the 1760’s, however, when military bands in Europe had adopted the Turkish percussion sound and Turkomania was in full swing, that the overt use of the so-called Janissary-band sound reached the art music stage.

The first operatic performance of bass drum and cymbals together was in Christoph W. Gluck’s 1760 opera, *Le Cadi Dupé*. Mozart, composer of the most famous Turkish opera, *The Abduction From the Seraglio*, included the mehter sound in the overture and the “March of the Janissaries.” While composing it, he wrote, “You cannot imagine the difficulty of arranging an opera for a military band, to make it fit for wind instruments without sacrificing any of the effects.”

European classical composers also began writing compositions in a melodic style called *alla turca*, their interpretation of Turkish music. *Alla turca* music included melodic ornamentation such as grace notes and “leaping thirds,” steady hypnotic meters (including the marching cadence “left, left, left right left”), repeated melodies and frequent switching between major and minor keys. *Alla turca* compositions appeared in works by Mozart, Haydn and Beethoven.

At the height of the Turkomania craze, piano manufacturers built a pedal for pianos called the “janissary” or “Turkish” stop that approximated the sound of bass drum, crash cymbals, bells and rattles. Pianists loved to use it while playing Mozart’s *Rondo Alla Turca*, one of his most

famous piano compositions.

By the time Beethoven composed his Ninth Symphony in 1824, the percussion elements that were once considered exotic imports from Turkey had been absorbed into the western classical orchestra.

The last movement of Beethoven’s Ninth features the *alla marcia* section, also known as the “Turkish” march, a thrilling passage with a tenor solo and male chorus over a military percussion line with crashing cymbals and triangle. Dr. Mary Hunter, a music professor at Bowdoin College and an expert on 18th-century music, says it is impossible





Avedis Zildjian stands by the door of the factory that, in 1929, became the home of his family business when he moved it to Boston from its roots in Turkey. There, the first Avedis had been the *zildji* (cymbal-smith) for the sultan's mehter bands in the early 1600's.

Lower: Still based south of Boston, Craigie and Debbie Zildjian are the 14th generation to run the Zildjian Company, which now serves some 65 percent of the global market for cymbals.

to say whether Beethoven was specifically referencing Turkish music or a more general military style.

One need only listen to the final measures of Beethoven's Ninth, however, to hear how neatly the mehter percussion sound had been folded into the orchestra. The symphony ends with a series of splendid cymbal crashes.

While European bands and orchestras were adopting mehter percussion sounds, mehter bands themselves were disappearing. In 1826, Sultan Mahmud II dissolved the Janissary infantry corps and disbanded the mehterhane, hiring Italian band leader Giuseppe Donizetti to replace them. He modeled new military bands on the western style, abandoned the old mehter repertoire and replaced it with western marches—which, however, had mehter roots. “So what had left Turkey as an eastern import into the West came back to Turkey as a western import to the East,” Labaree explains.

Although the mehter bands disappeared, the cymbal makers who had supplied them for centuries did not. They started serving new markets in Europe and America. One company

*After the dissolution of mehter bands in 1826, “what had left Turkey as an eastern import into the West came back to Turkey as a western import to the East.”*



in particular took advantage of the changing times.

In the early 1600's, the heyday of the mehter bands, an Armenian-Turkish metalsmith named Avedis lived and worked in the sultan's palace. According to family legend, he was also an alchemist. When he discovered a recipe for making bronze cymbals stronger and thinner, the sultan granted him the title *zildji*, or “cymbal-smith,” awarded him 80 gold pieces and ordered him to make cymbals for the mehterhane. In 1623, the succeeding sultan released him from government service. Avedis formed his own company and continued to make cymbals for the mehter bands, as well as for the Armenian and Greek churches. Starting a family tradition, he passed on the secret formula for making lightweight bronze cymbals to his eldest son.

After the mehter bands were shut down, the Zildjian Company made cymbals to meet the needs of the western marching bands and orchestras. Avedis Zildjian II built a school and sailed to Europe to show the company's products at

international exhibitions. His cymbals won awards in Paris, London, Vienna, Bologna and even Chicago.

After the end of World War I and the end of the Ottoman Empire, company owner Aram Zildjian decided it was time to pass on the formula to the next generation. In 1929, he visited his nephew Avedis III, who had moved to Massachusetts and was running a candy factory. They set up a cymbal plant in Quincy, south of Boston, near the sea—an ideal location, since part of the Zildjian process was to dip the newly forged bronze in cold water.

The year 1929 wasn't an ideal time to establish a company in the US, given the looming Great Depression. Yet the Zildjians were lucky. They began operations just in time to capitalize on the popularity of jazz and swing. As his ancestors had once worked to satisfy the needs of mehter musicians and then marching bands and orchestras, Avedis III sought out great jazz drummers. He asked them what they needed, and Zildjian made it for them. Later, the company forged larger cymbals to suit the big-band era. When the Beatles appeared on the Ed Sullivan Show in 1964, Ringo Starr played Zildjian cymbals, resulting in a backorder of 90,000 cymbals at the firm.

Today, Zildjian is the world's leading cymbal maker, capturing approximately 65 percent of the market. It is also the oldest family-run business in the US, with the 14th generation of Zildjians—the current CEO is Craigie Zildjian—at the helm.

In 2011, Zildjian introduced two innovative sound-option products, named Gen16 after the current management's grandchildren. The company digitized cymbal sounds from its legendary vault and launched a new line of acoustic-electronic cymbals that can be played at lower volumes, with several sound options. "My father insisted that we follow the music and, with Gen16, we've done just that," says Craigie Zildjian.

In Turkey, meanwhile, mehter crashes and booms can be heard again. The Turkish Military Museum in Istanbul puts on regular mehter band concerts for tourists, performed by musicians who dress in traditional costumes and play primarily modern military marches. The idea of exploring the original mehter repertoire has not yet caught on in Turkey—but it has in Boston.

In 2000, Mehmet Sanlikol, then a graduate student at Boston's New England Conservatory of Music, blasted some mehter music he'd downloaded from the Internet to spur himself on while playing the game of "Risk" with some friends. "The computer started looping the music," he recalls. "While trying to understand it, I tuned in more, and by tuning in more, I got sucked in more. I went to bed with the sound of the zurna and davul in my head...and I couldn't sleep."

That introduction to mehter music led Sanlikol into serious exploration of classical Turkish music. He learned to play instruments including the zurna and he formed

**Although numbering far fewer musicians than the bygone royal Ottoman mehter bands, the Boston-based New England Drum and Winds Mehterhane may be the only ensemble in the world currently playing pre-1826 mehter music. That was the year Turkish mehter began to be overwhelmed, ironically, by the western styles of marches it had once inspired.**

Dünya, a nonprofit musical collective whose name means "world" in Turkish, Arabic, Persian and Greek, and which performs many facets of Turkish music dating from both during and after the Ottoman Empire. One of Dünya's projects is what Sanlikol calls a "learned" mehter band, the New England Drum and Winds Mehterhane. It is the only mehterhane in the world playing the pre-1826 repertoire.

"When I started digging deeper into Ottoman culture in general, I quickly discovered that the mehter repertoire in Turkey was dominated by relatively new music," Sanlikol recalls. "I found it so ironic that millions of Turks think that these western-influenced marches are at least a thousand years old."

Through his book, Dünya and his mehter band, Sanlikol hopes that one day people will realize the full value of the mehter tradition. Dünya's latest CD, *A Story of the City: Constantinople, Istanbul*, was nominated for a Grammy in 2011. The album presents a smorgasbord of Ottoman music and includes one of the old mehter battle pieces, "Çengi Harbi," or "Cymbals of War."

"I love the sound of mehter music. I love the power it has," says Sanlikol, who is determined to share his native land's music heritage. "The more I discover about mehter, the more I learn how diverse and cosmopolitan Ottoman society and music were." ☺



**Kay Hardy Campbell** ([www.kayhardycampbell.com](http://www.kayhardycampbell.com)) lives near Boston, where she plays the 'ud and helps direct the annual Arabic Music Retreat at Mount Holyoke College.

 <http://dunya.bandcamp.com>

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Evliya Çelebi: M/A 11  
Antoine Galland: J/F 08



# Little Thimble, Big Journey

Written and photographed by William Isbister



*'Tis like a helmet, nicked  
Where thrusting lances pricked;  
Some sword has dispossessed  
The helmet of its crest.*

Thus the 12th-century Andalusian poet Abu al-'Abbas Ahmad ibn Sayyid al-Ishbili vividly describes the thimble. In al-Ishbili's time, the thimble—in several guises—was a familiar object from China to Spain and was probably just entering Europe with Crusaders returning from the Levant. A simple device designed to protect the finger or thumb from a needle-pushing injury, the implement by then had already undergone a remarkable evolution.

Left: **The forerunner of today's thimble took the form of an open flat band rolled to fit around the finger. The earliest such thimbles, from China's Han Dynasty (206 BCE–202 CE), probably looked like this ring. Map: 1**

Right: **This thimble from Turkey is similar to Han-type thimble rings discovered in Tashkurgan, China, near the border with Pakistan, Afghanistan and Turkmenistan. Map: 2**





My wife and I were familiar with the thimble's history when I started working at a referral hospital in Riyadh, Saudi Arabia, in 1990, and we were eager to learn about thimble-making in the kingdom. For example, we knew that ornate thimble-and-ring combinations had been crafted in silver and gold by nomadic peoples in Turkmenistan beginning in the 1700's, and we wondered whether the nomads of the Arabian Peninsula had a similar tradition. I thought my patients, who came from different tribes around the kingdom, would be good sources of information about old thimbles and good sources of actual old thimbles, too. As it turned out, I was mistaken—but more about that later.

The earliest known thimble—in the form of a simple ring—dates back to China's Han Dynasty (206 BCE–202 CE). In the second century BCE, when cultures in Europe, India and the Middle East were developing wrought iron, Han metalsmiths were producing hardened steel—an alloy of carbon and iron—through a process they called “a hundred refinings.” This involved repeated forgings of cast iron and allowed the fabrication of very fine,

Above: Three thimbles from Afghanistan highlight the appliance's evolution. The open-topped, cast-bronze thimble at the far left is related to the Chinese thimble ring and probably dates to around the 10th century. The center thimble, also cast-bronze, but of a slightly later date, has a closed top and three crescents around the rim. The third thimble resembles the previous one, but the crescents extend to the top, where there is a small knob. Map: 3



Right: A Saudi tailor uses a brass sewing ring (inset) and a tension hook attached by a loop to his right big toe to sew at the annual Heritage Festival at Janadriyah, near Riyadh. Map: 4





Left and above: “Turko-Slavic” thimbles were cast in bronze or iron and dimpled by hand. They often had ventilation holes and a six-pointed star at the top and were sometimes grooved around the rim. They are found farther north than “Abbasid-Levantine” thimbles (below) and as far west as Bulgaria, Romania and Hungary. Map: 5

sharp, strong needles, critical for sewing Chinese silk. For most efficient use, these needles required a light metal pusher.

Earlier needles of copper, bronze, iron and gold could not withstand strong pressure: They bent easily and were no use for fine work. Edwin F. Holmes notes in *A History of Thimbles* (1985) that, although a flax-based textile industry was well developed in Egypt’s Middle Kingdom some 4000 years ago, no sewing activity or sewing implement is reflected in any tomb paintings. Actual examples of ancient thimbles “are conspicuous by their absence,” he says, possibly because thimbles of that time may have been made of leather, and leather disintegrates unless it is specially preserved.

As the Han expanded into Central Asia around the beginning of the first century BCE, trade routes for such commodities as silk opened in the northwest of the empire; these connected to existing routes across Central Asia and the Middle East that led to cities like Damascus and Antioch and ports on the Mediterranean Sea. From there, goods were shipped farther west to Constantinople and Rome. Needles followed silks and thimbles followed the needles, though their westward diffusion was probably delayed by a Han Dynasty ban on the export of iron products.

The Han thimble ring, or *zen-huan*, was a flat band rolled into a cylinder without a seam. Archeologists excavating a Scythian settlement in the northern Black Sea city of Chersonesus turned up an open-topped metal thimble at a level dating to the second century BCE—similar in date to a Han tomb sewing ring. The Chersonesus thimble is likely of kindred design to the Han thimble and illustrates how quickly technology can travel.

Han sewing rings have also been found in Tashkurgan, a Silk Road city in western China near the border with Afghanistan, Pakistan and Tajikistan. They are similar to cast-bronze thimbles found in excavations of Byzantine-era sites in Antioch and Corinth dating to between the ninth and 12th century.

Oddly enough, neither the Romans nor the Greeks before them appear to have used metal thimbles. It may be that leather or cloth finger guards proved sufficiently robust for their purposes. There are so-called Roman thimbles in museum collections, but the provenance of those metal thimbles is in fact not certain, and many have been removed from display. No well-documented



Left: These thimbles, featuring chevron motifs separated by three hand-dimpled panels, were found in Hama, Syria, by a Danish expedition before World War II. Known as “Abbasid-Levantine” thimbles, they were likely made during the Abbasid caliphate (656–1248) and taken to Europe by returning Crusaders. Map: 6



Above and above right: These Persian thimbles date to the 19th century. The 22-carat gold-and-enamel betrothal thimble portrays the bride on one side and the groom on the other, and the steel-topped silver-enamel thimble depicts bird scenes. They are rare and expensive and were undoubtedly crafted for the aristocracy. Map: 7

archeological data link metal thimbles to any Roman site.

There is thus a gap of hundreds of years between the development of the thimble in China and its common appearance along the Silk Roads. Fine steel needles were rare and expensive, and—in addition to the Han ban on exports—it may simply be that not many people needed to use a metal thimble.

What is certain is that closed-top “thimbles began to appear around the eastern Mediterranean and also in Moorish Spain ... from around the 10th century,” Holmes writes in *Thimbles* (1976). He goes on to cite regulations recorded by the 14th-century Egyptian administrator Ibn al-Ukhuwwa that strictly governed the craft of needle-making. For example, mixing steel needles with those made of “soft iron” was strictly forbidden.

Right: This fine gold-filigree thimble with a silver top is thought to have been made in Persia in the 18th century. The gold wire used to decorate the thimble is much finer than the twisted wires seen in early English filigree thimbles. The Persian filigree was applied to a gold base for stability. Map: 7



Right: **These heavy, pointed thimbles, found in southern Spain, are known as “Hispano-Moresque.” Usually cast in bronze, they date from the 10th to the 15th century. Map: 8**

It is also clear that, as the thimble moved west, its general shape changed.

The Silk Roads wound through Afghanistan and cast-bronze thimbles found there highlight this evolution. An open-topped thimble that derived from the sewing rings of China probably dates to the 10th century. Another thimble, manufactured a little later, has a closed top and three crescents around the rim. A third, perhaps a development from the second, features three rimmed crescents extending to its top, where there is a small knob. It is similar to thimbles excavated by a Danish expedition at Hama, Syria, before World War II and dated to between the 12th and the 15th century.

Most of these thimbles date to the time of the Abbasid caliphate in Baghdad (750–1258), the “golden age” of Islamic science and culture. John J. von Hoelle, author of *Thimble Collector’s Encyclopedia* (1986), classifies them as “Abbasid–Levantine” thimbles—the rarest of three types manufactured in Islamic lands. They often have ledged rims and domed tops and are found on the eastern Mediterranean littoral. Von Hoelle suggests that Crusaders returning from the region introduced this type of thimble to pre-Renaissance Europe and that western European thimble makers adopted the style, which can still be seen in thimbles today.



Thimbles of the northern Silk Roads were more bulbous and heavier than the Abbasid–Levantine variety. Called “Turko–Slavic” thimbles, they often carry a six-pointed star on their domes and may be grooved around the rim. They date from the 12th or 13th century and have been found as far west as Bulgaria, Romania and Hungary. The expansion of the Ottoman Turks into Europe, beginning in the 14th century, probably played a role in their distribution.

To the south, thimbles journeyed through North Africa to Spain with Arab armies. These heavy work implements have pointed tops and are found mainly in Spain. Called “Hispano–Moresque” thimbles, they were probably used for sail making and stitching leather. No lighter thimbles have been discovered alongside them, indicating that there was no need for fine steel needles. Any personal sewing at the time may have been done using leather or cloth finger guards.

Hispano–Moresque thimbles date from the 10th to 15th century and are the type referred to by the poet al-Ishbili. Although most were cast in bronze, they have also been found in silver and gold, and they often carry a decorative band that may bear an Arabic inscription.

As Muslim artisans arrived in Spain, so did the art of inlaying gold or silver into darkly oxidized steel. It took its name from craftsmanship made famous in Damascus, particularly in the production and decoration of swords. The technique may have been used on thimbles as well, but I have not seen gold-inlaid thimbles dating from earlier than the 20th century.



Left: **Silver niello thimbles made by artisans in the Marsh Arab area of southern Iraq often depict life on the banks of the Tigris River. They feature camels, sailboats, reed boats with upturned prows, rush houses, palm trees and mosques and were sometimes signed by the maker. Map: 9**

Right: This engraved silver Turkoman thimble with a gilded design is attached to a crown-shaped silver and gilded ring set with carnelian and turquoise stones. Turkoman thimbles date to the mid-18th century. Map: 10



Notably, those thimbles are made in Germany and are sent to Toledo for band decoration, and many of the gold-inlay patterns are Islamic in style.

Thimble production was well established in France by the 13th century, perhaps stimulated by the arrival of thimbles (and steel needles) with returning Crusaders. Thimble production began in Nuremberg, Germany, the center of a well-organized brass-casting industry, in the late 14th century. There, free tradesmen turned cast blanks on a lathe and then either drilled or hammered indentations into them.

From Nuremberg, large numbers of thimbles were shipped on donkey-back to Venice for export all over the world. Nuremberg thimbles have been found in several excavated sites in Syria: Local thimble production during this time waned in the Muslim world.

The more delicate shapes of the European thimbles were embraced in Persia in the 18th century. During the Qajar dynasty (1794–1925), enamelwork on precious metals was one of the significant art forms of Isfahan. Qajar thimbles carry figurative scenes of birds and flowers and portraits of youth and couples, the latter type called betrothal thimbles.

Other forms of thimble adornment developed to meet foreign demand. In Ottoman times, the town of Amara, in the Marsh Arab area of today's Iraq, was known for its silver workers and their niello decoration. Niello is a black mixture of copper, lead and silver sulfides that is used to fill in designs engraved or etched in silver or another metal, then fired, to increase the contrast and prominence of the design.

Amara silver workers made mostly jewelry and domestic items prior to World War I, but during the war the town became a key base for the British military and the site of the chief military hospital in the region. Many soldiers visited the local *sugs*, and niello thimbles were among the souvenirs local artisans made for the Europeans.

The nomadic tribes of Turkmenistan and Afghanistan have been making highly decorated two-part silver and gold thimbles at least since the mid-18th century. Other examples of such thimbles, from Afghanistan date to the 13th century. Turkoman thimbles are often part of elaborate gold-and-turquoise bridal hand decorations. Many thimbles are attached to decorated finger rings, and most are made of silver with applied gold decoration.

When my wife and I began searching for thimbles in Saudi Arabia, I began by asking my trainees whether they knew the word for “thimble,” but—despite using drawings and hand gestures—I drew a blank. Then I asked a few patients, with the help of the young surgeons, but again I made no progress.

Finally a nurse volunteered the Arabic word for “thimble,” *kus-tuban*, and became the main translator and communicator in my search for “old” thimbles. Over the following months, it became apparent that Saudis who sewed did so without the help of a thimble. With the exception of the Hijaz, the western part of Arabia where there had long been extensive contact with pilgrims from around the world, there was very little western influence in the Arabian Peninsula before the



Left: This silver Turkoman thimble has an applied filigree border and rim, with gilded patterns. It is attached to a silver-filigree and gilded ring set with a 2.8-centimeter (1.1") carnelian stone. Map: 10



Above: These silver applied-filigree thimbles from Afghanistan, one with turquoise stones, date to the early 20th century. Map: 3

Above: These two rather crudely made modern Turkish thimbles are inset with glass stones. Each has a ring for attaching a chain. Map: 2

discovery of oil in the late 1930's, and it was thus unlikely that people had been exposed to western sewing tools.

Yemeni silversmiths sometimes traveled in the Peninsula with nomads, and I wondered if they had ever made thimbles. Searching antique shops, my wife and I found rings of all types, but no thimbles, and nothing like the thimble-and-ring combinations of Turkmenistan.

Toward the end of our stay in Saudi Arabia in 2001, the new National Museum opened in Riyadh. Among the exhibits were

pre-Islamic artifacts dating back thousands of years, among them gold and steel needles, but again nothing resembling a thimble. In the more recent collection, dating back 70 to 90 years, there were thick leather finger covers from the Eastern Province—but we found that these were used by pearl divers to protect themselves from coral scrapes or sea-urchin spines, not for sewing.

We often passed through suqs where men sat cross-legged, sewing leather sandals or *bishts*, but we never saw any kind of thimble. It may be that tailors used fabric finger protectors—I had seen a picture of that—but we never witnessed it.

One notable thimble was on display at the annual National Heritage Festival at Janadriyah, near Riyadh, where my wife and I watched an old man sewing a quilt. He wore a dimpled gold ring, which he used to push his needle, maintaining tension in the material by means of a hook attached to his right big toe by a cotton band.

We hadn't seen anything like this before, so I was surprised when a patient brought me a similar ring-and-hook device that had belonged to her grandmother. Then an old Bedouin lady attending my clinic passed me a parcel containing two ring-type thimbles that she said were very old. They were the first signs we had seen of

thimbles used by the tribes and may have dated back about 100 years. Both looked as if they had been fashioned from the silver decorations on the barrels of old rifles.

