Saudi Aramco world

July/August 2003

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Zalabia and the First Ice-Cream Cone

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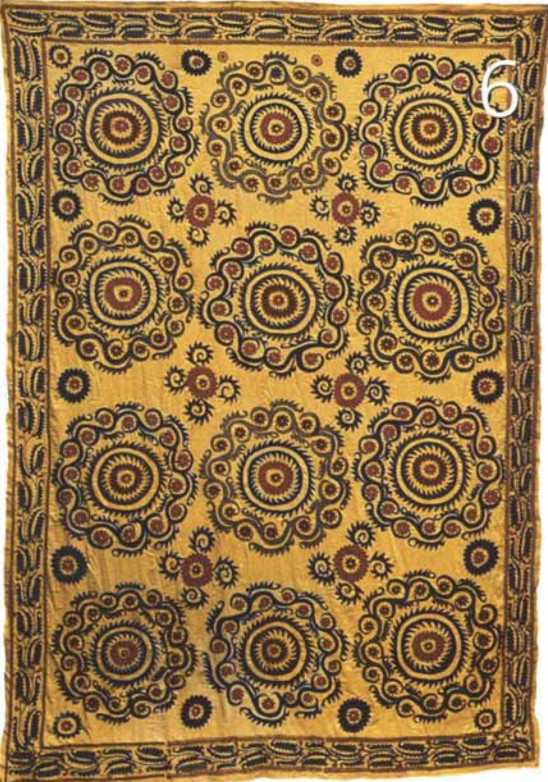
2 *Zalabia* and the First Ice-Cream Cone

Written by Jack Marlowe
Photographed by David Alan Harvey

If you sought respite from the midsummer swelter at the 1904 Louisiana Purchase Exposition in St. Louis by visiting one of the fair's dozens of ice-cream stands, you might have met Ernest Hamwi curling thin waffles into cones and asking, "You want your *zalabia* with one scoop or two?" Was that the beginning of America's love affair with the ice-cream cone? Not quite, says Albert Doumar of Norfolk, Virginia.



6 Splendid Suzanis

Written by Caroline Stone
Photographed by Paul Lunde

When daughters were born in the farming and herding lands of what is now Uzbekistan, their mothers would soon begin embroidering elaborate textiles called suzanis for the future dowry, and the girls would join the work as soon as they could wield a needle. Produced for home use—not for trade, as carpets were—suzanis are still relatively little-known today, but they are among Central Asia's most elegant textile arts.

14 Traders of the Third Millennia

Written by Richard Covington
Photographs courtesy of the Metropolitan Museum of Art

As the exhibition "Art of the First Cities" shows, today's globalization got its start with the trans-Asian trade system of the third millennium BC, which transported art objects, techniques and ideas throughout the continent. Today's curators used the trans-global trade system of the third millennium of our era to make their exhibition possible, arranging loans of priceless objects from 51 museums in 15 countries.

2: © 1998 USPS

34: AGA KHAN AWARDS FOR ARCHITECTURE

24 Flight of the Blackbird

Written by Robert W. Lebling, Jr.
Illustrated by Norman MacDonald

Driven from his native Baghdad by a jealous music teacher, a young virtuoso named Ziryab—"blackbird"—landed in Muslim Spain in 822, where he opened the first music school. Under the ruler's aegis, he also brought or invented many cultural changes—in table manners, hair styles, clothing and gastronomy as well as music—whose influence is still discernible in Europe and the New World after more than a millennium.

34 The Beauty That Heals

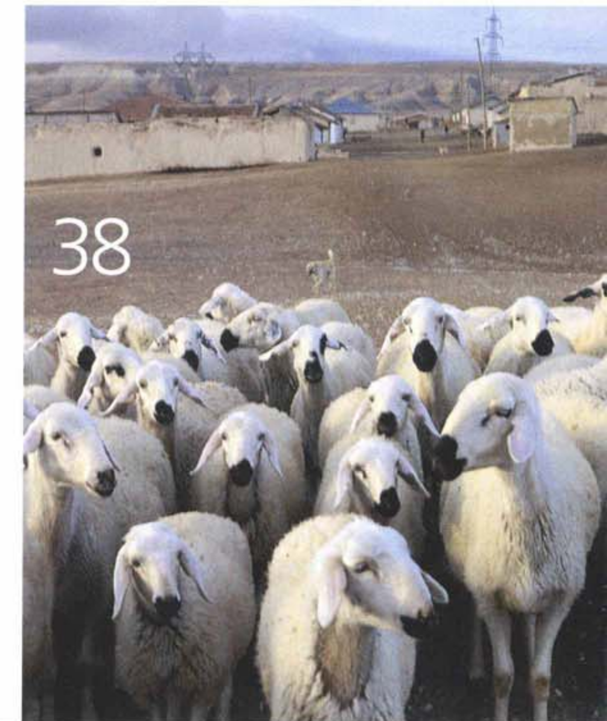
Written by Sylvia Smith
Photographed by Richard Duebel

As futuristic as a *Star Wars* film set and as organic as a melon patch, the new hospital in Kaedi, Mauritania used local ideas and local bricks to build an award-winning extension that has everything, it seems, except straight lines.

38 Shepherd's Best Friend

Written by Louis Werner
Photographed by Thorne Anderson

Large, tawny dogs with black faces, up-curled tails and spiked collars guard herds of sheep on the Anatolian plateau. They are kangals, a very old and much treasured breed whose single-minded protectiveness has won them admirers well beyond Turkey.