Today, probably as a consequence of increased tourist



Far left: This brass "advertising" thimble was probably manufactured in France in the 1920's. Its Arabic inscription translates, "Wrinkle-free natural silk textiles." Map: 11

Left: Enamel flowers decorate this contemporary gilded-silver thimble from Turkey. Map: 2



Above: **These modern souvenir thimbles come** (from left) **from Jordan, Oman and Indonesia.** They have domed tops, possibly a reminder of their Abbasid–Levantine ancestry. *Map:* 13 14 15

Left: **This 20th-century steel thimble was made in Germany and sent to Toledo in Spain for damascene decoration.** The steel has been oxidized and a gold pattern has been inlaid in an Islamic design around the border. *Map:* 12 8

activity and the influx of foreign workers, souvenir thimbles are available throughout the Middle East. In Turkey, production of inexpensive “European-type” metal thimbles, as well as more expensive gold and silver ones, seems to be growing—mainly to meet demand by tourists from elsewhere in the Muslim world. Some of these thimbles are decorated with semiprecious stones, and most have domed tops, possibly a reminder of their origins.

The journey of the thimble has been long and winding. Moving from East to West by trade and conquest, the utilitarian thimble later found its route reversed as exports from Europe grew to meet demand in the Middle East. Without Muslim traders and contacts that continued through war and peace, thimble-making might never have reached France and Germany, and we might still be pushing needles with some alternative device today! 🌐



**William Isbister, MD**, a retired professor of surgery, and his wife, Magdalena, have been collecting and studying thimbles for some 25 years. They lived in Saudi Arabia from 1990 to 2001 and now reside in Moosbach, Germany.

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 [www.thimbles.zzl.org](http://www.thimbles.zzl.org)





MUHAMMAD IQBAL'S

CARAVAN OF



# Muhammad Iqbal

was a poet-philosopher whose vision of a homeland for India's Muslims makes him the spiritual father of Pakistan, the nation created in the partition of British India nine years after his death. Pakistan celebrates Iqbal's birthday as a national holiday, and India also reveres him. His *Song of India* has become India's unofficial national anthem, recited in space by India's first astronaut as he orbited over the subcontinent in 1984. In Afghanistan, Iqbal is quoted by everyone from the Taliban to feminists and democracy activists. In Iran, he is known as "Iqbal of Lahore" and acclaimed for the beauty of his poetry and his love for the Persian language. All through South Asia, the well educated quote Iqbal as Americans might quote Walt Whitman or Robert Frost. **1** So who was this man, and how did he become universally acclaimed, even among people often at each other's throats?

**M**uhammad Iqbal was born on November 9, 1877 in the Punjab city of Sialkot in British-ruled India. His father was a pious Muslim tailor, and his mother a wise and generous woman who quietly gave financial help to the poor and arbitrated neighbors' disputes. Their home in the lane of the bangle-makers teemed with caring relatives. Muhammad was a happy child who excelled early at learning the Qur'an by heart. When he was four, a teacher and social reformer impressed by the boy's intellect persuaded his father to enroll him in a local Scottish mission school.

Young Muhammad was drawn to music and poetry. He delighted in bringing home popular ballads from the marketplace, which he then parodied in impromptu shows. In high school, he mastered the classical skills of the craft of poetry, such as *aroz* (the science of meter) and *abjad* (numerology of verses). He wrote chronograms (specific letters stand for a particular date when rearranged), composed *ghazals* (rhyming couplets) and learned to play the sitar.

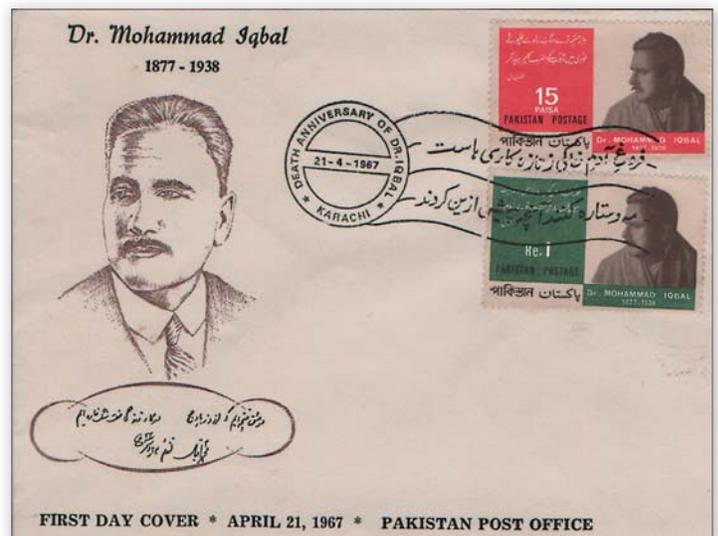
At 18, he moved to Lahore to study philosophy, English literature and Arabic at Government College. Lahore at the time was a multicultural city of Sikhs, Hindus and Muslims. Its elegant and extravagant imperial *mélange* of Mughal and Victorian architecture made it a city full of atmosphere and surprise. Then as now, Lahore was a center of music, poetry and the arts. *Mushairas* (open poetry readings), held at Bhati Gate, attracted budding poets and poetry lovers of all descriptions, even those who couldn't read or write. This was where Iqbal first gained a following. He wrote in Urdu, an Indic language, mutually intelligible with Hindi, that developed centuries ago as a lingua franca between the Turkic and Persian invaders of India and those they conquered.

One poem in particular made him famous throughout India: the patriotic *Song of India*, with its message of communal harmony:

*Better than all the world is our India.  
We are its nightingales and this is our garden.  
That mountain most high, neighbor to the skies,  
It is our sentinel; it is our protector.  
A thousand rivers play in its lap,  
Gardens they sustain, the envy of the heavens is ours.  
Faith does not teach us to harbor grudges between us.  
We are all Indians and India is our homeland.*

**B**y the time Iqbal obtained his bachelor's degree, he knew six languages—Punjabi, Urdu, Persian, Arabic, English and Sanskrit—three of them well enough to write world-class literature in. He had also read deeply in the libraries of Lahore on philosophy, literature, history and economics, and had mastered Indian and Persian classical music.

In 1905, Iqbal left India for England to study modern philosophy at Trinity College Cambridge and law at Lincoln's Inn in London. At Cambridge, he worked under John McTaggart, a follower of Georg Wilhelm Friedrich Hegel, Europe's most influential philosopher. To study Hegel in the original German, Iqbal went to Heidelberg in 1907, where he fell in love with the romantic university town. He also fell in love with his beautiful young



ALLAMA IQBAL STAMPS SOCIETY; OPPOSITE: INTERFOTO / ALAMY

# VERSE



In downtown Lahore, capital of Pakistan, the “Pakistan Tower” (*Minar-e-Pakistan*) stands at the center of Iqbal Park.

German teacher, Emma Wegenast. Their relationship was chaste, but from the many letters they exchanged over three decades, there is no doubt that he cared about her deeply. In one letter he wrote: “It is impossible for me to forget your beautiful country where I learned so much. I wish I could see you once more at Heidelberg and from there we would make a pilgrimage together to the sacred grave of the great master Goethe.” The two never made that trip, but Iqbal’s admiration for Goethe never lessened.

The 28-year-old Iqbal was astounded by the riches in the libraries and museums of Europe. He read rare manuscripts of classical Muslim thought, which inspired him to write his dissertation on the development of metaphysics in Persia. It traced the logical continuity of Persian thought from the time of Zoroaster to the founder of the Baha’i faith in the 19th century, and earned him a doctorate from Ludwig Maximilians University in Munich.

In 1908, he returned to Lahore and began teaching philosophy and English literature at Government College and practicing law at the High Court. From then on, he earned his living by the practice of law and his fame from his philosophy and poetry.

His mother died in 1914. In grief, he wrote this elegy for her, which resonated with all Indians:

*Who would wait for me anxiously in my native place?  
Who would display restlessness if my letter fails to arrive?  
I will visit thy grave with this complaint:*

*Who will now think of me in midnight prayers?  
All thy life thy love served me with devotion;  
When I became fit to serve thee, thou hast departed.*

**I**n Europe, Iqbal had begun writing his philosophical works in Persian to gain a wider audience. He continued with *The Secrets of the Self* (1915) and *The Mysteries of Selflessness* (1918), which combine Friedrich Nietzsche’s concept of the superman with the poetry and philosophy of Jalal al-Din Rumi. In these works, he formulated his concept of the self, the divine spark present in every human being since Adam. Man’s legitimate goal, he believed, is to strengthen the self; any behavior that makes for the debasement and perversion of human personality weakens the self. Success does not come from invading the space of others; it comes from growing stronger in oneself. The two works earned him a knighthood in 1923, but the honorific that most attaches to Iqbal’s name in our day is not “Sir” but *allama*, literally “great scholar.”

In his collection of poetry *The Call of the Marching Bell* (1924), Iqbal stressed that God had created the universe for man, not the other way around. So, Iqbal reasoned, man should not be the slave of the universe, but its master. Therefore, the duty of a Muslim was to discover the laws of nature by observation and experiment, and to strive to understand all things on earth.

In 1977, stamps, a 100-rupee banknote and a coin helped Pakistan commemorate the centennial of Iqbal’s birth.



Whatever knowledge the senses of man discovered about nature would certainly be fully compatible with the will of God. This led Iqbal to conclude that there was no conflict between European science and Islam.

Iqbal's writings frequently dwell on the past glories of Islamic civilization, but this theme never prevented him from considering the wisdom and ideas of other cultures and societies. No other Muslim thinker was as familiar with western writers and philosophers as he was. Iqbal displayed a remarkably international perspective when delineating the literary constellations to whom he was personally indebted:

I owe a great deal to Hegel, Goethe, Mirza Ghalib, Mirza Abdul Qadir Bedil and Wordsworth. The first two led me into the "inside" of things; the third and fourth taught me how to remain oriental in spirit and expression after having assimilated foreign ideals of poetry, and the last saved me from atheism in my student days.

In this pantheon, Goethe was at or near the top. "Only when I realized the infinitude of Goethe's imagination," wrote Iqbal, "did I discover the narrow breadth of my own." And of Goethe's works, none was more important to Iqbal than *The West-Eastern Divan*, a collection of lyrical poetry in the Persian style consisting of parables, historical allusions and religiously inclined poems that try to bring together orient and occident. Goethe bemoans that the West had become too materialistic and calls on the East to provide a message of hope to resuscitate spiritual values. Iqbal's answer to Goethe was his *Message of the East*, Persian and Urdu poems published in 1923 and 1924.

In one poem, "Dialogue between Man and God," Iqbal argued that the universe is not complete, but a continuing process:

*You created the night and I the lamp.  
You created clay; I fashioned from it the wine cup.  
You created deserts, mountains, wastelands.*

*I made them into  
orchards, gardens,  
flower-beds.*

In another, "The Wisdom of the West," Iqbal lashed out at the brutality shown by European powers in the First World War.

A man who has died a clumsily painful death complains to God, asking Him to restrain the Angel of Death:

*The West develops wonderful new skills  
In this as in many other fields.  
Its submarines are crocodiles;  
Its bombers rain destruction from the skies;  
Its gasses so obscure the sky,  
They blind the sun's world-seeing eye.  
Dispatch this Old Fool to the West  
To learn the art of killing fast—and best.*

Following custom, at age 16 Iqbal had been wed to the daughter of a Gujarati physician. The marriage was unhappy and ended in divorce. In 1913, he remarried, and the union produced a son, Javed. Some of Iqbal's best-loved works are addressed to his son, including the *Javed Nama (The Book of Javed, 1932)* and these couplets from *Gabriel's Wing*:

*Do not be beholden to the West's artisans,  
Seek thy sustenance in what thy land affords.  
...  
My way of life is poverty, not the pursuit of wealth;  
Barter not thy Selfhood; win a name in adversity.*

Javed followed his father's advice, becoming a noted Pakistani lawyer and judge. As to the first line of the second couplet, Javed had this to say about the family finances in his four-volume biography of his father:

We were always short of money. My mother wanted to buy a home instead of always renting so she wanted my father to take his law practice seriously. I can still recall my mother crying and complaining that while she was working like a servant, my father was lying on a couch and writing poetry. When upbraided like this, my father would laugh his embarrassed laugh.

Iqbal became increasingly concerned about the status of the Muslim minority in a soon-to-be-independent India. He entered politics and was elected to the Punjab Legislative Council in 1926. In 1930, he became president of the All-India Muslim League at its session in Allahabad and outlined his vision for India's Muslim-majority areas in his presidential address on December 29, 1930:

I would like to see the Punjab, North-West Frontier Province, Sind and Baluchistan amalgamated into a single state. Self-government within the British Empire, or without the British Empire, the formation of a consolidated Northwest Indian Muslim state appears to me to be the final destiny of the Muslims, at least of Northwest India.

This speech is seen as the birth of the idea of Pakistan, though Iqbal did not demand an independent Muslim state, only a self-governing one:

The principle of European democracy cannot be applied to India without recognising the fact of communal groups. The Muslim demand for the creation of a Muslim India within India



Far left: This portrait of Iqbal with his son, Javed, probably dates from near 1920. He had two books of philosophy to his name, and he would enter politics a few years later. Left: In 2003, Pakistan renamed the airport in Lahore after Iqbal.



MAGHAMMAD IQBAL  
1877 — 1938  
NATIONAL-PHILOSOPH, DICHTER  
UND GEISTIGER VATER PAKISTANS  
LEBTE HIER IM JAHRE 1907  
  
DIESE GEDENKTAFEL WURDE AM 16.9.1966 VOM KULTUSMINISTER DES LANDES BAD-WÜRTT. PROF. DR. WILHELM HAHN ENTHÜLT IN ANWESENHEIT SEINER EXZ. DES BOTSCHAFTERS VON PAKISTAN ABDURRAHMAN KHAN UND DES LEBÜRGERMEISTERS DER STADT HEIDELBERG, GEORG KLEMM

Iqbal-Ufer

Dr. Mohammad Iqbal (1877-1938)  
Pakistanischer Dichter und Nationalphilosoph

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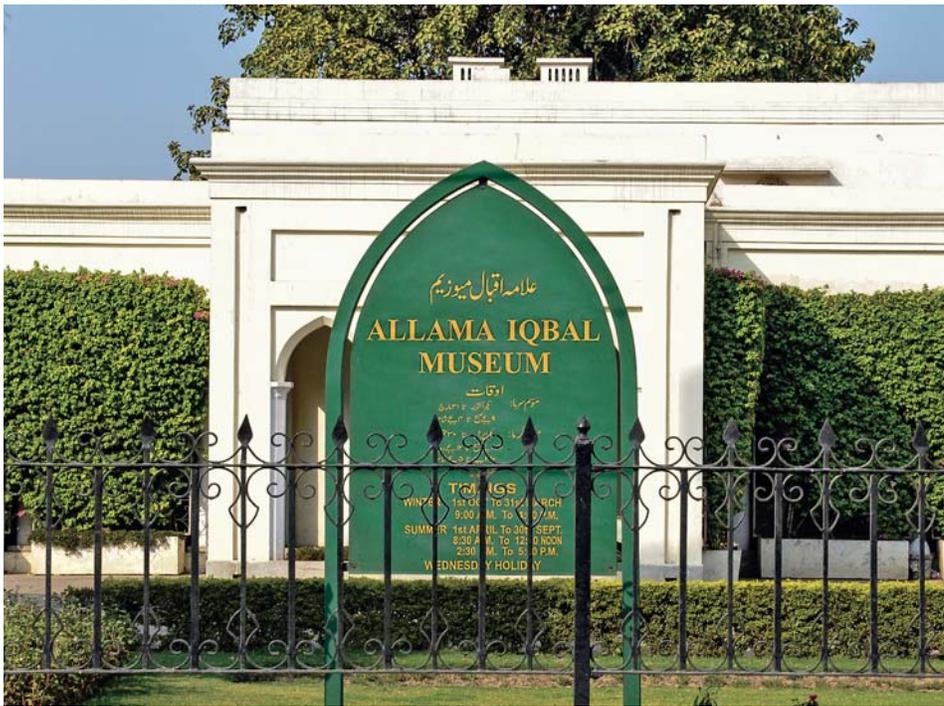
On the wall outside what was his residence in Heidelberg, Germany, a plaque reads: “Mohammed Iqbal, 1877-1938, national philosopher, poet and intellectual father of Pakistan, lived here in 1907.” Above right: Not far away, the boulevard bearing his name leads along Heidelberg’s Neckar river.

is, therefore, perfectly justified, ... inspired by the noble ideal of a harmonious whole which, instead of stifling the respective individualities of its components, ... affords them chances of fully working out the possibilities that may be latent in them.... For India, it means security and peace resulting from an internal balance of power; for Islam, an opportunity to ... mobilise its law, its education, its culture, and to bring them into closer contact with its own original spirit and with the spirit of modern times.

In 1931 and 1932, Iqbal represented Indian Muslims at the London Anglo-Indian Round Table Conferences on the political future of India. One of his most quoted political sayings was: “Nations are born in the hearts of poets; they prosper and die in the hands of politicians.” On these as on other trips to England, he usually found time to go up to Cambridge to address Trinity College students.

After leaving England in 1932, he went on to Spain to pray at the former Great Mosque of Córdoba and to Afghanistan to attend meetings marking the establishment of Kabul University. Upon his return home, he began suffering from a mysterious throat ailment.

Iqbal’s last home in Lahore is now a museum that attracts visitors from throughout the country and South Asia.

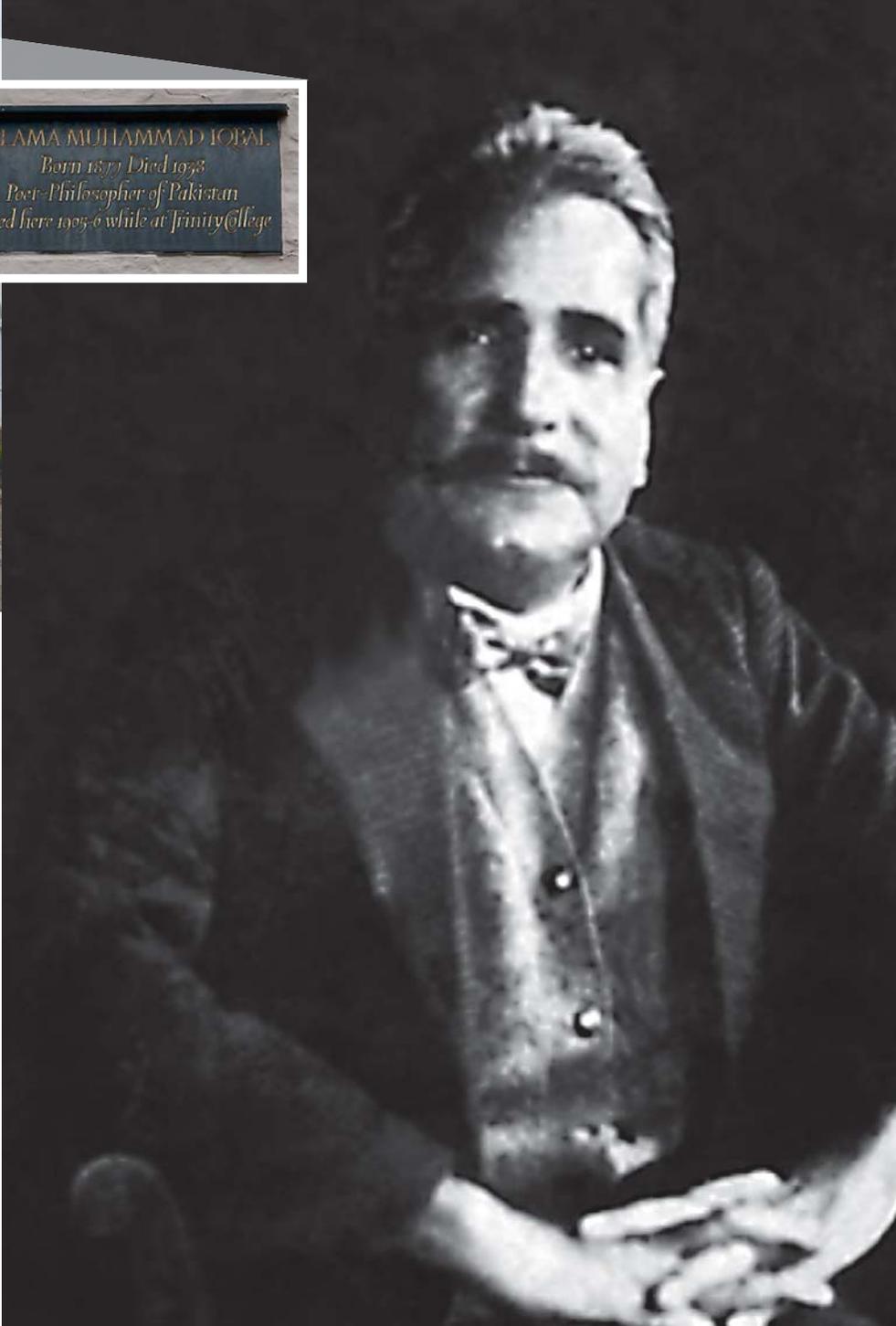
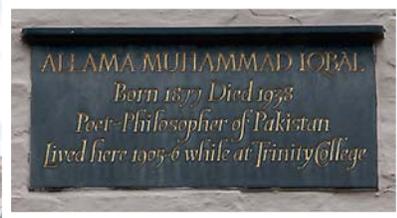


By the mid-1930’s, his health had deteriorated so much that he had to decline to give a series of Rhodes lectures at Oxford.

But still he did not put down his pen, composing these lines a few days before his death:

*The departed melody may return,  
or not!  
The zephyr from Hijaz may blow  
again, or not!  
The days of this Faqir [poor man]  
have come to an end;  
Another seer may come—or not!*

Iqbal died in Lahore in the early hours of April 21, 1938, prompting an outpouring of grief throughout the subcontinent. Within hours, Indians of all faiths swarmed to his house. A gravesite was quickly identified for him on hallowed ground between the Mughal-era Imperial Mosque and Lahore Fort. That afternoon, newspaper supplements about his life began to appear. In the evening, a funeral procession of 20,000 people snaked



Above: **Along Portugal Place in Cambridge, a plaque commemorates Iqbal's university residence in 1905-1906.** Right: **An undated portrait of Iqbal in his later years. In what became a widely quoted political aphorism, he said, "Nations are born in the hearts of poets; they prosper and die in the hands of politicians."**

through the streets of Lahore. As it passed an orphanage, the children lowered black flags they held in their hands as a sign of respect: *The Cry of the Orphan* had been Iqbal's first successful long poem, written nearly 40 years before. At 9:45 p.m., 50,000 people stood in silence as his body was lowered into the grave.