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Our new feature is intended to help teachers and students get the most out of the magazine.

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Cover:

Certified authentic by the Smithsonian Institution, 81-year-old Albert Doumar's four-griddle cone-baking machine was built by his uncle Abe Doumar one year after Abe claims he originated the ice cream cone at the 1904 Louisiana Purchase Exposition in St. Louis. The machine is still used in the family business, now managed by Albert's son Thaddeus, right, and Albert still occasionally rolls cones with the Doumar name baked into them. Photo by David Alan Harvey/Magnum Photos.

Back Cover:

Large enough to cover a bed, this 18th- or 19th-century suzani is embroidered in silk on strips of cotton cloth sewn together to make a piece more than two meters long and nearly two meters wide. The floral pattern uses tendrils and blossoms to wrap roundels that resemble both the tribal *göls*, or crests, and the "moon-sky" motif. Courtesy of the Fine Arts Museums of San Francisco.

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Printed on recycled paper

Written by Jack Marlowe   Photographed by David Alan Harvey / Magnum Photos

Zalabia and the First Ice-Cream Cone

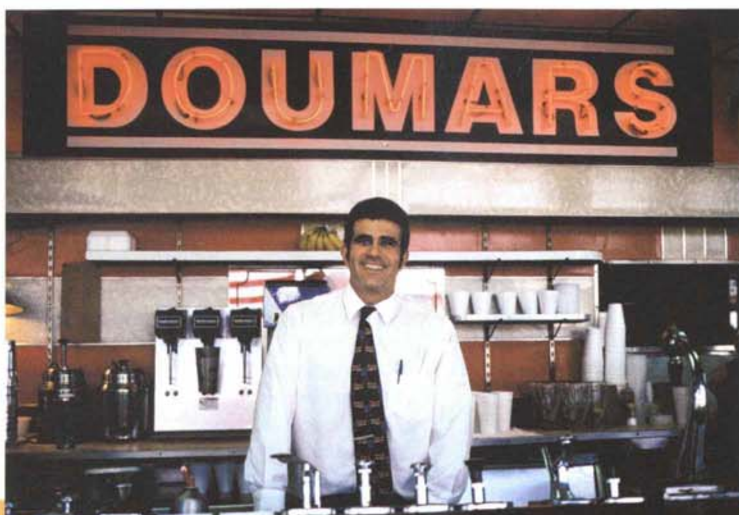
While waiting in line at my favorite ice-cream store, I noticed a hand-painted sign that colorfully proclaimed: "At the 1904 Louisiana Purchase Exposition, Mr. Ernest Hamwi was selling Zalabia, crisp wafer-like pastries baked on a waffle iron, a recipe that originated around the Persian Gulf. Because of the high demand, the ice cream booth next to Hamwi's stand ran out of dishes. Mr. Hamwi quickly rolled one of his pastries into a cone shape to assist his neighboring vendor. Within a few seconds, the cone cooled and hardened and THE FIRST ICE CREAM CONE WAS SERVED."

"What a fine story," I thought. "If only it were so simple."

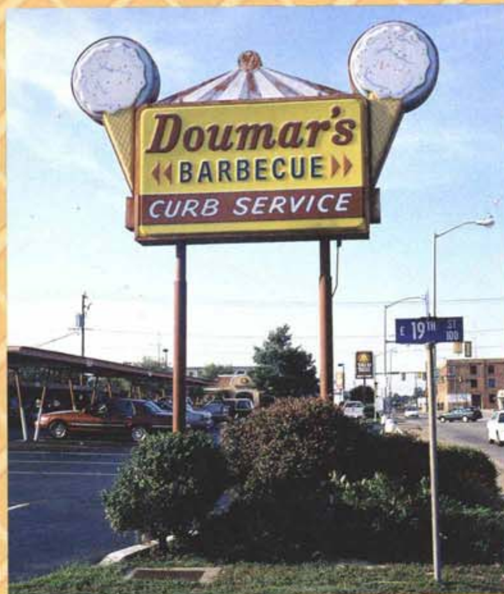
"We do not have any photographs of Ernest Hamwi, nor have we ever been able to find any record of his concession…nor any proof of his existence in St. Louis at all," says Ellen Thomasson, curatorial assistant for the Missouri Historical Society. "There were several claims to the invention of the ice-cream cone at the fair, all made many years after the fact. As far as we can tell, not one has been substantiated."