At the centennial of his birth, in 1977, flower-decked processions marched throughout the country, and his portrait and his best-loved verses hung from public buildings. Iqbal's last home in Lahore is now a museum, attracting visitors from all over South Asia and beyond. Historical markers grace the places where he lived in Cambridge and Heidelberg. Both homes are close to their respective rivers, the Cam and the Neckar, along which he loved to take long, contemplative walks. The road along the Neckar now bears his name: *Iqbal-Ufer*, or Iqbal Bank. And his evocative poem "An Evening on the Banks of the River Neckar" is carved on a memorial stone near the river:

*The caravan of stars  
Proceeds without a whisper or a sound;  
Mountain, forest, river,  
All in lull;  
Nature seems lost in contemplation.  
O heart, you too be still.  
Hold thy grief to thy bosom, and sleep!* 🌐



**Gerald Zarr** (zarrcj@comcast.net) is a writer, lecturer and development consultant. As a us Foreign Service officer, he lived and worked for more than 20 years in Pakistan, Tunisia, Ghana, Egypt, Haiti and Bulgaria. He is the author of *Culture Smart! Tunisia: A Quick Guide to Customs and Etiquette* (Kuperard, 2009).

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# HONG KONG DAY AND NIGHT

Written and illustrated  
by Norman MacDonald

In the 17th and 18th centuries, as the British followed other European powers in bypassing overland Silk Roads with maritime routes to Asia, they used Hong Kong as their gateway to China for silk, tea and porcelain. With their trade came people, mostly from China but also from throughout South Asia and the British Empire. Now it's a city of seven million



2012 is the Chinese year of the Dragon (the only mythical animal of the 12 in the Chinese calendar). It is the best year for marriage and children. It is life's strongest good - luck symbol. On a crowded tram, couples holding the overhead support rail whisper to one another. Possibly planning for their lucky year? Or a dragon wedding? To many people in the West, Hong Kong is another symbol of the exotic and increasingly wealthy East, but to those pressed together in the tram, it is just home.



Descendants of those who arrived at the end of the Silk Road era or with the British are still here, even though non-Chinese are only about five percent of the city

Sketching this scene from the Peak it became night before I finished, but I kept drawing and thought later I would

decide to come back to finish drawing by either day or by night. But later this became the truer picture, showing Hong Kong as a city that harmonizes its East-West, yin-yang, light-dark. You need both here. The painting became a symbol of a harmonious approach to life.

"In the early 20th century, it was for Chinese only. People migrated from China to Hong Kong. Gradually they settled here. Ours is a minority religion in Hong Kong, and we wanted our children to know something about the Qur'an. So we established our schools."

"We have Islamic studies in addition to the normal education. I am responsible for the common subjects for students who take public examinations."

"Today we have students from South and eastern China plus Nepal, Pakistan and Malaysia. We operate one secondary school, two primary schools and two kindergartens. We are subsidized by the government but it is all very competitive. We supply the uniforms and transportation."

Former-Chief Librarian Hong Kong Central Library x  
 Current - Alima Tuet  
 Committee Member Chinese Muslim Cultural + Fraternal Association



"In recent years most immigrants are lower class migrants, especially construction workers, security and domestics. They send money back home which is one reason we subsidize them."

"It is like Catholic schools in Toronto. I have a sister living there whom I visit occasionally. So I know how that works."



The Hui Muslims settled in China a thousand years ago. They played an important role bringing Islam to Hong Kong. Many are direct descendants of the Silk Road travellers. One of the best known is Kasim Wilson Tuet wai-sin. Born in Guangzhou in 1919, he came to Hong Kong with his father when still a boy. He graduated from the Kadoorie Academy, and the Islamic Tuet Memorial College is named after him. Today his niece, Alima Tuet, manages the College. She was Chief Librarian of the Hong Kong Central Library and president of the Hong Kong Library

Association. She is now a committee member of the Chinese Muslim Cultural and Fraternal Association, Supervisor of the Islamic Dharwood Pau Memorial Primary School and manager of Islamic Kasim Tuet Memorial College

Filipinos, Indonesians and Malay gather here. Most are domestics, security guards and construction workers. This is where they register for work and send money home to their families. Many of their children receive a subsidy for education.

Rob proudly posed at the World Wide House.

The World Wide House is a tall office building in the part of the city called Central. Stores on the ground floor and offices above. The subway station 'Central' is under the building.

世界大廈 - WORLD-WIDE HOUSE



"I work here 17 years. I'm a security guard." He smiles "lazy job." (Laughs)

"A group of housewives, part of the rush out of mainland China in 1949, started the association. Life in Hong Kong was very harsh and they didn't know English and lacked the skills to live on. We gave free classes in typing, English, cooking and sewing to help families earn more income. Now our classes are getting smaller. Members are moving away, like to the New Territories, the population of WanChai is getting smaller."

"We are starting a workshop for youth about the power of art. Painting, drawing, color and composition. To let the students see that there are no rules or boundaries. Just create and play."

"Besides working here, I also work in a Syrian restaurant. My job is making appetizers and desserts."

On her computer she shows photos of her cooking class, then clicks on a plate with a drawing painted in chocolate of a bamboo stem and leaves.

In the restaurant, the dessert would be added onto the plate. Amazing.

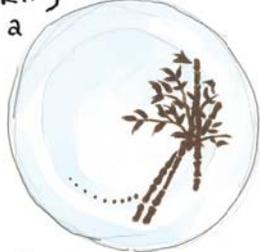


"I was born in Shanghai and came here when I was six. I am third-generation. The second was my mother. The first, I don't know because at that time Hong Kong was small but"

Everyone had lots of children. The second was my mother. We had five children. Next generation are having less and less. But, we still give seminars in medication, both Chinese and Western, and in Chinese laws. We visit homes for the elderly and orphanages.

"We cook traditional Muslim food. It is deepfried like in North-west China. Even as a child I always liked this kind of food. We make this food for celebrations like Muslim New Year, the sacrifice, the western New Year and Chinese New Year. On March we celebrate with the whole world International Women's Day."

"We also look after Muslims when they die. The body has to be washed. Male wash the male; female wash the female. We provide this work and also provide the ghaphoon, the white cloth to wrap the bodies. We do this work for more than 30 years, maybe 40. That is our job. Our duty."



Fatima Ong - Islamic Youth Assoc.

The outbreak of SARS (severe acute respiratory syndrome) in 2002 led to improvements in public health, such as extra chopsticks in restaurants so food can be shared safely in the traditional ways.



HaKima Ma, vice chairwoman of the Hong Kong Muslim woman's Association, enjoys being outdoors mingling with Hong Kongers in Wan Chai district.



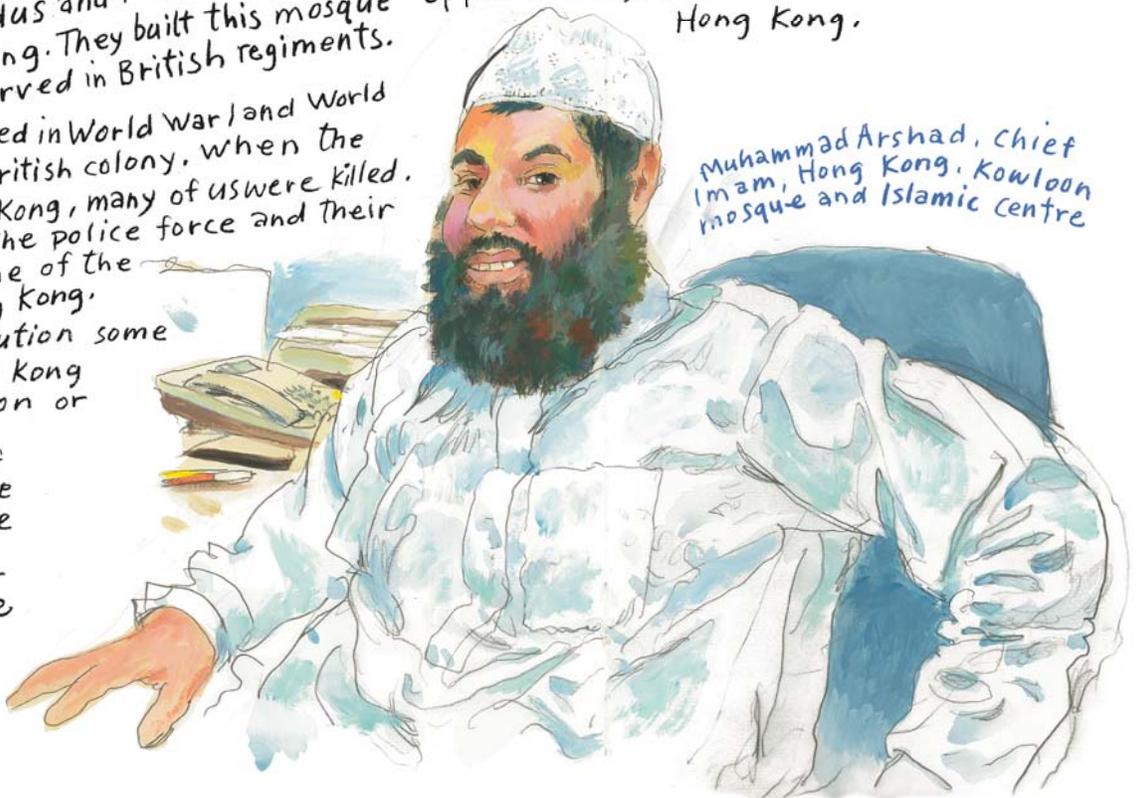
"Hong Kong was always a trade hub. Muslims from Indonesia came here to trade and stayed a few days. When they arrived they would pray. That was in the oldest mosque, the Shelly Street Mosque that was given by Queen Victoria in the 19th century. It was also a kind of guest house. They would stay until they went back home on their ships. Those that came from the Subcontinent arrived with the British Army. Here and India were under British rule. They arrived here as soldiers from outside our local areas. They were Sikhs, Hindus and Muslims starting a new life in Hong Kong. They built this mosque in 1896 while they served in British regiments.

"I have served as Imam of this mosque and Chief Imam in Hong Kong for the past 11 years. I came here from Multan, Pakistan, one of the oldest historical cities on the Asian subcontinent.

"Hong Kong is a very good city. I like it because it has diversity of culture, ethnic groups and religion. Sometimes we go to the church, sometimes to a synagogue or a temple and they come to our mosque. If I was somewhere else I might not have a chance to have this opportunity. Not like here in Hong Kong.

"They participated in World War I and World War II defending the British colony. When the Japanese invaded Hong Kong, many of us were killed. They also served in the police force and their offspring are now some of the oldest citizens in Hong Kong.

"During the revolution some Muslims came to Hong Kong because of persecution or for business reasons. Since the handover of Hong Kong to China there are no big changes. The Chinese said they will not touch the system for the next 50 years. So we are enjoying freedom. One country - two systems.



Muhammad Arshad, Chief Imam, Hong Kong, Kowloon Mosque and Islamic Centre

"My father was from a village in the Kyber. In those days, up in small mountain villages, the tribal people were muslim. People like him enlisted in the British Army and posted around the world to places under British rule. It was a couple of years before World War II. His battalion saw action in Burma and other places before he ended up in Hong Kong, then under Japanese occupation, but he never talked about it. His rank would be something like Sepoy, meaning foot-soldier. My old man was never high-ranking.

"After the war, most soldiers were discharged and joined the police, prisons or worked as watchmen. Another group was stationed on the border with China. I recall there was a tragic incident when there was an exchange of fire and a couple Pakistani soldiers were killed.

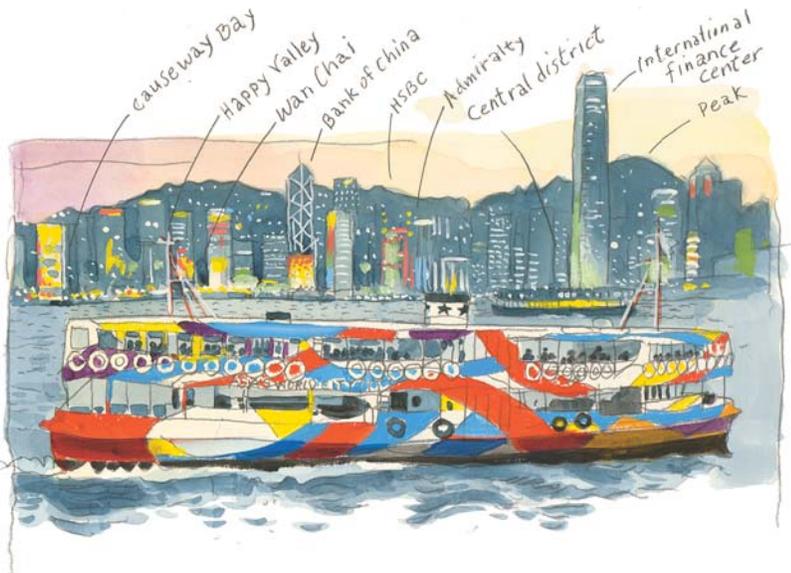
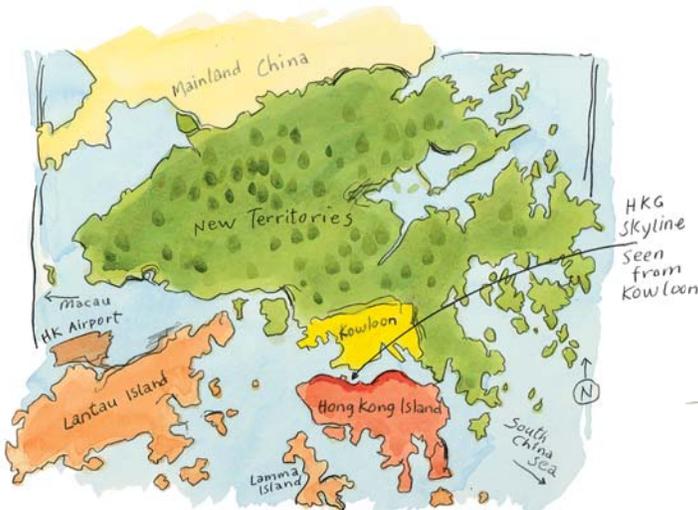
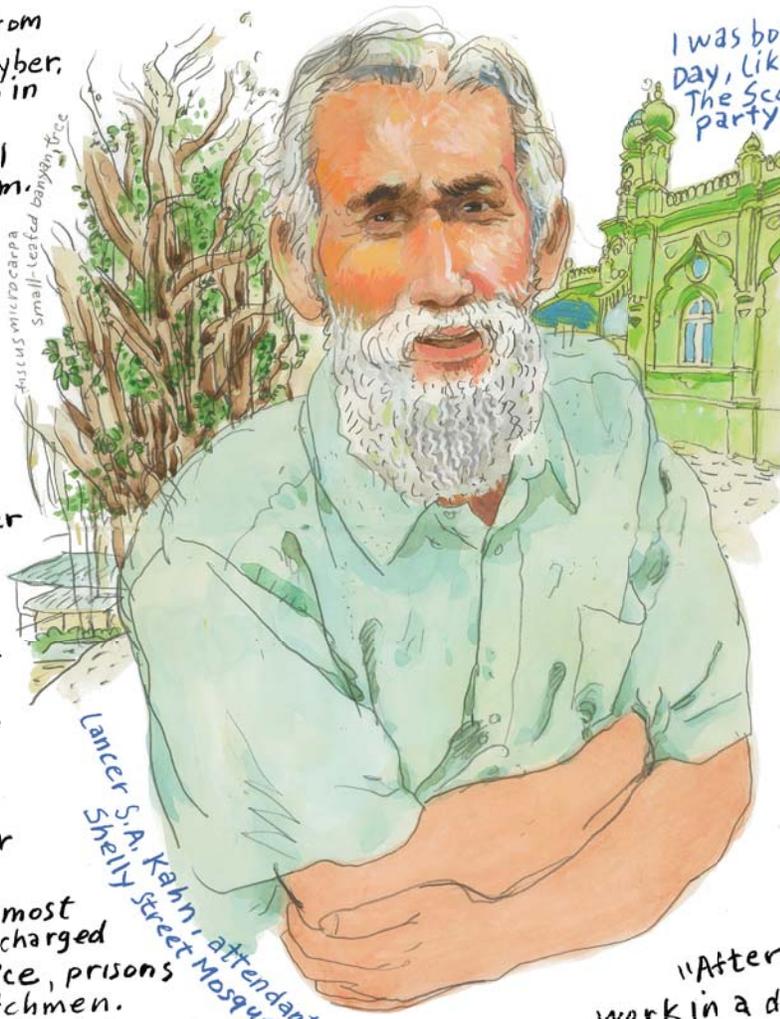
"My father joined a security firm and worked in a bank. Most Pakistani soldiers didn't go to school. The majority of enlisted men picked up most of their education in the military.

I was born in 1951 on St. Andrews Day, like Winston Churchill. The Scots here have a big party.

In Hong Kong we have a system for schools. One caters to the majority of people, another for students from other parts of the world. I went to primary school at Ellis Kadoori School for Indians. He set up the first school where Hindi and Urdu were taught. The majority of Muslims went there. He was an Indian Parsi who was awarded a Knighthood and then was called Sir Ellis Kadoorie.

"Other schools catered to Europeans, like the KG5 (King George V), where students were taught in English. In secondary school we picked up English, Chinese and some French

"After high school, I went to work in a department store in the accounts office. At the end of the month the ledger was worked out vertically. When the numbers worked out it was OK. If they didn't balance, even by one digit, oh my God, you had to find the missing number. It was a boring desk job."



The British Crown Colony of Hong Kong was always about the coin.

Spanish, Mexican and other silver dollars plus the Indian rupee and Chinese Cash were proclaimed legal tender.

Hong Kong,  
March 1842



Cash is the Chinese word for the round bronze coins with the square holes.

A quote from an article by the British writer P.G. Wodehouse for the Hong Kong Bank Group Magazine in 1975, shortly before his death.

"My father, after many years in Hong Kong, had retired on a pension, and he was paid it in rupees, and - I don't know how it is now - the rupee was always jumping up and down and throwing fits, so that expenditure had to be regulated in the light of what mood it happened to be in at the moment. I was supposed to go to Oxford, but just as scholarship time was approaching the rupee tripped over something and fell flat on its face and my father felt that a son at the University was more than the privy purse could handle. So I became an employee of the Hong Kong and Shanghai Bank."

### Henry Steiner - Cross Cultural designer

"I had no interest in China, nor any idea where Hong Kong was when I arrived in '61. It was 1930's quaint. There were rickshaws on the streets. Policemen in shorts using hand signals from traffic stands with pagoda roofs. It was pioneering, and that's what I liked about working in Hong Kong. After hotels and tourism, the big banks and international finance houses came along. That was the beginning of 18 years of designing for HSBC, culminating in their red and white hexagon corporate identity. It led to designing some bank notes for them, and then several series for Standard Chartered, which I continue to do. I also worked for the great British (but mostly Scottish) hong, or trading companies: Jardines - the model for James Clavell's 'Noble House' - and its great rival, Swire, among others.

"When the British arrived in 1841, the hills were covered with scrub. They planted the expanses of exotic trees from all over the Empire that we enjoy here now."



However, all empires come to an end, though this was the first time Britain departed a colony without giving it independence. The Brits took a lot, but they left more. The only thing they should have taken with them was driving on the left side of the road.

"China keeps a close eye on Hong Kong. Beijing fears Hong Kong might want to be separate or independent, which is highly unlikely. Post-handover China has behaved with some restraint. Among several military installations there is a sizeable People's Liberation Army garrison on the south side of Hong Kong island but we never see any of them in the streets."

"Back in England, in 1992, things had not gone well for Chris Patten. He was personally out of a job. They said, you can do this or that, or you can be Governor of Hong Kong, believing he wouldn't want to be that but we'll throw it into the mixture. Much to everyone's surprise including Patten's own, he said, 'yes, that is what I want.' So David Wilson, the Hong Kong Governor was kicked up to the House of Lords and Patten who was completely unprepared for the job, came here and turned out to be phenomenal. It was like a master class on how to be a political leader. He loved it. His wife loved it. His kids loved it."

"British colonial rule overall had not been particularly impressive or popular, but by 1997, when they had to give it up, here was this charismatic governor, and he swept the colony all the way. The Brits left on quite a wave of good feeling. It was an amazing day. It also poured rain the whole day. There was a big ceremony in the British garrison headquarters, with Prince Charles and Patten and no Chinese representative. I was covering the story all day and it was such a great story."

"Following that we went up to the border to watch the Chinese troops come in at midnight. Only the Chinese could orchestrate this. They got Northern Chinese, who tend to be quite tall and pale-skinned, all standing bolt upright on flatbed trucks, coming through the border in the heavy rain, looking

Allen Youngblood, Jazz pianist at the Foreign Correspondents Club.

"Been here twenty years. Here at the FCC they see you doing something you love. Photojournalists, correspondents, writers. Craft makes you artful. Here we're playing in the best place in town, without doubt."

"I came to Hong Kong at the right time in retrospect."

otherwise I might be working at burger King, still playing at night. I'm not kidding."



The 28th and last British Governor of Hong Kong, Christopher Patten, arrived in 1992 without a knighthood or a ceremonial uniform, and left at midnight, July 1, 1997 aboard the British yacht, HMV Britannia. - historical Museum Hong Kong

Steven Vines  
journalist  
columnist,  
TV host

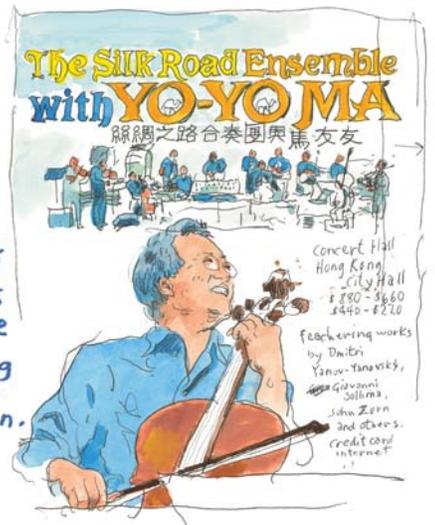
and caterer, including a university helal food counter.



totally bewildered but standing rigid.