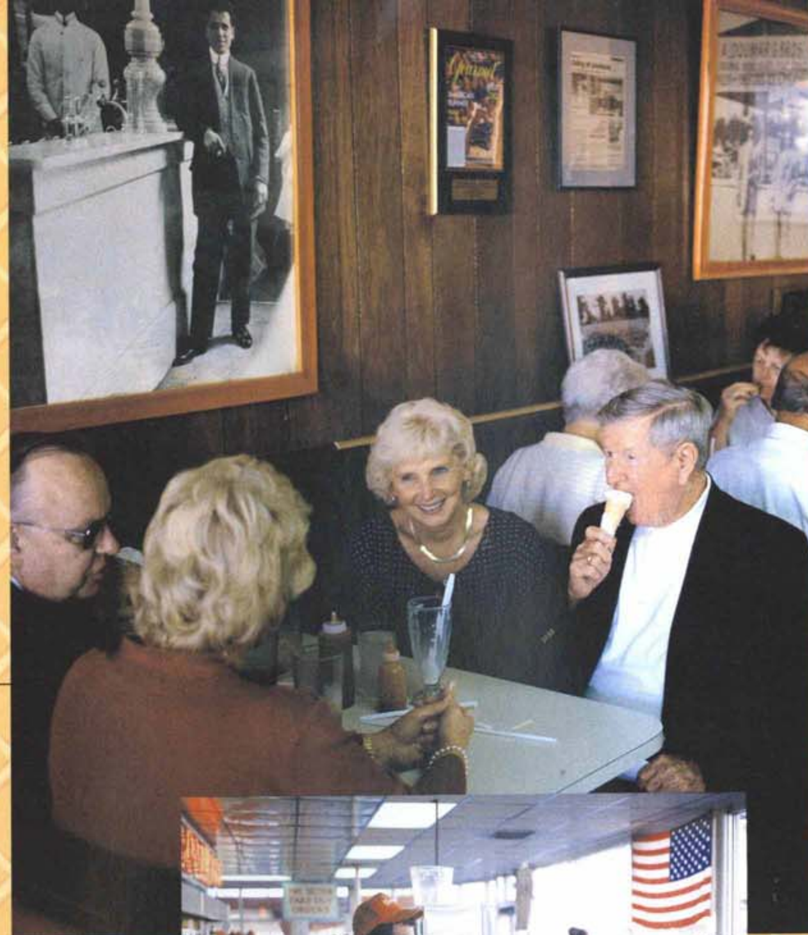
Nor, it turns out, do *zalabia* hail from the Arabian Gulf: They are historically Levantine, popular in Syria, Lebanon and parts of Iraq and Turkey. For that matter, they're not made in a waffle iron—they're too flat; they most resemble Italian *pizzelle*, including in the grid pattern that marks their surface. (North African *zalabia* is a very different dessert: It consists of looping, pretzel-like strands of deep-fried batter, smothered in honey or syrup and often tinted a garish orange.)

The Louisiana Purchase Exposition, also called the 1904 World's Fair, was the largest the US had seen since the 1893 Columbian Exposition in Chicago. It covered some 500 hectares (1235 ac) and showed off such inventions as the year-old airplane, the radio, the telephone switchboard and the silent movie, all in addition to palaces, halls and pavilions displaying the wonders and delights of the world. (There were also less memorable attractions, among them a butter sculpture of President Theodore Roosevelt and a bear made out of prunes.) With more than 18 million visitors passing



Thaddeus Doumar's great-uncle Abe claimed to have suggested the ice-cream cone in 1904, and Thaddeus now helps manage the family cones and barbecue restaurant in Norfolk, Virginia. Opposite: **Still rolling *zalabia*, the Doumars use wooden forms to shape each thin waffle into a cone while it is hot and pliable. When it cools, it hardens—ready to hold a scoop of ice cream.**





Doumar's has been a Norfolk landmark ever since Abe brought his cone-making machine to the Jamestown Exposition in 1907. Right: A photo of Abe watches over customers enjoying the American delight he—and others—originated. Lower right: Thaddeus chats with customers on a Sunday afternoon. Opposite page: This photo from the 1904 Exposition is the earliest known to show ice-cream cones, and it was adapted to make the 1999 US postage stamp.

through the Exposition over its seven-month run, there were also scores of vendors offering much to eat.

Hamwi and his wife, the story goes, took their meager life's savings and invested them in a *zalabia* booth, joining other like-minded immigrants from the Levant in attempting to transplant to the US the crisp, round, cookie-like snack so popular back home. Each *zalabia* was baked between two iron platens about the size of a dinner plate, hinged together and held by a handle over a charcoal fire. They were served sprinkled with sugar. The Hamwis wound up doing their cooking next to one of the approximately 50 ice-cream stands dotted around the fair, though exactly who owned the stand is in some doubt: It was either Arnold Fornachou or Charles Menches. Whoever it was, his ice cream sold faster than Hamwi's *zalabia*—so fast, in fact, that one day he ran out of clean glass cups. At this moment, some say, the ice-cream man saw the possibilities of the *zalabia*; others claim the *zalabia* man saw the possibilities of the ice cream.

Hamwi's story is largely based on a letter he wrote in 1928 to the *Ice Cream Trade Journal*, long after he had established the Cornucopia Waffle Company, which had grown into the Missouri Cone Company. Nationally, by that time, the ice-cream cone industry was producing some 250 million cones a year. Despite the lack of further detail in his account, it gained currency. Cookbooks generally credit Hamwi. The International Association of Ice Cream Manufacturers recognizes his claim. The Joy Ice Cream Cone Company's Classic Waffle Cone box relates his tale.

There are, however, other stories. All involve the same setting, characters and plot: an Exposition ice-cream vendor who runs out of cups and a Syrian vendor (or Turkish—the terms were roughly interchangeable) who saves the day with a combination of *zalabia* and ambition.

One of the other stories is about Abe Doumar.

We know more about Abe Doumar than about Ernest Hamwi, thanks to Abe's nephew Albert, who at age 81 is today the owner of Doumar's Cones and Barbecue in Norfolk, Virginia. Like Hamwi, Abe Doumar came to the United States from near Damascus. Fifteen years old in 1895 or 1896, Abe Doumar left an apprenticeship with a carriage-maker and sailed to the US on a third-class ticket. He found itinerant work as a souvenir salesman at fairs around the country. By the time of the 1904 Exposition, he was in his early 20's. Wearing Arab clothes, he sold souvenirs along one of the fair's "22 Streets of Jerusalem" by day and, in the evenings, joined the camaraderie of the *zalabia* salesmen along "the Pike," the Exposition's entertainment promenade.