"With the handover of power, the only thing that didn't change was the bureaucrats. Despite that there is a genuine free market in wide areas of the economy and it is very competitive."

The government and private foundations are pouring money into the arts. One example is shown here on this subway poster. YO-YO Ma's musical project is to study the artistic, cultural and intellectual traditions along this ancient trade route. Hong Kong is becoming a major art center for the Asia Pacific region.



Imperial commissioner Lin Zexu arrived in Guangzhou in 1839 with instructions from Emperor Daoguang to enforce a ban on the importation of opium. He was unsuccessful, and tensions led to two opium wars.



Historical museum Hong Kong.

"What happens when China exports goods today? China has a profit tax of 40% on all activities. Hong Kong doesn't tax activities that do not take place in Hong Kong. So Chinese manufacturers export at bare minimum profit to Hong Kong. The goods go directly to the port, but the paperwork takes another route, and along the way takes on about 25% more value before it goes back to the ship. This is all profit in Hong Kong, and the boxes are never opened."

"Things have been going this

way a long time and there's a saying in China, 'the mountains are high and the emperor is far away.' It's not black money, just a bit grey around the edges."

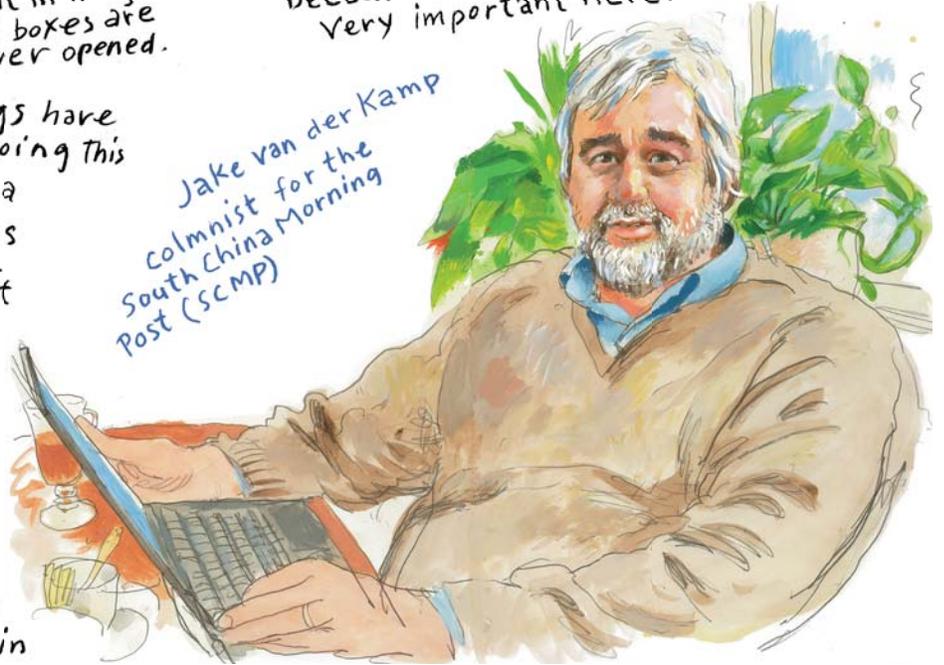
"China was paid in silver. There was soon a depletion [of the British silver supply] going into China. China's currency has always been based on silver, not gold. The Chinese word for bank is silver company."

"The Brits started selling them opium (in the early 18th century), grown cheaply in India. Opium addiction took off. Silver then left China. Word got to the emperor - far over the hills. He sent a commission to say, 'this must stop.' It didn't. A few British vessels were seized, British took a few shots. Chinese fired back and the opium war was on. First opium war, the Hong Kong island was taken. Twenty-odd years later, second opium war, they took the southern part of Kowloon peninsula."

"In 1898 they took the New Territories on a 99-year lease. All we had to give back was the New Territories, but since that is where water, power, plants and industry are located you can't give that back and expect the rest to survive. About 1982 [Prime Minister] Maggie Thatcher said, 'let's make a deal. We'll cede it all back to you. Provide you give us another 50 years to run it.'"

"[President] Deng Xiaoping replied, 'Yes, that's a wonderful thing. We will take you up on that,' and it became the deal. 'Deng Xiaoping took over when Mao Zedong died and his whole line was, 'I don't care if the cat's black or white as long as it catches mice.' He was quite willing to reduce the traditional communist principles to allow China to become wealthy. All that soon moved from Hong Kong to China. All of a sudden Southern China was open to become the biggest everything manufacturing center. The question now is what is Hong Kong to do? 'If the government leaves it alone, it could be an art center at some time because freedom of expression is very important here.'"

Jake van der Kamp columnist for the South China Morning Post (SCMP)



50 years is a LONG time - 200 quarterly statements! - will he notice?

50 years is just around the corner. Does she realize this?



The win-win situation



2 members of the Hong Kong Constabulary

"A few of us came in 1865, brought from India by the British and given military and police duties. They were put in this area, Wanchai, around Happy Valley.



Batra Gulbir Singh, Khalsa Diwan Sikh Temple

There were many gambling shops and the Chinese were difficult to control so the Sikhs were put on duty. They were very tall and having a beard like this and turbans, the Chinese became scared of them. Very impressive they were. Six-foot Sikhs brought peace to this area. The British were happy.

"Until about 1960 their job was difficult because they were not allowed to marry. Maybe because they couldn't do the duties they had to do. However, they could keep their living expenses lower. After 1960 migration was not a problem. Even educated people like me who worked in a bank in India were transferred to Hong Kong for bank service. Some of us have our own business and are now very successful. "We have good relations with our neighbors. Muslims are part of our staff. One thing that must improve is writing Chinese. It is very difficult. We can speak and understand it very well but we cannot write it. I was President of the Parent-Teachers Association for 12 years. We decided that our children had to learn to write Chinese. That was five years ago. Very soon everything will be okay."



Hong Kongers truly enjoy their inherited freedoms. Luck just hangs in the air in the year of the Dragon - I'm lucky  
[norman@macdonaldart.net](mailto:norman@macdonaldart.net)  
[www.macdonaldart.net](http://www.macdonaldart.net)



"Merchants from the Middle East came through Canton from Afghanistan, Turkey and Persia, the old Silk Road. Maybe a few hundred came as far as Hong Kong. In Chen Chou they were mainly merchants. They found a stone with Arabic writing carved in it. Today you can see some people there with Arab faces."

"You know, Islam is very close to Confucius. He was looking for the truth. ALL dialogue with his students was about human life. How to treat people and your parents but nothing about the Creator. If he believed that, then maybe he could have been Muslim."

"In school, boys and girls not sit together. Also very

strict about marriage. Confucius said first you marry, then live together. Like most religions I know. We have many friends from other religions. During the month of Ramadan Sikhs donate food in the evening. They also gave a prayer mat.

"Many people in the Middle East don't follow what the Qur'an says. If they did the world would be peaceful, no war. A Buddhist visited me in the conference room. He said the same thing. Where is the respect? We all come from the same source, we are all children of Adam. We are one family." 🌍

Imam Uthman talked about how Confucius believed the only certainty in life was change, which is called iChing. Before the universe and earth there was ultimate nothingness. Out of this formless chaos was born the principle of yin and yang. Like Chinese astrology, everything is in constant change between these two opposites, which are not in conflict but are complementary. The harmonious approach to life.



Uthman Yang, Imam, Qur'an and Arabic Teacher, Born in Shandong Province, China.



# KSAR AQIL:

## *At the Crossroads Out of Africa*

Among prehistoric archeologists, Ksar Aqil has an almost mythical status, but the site is little known outside professional circles. With layer upon layer of prehistoric tools, animal bones and fire pits, dating from between 60,000 and 15,000 years ago, it is one of the most continuously and intensively occupied Old Stone Age sites in the Levant and, perhaps, the world. The migration of modern humans out of Africa and the Near East's position as a bridge between continents and cultures, as well as nearly a century of scientific research, are all woven into the story of Ksar Aqil.

WRITTEN BY CHRISTOPHER A. BERGMAN  
WITH INGRID AZOURY AND HELGA SEEDEN



Although spanning a prehistory of tens of thousands of years, Ksar Aqil only entered the historical record in the 1920's, when the owners of the site started digging for treasure under an overhang set in a high limestone cliff. This overhang, nestled in the foothills of the Lebanon Mountains near the present-day town of Antelias, northeast of Beirut, formed what archeologists call a rock shelter. The attempt to find gold and silver was unsuccessful, but the diggers unwittingly discovered one of the Near East's most important Paleolithic sites.

The discovery of artifacts at Ksar Aqil that were suspected to be the handiwork of "cave men" prompted naturalist Alfred Day of the American University of Beirut to examine the site in 1922, the year that also witnessed the discovery of Tutankhamen's tomb by Howard Carter and Lord Carnarvon. Prospecting in the treasure hunter's pit, at the back wall of the rock shelter, Day recovered some 2000 flint and bone artifacts. Word of the discovery eventually filtered out of the region to the foremost authority on Paleolithic cave art, the Abbé Henri Breuil of the Collège de France, who proposed that the site be examined in more detail.

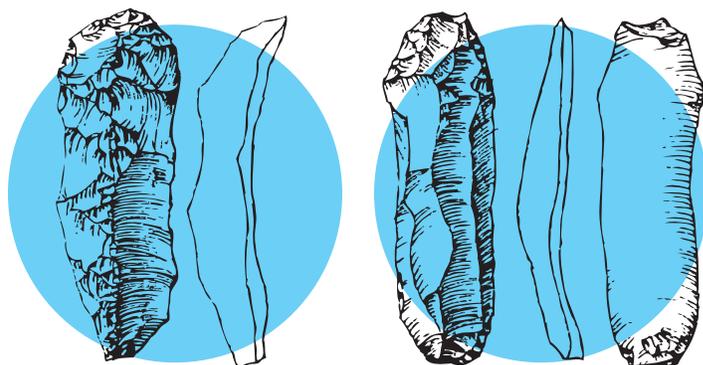
In 1937, a small team of Jesuit archeologists followed the Abbé Breuil's advice and began fieldwork. The expedition was led by 33-year-old Father Joseph Doherty from Boston College in Massachusetts, then a student at Cambridge University under the *grande dame* of Near Eastern prehistory, Dorothy Garrod. Other participants included paleoanthropologist Father J. Franklin Ewing, later of Fordham University, as well as Fathers George Mahan and Joseph Murphy of the Pontifical Biblical Institute in Jerusalem. During the excavations, the physical labor of which was undertaken by a Lebanese workforce, an astonishing 23 meters (75') of rock-shelter deposits were shoveled, sifted and sorted.

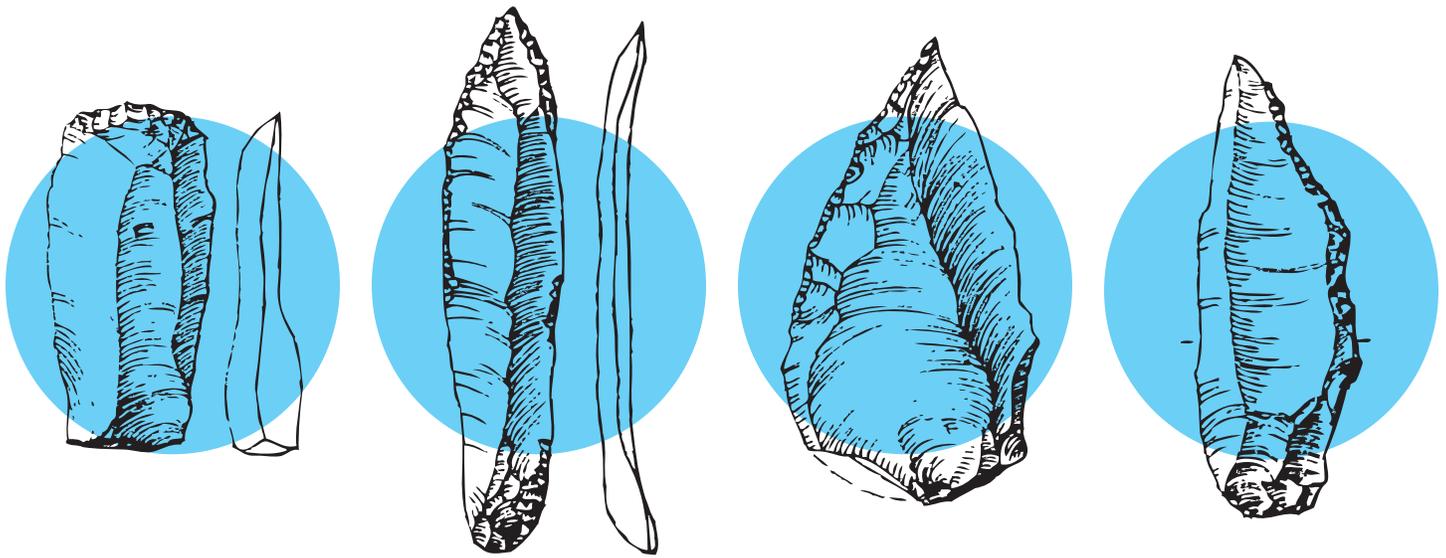
Father Doherty was not prepared for his encounter with the Lebanon of the 1930's—or with Ksar Aqil, which he visited for the first time on April 4, 1937. Just two days later, he wrote that "the valley of Antelias

in the vicinity of the site is about the wildest country I have ever seen. Recall pictures you have seen of the wilds of Afghanistan, and the Northwest Indian Frontier near the Khyber Pass—e.g., in 'Lives of a Bengal Lancer'—and you have a fairly accurate picture."

Two months after arriving at the site, the Jesuits had erected a dig house with work areas, a wash room, kitchen and sleeping quarters for six. They employed upward of 30 local workers who earned 50 piasters a day performing such manual labor as excavating and sieving the sediments for artifacts. The volume of excavated material soon reached overwhelming proportions, prompting Doherty to comment that "only a Jesuit would ever think of undertaking a work of this magnitude on a grant of \$1750 [\$28,000 in today's money], inclusive of travel and living expenses..." The eminent French Jesuit paleontologist and geologist Pierre Teilhard de Chardin, who offered guidance to the young Jesuits excavating Ksar Aqil in the 1930's and 1940's, wryly remarked, "You started for a student's work and you are facing a man's job."

The Boston College excavations uncovered several million artifacts, a staggering number for any prehistoric archeological site. These





Above and opposite, lower: An “Ahmarian” people, whose culture lasted 14,000 years, from roughly 41,000 to 26,000 years ago, lived at Ksar Aqil. From excavations at the site, archeologists have recovered thousands of projectile points, scraping tools and knives.

are predominantly made of flint, a raw material ubiquitous in the limestone bedrock of Lebanon, but they also include large numbers of butchered animal bones, marine shell beads, bone and antler projectile tips and awls, various decorated objects and ochre colorant. Not surprisingly, this treasure trove of Paleolithic artifacts has taken almost 90 years to describe fully, but these studies have not exhausted the site’s potential. Corine Yazbeck of the Lebanese University hopes to continue fieldwork in the future, noting, “Ksar Aqil is the most significant prehistoric site in Lebanon, and it contains the longest sequence of Upper Paleolithic occupations in the Near East.”

Current perspectives on human evolution and mankind’s colonization of the globe are based upon fossil evidence, as well as excavated artifacts and biogenetic data. These lines of inquiry indicate a relatively recent evolution of modern humans, *Homo sapiens sapiens*, in Africa about 200,000 years ago.

The latest, and arguably most powerful, analytical tool available to those investigating human origins comes from molecular biology. Geneticists have found that examination of the DNA from tiny structures inside the cell, called mitochondria, provides a means to measure human biogenetic relationships on a time scale spanning hundreds of thousands of years. Mitochondria, also known as the powerhouse of the cell because they generate chemical energy, possess their own genome, and mitochondrial DNA (mtDNA) is inherited exclusively from the mother.

Dramatic results released in 1987 by researchers at the University of California at Berkeley indicated that mtDNA sequences in African populations display the greatest diversity. African peoples, such as the Kalahari San, possess the most ancient genetic lineages on the planet: They have accumulated evolutionary changes over the longest period of time. The study postulated that all mtDNA present in people today stems from a single female who lived about 200,000 years ago in Africa. This woman was called “Mitochondrial Eve,” the genetic mother of all of Earth’s present-day population.

Tens of thousands of years before Beirut became a meeting place of East and West, the Levantine coastal strip and the Arabian Peninsula to the south were corridors through which our common ancestors moved out of Africa and into Asia, Europe, Australia and, lastly, the Americas. The region also has the distinction of being a place where Neanderthals (*Homo sapiens neanderthalensis*) and our immediate ancestors coexisted and indeed interbred.

The evolutionary split between Neanderthals and the ancestors of modern humans occurred sometime between 440,000 and 270,000 years ago. The Neanderthals, the cave men of popular literature, lived in Europe, south into the Levant and as far east as Iraqi Kurdistan and southern Siberia. According to research conducted by Svante Pääbo

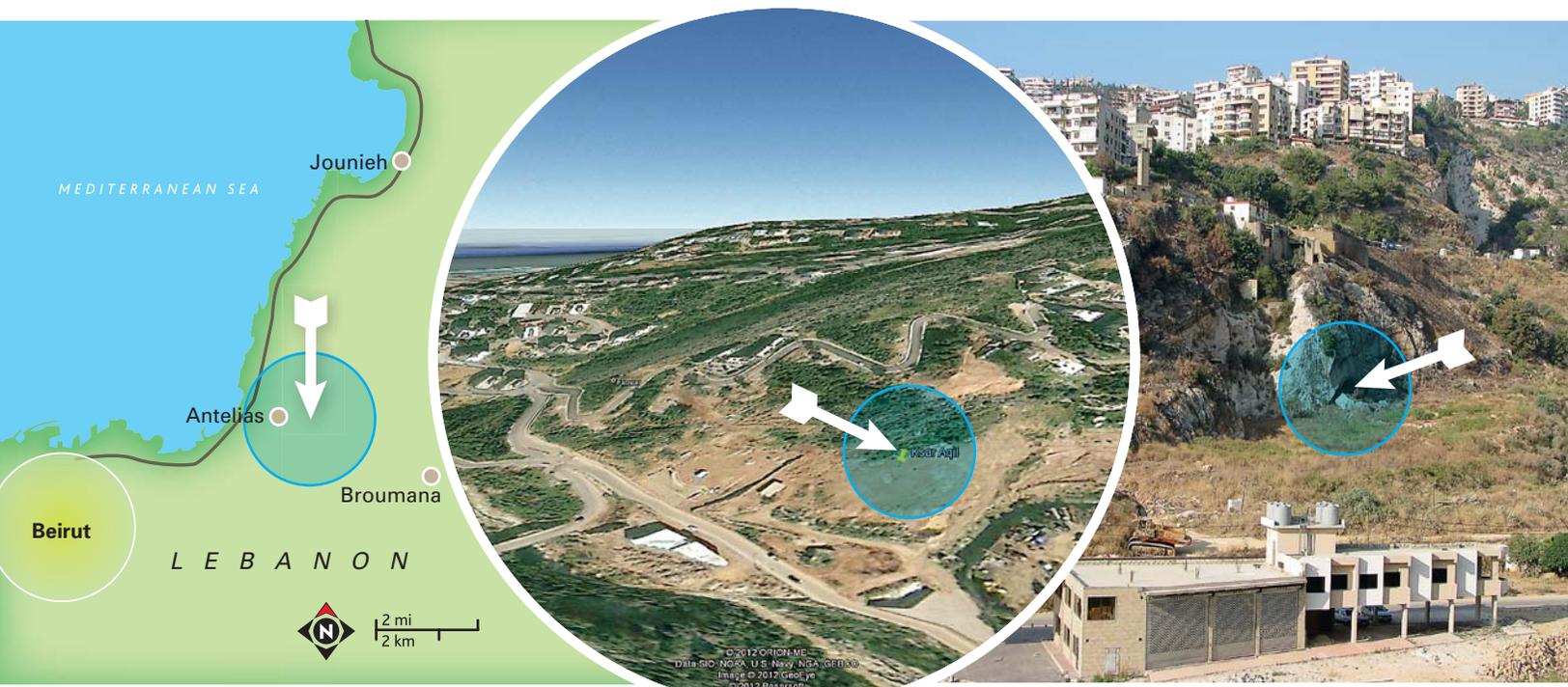
at Leipzig’s Max Planck Institute for Evolutionary Anthropology, a little Neanderthal DNA, between one and four percent, exists in all peoples alive today, except for those in Africa. It is probable that our Neanderthal heritage resulted from interbreeding that happened in the Near East sometime between 80,000 and 45,000 years ago.

According to proponents of the “out of Africa” theory, the exodus of anatomically modern humans probably occurred in waves. One early migration into the Near East occurred prior to 130,000 years ago, and an examination of a modern map of the Horn of Africa and adjacent parts of Arabia shows there are two obvious routes this migration could have taken. One involves crossing from northern Egypt into the Sinai Peninsula; the other crosses the Bab al-Mandab strait to reach modern-day Yemen, perhaps by watercraft. It is likely that both these routes were taken at different times, as they were navigable, presented no significant hazards and were frequented by the animals our early ancestors tracked and hunted. Given the geographic position of the Near East as a bridge between Europe and Asia, this region formed the trunk through which our family tree branched out from its African roots, both geographically and genetically.

John Shea of Stony Brook University described the interaction between Neanderthals and modern humans in the Near East as a geographic “tug-of-war,” with periodic movements by both populations into and out of the region. When modern humans entered the area over 130,000 years ago, the Neanderthals were in residence, and it seems they curtailed the extent of the newcomers’ settlement for a while. When another wave of modern humans began migrating from Africa about 50,000 years ago, perhaps due to population pressure on resources and territory, our ancestors ultimately became the sole inhabitants of places like Ksar Aqil.

If this contest had been based on physical strength alone, the Neanderthals would have won hands down. Modern humans, however, had developed cognitive, physical and cultural abilities that provided an advantage, ultimately leading to the Neanderthals’ being relegated to geographically marginalized refuges.