Abe related to Albert that it was there that he took a *zalabia* and rolled it into a cone, much as he had been accustomed to do with round pieces of flatbread in Syria when making a sandwich. But instead of bread, this was *zalabia*, and instead of filling the cone with slices of meat or balls of *falafel*, he added ice cream to make what he called "a kind of Syrian ice-cream sandwich." He shared the idea freely among the vendors, he said, and it was in this way the notion spread from stand to stand—including Hamwi's. (Today, street vendors throughout the Middle East offer approximately conical flatbread sandwiches that are eaten much like ice-cream cones.)

Abe Doumar said he took a *zalabia* and rolled it into a cone, much as he had used round flatbread in Syria when making a sandwich, and added ice cream to make "a kind of Syrian ice-cream sandwich." He shared the idea freely, and the notion spread from stand to stand—including Hamwi's.

After the Exposition, Doumar went to North Bergen, New Jersey, where he developed what he believed was his invention into a four-iron machine that made *zalabia* that could be rolled into cones. In 1905 he opened ice-cream stands at Coney Island and "Little Coney Island" in North Bergen; two years later he left others to operate them while he moved to Norfolk ahead of the 1907 Jamestown Exposition there. As he prospered, he brought his parents and three brothers to the US from Syria, and much of the family still resides in Norfolk, where Doumar's has become something of a local legend. In 2001 the website Citysearch.com named Doumar's Cones and Barbecue one of the two best "comfort food" restaurants in Norfolk. Some mornings, Albert still runs the nearly 100-year-old cone machine, where each *zalabia* cooks for one minute between the cast iron platens before it is removed, rolled into a cone around a wooden form and allowed to cool and harden until crispy—all at a speed of some 200 cones per hour.

Yet there are still further contenders to the title Inventor of the Ice-Cream Cone, according to Linda Stradley's brief "History of the Ice Cream Cone." Nick Kabbaz, later president of the St. Louis Ice Cream Cone Company, claimed to have worked for Hamwi and said that the invention was actually his idea.

David Avayou, a Turkish immigrant who owned ice-cream shops in Atlantic City, New Jersey, claimed that he had brought his wares to St. Louis, that he had seen paper ice-cream cones in France, and that he applied the French idea—but with edible materials—at the Exposition.

Charles Menches, the ice-cream vendor who claimed to have worked in the stand next to Hamwi's, said that, no, it was he who first rolled two *zalabia* cones, and that he did so for a lady friend: One was for flowers, and the other was for ice cream.

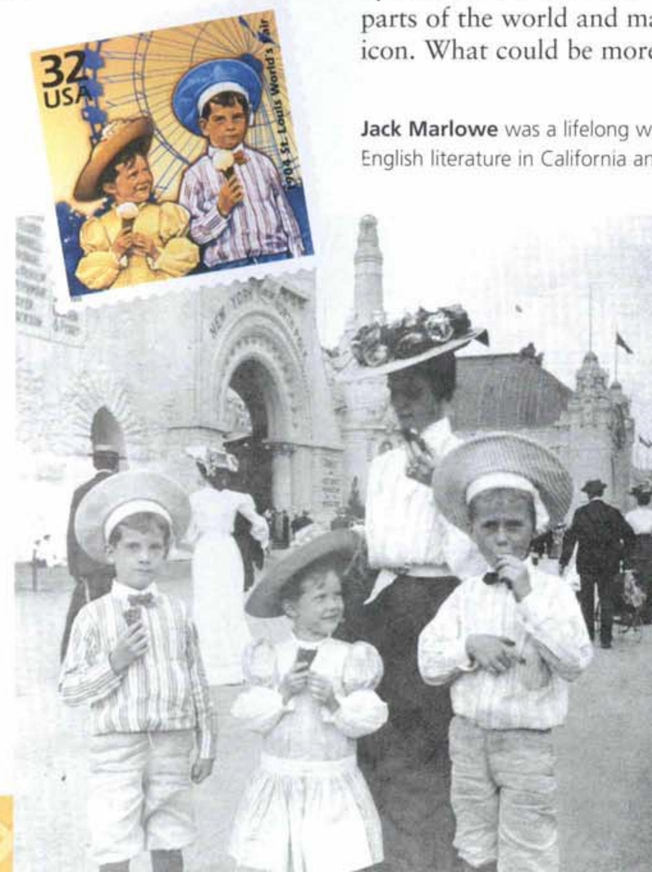
Finally, there is Italo Marchiony of New York, who filed a patent for "small pastry cups with sloping sides" the year before the Exposition. But the bottoms of his cups were flat, not conical, and thus his post-Exposition claim that the burgeoning cone manufacturers were all violating his patent melted under the hot gaze of the law.

It is, in the end, something of a toss-up. Alixa Naff, donor and archivist of the Smithsonian's Naff Arab-American Collection, diplomatically told *The Virginia Post* that "there was no way I could literally refute Mr. Albert Doumar's statement that his uncle invented the ice-cream cone. ...It is such a simple technique that it may have occurred to other people at other places at about the same time. I have accepted Mr. Doumar's statement with that caveat."

Jeri Quinzio is the author of *Ice Cream: A Cook's History of Cold Comfort*, to be published this year by Brick Tower Press. She speculated in an article for *The Radcliffe Culinary Times* that "perhaps each one was the first, as far as he knew, to put ice cream into a cone."

The US Postal Service, which produced a stamp commemorating the 1904 fair, sidestepped the issue neatly, stating in a press release that in that year, "Americans were already enjoying ice cream, but the ice-cream cone was popularized at the fair."

No matter how you roll the *zalabia*, the tales are now part of American folklore, illuminated less by history than by the creative brilliance that joined two ideas from two parts of the world and made from them a national culinary icon. What could be more American than that? ⊕



MAIN PHOTO: MISSOURI HISTORICAL SOCIETY; INSET: UNITED STATES POSTAL SERVICE

Jack Marlowe was a lifelong writer and teacher. He taught English literature in California and Greece and served as a high school administrator in the Bay Area and, under Fulbright sponsorship, in India and Egypt. Many of his former students remained his friends until his recent death.

David Alan Harvey was a *National Geographic* staff photographer from 1978—the year he was named Magazine Photographer of the Year—until 1986. Now a free-lancer, he is a member of the photographic cooperative Magnum Photos.

www.doumars.com

http://whatscookingamerica.net/History/IceCream/IceCreamCone.htm

Written by Caroline Stone
Photographed by Paul Lunde
Motifs Drawn by Caroline Stone

Suzani comes from the Persian word for "needle," and the word refers to embroidered hangings or fabric coverings, generally a meter and a half wide (4–5') but sometimes much more. The birthplace of suzanis is in what is now Uzbekistan, the area along the Silk Roads that interconnected the cultures of Europe, Turkey and China with the Muslim world. Islam came to this area in the eighth century, and over time splendid cities arose there: among them Bukhara, Samarkand, Shakhrisabz and Khiva.

Central Asia has always been a land of textiles. The lives of nomads and settled peoples alike have always been hard, and the landscape is often bleak, but women have long decorated every object they could—prayer rugs, saddlecloths, cradle covers, mirror cases, yurt bands, tent flaps, salt bags and gift wraps—with weaving, embroidery and appliqué in wool, silk, cotton or felt.

As children, nomad and village girls alike began putting together dowries to show the community their skill and industriousness, and throughout their lives their textiles were a principal means of expression and of control of their immediate environment, be it a house, a tent or a yurt. The textiles were also, if needed, an economic resource, for fine pieces could be sold, and city people often commissioned work from the village women.

Homes became veritable cocoons of splendid textiles that were not only functional and beautiful, but also served as status symbols and links to history. Many patterns that are now largely abstract, or so stylized as to seem abstract, have very old roots, for they can be seen on finds in the tombs of Pazyryk, in the permafrost of the High Altai, which date back to the first millennium BC.

Throughout Central Asia, individual regions developed their distinctive designs, for this part of the world is a human as well as a topographical patchwork: Khazakhs, Kyrgyz, Uzbeks, Turkomans, Lakai and Arabs live there and, within those groups, each tribe had its *göl*, or crest, with colors and motifs that were recognizable at a marketplace or on pilgrimage. Client tribes placed the *göl* of their protector more prominently than their own and, as with western heraldry, in these crests could be read the past history

Splendid SUZANIS

and the present "pecking order" of the steppe.

Most of the suzanis surviving today, however, are village or urban works, and though scholars often divide them into "eastern" and "western" on the basis of design and color, less is known about suzanis than about other textiles from the region. Except at a few museums, suzanis have been little studied because, traditionally, they were made in the home for personal use and thus rarely appeared in the written records of merchants or travelers.

The oldest surviving suzanis are from the late 18th and early 19th centuries, but it seems likely that they were in use long before that. Writing at the beginning of the 15th century, the Spanish ambassador to the court of Timur (Tamerlane) left detailed descriptions of the royal tents, with their hangings and embroideries, that agree precisely with the scenes depicted in miniature paintings of the period. (See "The Ambassador's Report," page 10.) Some of the textiles the envoy saw were surely the forerunners of the suzani, particularly the densely worked pieces from Bukhara and Shakhrisabz, some of which have much to say to the medallion carpets of the Timurid period that are associated with Herat, to the south in Afghanistan.

It is interesting that in the 1780's, the time of the first surviving suzanis, Haji Murad, the emir of Bukhara, decided to revive the silk industry by planting mulberry trees north of the city and bringing in skilled workers from the Merv oasis to the west. This may well have resulted in renewed suzani production and given rise to the pieces known to museums and textile historians today.

The motifs on the suzanis go back much further, however, and they are linked to trade. The wealthy families of the cities of the Silk Roads and of the Khanates of Bukhara and Khokand had long had contact with the textiles of India, China and Persia, as well as decorative motifs from the West. Since the time of Alexander, Hellenic influences have reached well into Central Asia, and from there, Hellenic motifs moved along the Silk Roads to appear in embroidered hangings found in many oasis towns and, finally, in the ceramics of Ming China. The vine pattern that, highly stylized, meanders along the border of so many suzanis was quite likely inspired by the scrolls of grapes found across the Hellenic world on stone, ceramics and textiles. Equally old and well-traveled is the palmetto, a fan-shaped, stylized botanical motif from the Mediterranean that may also have been introduced in the wake of Alexander's conquests in India and Afghanistan.

Only recently have suzanis become a commodity. On this rack in Samarkand, they join other fabrics offered for sale to tourists. Motif: A stylized amulet case drawn from a 19th-century suzani. Previous spread: A medallion suzani from Bukhara from the 18th or 19th century. Motif: The *botah* is one of the region's many stylizations of the "tree of life."