Neanderthals differed from modern humans in a number of ways, perhaps most noticeably in their skull anatomy, which featured a sloped forehead, a large projection at the back of the skull called an occipital bun, pronounced eyebrow ridges and no chin. Physically robust and more powerfully built than our ancestors, their massive but relatively short stature was more efficient in cold climates like Europe’s.



Examination of inner-ear fossils in Spain suggests Neanderthals could hear a similar range of sounds to people alive today. The anatomy of their throat, specifically the presence of a hyoid bone, gave them the ability to articulate sounds beyond mere grunts. In common with modern humans, they possessed a gene essential for language development, and some paleoanthropologists believe they were capable of complex speech patterns. However, a model Neanderthal vocal tract, aided by a computer to create a probable range of sounds, has led Robert McCarthy of Florida Atlantic University to conclude that they lacked complex language. Whatever the case may be, the voices of the Neanderthals have now been silent for at least 24,000 years.

The Neanderthals apparently were not suited to activities like long-distance running. The energy cost of locomotion was 32 percent higher in Neanderthals, resulting in a daily dietary requirement between 100 and 350 calories greater than that of modern humans living in similar environmental settings. Our ancestors may, therefore, have had a competitive edge simply by being more fuel-efficient.

Evidence from the Iberian Peninsula indicates that Neanderthals used decorative ochre pigments, and at Shanidar Cave, in Iraqi Kurdistan, analysis of plant pollens in soils surrounding skeletal

remains suggests that wildflowers were placed on the bodies of the dead. Body ornamentation and ritual burial practices, albeit somewhat simple, represent behavior identical to that of modern humans.

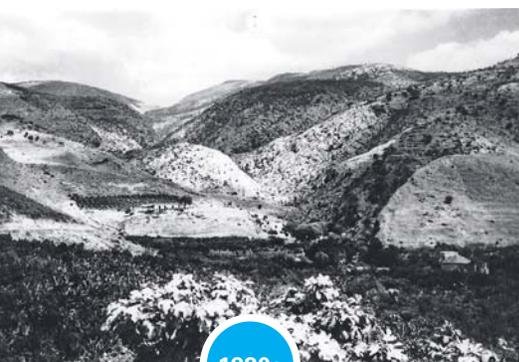
What exactly happened to the Neanderthals no one knows. Modern peoples migrating into Southwest Asia and on to Europe may have displaced them. Undoubtedly, contact led to a variety of interactions, some clearly resulting in opportunities for interbreeding, others—such as those described in William Golding’s 1955 book *The Inheritors*—involving physical conflict and competition for resources. The Neanderthals’ demise may also have been linked to rapid climatic swings between 50,000 and 30,000 years ago, which created further pressure on their already divided and isolated populations.

Ksar Aqil is best visualized as a layer cake with 23 meters of superimposed occupational levels spanning a 45,000-year period. The earliest layers are Middle Paleolithic and, although never dated, they are probably some 60,000 years old. At that time, Neanderthals still roamed the Near East, but they were not alone.

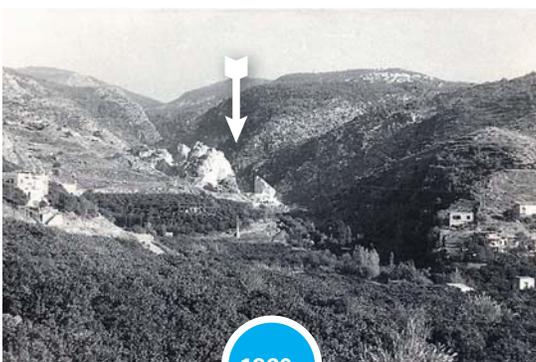
Our ancestors were undergoing resurgence in the region, and it may be that both groups used the rock shelter on different occasions. Who was responsible for the Ksar Aqil Middle Paleolithic

**Sheltered from the north winds and facing roughly southeast, Ksar Aqil lies between the coast and the mountains. This location offered inhabitants protection and an abundant variety of resources.**

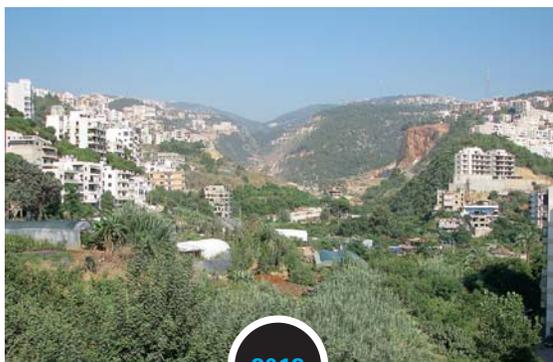
**Below:** Viewed from what is now Antelias to the west, the limestone hill sheltering Ksar Aqil has been quarried nearly flat since the first excavations.



1930s

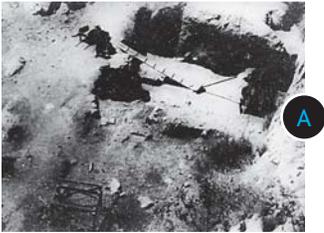


1960s



2012

ABOVE RIGHT: HADI CHOUEIRY; LOWER, FROM LEFT: ARCHIVE OF DOROTHY A. E. GARROD; HENRI FLEISCHLEUVON NORDIGUAN; HADI CHOUEIRY



Overview of the excavation area and upper levels.



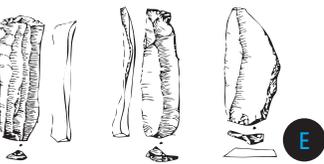
Excavator exposing a well-preserved deer antler.



Examples of Levantine Aurignacian bone and antler points.



The skull of seven-year-old Egbert, as found during excavation.



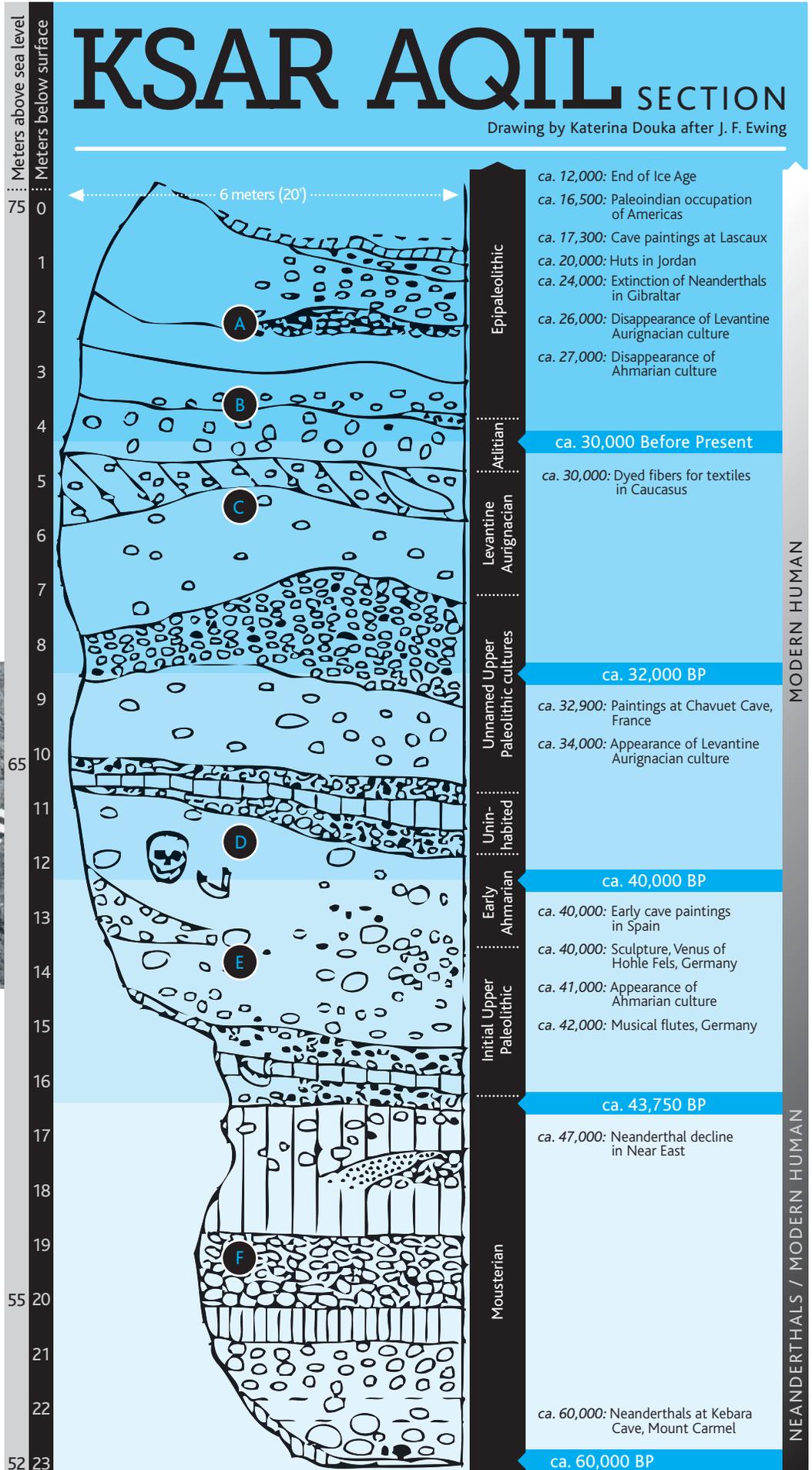
Initial Upper Paleolithic (IUP) blade tools include chamfered pieces and burins, or chisels.



The excavation team reaches approximately 19 meters (62') in depth.

# KSAR AQIL SECTION

Drawing by Katerina Douka after J. F. Ewing



artifacts remains a mystery, since both Neanderthals and modern humans used the same methods for making stone tools.

The Middle Paleolithic levels are followed by a long succession of Upper Paleolithic occupations, unquestionably the lengthiest sequence in the Near East. During the 1937–1938 excavations, Father Doherty identified 18 such occupation levels. Later investigations at the site by the eminent French prehistorian Jacques Tixier, based on refined stratigraphic divisions, demonstrated that the actual number of levels is many times that count.

On August 23, 1938, the Boston College excavators uncovered the rarest of finds, anatomically modern skeletal remains, under a pile of water-worn rocks at a depth of 11.46 meters (about 38'). A September 1938 letter from Father Doherty to the president of Boston College indicates the degree of excitement: "This comes to you in a whisper, Father—we probably have *two* skeletons, for we have in addition to the skull and skeleton already mentioned, a lower jaw of another youthful Aurignacian." Doherty had every right to be excited: Early Upper Paleolithic human fossils remain scarce in the Near East even today, numbering just a handful of specimens.

The two individuals were found lying next to one another. One skeleton was poorly preserved and encased in a compacted deposit, while the other was lying partly outside this tightly consolidated area, which made recovery easier. Named "Egbert" by the excavators, the better preserved remains have been identified by Christopher Stringer of the British Museum of Natural History as belonging to a child who died at about seven years of age. Recently, Katerina Douka of Oxford University's Research Laboratory for Archaeology dated marine shell beads recovered from the same level as Egbert to 40,000 years ago.

Doherty did not believe the two children were deliberately buried, writing that "it seems that the poor youngster or youngsters were thrown on a kitchen midden with no more care than that given to the remains of wild boar, bear, and deer..." However, the placement of the remains at the back of the shelter, under a pile of rocks, does seem to suggest a simple, but deliberate, interment. The fact that the bodies were kept within the confines of the habitation, a place undoubtedly important to Egbert's people, further suggests a desire to keep cherished individuals in close proximity.

Egbert belonged to a group of hunter-gatherers known to archeologists as Ahmarian, situated throughout the region between 41,000 and 27,000 years ago. The name Ahmarian refers both to the archeological site Erq el-Ahmar, near Bethlehem, where this prehistoric culture was first recognized, and to the fact that these people utilized a red ochreous colorant (*ahmar* means "red" in Arabic) for decorative purposes. It is not known exactly what kind of social organization the Ahmarians practiced or how they interacted with one another on a daily basis.

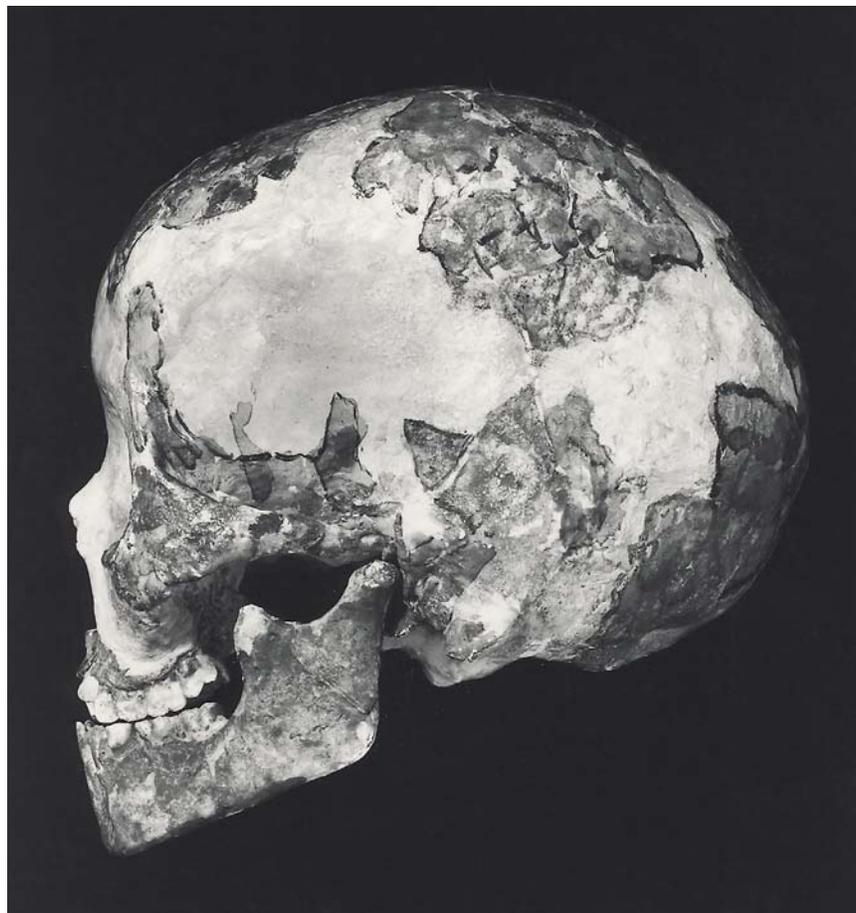
But studying the behaviors of modern hunter-gatherers is one way to understand how prehistoric peoples may have behaved. Ethnographic analogy, though speculative, offers a window into the ways of life of ancient cultures that have long ago disappeared. We suspect the Ahmarians lived in family-related groups, as modern-day hunter-gatherers do. Band societies are egalitarian, semi-nomadic to highly mobile, with loosely structured leadership based on clan and age. Among tribal groups like North America's Lakota Indians

or the Aboriginal Nyanganyatjara of Australia, men hunt while women and children gather edible plants, tubers, fruit and nuts, as well as trap small game animals. Gathering, based on women's intimate knowledge of location and season, provides 50 percent or more of the band's subsistence base. Such cooperative social behavior has been vital to our survival and, according to the late Glynn Isaac of Harvard University, it stretches back millions of years.

What is known for sure is that the Ahmarians were adept at working stone: They discarded thousands of their blade tools at Ksar Aqil. Blades are knife-shaped objects struck from shaped blocks of flint called cores, especially designed to promote an elongated, narrow shape. Although most frequently seen in later Stone Age cultures, like the Upper Paleolithic, they were made as early as 250,000 years ago at sites in the el-Kowm basin, northeast of Palmyra, Syria. Using hammers made of organic materials, like deer antler, Ahmarian peoples were able to detach numerous thin blades from a single piece of flint. These were turned into hide-scraping tools, knives for cutting and projectile points for hunting.

The Ahmarian hunters at Ksar Aqil made two different types of projectile points, both of them expediently manufactured and simple in design. Specifically, the tips of blades were sharpened to a point by chipping with a tool like a sharp antler tine. The blades, already thin as a result of the method of detaching them from the core, were ideally suited for setting into a shaft. The style of the projectile points made in different parts of the Levant suggests localized groupings of Ahmarian bands. In the northern coastal areas, they made a type of projectile called a flat-faced point that is not found further south in the desert regions of the Negev and Sinai.

We don't know precisely how the points were used, but their size, shape and weight suggest the use of a spear thrower or perhaps even a bow. Experimental replication and use of the Ahmarian points from Ksar Aqil, called el-Wad points after Mugharet el-Wad in the Mount Carmel region, indicates they are extremely effective when launched as projectiles.



Egbert's skull was reconstructed by J. F. Ewing in 1955, as shown in this University of Pennsylvania plaster cast. The original skull lay at a level estimated to be about 40,000 years old.



1



2



3



4

Using hammers made of organic materials like deer antler, Ahmarian peoples easily detached numerous thin blades by striking a single piece of flint. These were turned into hide-scraping tools, knives for cutting and projectile points for hunting.

The technology for attaching stone tools to handles was known to Neanderthals as early as 110,000 years ago. They used heat-activated adhesives like bitumen or plant resins to place projectile tips on wooden shafts. The difference between the Neanderthal style of hunting and that of the later Ahmarians is that the former used a close-quarter thrusting spear. The disadvantage of this weapon is clear from its name: When hunting large game, the likelihood of injury is significant. As Erik Trinkaus of Washington University observed, Neanderthal skeletal remains frequently display trauma that most closely matches that of present-day rodeo bronco and bull riders. Specifically, there is a high incidence of head and neck injuries, suggesting close encounters with the large game they hunted.

The Ahmarians and other Upper Paleolithic peoples, on the other hand, probably used hunting equipment that allowed them to strike their prey from a considerable distance. A spear thrower, or atlatl, acts as an extension to the arm, creating a lever that allows a relatively lightweight projectile, called a dart, to be thrown with greater speed over longer distances.

Egbert's people were very successful hunters: Massive amounts of animal bone have been recovered at Ksar Aqil from medium-sized game animals like fallow deer, roe deer, goat and gazelle. The manner of hunting probably involved solitary forays by individuals or small groups, stalking their prey or ambushing it. Analysis of the site's faunal remains reveals there are smaller numbers of juvenile animals, indicating adults were most frequently exploited. Adult animals represent the greatest meat yield and are the highest-value targets for hunters.

What caused the death of Egbert and the other Ksar Aqil child is not known, but it is easy to imagine any manner of tragic childhood mishap, especially during those times. At age seven, Egbert was certainly a child by any standard, but life expectancy was short during the Upper Paleolithic, when reaching the age of 30 defined a long life. However, recent research suggests a dramatic increase in longevity took place among modern humans living during the same time as Egbert. The presence of increasing numbers of older members in a population provided sociocultural benefits with clear advantages for survival.

Most importantly, greater longevity meant modern humans were able to transmit acquired knowledge and experience directly from one generation to another. Increasing numbers of older adults also strengthened kinship bonds, as elders survived to provide social cohesion and guidance, much as grandparents do today. This, in turn, promoted population growth, since more individuals survived to ages where they could breed, and then lived on to support the reproductive success of their own offspring.

Ksar Aqil, with its south-facing opening, is situated in a sheltered valley with access to marine, coastal and upland resources. The coastal strip provided an avenue for movement, for exchange through trade as well as social interaction with related Ahmarian groups—as evidenced by markedly similar archeological materials recovered from different sites extending from Lebanon to southern Turkey. Indeed, Lebanon and the surrounding region have served as a conduit for commercial activity, as well as the transmission of ideas, science, art and cuisine, throughout recorded history. We now know that similar important contributions to the human story extend back tens of thousands of years. Further insights are certain to come as a result of new excavations in the Beirut area under the auspices of the Lebanese Directorate General of Antiquities.

Ksar Aqil's location made it highly desirable for occupation, a fact attested to by its intensive and near-continuous use by some of Lebanon's oldest citizens for approximately 45,000 years. Such a time span considerably dwarfs the longevity of other ancient civilizations found in the region, like those of the Phoenicians or the Romans. Phoenician ruins exist at locations like Byblos, while the site of Baalbek has some of the most imposing ruins outside of Rome itself. These archeological sites are iconic and readily recognizable to the interested public around the world, but Ksar Aqil has been much less visible.

Since the 1930's, the limestone cliff has been largely quarried away. Lebanon has endured a period of civil upheaval and, in the process of rebuilding, the foothills surrounding Ksar Aqil have been heavily developed. Despite the burgeoning construction, the site remains an enduring witness to both the passage of time and the route modern humans used to populate our world. 🌐



**Christopher Bergman** ([christopher.bergman@urs.com](mailto:christopher.bergman@urs.com)) graduated from the American University of Beirut in 1979 and completed his doctoral dissertation in 1985 at the Institute of Archaeology in London. He has spent 36 years pondering the archeological sequence at Ksar Aqil and believes he now understands the site, mostly.

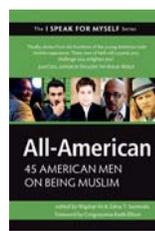
**Ingrid Azoury** described the earliest Upper Paleolithic levels at Ksar Aqil. She has conducted investigations in Syria and Lebanon, notably at the rockshelter of Abu Halka, near Tripoli.

**Helga Seeden** is a professor of archeology at the American University of Beirut. Her research interests include ethnoarchaeology, which examines the lifeways of present-day traditional cultures as a means of interpreting events in the past.

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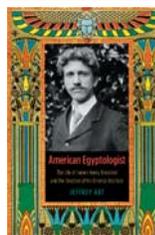
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**All-American: 45 American Men on Being Muslim.** Wajahat M. Ali and Zahra T. Suratwala, eds. 2012, White Cloud, 978-1-93595-259-6, \$16.95 pb.

Often, the best way to dispel misperceptions is to learn someone’s personal story. This book, the second in the “I Speak for Myself” series

(the first focused on Muslim-American women), introduces us to the stories of 45 American Muslim men as they deal with issues of faith, family, masculinity and integration. The short, readable biographical essays, by comedians, activists, lawyers, doctors, writers and public servants, cover personal experiences that range from overcoming adversity through struggling with spirituality to negotiating identity. Some address the intermingling of their American and Muslim identities; others don’t see the need. Their stories are as diverse and ordinary as any “typical” American experience. And that’s the point.—SALMA HASAN ALI



**American Egyptologist: The Life of James Henry Breasted and the Creation of the Oriental Institute.** Jeffrey Abt. 2001, Chicago, 978-0-22600-110-4, \$45/£29 hb.