The *botah* motif, shaped like a teardrop and perhaps a version of the "tree of life" design, reached this area from Persia as early as the fifth century BC. Other flowers that appear on suzanis, including tulips and wild hyacinths, are not unlike those on Iznik plates, suggesting a Turkic origin. Sometimes there is a frilly flower often called a carnation, but it is more probably a pomegranate blossom, or a much-stylized lotus whose meaning as a Buddhist symbol has been forgotten in the centuries since the conversion of Central Asia to Islam.

These motifs are common among the western group of suzanis, which often show the influence of textiles imported from Mughal India through Kashmir. Curiously enough, some of these patterns were also exported westward in the 17th century, where they became the basis for English Jacobean embroideries.

Although each Central Asian town had its own style, the place of manufacture of many suzanis cannot be identified with certainty, simply because not enough is known. For example, Shakhrisabz, Timur's own city, is famous for the lushness of its vegetation and reflects this characteristic in the embroidered flowers and rich color range of its textiles—but similar pieces were made elsewhere. And the stitch known as *kanda khayöl*, a slanted couching stitch, is most frequently found in Shakhrisabz embroideries—but is not unique to them.

Typical suzanis from the small town of Nurata have a star in the center and scattered sprays of flowers, or sometimes *botah*, on the main field, which is usually naturally colored cotton or linen. The embroidery is generally in delicate shades, often muted indigos and rust. One Nurata *nim suzani* (a half-size suzani) has the classic

TOP: ALEXANDER STONE LUNDE; PREVIOUS SPREAD: CAROLINE AND H. MCCOY JONES COLLECTION, FINE ARTS MUSEUMS OF SAN FRANCISCO

This *nim suzani* from the second half of the 19th century, possibly from Shakhrisabz, shows variety among its six *palaks*, and the fill-in scatter of motifs is playful and idiosyncratic. Motif: A hyacinth spray from a 19th-century suzani from Nurata.

A Suzani Glossary

Although full-size suzanis were most often used as wall hangings, as dividers for rooms or tents, or as curtains for marriage beds, there are smaller pieces, too.

Bolim posh are square suzanis that serve as canopies held over the bride and groom during weddings. Particularly well-known are the bold ones from the Urgut region embroidered in red, brown and black.

Jai-namaz are rectangular suzanis believed to have been used as prayer rugs or hung on a wall to indicate the direction of Makkah, to which all Muslims turn to pray. The effect is like a doorway, with the frame embroidered and the center left symbolically blank, representing the *mihrab*, or prayer niche. A variation of the *jai-namaz* can be seen in the long suzanis that served as wall hangings, perhaps in mosques or affluent homes or tents, in which a series of embroidered arches—*mihrabs*—appears. This pattern is common in much of the Islamic world, where it can be found on carpets, straw mats, embroideries and appliqués.

Lali posh are ceremonial gift wraps, embroidered in patterns and designs similar to full-size suzanis, and traditionally included in the dowry.

Nim suzani are, literally, "half-size suzanis," even though there are no standard measurements for suzanis. Thus in practice it refers to any small suzani.

Ruidigo are some of the finest pieces, embroidered on three sides, with a plain center. Intended to serve as covers for the marriage bed, they are often the most important embroidery in the dowry.

Sandaliposh, or brazier cloths, are some of the smaller and more humble pieces. These are squares draped over the frames that cover the home's brazier, and they sit on top of a felt or quilt, exactly like a Japanese *kotatsu* or a Spanish *mesa camilla*. Cozy, domestic objects, they are nevertheless often heavily embroidered, and the ones from Urgut typically have hospitable-looking little teapot motifs on them.

The Ambassador's Report

As soon as we had come near to where Timur was in residence in the royal tents, they left us for a season to rest in the shade under a spacious awning. This we found to be made of a white linen stuff overset and let in with colored embroidery, and the awning had wooden poles at the back which supported it by means of cords holding it taut. The like awnings were to be seen in many other parts of the camp and they are fashioned long and high in order to be open to the sun and to catch the breeze.

Nearby this awning where we were seated stood a very large high pavilion, in fact a very huge tent, and it was four square in shape. In height it was the measure of three long lances such as used by a horse soldier, and the side was a hundred paces from angle to angle, it being as said four-cornered. The ceiling of the pavilion was made circular to form a dome, and the poles supporting it were 12 in number each as thick round as is the chest of a man breast high. These poles were painted in colors blue and gold and otherwise, and of these twelve great tent poles four were placed at the corners with two others in between on the side. Each pole was made up of three lengths which were firmly jointed together to form the whole. When they had to be set the work people made use of a windlass as big as a cartwheel thus to hoist them up: further they have shackles of cord bands that are attached in various parts and which serve to ease the strain. From each of these poles at its summit in the dome shaped ceiling there hangs one end of a great curtain in silk cloth that is thereto attached, and these curtains are looped up running from pole to pole, so as to make four archways. Round outside the four walls of the main tent of the pavilion there are low galleries like porticoes, and these likewise form a square, and above they join on to the tent wall of the pavilion. The outer tent walls of these four porticoes just described are supported on 24 small wooden masts which are by no means as thick as the 12 poles of the inner pavilion, the whole number of these poles and masts together being 36, which serve to raise up and support the great structure, which is stayed by upwards of 500 ropes, and these are colored red. The inner walls of the pavilion are lined with crimson tapestry very beautifully woven in patterns of diverse designs, further it is hung with silk stuffs of many colors in places worked over with embroidery of gold thread. The ceiling of the pavilion is its mark of greatest beauty for at the four corners are figured four eagles sitting with their wings closed. The exterior walls of the pavilion are made of a silk cloth woven in bands of white and black and yellow that to us appeared made of silk sarsenet. Outside at each corner there is set a very tall staff capped with an apple of burnished copper above which is a crescent. The summit of the pavilion further is square shaped with four tall staves at the corners, each with its apple and crescent. These staves are set at a great height, being also of considerable size, and they form the framework of what is like a turret made of silk cloth, set with what simulates battlements. There is a gangway from below to come up into the turret, for should the force of the wind disarrange any part of the upper works of the pavilion, or cause damage to the poles, men go up thither and walking afoot on the canvas screens repair the fault. From a distance indeed this great tent would appear to be a castle, it is so immensely broad and high. It is a wonder to behold, and magnificent beyond description. Inside within the pavilion there is set a dais, in one part, it is flat and covered over with a carpet on which have been placed three or four mattresses one above the other. This is the seat where his Highness takes his place giving audience.

Round and about the pavilion on the ground outside is erected a wall of cloth, as might be otherwise the wall of a town or castle, and the cloth is of many colored silks in diverse patterns.... Throughout the garden many tents had been pitched with pavilions of colored tapestries for shade, and the silk hangings were of diverse patterns, some being quaintly embroidered and others plain in design.

—Ruy Gonzalez de Clavijo

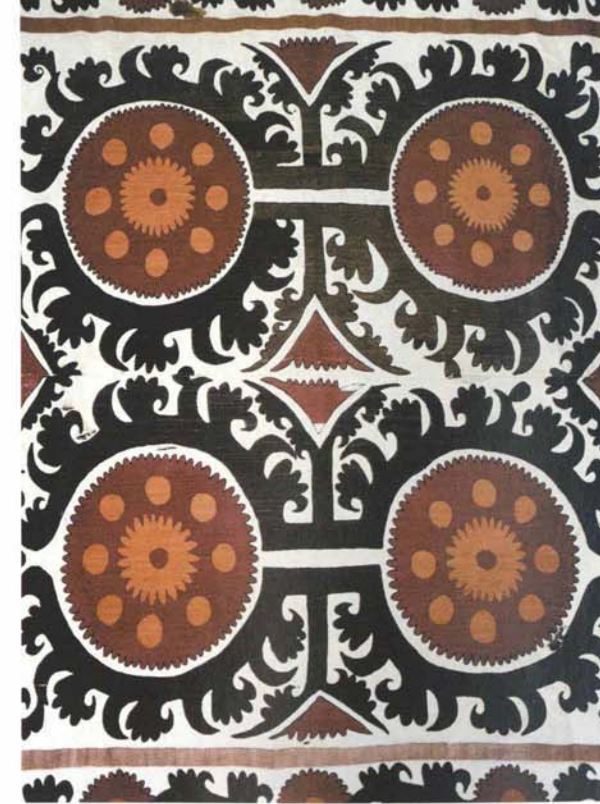
This *jai-namaz* or prayer suzani from about 1900, possibly from Afghanistan, has a compressed *mihrab* (the blank area) indicating the direction of prayer. Bright pinks and purples show the influence of modern dyes.

FROM *EMBASSY TO TAMERLANE 1403–1406* BY RUY GONZALEZ DE CLAVIJO. GUY LE STRANGE, TRANSLATOR. 1928, GEORGE ROUTLEDGE & SONS

POMEGRANATES AND BREAD: ALEXANDER STONE LUNDE

sprays of flowers and a central star and then another motif, common in the region, that may represent either two little coffee pots or two ewers for rose water—in either case, symbols of hospitality, prosperity and joy.

Samarkand had been one of the largest towns in the world in 1400, but by the early 19th century its population had shrunk to some 8000 inhabitants. It is therefore not surprising that its embroideries are less sophisticated and—perhaps because it is close to the eastern area of suzani designs—bolder in their patterns. They are not infrequently worked on yellow, pink or purple backgrounds and often embroidered in a limited range of colors. The designs are almost abstract, as they are also in the Jizak area to the northeast, on the edge of the steppe.



In this suzani from east of Samarkand, the *oi-palak* ("moon-sky") motif is boldly repeated four times. Despite its name, the motif may also be related to the pomegranate, at left and below; the pattern also appears stamped on bread in Bukhara.

Eastern suzanis are much closer to the traditional nomad designs of the Kyrgyz and Uzbeks, who in pre-Islamic times worshiped the sun, the moon and the stars. These are bold designs, with an archaic symbolism centered on a circular motif, whose exact meaning is debated by specialists: Does it represent the sun, the moon, the heavens, a flower—or an open pomegranate, a symbol of fertility from the Mediterranean to China? It is clearly a positive image of continuity and survival, and it appears over and over again in the life of the region: It is painted or incised on the walls of houses, stamped onto bread, sewn into other embroideries used for everyday tableware, and even echoed in the brickwork of the domes of mosques and *madrasas* (religious schools). It often employs powerful contrasts, as if to distinguish dark and light, good and evil, life and death, and strong colors such as red for blood, brown for the earth and blue-black for the sky.

This symbolism is most clear in the suzanis of the Tashkent, Pskent and Fergana Valley regions. They are hallmarked by a particular central roundel, known as the *palak*, which is so distinctive that the word itself is used at Tashkent instead of suzani to refer to these embroideries. A *palak* is a heavenly orb, and it can also appear as the *oi-palak*, "moon-sky," occasionally with a star, and is often stylized to look like giant red flowers. This flower-and-sun *palak* appears again and again, not only among the Central Asian nomads, but also in the embroideries of Rajasthan and Gujarat, in Kashmir and in Turkish-influenced pieces from the Balkans, and in all of these places it is a symbol of power and fertility.