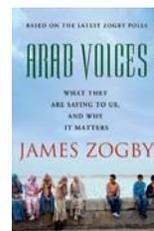
**Pioneers to the Past: American Archaeologists in the Middle East, 1919–1920.**

Geoff Emberling, ed. 2010, Oriental Institute, 978-1-88592-370-7, \$34.95 pb.

Why did Indiana Jones mention in “Raiders of the Lost Ark” that he had studied archeology at the University of Chicago? Perhaps because his character was modeled after James Henry Breasted, the



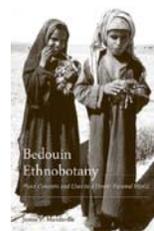
American academic and explorer who established the Oriental Institute there in 1919. These two carefully researched books shed light on Breasted’s key role in establishing Egyptology as a field of study in the us. *American Egyptologist* details his life, focusing on the time he began doctoral studies in Egyptology (at the University of Berlin in 1891) through the creation of the Oriental Institute and the institute’s Chicago House at Luxor. Breasted lectured and wrote and illustrated articles that built a broad interest in Egyptology in the us, a subject once considered as irrelevant to scholarship as palm-reading or astrology. Born in Illinois, Breasted worked in a drugstore as a young man, but his gift for languages, in particular Hebrew, led him to seek a hands-on understanding of Egypt’s Nilotic civilization, as well as those of the Fertile Crescent. *Pioneers to the Past* focuses on the Oriental Institute’s 2010 exhibit about Breasted’s 11-month journey in the Middle East in 1919–1920. As the editor notes, Breasted “argued that the origins of Western civilization were to be sought further back in time (and farther east) than the classical world, and for the relevance of ancient Middle Eastern civilizations to Europe and America.” Together, these books paint a vivid picture of a man whose monumental efforts opened a new window on the past. —CAITLIN CLARK



**Arab Voices: What They Are Saying to Us, and Why It Matters.** James Zogby. 2010, Palgrave Macmillan, 978-0-23010-299-6, \$25 hb.

“Only when we start listening to real people can we truly engage the Arab world and stop chasing myths and shadowy rumors,” writes James Zogby,

founder and president of the Arab American Institute in Washington, DC. His book offers the results of comprehensive polls and surveys that measure Arabs’ sense of identity, political concerns, values and attitudes toward their own and other countries. Thousands were polled in eight Middle Eastern and North African nations. Their voices, asserts Zogby, need to be heard. They offer a different perspective on contemporary life in the Arab world and can make a significant contribution to bridging the East–West gap. Early in the book, Zogby recalls what one of his guides in south Lebanon told him when he first visited the Middle East in 1971. “Now that you have heard our stories, what will you do with them?” she asked. “Her challenge taught me a life-altering lesson,” he writes. “When you really listen and learn, you have the responsibility to act.” —PINEY KESTING



**Bedouin Ethnobotany: Plant Concepts and Uses in a Desert Pastoral World.** James P.

Mandaville. 2011, Arizona, 978-0-81652-900-1, \$55 hb.

For the Bedouin, the year begins with the rising of the star Canopus, marking the start of the winter rainy season and the annual migration from

one traditional grazing land to the next to find water and good pasturage. A variety of plants filled the Bedouin’s needs as they traveled. In addition to listing the plants’ scientific and colloquial names, Mandaville explains their uses and expands on such facets of Bedouin life as family and tribal relationships and the nutritional needs of camels. As an Arabist for the Arabian American Oil Company (now Saudi Aramco), Mandaville became enamored with the study of both botany and the Bedouin culture he observed at such close range. His impressive knowledge of Arabian plant life serves the specialist well; but it is his insights into the nomadic way of life that makes this book a treasure for anyone who wishes to know how the Bedouin survive in so harsh and unforgiving an environment. —JANE WALDRON GRUTZ

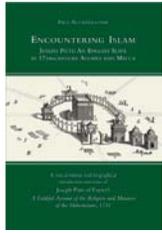


**Egyptian Mummies.** John H. Taylor. 2010, Texas, 978-0-29272-586-7, \$19.95 pb.

John H. Taylor, a specialist in Egyptian funerary archeology at the British Museum, puts his skills to use in this book to explain the religious significance of mummification; trace

the evolution of the processes used to create mummies; and tell readers how and why mummies were adorned and encased in coffins. Finally, he provides a brief history of western interest in mummies, concluding that the study of mummies can help us learn a great deal about the human past. The text is

amply illustrated with images from the collections of the British Museum. The well-chosen and well-captioned visuals deepen readers' understanding of the information and analysis Taylor presents. Like a museum exhibit, *Egyptian Mummies* will shed light on this fascinating topic for audiences who may know very little about the subject. —JULIE WEISS



**Encountering Islam, Joseph Pitts: An English Slave in 17th-Century Algiers and Mecca.** Paul Auchterlonie.

2012, Arabian Publishing, 978-0-95588-943-1, £48 hb.

Joseph Pitts of Exeter was captured by Barbary pirates in 1678, sold as a slave in Algiers and forced to convert to Islam.

This was not unusual: Large numbers of Europeans were seized by Barbary corsairs. But Pitts was exceptional, both in that he escaped, returning to England 17 years later, and that he wrote of his experiences. *A Faithful Account of the Religion and Manners of the Mahometans* was a best seller from its first appearance in 1704. As well as being an exciting record of his adventures, it included the first recorded Hajj pilgrimage made by an Englishman and also greatly added to knowledge of Islam and life in the Muslim world. This edition of the definitive 1731 text provides excellent background chapters on Pitts's life and Algiers; they set the narrative within its cultural context. The book is beautifully produced, with interesting and unusual illustrations as well as a very informative map. —CAROLINE STONE



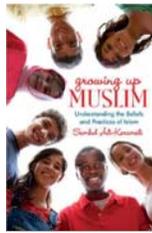
**From the Indian Ocean to the Mediterranean: The Global Trade Networks of Armenian Merchants from New Julfa.**

Sebouh David Aslanian. 2011, California, 978-0-520-26687-2, \$49.95 hb.

How often does a research project reorient itself completely upon the unexpected discovery of a trove of documents? That's what happened to Sebouh Aslanian en route to authoring this book. It turns out that Armenian silk traders in the New Julfa district of Isfahan, Iran—relocated there by force in 1604 from Old Julfa in historical Armenia—had left a long trail of letters, ledgers and contracts, written in an almost indecipherable dialect, throughout the world, from Yerevan to Calcutta, from Cadiz to Venice, and most of all in the easiest place to overlook—a monastery in Isfahan itself. The New Julfan Armenians were exceptional: As the publisher notes, they operated in “both land-based Asian empires and the emerging sea-borne empires—astonishingly without the benefits of an imperial network and state [like the one] that accompanied and facilitated European mercantile expansion...” This densely argued and documented book posits a unified theory of long-distance diaspora trade networks that are as superficially different yet fundamentally alike as the Indians of Multan, in present-day Pakistan, and the Sephardic Jews relocated all over the world after their expulsion from Spain. —LOU WERNER

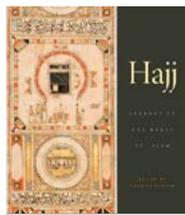
**Growing Up Muslim: Understanding the Beliefs and Practices of Islam.**

Sumbul Ali-Karamali. 2012, Delacorte, 978-0-38574-095-1, \$16.99 hb.



Ali-Karamali, attorney and author of *The Muslim Next Door: The Qur'an, the Media, and That Veil Thing* (2008), presents this young-adult title as both an introduction to Islam and good reading for all American youth, as well as non-Muslim adults. Sprinkled with

stories from her childhood, the book explains various aspects of the Islamic religion as well as actual practice by Muslims. Everything is covered, from the time she accidentally ate pork at school as a young girl to whether eating marshmallows is *haram*—forbidden—though she mostly steers clear of discussion of dating. For young adults, *Growing Up Muslim* fulfills its purpose, covering the essentials in an easy-to-read manner, but not delving too deeply into any topic. Ramadan recipes from various countries—even an African-American Muslim recipe—are included, which will be fun for readers and their families to try. —ASMA HASAN

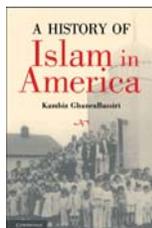


**Hajj: Journey to the Heart of Islam.** Venetia Porter,

ed. 2012, British Museum Publications / Harvard, 978-0-67406-218-4, \$39.95 hb.

It is not easy to produce an outstanding and original book on a subject as well documented as

the Hajj, but Venetia Porter and her team of contributors have achieved it. The historical background is admirably set out and brought to life by quotations from pilgrims of the past, while explanations of the nature and meaning of the Hajj and its rites provide a perfect introduction. There are also sections on aspects that are often not considered, such as the forts and water supply along the pilgrim routes, pilgrims' personal possessions and souvenirs, and the textiles associated with the Holy Cities. The book, which accompanied an eponymous exhibition at the British Museum early this year, features beautiful and unusual illustrations. Many of the objects—gathered from across the world—have rarely, if ever, appeared before. This attractive volume is of greatest interest to anyone who wishes to learn more about Islam or Saudi Arabia, but it also has a wider appeal, since the geography of the region, travel, art, trade, international contacts and, above all, the spiritual quest implied by pilgrimage are all touched upon. There are many good maps and an excellent bibliography, including several little-known accounts of the Hajj. —CAROLINE STONE



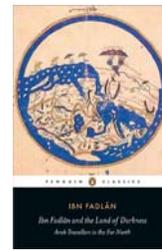
**A History of Islam in America.**

Kamalz GhaneaBassiri. 2010, Cambridge, 978-0-52161-487-0, \$21.53 pb.

This volume provides a comprehensive history and analysis of Muslims in America, starting even before the arrival of Muslim victims of the slave trade.

More widely covered are the period of the Nation of Islam and the immigration waves of the

late 1960's and early 1970's. The story of the Indian Sufi teacher Inayat Khan is also presented. GhaneaBassiri, a professor at Reed College, has reviewed every bit of scholarly material he could obtain, as well as such less traditional sources as early American and Muslim-American newspapers. While at times the book seems to be simply a catalog of these materials, such an assembly is, on its own, valuable. Rather than promoting one interpretation or another or advocating one view of Muslim Americans over another, GhaneaBassiri simply presents all the objective material available on American Muslims. —ASMA HASAN



**Ibn Fadlan and the Land of Darkness: Arab Travellers in the Far North.** Paul Lunde and Caroline Stone, tr. and intro.

2012, Penguin Classics, 978-0-14045-507-6, \$16.00 pb.

Readers may think these intriguing accounts of medieval Arab travelers deep in the frozen north would make a great movie,

but they are too late. “The 13th Warrior,” about Ibn Fadlan's 10th-century journeys among the Norsemen, came out in 1999. As with many Hollywood adaptations, the original story is better, and it is published here with narratives of other medieval Arab explorers, some never before translated into English. Ibn Fadlan, a Baghdad emissary to the newly converted Muslim Bulgars, recorded his journey among the “Rus,” including an encounter with Viking traders on the Volga River. With frank objectivity, he describes their lifestyle and habits, from skiing to hygiene (“the filthiest of God's creatures”) to religious customs, including the earliest written account of a ship cremation. The narratives of later Muslim travelers included in this volume shed further light on the “Land of Darkness.” —TOM VERDE



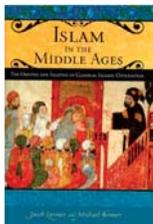
**Impressions of Ottoman Culture in Europe: 1453-1699.**

Nurhan Atasoy and Lâle Uluç. 2012, Armaggon, 978-6-05625-441-3, \$180 hb.

This richly illustrated book provides a striking look at the impact of Ottoman imagery on European art and culture, as well as on

Europeans' perception of the Ottomans, as Turks and Muslims, over nearly 250 years from the Ottoman conquest of Constantinople. While Europeans feared the Ottoman Empire, they admired Ottoman culture, as reflected in such media as textiles, ceramics and tiles, carpets, architectural decorations and arms and armor. Crossing borders through trade, military, political and diplomatic channels, such cultural artifacts were adapted and displayed as public symbols of wealth and status—even in death. Co-author Nurhan Atasoy, a veteran Turkish- and Islamic-art historian, brought a lifetime of research to the book, which focuses with detective-like concentration on artifacts in museums, private collections, remote castles, churches and tombs in 14 European countries.

It documents the remarkable transformation of images, symbols and cultural nuances as they meet new patrons in contexts very different from their place of origin. Storytelling like this requires an expert eye, diligent scholarship and—most important—a very rich field to mine, all evident in this stunning work. —ELIF M. GÖKÇİGDEM



**Islam in the Middle Ages: The Origins and Shaping of Classical Islamic Civilization.**

Jacob Lassner and Michael Bonner. 2009, Praeger, 978-0-27598-569-1, \$54.95 hb.

The emergence of Islam is often characterized as a seismic eruption: the trumpet blast of a new era, disrupting

the slumber of two ancient superpowers—Byzantium and Persia—neither of which had the energy to silence the din. Such an approach to classical Islamic civilization is limited by its external viewpoint, overlooking both those medieval Muslims responsible for its development and Islam's central mission, which was not to obliterate but to fulfill the destinies of its two predecessor monotheistic faiths, Judaism and Christianity. Acknowledging the groundwork laid by earlier historians who share this perspective, Lassner and Bonner deliver a study that not only puts into context medieval Islam's view of itself and its rapidly expanding borders, but also gives a frank assessment of the historian's dilemma when attempting to sort fact from fiction during an age steeped in both. —TOM VERDE

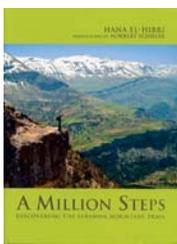


**Jerusalem: The Biography.**

Simon Sebag Montefiore. 2011, Knopf, 978-0-30726-651-4, \$35 hb.

Simon Sebag Montefiore attempts to explain a painful paradox: why the holy city of Jerusalem, sacred to Judaism, Christianity and Islam, “has

always been a den of superstition, charlatan-ism, and bigotry.” He takes Jerusalem from its beginning as a fortified village up to 1967 in the main text and to the present day in an epilogue. His account of the struggle of three faiths for control of the city is compelling. For all three, it is in Jerusalem that earthly dominions will end, to be replaced by a heavenly king. Montefiore does his subject justice, narrating the history of this most spiritual city vividly and graphically. The wars described are so horrible that one wonders whether the Apocalypse, if or when it comes, could improve upon them. The book is so convincing and thought-provoking that, once you get into it, you cannot put it down. —CHARLES BAKER



**A Million Steps: Discovering the Lebanon Mountain Trail.**

Hana El-Hibri. 2011, Interlink, 978-1-56656-839-5, \$60 hb.

The Lebanon Mountain Trail runs 440 kilometers (275 mi) from the far north to the far south of the country and has be-

come one of the most recognized eco-tourism and environmental-preservation missions in the Middle East. This first-person account of a group journey along the entire route, through Lebanon's villages, snowcapped mountains and thousands of years of history, is light on text and heavy on photos by Norbert Schiller. While it is a lovely introduction to Lebanon, the photos tend to be landscapes that don't necessarily let us know where we are—it could be any beautiful mountain region in the world—and the close-ups of faces also don't offer any context. Still, it will make many want to put on their hiking boots. —ALIA YUNIS

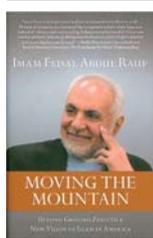


**Morocco: A Culinary Journey With Recipes From the Spice-Scented Markets of Marrakech to the Date-Filled Oasis of Zagora.**

Jeff Koehler. 2012, Chronicle Books, 978-0-81187-738-1, \$29.95 hb.

What better way to introduce a culture and a people than painting a vivid

picture of their culinary art? Jeff Koehler does exactly that, offering a colorful and mouth-watering introduction to the cookery of Morocco while diving into the historical, cultural and social contexts of each recipe he presents. Contrary to the title's southern Morocco orientation, Koehler thoroughly explores the cuisine—or, as he puts it, “the cuisines”—of the country as he narrates his wanderings from the Spanish-influenced northwest to the Saharan fringes of the deep south, with stops at many *suqs* and kitchens in between. Highly eclectic and diverse, the nature of Moroccan cooking is well captured in writing and photographs that blend sweet and savory and mix in a variety of spices in recipes such as *bistilla* or veal-shank *tagine* with pears, to name just two. This book can be an excellent resource for the curious cook and savvy foodie alike. —MANAL BOUGAZZOUL



**Moving the Mountain: Beyond Ground Zero to a New Vision of Islam in America.**

Feisal Abdul Rauf. 2012, Free Press, 978-1-45165-600-8, \$24 hb.

Rauf, imam at Masjid al-Farah, a mosque in lower downtown New York, became famous as the man behind the “Ground Zero Mosque.” He provides a

surprisingly calm and thoughtful perspective on the Islamic faith in the face of emotional opposition to the community center near the site of the World Trade Center. He reclaims the term “orthodox Muslim,” re-framing it to mean that he follows the core, nonviolent faith embraced by the majority of the world's Muslims. He explains that, in the Qur'an, non-Muslims who follow their own religion will attain salvation, and that *shariah* law is not monolithic and indeed requires American Muslims to follow the laws of their country. Rauf reveals how he came to be an imam, telling his story of growing up as a Muslim amid the tumult of 1960's and 1970's America. His writing is clear, educational and touching. *Moving the Mountain* is a good read for those who want to learn more about Islam and also those curious about the story behind the lower-downtown community center. —ASMA HASAN



**My Journey as a Wit-**

**ness.** Shahidul Alam. Rosa Maria Falvo, ed., Sebastião Salgado, forew., Raghu Rai, pref. 2011, Skira, 978-8-85720-966-1, \$50 hb.

I regard this as the most remarkable book by a single photographer since a messenger brought me a

first copy of *The Decisive Moment* by Henri Cartier-Bresson in 1952. It is not that the two books should be compared, although they are approximately the same weight. If Shahidul's book becomes as influential as has Cartier-Bresson's, it will be for an entirely different reason. For me *The Decisive Moment* was the book that first articulated the philosophy of photojournalism. It was also notable in that it gave equal play to photographs of East and West. Its images have stood the test of time. *My Journey as a Witness* is entirely different. It is an angry book, deliberately provocative. It too has many beautiful, meaningful images, but it is a book that must be read. Shahidul Alam was educated in the West, but he is a man of the East. As a teenager, he witnessed the war that in 1971 gave birth to his country, Bangladesh. His passion is to show ordinary people as they truly live and work, and his ambition is not only to transform photography but to transform the world. I happen to agree with much if not most of what he says. Read the book and decide for yourself.

—JOHN G. MORRIS, PICTURE EDITOR, THE NEW YORK TIMES, 1967-1974



**Out of Arabia: Phoenicians, Arabs, and the Discovery of Europe.**

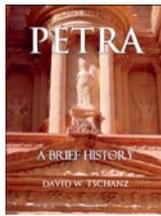
Warwick Ball. 2009, East & West, 978-1-90731-800-9, \$22.95 pb.

The first of a projected four-volume series treating the influence of the East upon the West, this book considers how contacts between Latin Chris-

tendom and the lands that later gave rise to Islam made for more complicated, and often fully reversed, vectors of change than usually thought. That the Roman emperor known as Philip the Arab looked darkly Semitic, while the Spanish Umayyad caliph Abd al-Rahman III was said to have had blue eyes and blond hair, tells only part of a story that has been oversimplified as one of bifurcated lives in a halved world. And while the author warns of the pitfalls of such easy-sounding dichotomies, citing Edward Said from the left and Samuel Huntington from the right, in following chapters he names some of the more unusual examples of contact—a *shariah*-ruled enclave in Italy's lower boot, Muslim advances into Switzerland through high Alpine passes—alongside the more-expected ones: the absorptive Roman frontier in the Syrian desert, Islam in Spain and Sicily, the Phoenicians in North Africa and the Crusaders' return from the Levant, dressed in oriental finery. —LOU WERNER

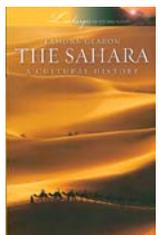
**Petra: A Brief History.** David W. Tschanz. 2012, Smashwords, 978-1-47622-948-5, \$7.99 el.

An early morning walk through Petra's main entrance and a first glimpse of the Treasury trump the approach to any other present-day wonder, tempting one with the beauty that awaits within the Nabataean capital. This book not only discusses



the “lost” city’s monuments—most built between the years 9 BCE and 40 CE—but also provides detailed historical context for the city, with lists of people and events from such classical sources as Diodorus and Strabo, as well as biblical writings. Beyond

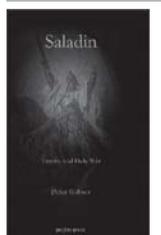
Petra itself, it provides comprehensive coverage of the Nabataeans far and wide; unfortunately, it lacks maps and doesn’t mention some valuable recent archeological work. Tschanz’s description of Petra’s elaborate water system, which could supply 100,000 people, is particularly intriguing. Add to that information on language, money, horses, marriage, tombs, religion, commerce, far-flung places like Mada’in Salih and more, and you have a picture of a wonderful city that, Tschanz shows, was only ever “lost” to European eyes. —GRAHAM CHANDLER



**The Sahara: A Cultural History.** Eamonn Gearon. 2011, Oxford, 978-0-19986-195-8, \$16.95 pb.

Most of the world, it can be said, dreams about visiting the Sahara. Among those lured by its dunes, oases or inhabitants have been Alexander the Great, Napoleon Bonaparte

and the writers Paul Bowles and Bruce Chatwin. As Gearon makes clear in this meticulously researched work, the Sahara has been romanticized, orientalized, commodified, trespassed upon and traversed for so many years by so many outsiders that the territory now suffers from a perception problem. The Sahara comprises multiple deserts (not just one), with dunes making up only 15 percent of the overall terrain. Its people are as diverse and divided as any on Earth. And many Saharans dream of setting foot in lush, green lands of other continents. Written by an Arabic-speaking insider who was initially a complete outsider in England, this book sets the record straight about an area that takes up as much territory as the United States. —JONATHAN CUIEL



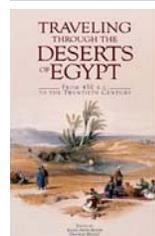
**Saladin: Empire and Holy War.** Peter Gubser. 2010, Gorgias, 978-1-61143-670-9, \$38 pb.

**Saladin.** Anne-Marie Eddé. Jane Marie Todd, tr. 2011, Belknap, 978-0-67405-559-9, \$35 hb. In the wake of Ridley Scott’s movie “Kingdom of Heaven” (2005), about the Muslim capture of Jerusalem from the Crusaders in 1187, there has been heightened public interest in the leader of the victorious forces, Yusuf Salah al-Din, known as Saladin.

These two recent biographies are well worth reading, but for different reasons. Gubser shows particular interest in

Saladin’s encounters with the Crusaders, emphasizing the battle of Hattin, the capture of Jerusalem and Saladin’s dealings with King Richard the Lionheart, leader of the Third Crusade. He tells the complex story of these encounters with consider-

able skill, using Muslim and Christian sources, and addresses the age-old question of Saladin’s motivation: Was he primarily focused on building a personal empire, paying lip service to the caliph in Baghdad, or was he driven by the requirements of *jihad* against Christian armies? Both motives were central, Gubser contends, and about evenly balanced, with an occasional tilt in favor of faith. He pays special attention to Saladin’s vaunted tolerance and unquestioned generosity—without omitting his more brutal actions. Eddé’s biography, in a very readable translation, appeared in French in 2008 and is much thicker than Gubser’s, with extra chapters focusing on Saladin’s image, indeed his “brand.” He was viewed as a man of faith and as a hero—both portraits inextricably linked with his military leadership and his role as a statesman. Saladin sometimes consciously acted in a way to bolster his image, with Frankish foes as well as with his own people. Where Gubser sometimes sees piety, Eddé sees shrewd public relations. —ROBERT W. LEBLING



**Traveling Through the Deserts of Egypt: From 450 B.C. to the Twentieth Century.** Sahar

Abdel-Hakim and Deborah Manley, eds. 2009, American University in Cairo, 978-9-77416-313-5, \$24.95 hb.

**Traveling Through Sinai: From the Fourth to the Twenty-First Century.** Deborah Manley and

Sahar Abdel-Hakim, eds. 2009, American University in Cairo, 978-9-77416-281-7, \$24.95 pb.

The first of these twin books deals with travel writing about the Western Desert, merging with the Sahara, and the Eastern Desert, a mineral-rich

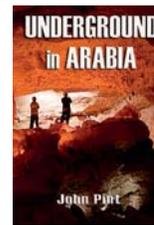
zone between the Nile and the Red Sea. The second focuses on the Sinai Peninsula, whose travelers through history have included pilgrims bound for Muslim and Christian holy places. *Traveling Through the Deserts of Egypt* provides descriptive nuggets from a wide range of travelers, from the Greek historian Herodotus to Abbasid geographer Zakariya al-Qazwini to modern travel writer William Dalrymple. Included are the expected luminaries, such as Sir Richard F. Burton, Edward Lane, Richard Lepsius, John Lloyd Stephens, Giovanni Belzoni and Isabella Bird, as well as lesser-known articulate travelers. It describes the experience of desert life and the particulars of the two deserts, capturing the flavor of the adventure, from journey preparations to the trek itself. *Traveling Through Sinai* is more specialized. It is structured like the first, with colorful descriptions of journeys, arrivals, stays and departures, and it covers the full range of travel experiences in the peninsula, but its emphasis is on the pilgrimage to St. Catherine’s, an Orthodox monastery built by the Emperor Justinian in the sixth century. It features an interesting account of the “Prophet’s Hand,” in which Muhammad is said to have visited the site as a young man and placed the monastery under his personal protection when he grew to manhood. The monks kept for centuries Muhammad’s letter of protection with an imprint of the Prophet’s hand. Ottoman Sultan Selim I had the letter moved to the royal archives in Constantinople for safekeeping, but a copy was made for the monastery, and it remains there to this day. —ROBERT W. LEBLING



**Turkey: What Everyone Needs to Know.** Andrew Finkel. 2012, Oxford, 978-0-19973-304-0, \$16.95 pb.

Add special effects and this book could have been an action movie: Turkey, it shows, harbors a vibrant culture, ever transforming in a very dynamic part of the world.

The author, a foreign correspondent who has lived in Turkey for 20 years, answers a broad list of timely questions about the country, blending historical background with wisdom, wit and anecdotes to give insights into Turkey’s culture, history, politics and role in global affairs. This multifaceted primer provides a valuable overview of a variety of complex issues. —ELIF M. GÖKÇİGDEM



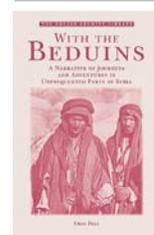
**Underground in Arabia.**

John Pint. 2012, Selwa Press, 978-0-97011-575-1, \$12.95 pb, \$4.99 el.

What happens when an American English teacher finds his way into Saudi Arabia’s “underground”?

This is the story John Pint tells in a witty, engaging

and thoroughly entertaining record of his caving adventures during working stints in the kingdom beginning in 1981. Pint initially traded teaching (and caving) in France for a job at what is now King Fahd University of Petroleum and Minerals in Dhahran and resumed his hobby almost immediately. Soon, he and fellow explorers landed a big find near Ma’aqala, north of Riyadh, in an area rich with *dahls*, a term that means a “natural pit that ... might provide access to water,” Pint notes. Exploration revealed natural formations like stalactites and gypsum flowers, previously undocumented in Saudi caves. This was just the beginning of Pint’s quarter-century of spelunking in the kingdom, his finds enthralling and paving the way for academics to study a beautiful world beneath Saudi Arabia’s often-forbidding surface. —CAITLIN CLARK

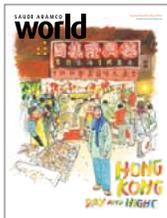


**With the Beduins: A Narrative of Journeys and Adventures in Unfrequented Parts of Syria.**

John Gray Hill. 2009, Garnet, 978-1-85964-219-1, \$39.95 pb.

As British solicitor Gray Hill makes all too evident, travel in “unfrequented parts of Syria” in the late 1800s was nothing less than a true-life

adventure. Accompanied only by their trusted Egyptian dragoman, George, and an ever-changing contingent of Bedouin tribesmen to provide protection, Hill and his artist wife, Lady Caroline, sailed to Jaffa in 1888, 1889 and 1890 and set out by horseback to visit such hard-to-access sites as Jerash, Palmyra and Beersheba. Fêted by desert shaykhs, entranced by the local flora and fauna, and at one point held hostage in Kerak by a group of Bedouin “peasants,” the Hills accepted both the ups and downs of such outlandish travel with an understated humor that makes *With the Beduins* as delightful to read today as when it was originally published in 1891. —JANE WALDRON GRUTZ



## 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

## Curriculum Alignments

To see alignments with us national standards for all articles in this issue, click "Curriculum Alignments" at [www.saudiaramco-world.com](http://www.saudiaramco-world.com).

**Julie Weiss** is an education consultant based in Eliot, Maine. She holds a Ph.D. in American studies. Her company, Unlimited Horizons, develops social studies, media literacy, and English as a Second Language curricula, and produces textbook materials.

## CLASS ACTIVITIES

This Classroom Guide for the September/October issue focuses on two articles: "Muhammad Iqbal's Caravan of Verse" and "Hong Kong Day and Night." In the activities that follow, you'll look at both the form of the articles—*how* each tells the story it tells—and their content—what each tells in its story.

### Theme: Portraits

#### When you think of portraits, what comes to mind?

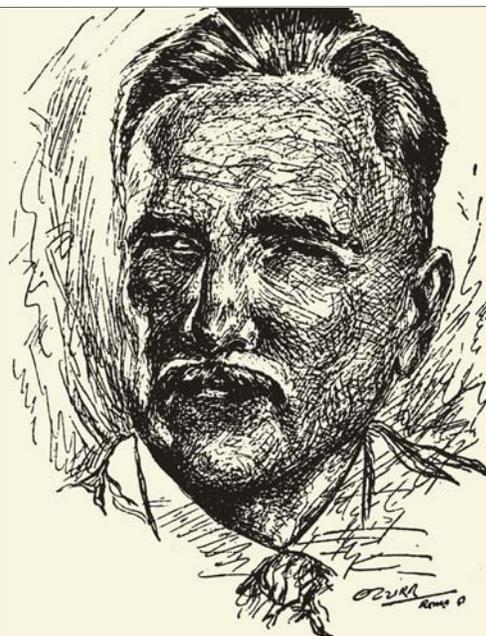
Start your work in this theme by thinking about what associations you have with portraits. Whom do you picture in your mind when you hear the word *portrait*? Is it a painting? A photo? A national leader or hero? A family member? Or maybe you think of something else entirely—something like the "portrait" page layout on your computer! Share your thoughts about portraits with the person sitting next to you. When you've each said your piece and listened to each other, look up the definition of *portrait* and write it down. If you find multiple definitions, write them all. Then have pairs share their definitions, and have a volunteer write them on the board. Keep these definitions in mind as you continue working.

#### How is a biography also a portrait?

A biography is a kind of portrait—a description of a person's life that creates an image (often more than one) of the person for the reader, similar to the way a drawing or photograph is an image of the person. But a biography is made up of words. Read "Muhammad Iqbal's Caravan of Verse." Write down three facts about Iqbal's life that you think are important. What makes those facts stand out? What makes them important to you? Write your answer after the three facts.

Working with two or three other people, turn your attention to the form in which this biographical portrait has been created. The first element of the story is the first paragraph—the one that's in a larger font than the rest of the article. Reread it with your group. Discuss what function the paragraph serves. For example, one of its functions is as an introduction. It introduces the biography. How does it do that? Write in the margins near the first paragraph how your group sums up the function of the first paragraph.

With the second paragraph, the body of the article begins. What is the starting point in this biographical portrait of Iqbal? Write that in the margins, too. Note that this portrait of Iqbal is divided into segments, each of which starts with an extra-large capital letter and ends with a passage of Iqbal's writing. If you think of each segment as if it



were a sentence, the ending passage is kind of like a punctuation mark. Like the period at the end of a sentence, it tells you that a main idea has ended. With this in mind, reread the article, segment by segment. When you get to the end of each segment, write a one-sentence summary of it. When you get to the end of the article, make a note about how this biographical portrait ends.

When you and your group have identified the beginning and ending of this story of Muhammad Iqbal and written your summaries, step back and think about the whole article as a portrait of Iqbal. What are the key themes that this portrait identifies in Iqbal's life? Have groups share the themes they identify, and make a list on the board. Then ask yourself, "How would I describe Iqbal?" One way is by describing what he looked like—like the drawing on page 18. Another is by identifying the key themes in this portrait of words. Write a one-paragraph description of Iqbal. Include in your paragraph what you think are the most important elements of the man. Share your paragraph with other students and compare the different ways you've portrayed the man.

#### What other forms can portraits take?

Now look at a very different kind of portrait, "Hong Kong Day and Night." The first thing you'll probably notice about this portrait is that it's not typewritten. With your group, look at the article. Don't worry yet about reading it—just look at it. What do you notice about the lines of text? What do you notice about the paintings and drawings? Compare the visual appearance of this article with the visual appearance of "Muhammad Iqbal's Caravan of Verse." Which is more familiar to you? What feelings do

you get when you look at each? Is one more inviting to you—more likely something you would want to read? If you were flipping through the magazine, would one more likely catch your eye than the other? Why?

Working with your group, read the article. Remember that “Muhammad Iqbal” was divided into segments that used visual cues to let you know the start and stop points. “Hong Kong Day and Night” is similarly divided into segments, although you might not be able to tell quite as easily where they start and stop. As you figure out which text and which pictures go together, draw a circle around each segment of the article. When you’ve circled the segments, look carefully at each one. Ask yourself, as you did about the segments in the other article, what is the topic of each segment? Write a one-sentence summary of each segment, as you did with the other article.

Answer some of the other questions you answered about the portrait of Muhammad Iqbal: What is the starting point of this portrait of Hong Kong? Can you find a chronological organization to this portrait? If so, make a timeline and locate the different segments on it. If you don’t find a chronol-

ogy, how would you describe the organization of this portrait? Discuss with your group whether or not you have a preference for a “linear” portrait like the portrait of Iqbal or a “patchwork” one like the portrait of Hong Kong. If you do, why is that?

these questions with a partner: Which version of the portrait do you prefer—the one in *Saudi Aramco World* or the one you made? Why? Display your work, or make copies for other students to read. As a follow-up activity, you can try making a self-portrait using one of the formats you’ve explored—or some other format that you find interesting.

### Theme: East Meets West— and Other Meetings

For this theme, you’ll continue working with the same two articles, but this time, you’ll be looking at what each article has to say about the meeting of things that are different—we’ll call them “differents”—starting with the meeting of East and West. Look at the scene of Hong Kong on page 24. (Notice that there’s also a caption for the visual image.) What do you notice about the two sides of the painting? How does writer/illustrator Norman MacDonald explain what the scene means to him? Go through the rest of “Hong Kong Day and Night” and highlight all the parts that address the meetings of “differents” such as eastern and western

meeting of the cultures of East and West. How did western thought influence Iqbal? How did living in India influence him? How did he deal with the differences? Similarly, how did he deal with being Muslim in India? What was his vision about how Islam and India could coexist? How would you sum up what Iqbal thought about the meetings of “differents”?

## ANALYZING VISUAL IMAGES

Both the articles you’ve been focusing on in these activities include drawings, and the article about Muhammad Iqbal also includes photos. Start with the drawing of Iqbal on page 18. What sense do you get of him when you look at this drawing? How would you describe what he looks like? What words would you use to describe his temperament, mood or character? What is it about the sketch that evokes that sense of him? What do you think the artist was trying to say about him? Now look at the photograph of Iqbal on page 23 and answer

the same questions. Which of the two images do you prefer? Why? When you think about what you have read about Iqbal, which image—if either—feels to you to be a more accurate representation of him? What makes it so? If they seem equally accurate, explain how you can see these two

different representations as both being accurate.

Now look at the painting of Hong Kong on page 24. Go online and find photographs of the Hong Kong skyline, ones that are as similar to the painting as you can find. How would you describe the differences between them and the painting? What words would you use to describe the city in the painting and the photographs? Then discuss what you think it means for a portrait to be “accurate.”

You can try the same kind of comparisons—paintings or drawings versus photographs, or different photographs—with other subjects. With a partner, make a list of the characteristics of each type of image, and identify what you consider to be the benefits and drawbacks of each.



ogy, how would you describe the organization of this portrait? Discuss with your group whether or not you have a preference for a “linear” portrait like the portrait of Iqbal or a “patchwork” one like the portrait of Hong Kong. If you do, why is that?

Now try a different way of comparing the two types of portraits. Choose and complete one of the following tasks: Either write a linear portrait of Hong Kong using the content of “Hong Kong Day and Night,” or write a patchwork portrait of Muhammad Iqbal, using the content of “Muhammad Iqbal’s Caravan of Verse.” When you’re done, answer

cultures, light and dark, yin and yang. For example, what does the portrait of Hong Kong say about the ways that British and Chinese cultures meet in Hong Kong? What does it say about the presence of a Muslim minority in the city? How would you sum up what MacDonald thinks about the meeting of “differents” in Hong Kong?

The biographical sketch of Muhammad Iqbal also identifies the meetings of “differents.” Highlight these parts of the article. As you did with Hong Kong, start with the



**Current September**

**Worlds Within Worlds:** *Imperial Paintings from India and Iran* brings together Mughal and Persian paintings and manuscripts. Created in workshops formed by the greatest Mughal patrons—Akbar, Jahangir and Shah Jahan—they reveal how Mughal artists of the 16th and 17th centuries built on Persian cultural heritage in a constant play of tradition and innovation. The exhibition's title refers to the complex layering of multiple images within single folios, the many references to Persian and European styles and subjects, and the emperors' sense of themselves as world rulers. Freer and Sackler Galleries, **Washington, D.C.**, through September 16.

**Contemporary Indonesia** is a group exhibition of eight of that country's most seminal and talented artists. Indonesia is one of the most culturally and religiously diverse countries in the world and, in the last two decades, has experienced extensive political change and globalization. The result has been more provocative, challenging and critical work from its artists, whose audience has expanded globally. The artists included in this exhibition are FX Harsono, Nyoman Masriadi, Eko Nugroho, J. Ariadhitya Pramuhendra, Agus Suwage, Ugo Untoro, Entang Wiharso and Yunizar. Ben Brown Fine Arts, **London**, through September 22.

**Gifts of Recognition:** *Modern and Contemporary Art from the SOAS Collections* draws on the School's remarkably rich but little known artistic collection, concentrating on modern and contemporary art. The exhibits include modern Japanese calligraphy; modern and contemporary Chinese paintings; a wealth of material from Southeast Asia; works by seminal figures of modern Indian, Bengali and Pakistani art; Iranian and African paintings; and a small selection of modern European paintings associated with Asia and Africa. Brunei Gallery, **SOAS, London**, through September 22.

**Fifty Years of Urban Walls:** *A Burhan Dogançay Retrospective* presents works spanning the career of the renowned Turkish

artist who has, since the early 1960's, explored the social, cultural and political transformation of modern and contemporary urban culture through an examination of walls, which testify to the passage of time and bear witness to the assault of the elements. "Walls are mirrors of society," he claims. "From a wall, you can tell a lot about the people, the neighborhood." The exhibition presents 126 works of Dogançay's, spanning 14 distinct series and periods of the artist's oeuvre, in which he examines the complex and protean alternative history of urban life. **Istanbul Modern**, through September 23.

**Paradise Imagined:** *The Garden in the Islamic and Christian World* explores the art of gardens and the cross-fertilization of garden imagery between East and West. Gardens have functioned as spaces of invention, imagination and mythmaking, as well as places of repose and recreation, for different cultures across time. Using the pages of some 22 illustrated herbals, poetry and epic and sacred texts from the museum's collections, the exhibition focuses on the transmission, exchange and assimilation of garden imagery and metaphors between the Islamic and Christian worlds in the late medieval and early modern eras. The show addresses the image of the garden as an expression of love, power, philosophy, spirituality and knowledge, evoked through word and image. Walters Art Museum, **Baltimore**, through September 23.

**Projection** presents some 35 pieces from Palestinian-British artist Mona Hatoum's last 20 years of work, and features "Turbulence," a work specifically created for the exhibition. Hatoum received the 2011 Joan Miró Prize for her ability to connect personal experience with universal values. The exhibition aims to place Hatoum beyond the geopolitical references that have become synonymous with her artistic practice. Fundació Joan Miró, **Barcelona**, through September 24.

**Beauty and Belief:** *Crossing Bridges With the Arts of Islamic Culture* aims to bridge differences and inspire insight through beauty, and address the question, "What makes Islamic art Islamic?" Tunisia-born project director Sabiha Al Khemir has assembled over 250 works from 40 lenders in the us and nine countries in Europe and the Middle East, including unique manuscripts from the Royal Library in Morocco. The exhibition represents a journey through Islamic culture from the seventh century onward, combining historical and geographic background with successive sections of calligraphy, figurative imagery and pattern, but it makes a point of touching on the present day, also including works by contemporary artists. Brigham Young University Museum of Art, **Provo, Utah**, through September 29; **Indianapolis** Museum of Art, November 2 through January 13, 2013; **Newark [New Jersey] Museum**,



## Maharaja:

*The Splendor of India's Royal Courts* displays nearly 200 treasures spanning 250 years to trace the shift in political control of India from the early 1700's, as the power of the Mughal Empire waned, through the rise of strong regional powers and colonization by Great Britain, to the emergence of the modern independent nation in 1947. Through paintings, costumes, jewelry, weapons and a golden throne—all objects that the maharajas used, commissioned, collected and loved, and through which they realized their roles as military and political ruler, religious leaders and cultural patron—the exhibition explores the concept of kingship in India, and illuminates the world of the maharajas and their extraordinarily rich culture. Field Museum, **Chicago**, October 17 through February 3.

**A watercolor miniature of the ruler of Kota, Ram Singh II, in procession.**

February 13 through May 19, 2013; **Portland [Oregon]** Art Museum, June 15 through September 8, 2013.

**Reoriented**, a group exhibition, juxtaposes artists from the Middle East with those from the Nordic countries to show how interest in the culture of the Middle East has recently increased in the West. The Middle East's cultural and social changes can similarly be seen through the subject matter of the region's artists displayed alongside works by artists from other countries. Participating artists include Bouchra Khalili, Diana Al-Hadid, Laleh Khorramian, Marya Kouzan and Adel Abidin. Havremagasinet, **Boden, Sweden**, through September 30.

**Masterpieces X**, the gallery's 10th annual summer exhibition, displays pieces that explore figurative and landscape genres and emphasize expressive brushstrokes and sculptural techniques. Participating artists include Gazbia Sirry, George Fikry, Gamal Abdel Nasser, Mohamad El-Fayoumi, Mostafa Abdel Moity, Rabab Nemr, Saleh Abdel Sabour, Farouk Hosny and Sameh Ismail. Zamalek Art Gallery, **Cairo**, through September 30.

**The Horse: Ancient Arabia to the Modern World** traces the animal's story across thousands of years of human history, displaying exhibits that range from newly excavated Saudi rock

carvings—which may move the date and place of first domestication thousands of miles south and thousands of years back—to a miniature Persian gold chariot with four horses, made around 2500 years ago, to Victorian engravings of famous racehorses. Because a skilled archer on horseback was the most dangerous weapon in any war before the development of artillery, the exhibition also includes two complete sets of Islamic and western horse armor. The wild horse was domesticated at least 5000 years ago, initially for meat and later for transport, transforming how far a man could travel and how much he could carry. The exhibition traces the evolution of the elegant, swift Arabian horses, whose distinctive arched necks and tails can be seen in Assyrian sculptures, Egyptian wall paintings and ancient Greek vases. British Museum, **London**, through September 30.

**Beyond the Horizon: Space and Knowledge in the Cultures of the Ancient World** addresses questions about the understanding of space in the ancient cultures of the Mediterranean region. Even in antiquity, man would observe his environment, adapt himself to the natural conditions it imposed and shape it according to his needs. Through the development of writing, he was able to create new forms of organization, to preserve and pass on knowledge and to archive information. The observation of the heavens, reflected in early

records from the Near East, Egypt and Europe, and the mapping of the world, reflected in text and illustration, are covered in two sections of the exhibition. More than 400 objects create a panorama of the journeys of the gods, physical and spiritual realms, curses, oracles, even sound spaces, allowing visitors to immerse themselves in the lived reality of antiquity. Pergamonmuseum, **Berlin**, through September 30.

**Pergamon: Panorama of the Ancient Metropolis** displays a wide variety of sculptures, mosaics, coins, ceramics and metal devices—along with a monumental 360° panorama—to present a vivid picture of life in the glittering ancient city, home of the famous Great Altar, with its depiction of the gods' battle against the giants. Most of the 450 exhibits, presented in their original architectural and functional contexts, have never been displayed before. Paintings, historical photographs and archival documents provide insight into the history of the discovery and research of the site. Pergamonmuseum, **Berlin**, through September 30.

### Current **October**

#### **The Museum of Optography:**

*The Purple Chamber* is the latest installment of Derek Ogbourne's ongoing investigation of the idea that a final image can be imprinted on the retina at the moment of death and retrieved postmortem. Ogbourne's exhibition consists of drawings, paintings, photography, film, sound, video art and objects that blur the boundaries between art, science and history and highlight the relationship between the imagination and death. **Sharjah, UAE**, Art Foundation, through October 3.

#### **Orient and Occident: Austrian**

*Artists Traveling East* assembles works by painters who set out for faraway countries in the 19th century to seek new artistic challenges. Initially, they chose their subjects for their documentary significance and described them with great precision. Yet gradually, their paintings and drawings came to reflect the visual charm of the foreign lands, the pictorial translation of sunlight and the rendering of heat, as well as the changes brought about by these phenomena in the natural landscape. One of the most important Austrian painters active in the East was Leopold Carl Müller, who spent nine winters in Egypt, painting numerous market scenes and figural subjects. Alois Schön, Alphons Mielich, Ludwig Libay, Bernhard Fiedler and a number of other Austrian artists also traveled to eastern countries, and a few, such as Rudolf Swoboda and Hermann von Königsbrunn, even got as far as India and today's Sri Lanka. The exhibition presents views of Hungary, the Balkans, Greece, Constantinople, Egypt, the Holy Land, India, Sri Lanka and the Indian Ocean. Austrian Gallery Belvedere, **Vienna**, through October 14.

**My Rock Stars: Volume 1** is a new body of photographic work by Hassan Hajjaj that showcases people who inspired him as an artist. His subjects have in common that they embody their passions: What they do defines them and becomes their passport to life. Hajjaj's series brings studio photography into the streets and acknowledges creativity in all its forms. Third Line, **Dubai, UAE**, through October 18.

**Nation Estate** consists of a nine-minute science-fiction short film and a photo series that offer a clinically dystopian yet humorous approach to political deadlock in the Middle East. With a glossy mixture of computer-generated imagery and live actors plus an electronic-music soundtrack, Palestinian artist Larissa Sansour's film explores a solution to Palestinian statehood: a single skyscraper called the Nation Estate. One colossal high-rise houses the entire Palestinian population, now finally living the "high life," with each city on its own floor. Previously marred by checkpoints, intercity trips are now made by elevator. Galerie Anne de Villepoix, **Paris**, through October 20.

**El Araba El-Madfuna: Wael Shawky** reveals a new large-scale work based on the artist's personal experience in Upper Egypt. Historical and literary sources form the starting point for Shawky's concentrated film narratives, in which he interweaves myths, fact and fiction. His poetic staging of historical events enables the viewer to revisit inextricable links between the past and the present. KW Institute for Contemporary Art, **Berlin**, through October 21.

#### **The Colonial Eye: Early Portrait Photography in India**

presents an extensive and important collection that includes not only the work of such well-known photographers from the second half of the 19th century as Samuel Bourne, Shepherd & Robertson, A. T. W. Penn and John Burke, but also many lesser-known or anonymous practitioners of ethnographic photography, genre portraits of artisans or portraits of Muslim nobility, maharajas and clan heads, some of whom chose to be portrayed in their own palaces. Photography Museum, **Berlin**, through October 21.

**Arab Express: The Latest Art From the Arab World** introduces contemporary Arab art to Japan. On display are works by 34 artists from the Arabian Peninsula and surrounding Arab countries. From lifestyles to identity, the rapidly transforming Arab world displays a diversity of cultures that cannot be overstated. The traditions, religion, customs and aesthetics that constitute that diversity are vividly reflected in the work of the region's artists, including in this exhibition Tarek Al-Ghoussein, Ahmed Mater, Halim Al-Karim, Meera Huraiz, Zena el Khalil, Rula Halawani and Aftal Ahdath. Mori Art Museum, **Toyko**, through October 28.

**Wounds** is an exhibition of new work by Syrian photographer Jaber Al-Azmeh that began and evolved with the revolutionary movement taking place in Syria. Al-Azmeh photographed individuals from his own social circle, including activists, yet as the protests and violence increased, he and many other activists and critics of the regime had to leave their country for their own safety. Isolated, left only with stories that he heard about unfolding events in Syria, Al-Azmeh eventually became the protagonist of his own work, reenacting and photographing himself as he transformed from social observer to social activist. Green Art Gallery, **Dubai, UAE**, through October 29.

**Current November**

**Come Invest in Us. You'll Strike Gold** refers to an invitation spoken by Algerian President Abdelaziz Bouteflika after his first election in 1999. Since then, international entrepreneurs have responded, with strong support from their governments. Based on Algerian artist Djamel Kokene's eponymous work, the exhibition scrutinizes the scope of western and Arab economic and financial interests at stake in the Middle East–North Africa region. Participating artists include Adel Abidin, Kader Attia and Bouchra Khalili. Hilger BROTKunsthalle, **Vienna**, through November 3.

**Gods on Swings and Dancers in**

**Trance: Bronze Art from Tribal India** displays extraordinarily powerful stylized bronzes from Bastar, a region in central India that is home to a majority of tribal people. The artworks show mighty gods, processions and possessed dancers that are the products of a living, complex but little-known culture. Museum Rietberg, **Zurich**, through November 4.

**Gold From Java—Silver from**

**Batavia.** The legendary Indonesia of the past comes to life in the sumptuous gold jewelry of pre-colonial Javanese court culture. The mystical power of gold was used to attract good luck and protect the wearer against the forces of evil. The museum is simultaneously exhibiting unique silver objects made in Batavia in the 17th and 18th centuries for functionaries of the Dutch East India Company (v.o.c.). The objects include tableware, betel boxes and commemorative salvers. A characteristic of Batavian silver is the combination of western forms and oriental motifs, or of objects rooted in the culture of the East but bearing western-style decoration. Gemeentemuseum, **The Hague, Netherlands**, through November 4.

**Nomads and Networks: The Ancient**

*Art and Culture of Kazakhstan* provides a comprehensive overview of the nomadic culture of the peoples of eastern Kazakhstan's Altai and Tianshan regions from roughly the eighth to the first century BCE. With more than 250 objects on loan from Kazakhstan's four national museums, the exhibition provides a compelling portrait that challenges the traditional view of these nomadic societies as less developed than sedentary ones. Artifacts on view in the exhibition range from bronze openwork offering stands, superbly decorated with animal and human figures; to petroglyphs that marked important places in the landscape; to dazzling

gold adornments that signaled the social status of those who wore them. Freer and Sackler Gallery, **Washington, D.C.**, through November 12.

**Khalil Saleeby 1870–1928: A Founder of Modern Art in Lebanon** is the first public exhibition of work by the renowned Lebanese artist, drawn from an important private collection of more than 60 paintings by Lebanese modernists that was donated to AUB earlier this year. Saleeby is considered to be a pioneer in Lebanese impressionist and modernist painting. He trained in Europe under John Singer Sargent before returning to Lebanon to teach; many of his students, such as Omar Onsi and Saliba Douaihy, became renowned names in Arab modernist painting. American University of **Beirut** Art Gallery, through November 15.

**The Book of Kings.** Shirin Neshat presents a new video entitled "Overruled" and the photographic series "The Book of Kings." "Overruled" depicts the trial of a poet accused of blasphemy by a judge and jury of patriots, similar to the 10th-century trial of Mansur Al-Hallaj. "The Book of Kings" features black-and-white portraits covered with calligraphic texts and drawings, divided into three groups representing the Masses, the Patriots and the Villains. Galerie Jérôme de Noirmont, **Paris**, through November 17.

**Shadow of the Sphinx: Ancient Egypt and Its Influence** explores the unparalleled impact on the modern western imagination of ancient Egyptian culture: its writing, its art, its religion and its funeral practices. The exhibition presents Egyptian artifacts—jewelry, coffins, portrait masks—together with such European and American objects as paintings, movie posters, porcelain, jewelry and furnishings, all inspired by real or imagined aspects of ancient Egypt. Munson Williams Proctor Arts Institute, **Utica, New York**, through November 25.

**Faces of the Middle East** is a collection of photos by Hermoine Macura that documents people from across the Middle East and examines the region's common thread of humanity. The photos demonstrate the rich variety of cultures, ethnicities, religions and social groups that compose the Middle East and prove that the region is not in fact a monolithic culture. Macura strives for improved awareness and understanding of the Middle East, and for increased dialogue and appreciation among peoples. Busboys and Poets, **Washington, D.C.**, through November 27.

**Current December**

**Rostam 2: Return** is a series by Tehran-born artist Siamak Filizadeh, acquired by the museum in 2011, that relies on playful consumer and pop-culture iconography. Filizadeh uses images derived from the *Shahnama (Book of Kings)*, a 50,000-couplet poem pivotal to Persian culture and dating back to the first century CE. In his retelling of the classic tale, Filizadeh bypasses its universalities in favor of more specific commentary. Through his skillful blending of anachronistic and contemporary details, he effectively transports the viewer from the mythical realm of Iran's greatest champion, Rostam, to his own take on the kitsch consumerism and popular culture of present-day Tehran. **Los Angeles** County Museum of Art, through December 2.

**Cleopatra: The Search for the Last Queen of Egypt** features nearly 150 artifacts from the time of Cleopatra VII, taking visitors inside the modern-day search for the elusive queen, a search that reached from the desert sands of Egypt to the depths of the Bay of Aboukir near Alexandria. The exhibition includes statuary, jewelry, everyday artifacts, coins and religious tokens from the time around Cleopatra's rule. California Science Center, **Los Angeles**, through December 31.

**Current January**

**Tutankhamun: The Golden King and the Great Pharaohs** features more than 100 artworks, most of which have never been shown in the United States before this tour. These spectacular treasures—more than half of which come from the tomb of King Tutankhamun—include the golden sandals found on the boy king's mummy; a gold coffinette that held his stomach; golden statues of the gods; and King Tut's rings, ear ornaments and gold collar. Also showcased are objects associated with the most important rulers of the 30 dynasties that reigned in Egypt over a 2000-year span. The exhibition explores the splendor of the pharaohs, their function in both the earthly and divine worlds, and what "kingship" meant to the Egyptian people. Pacific Science Center, **Seattle**, through January 6.

**Current February**

**Buddhism Along the Silk Road** illuminates a remarkable moment of artistic exchange, drawing together objects from India, Pakistan, Afghanistan and the western reaches of Central Asia—regions connected in the sixth century CE through trade, military conquest and the diffusion of Buddhism. At the root of this transnational connection is the empire established at the end of the fifth century by the Huns, which extended from Afghanistan to the northern plains of India. Over the next century, trade routes connecting India to the western reaches of the Central Asian Silk Road continued to link these distant communities, facilitating ideological exchange. Metropolitan Museum of Art, **New York**, through February 10.

**Lalla Essaydi: Revisions** brings together selections from the artist's photographic series, her rarely exhibited paintings and a multimedia installation. Moroccan-born, Essaydi now lives in the United States and believes that her work, with its intimate portrayal of Moroccan women, would not have been possible without distance from her homeland. While each work and genre speaks volumes, from the ensemble—subversive and challenging, yet refined—emerges Essaydi's critical reflection on her experience as a liberal Moroccan, Arab, African and Muslim woman living across cultures. National Museum of African Art, **Washington, D.C.**, through February 23.

**Current March and Later**

**The Antikythera Shipwreck: The Ship, the Treasures, the Mechanism** presents the objects recovered in 1900–1901 and 1976 from the legendary shipwreck off the islet of Antikythera, the focus of the first major underwater archeological expedition. The wreck dates from 60 to 50 BCE, though items in its cargo go back to the fourth century BCE. The luxury glassware, the statue of Hermes and other items shed light on trade in the eastern Mediterranean and the taste of the rising Roman elite near the

end of the Hellenistic Era and Rome's democratic period. Most exciting, however, is the so-called Antikythera Mechanism, a device that comprised at least 30 gearwheels as well as dials, scales, axes and pointers. It is the earliest preserved portable astronomical calculator, and displayed the positions of the Sun, the Moon and most probably the five planets known in antiquity. Used to predict solar and lunar eclipses, it showed an accurate multi-year calendar and displayed the dates of the recurring Pan-Hellenic games that took place at Nemea, at Isthmia, at Delphi, at Dodona and at Olympia. National Archaeological Museum, **Athens**, through April 28.

**Coming September**

**Extrasystemic Correlations**, by Istanbul-born Italian artist Guido Casaretto, presents projections of figures and elements derived from mathematical systems. The subjects are printed first on Plexiglas surfaces, but while the viewer sees recognizable shapes and figures, according to the artist the shapes that are created have no presence. The body of work stimulates pondering the relationship between the factual and the non-factual. CDA Projects, **Istanbul**, September 15 through October 20.

**The Sultan's Garden: The Blossoming of Ottoman Art** chronicles how stylized tulips, carnations, hyacinths, honeysuckle, roses and rosebuds came to embellish nearly all media produced by the Ottoman court beginning in the mid-16th century. These instantly recognizable elements became the brand of an empire that spanned seven centuries and, at its height, three continents, and was synonymous with its power. Incredibly, this revolution in style can be traced to one man, Kara Memi, working in the royal design workshop of Sultan Süleyman the Magnificent (r. 1520–1566). His nature-inspired stylized tulips, carnations, hyacinths, honeysuckles, roses and rosebuds immediately gained popularity across a broad range of media, carrying connotations of Ottoman court patronage, luxury and high taste. The floral style continues to embody Turkish culture: Turkey's tourism bureau today markets the nation with a tulip logo. The exhibition unveils the story of this artist's influence and traces the continuing impact of Ottoman floral style through the textile arts—some of the most luxurious and technically complex productions of the Empire. Textile Museum, **Washington, D.C.**, September 21 through March 10.

**Another Country**, by British–Iranian photographer and filmmaker Mitra Tabrizian, consists of eight large-scale group and individual portraits showing immigrants who have come to Europe from the Middle East and North Africa, and their children, some of whom were born in the UK. They appear lost in thought, space and time, caught between their present circumstances and a desire to return to their countries of origin. The Wrapping Project Bankside, **London**, September 21 through November 2.

**Hassan Khan** features a comprehensive display of works by the Egyptian artist, musician and writer, bringing together works dating from the 1990's to the present day, including early videos and installations not seen before outside Egypt. SALT, **Beyoğlu, Istanbul**, September 21 through January 6

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**Dia Al-Azzawi:** *Elegy to my Trapped City* presents the renowned Iraqi artist's eponymous mural-sized painting. Comprised of haunting composite monochrome forms, the work represents the post-2003 destruction of Iraq and also pays homage to Al-Bayati's poem of the same title. One of the more politically inclined artists of his generation, Azzawi has created works since the 1970's that address the issue of human suffering as a result of political instability. The exhibition follows the recent unveiling of the artist's "Sabra Shatilla" at the Tate Modern in London. Meem Gallery, **Dubai, UAE**, September 24 through October 31.

Coming **October**  
**#Come Together** showcases large-scale, multimedia work by more than 25 established and emerging artists from Saudi Arabia, Yemen, Morocco, Algeria, Palestine, and Kuwait. The artworks on display are interwoven with raw film footage, Internet-based installations, found objects, a library and platforms for performance and conversation. Edge of Arabia, **London**, October 7–28.

**Diadem and Dagger:** *Jewish Silversmiths of Yemen* celebrates Yemeni Jewish silverwork dating from the 18th and the 19th centuries, highlighting the ways Jews both shared and contributed to Islamic art and culture while maintaining their Jewish identity. From the revelation of Islam in the seventh century, Jewish and Muslim communities coexisted in Yemen, although few Jews live there today. Yemeni Jewish craftsmen created superb silver pieces characterized by elaborate granulation and filigree for Muslim and Jewish clients: headpieces, bracelets, necklaces and belt buckles as well as *khanjars* (daggers) for the Muslim elite. Many of the 25 objects on display are dated and bear the name of both the Jewish silversmith and the Muslim ruler of the time. Walters Art Museum, **Baltimore**, October 27 through January 13.

**The British in Palestine: 1917–1948:** *Palestine under the British Mandate*. Brunei Gallery, SOAS, **London**.

Coming **November**  
**Patriots & Peacemakers:** *Arab Americans in Service to Our Country* tells true stories of heroism and self-sacrifice that affirm the important role Arab-Americans have played in the United States throughout its history, contributing greatly to society and fighting and dying in every US war since the Revolution. The exhibition highlights service in the armed forces, the diplomatic service and the Peace Corps. Personal narratives tell of Arab-American men and women of different national and religious backgrounds. **Jacksonville, Florida**, Public Library, from November 2.

**Ataman:** *Mediterranean Dramaturgies* includes four of Turkish artist Kutluğ Ataman's latest video installations. Sperrone Westwater, **New York**, November 2 through December 22.

**Roads of Arabia:** *Archaeology and History of the Kingdom of Saudi Arabia*. The study of archeological remains only really began in Saudi Arabia in the 1970's, yet brought—and is still bringing—a wealth of unsuspected treasures to light: temples, palaces adorned with frescoes, monumental sculpture, silver dishes and precious

jewelry left in tombs. The exhibition, organized as a series of points along trade and pilgrimage routes, focuses on the region's rich history as a major center of commercial and cultural exchange, provides both chronological and geographical information about the discoveries made during recent excavations, and emphasizes the important role played by this region as a trading center during the past 6000 years. Elegant alabaster bowls and fragile glassware, heavy gold earrings and Hellenistic bronze statues testify to a lively mercantile and cultural interchange among distant civilizations. More than 300 works—sculptures, ceramics, jewelry, frescoes—are on display, dating from antiquity to the beginning of the modern period, the majority never before exhibited. Sackler Gallery, **Washington, D.C.**, November 17 through February 24.

**Art Istanbul** is dedicated to contemporary Turkish cultures. The first iteration of this new art fair collaborates with commercial galleries, auction houses and public museums. **Istanbul**, November 19–25.

**Little Syria** documents the rich history of New York's first Arab-American community. From the late 19th century through the mid-20th century, an area of Manhattan's Lower West Side was the home to a vibrant and productive community of early Arab-Americans. Dubbed the "heart of New York's Arab world" by *The New York Times*, the Washington Street neighborhood was where many participants in the first wave of Arab immigration to the United States got their start. Their experiences, all but lost to living memory,

parallel those of other immigrant groups of The Great Migration period. Arab American National Museum, **Dearborn, Michigan**, late fall.

Coming **December**  
**Amarna 2012: 100 Years of Nefertiti**, an extensive special exhibition on the Amarna period, allows Nefertiti's time to be understood within its cultural-historical context. All aspects of this fascinating period are illuminated and explained—not only the period's theology and art, but also everyday life in the city, ancient Akhetaton. Founded by the monotheist Pharaoh Akhenaten (Amenhotep IV) to establish a new capital with places of worship for his own "religion of light," the city was built within three years and populated in the year 1343 BCE. At the beginning of the 20th century, extremely successful excavations took place there under the direction of Ludwig Borchardt, and the finds were shared between Cairo and Berlin. The exhibition illuminates the context of the discovery of the bust of Nefertiti in the workshop of the Egyptian sculptor Thutmose, along with numerous related objects, including even the pigments and tools used by the sculptors. Along with the exhibition's main focus on archeology, it also critically examines the history of the depiction of the bust of Nefertiti both as an archeological object and as a widely marketed ideal of beauty. Visitors can experience the Amarna period as a social, cultural-historical and religious phenomenon. Neues Museum, **Berlin**, December 7 through April 13.

Coming **January**  
**Disappearing Heritage of Sudan, 1820–1956: Photographic and Filmic Exploration in Sudan** documents the remnants of the colonial experience in Sudan

from the Ottoman, Egyptian and British periods. This photographic and video project by Frederique Cifuentes explores the mechanics of empire, highlighting colonial architecture, design and construction—official buildings, private residences, cinema houses, railways, irrigation canals and bridges—and the impact they had on Sudanese society before and after independence in 1956. It also helps us understand the ways in which people appropriated and used the buildings after the end of the colonial period. Oriental Museum, **Durham [UK]** University, January through March 2013; University of **Khartoum, Sudan**, September through December 2013.

Permanent / Indefinite  
**The Inauguration of the new Islamic Art Galleries of the Louvre** provides a permanent home for the museum's renowned collection of Islamic art. Over 2500 objects, many never on public display before, will be shown in rooms totaling nearly 3000 square meters (32,000 sq ft). The galleries present the entire cultural breadth of the Islamic world, from Spain to India, spanning the seventh to the 19th centuries. Musée du Louvre, **Paris**, from September 22.

Information is correct at press time, but please reconfirm dates and times before traveling. Most institutions listed have further information available at their Web sites. Readers are welcome to submit information eight weeks in advance for possible inclusion in this listing. Some listings have been kindly provided to us by Canvas, the art and culture magazine for the Middle East and the Arab world.

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