The term *palak* likely comes from the Arabic *falak*, the celestial sphere, and the root in turn probably goes back to the Sumerian word for a spindle whorl, which of course rotates. The roundels on the suzani often contain six dots, sometimes with a seventh in the middle, and it has been suggested that these represent the seven planets, or perhaps the seven layers of the sky, an idea that has come down to our own day in the expression "seventh heaven."

Palak sometimes have a triangular motif in the corners, often called a "comb" or "earring," but close examination shows that it more probably represents an amulet case used to carry a written verse of the Qur'an. Although almost unrecognizable, birds are sometimes found in older pieces, probably intended to be the cock, the bringer of light and dispeller of darkness and a very important creature in Central Asian symbolism from earliest times. There is also a motif that looks like a scorpion—surely used prophylactically, to ward off these creatures. These are two of the few non-botanical motifs in eastern suzanis.

In making a suzani, it was rarely the embroiderer herself who sketched the design. Most commonly, when a girl's dowry was being prepared, fabric would be taken to a *kalamkash*, an older woman who acted as the local designer. A similar system still obtains in the towns of northern India today, where there are often one or two elderly men in the cloth bazaars to whom women will bring lengths or panels of cloth. After much discussion of design elements and price, the pattern—sometimes very elaborate—is penned directly onto the fabric. As the silk wears away on a suzani, it is often possible to see these outlines.

Suzanis are characteristically worked on four to six narrow strips of cotton, linen or silk, which before 1900 were generally home-woven. After the design is drawn, the strips are divided up to be worked by different members of the family. As a result, the patterns of the suzani can appear slightly misaligned or asymmetrical, and it is not uncommon for the shades of color to vary from one strip to the next, for no two batches of natural dye come out exactly the same. Although this is less common in suzanis from the

20th century that use aniline dyes, some women nonetheless embroidered personal touches that ignored the "official" color scheme, adding charm and personality to the work.

The stitches used for suzanis are simple. There are two kinds of couching, *basma* and the slanting *kanda khayöl* for filling; and a chain stitch (*tambur*) and a kind of double buttonhole stitch (*ilmok*) to work the outlines. The thread is normally silk, or sometimes cotton, and very rarely wool. In the older pieces, of course, natural dyes were used: indigo from India for blue, cochineal and madder for red, saffron from the wild crocus for yellow, pomegranate skins or pistachio galls with iron for black.

The background color of the earliest and finest pieces tends to be the natural cotton or linen; the use of colored grounds —yellow, pink, red or sometimes violet—seems to be a later development. Silk backgrounds are associated with certain nomad groups such as the Lakai and with the brilliantly colored, 20th-century embroideries still made in Afghanistan.

Suzanis are still made today, and recently they have become a commercially produced textile and less frequently a domestic one. Some background on the region's history sheds light on how this change came about.

As Timurid Central Asia was in its long decline, following the centuries that had seen the rise of the magnificent cities, the region caught the attention of Russia's Peter the Great in the late 17th century. Over the next 150 years, as local rulers battled each other, the Russian Empire and the nomads, the region also experienced a revival of Central Asian culture, especially at Bukhara, Khokand and Khiva. In the 19th century, the Russians were again looking east, and this time they took control of those khanates.

With Russian annexation and the industrial revolution, the already increasing pressure on agricultural land intensified. Many nomads settled, and in settling they began to lose and change their traditional skills. Others left for Afghanistan, Iran or the foothills of the Himalayas.

The Russians liked Central Asian textiles—carpets, gold embroidery and silks—and set up workshops to produce them for export. The resulting carpets, like those mass-produced for export today, tended, unsurprisingly, to be standardized and somewhat dull: The work was no longer a matter of pride, no longer something to be admired by the whole community and enjoyed for the rest of one's life, but only a way to make a bare living. Suzanis, however, were made at home, not in workshops, so they suffered less than other crafts.

Dyeing, too, is a difficult and highly skilled trade, and in Central Asia it was a craft much practiced by Jews, who were beginning to leave under Russian rule. By the last quarter of the 19th century, as all over the East, brilliant but unstable and harsh artificial dyes were pouring out of tins and packets, and the associated drop in the quality of textile production was almost instantaneous. It is therefore easy to date suzanis as being made before or after the introduction of modern dyes.

The Russian revolution of 1917 again threw Central Asia into turmoil. Under the Bolsheviks, textile production was further "rationalized," and more efforts were made to settle the nomads; meanwhile, many city people fled. Dowries were discouraged and lifestyles changed. Women were now more likely to embroider a chair cover than a saddlecloth. Patterns that for millennia had been deeply charged with meaning suddenly became mere design elements, ornamental, pretty or simply out-of-date. Yet embroidery continued, both as a government-organized craft and for the decoration of one's environment, for self-expression and for money.

Gradually, however, the new order affected even this. Education was compulsory, and now little girls had other things to do than needlework. Women were freer to work and express themselves in other ways. The generation of grandmothers for whom "every stitch was prayer" began to die out, and needlework became just one more element in a more complicated life, no longer a central one.

Despite this, a surprising number of suzanis are still produced in independent Uzbekistan today, where they decorate homes, workplaces, teahouses and public buildings, and are still used at weddings and on festive occasions. They are for sale everywhere, bought by locals as well as visitors. Scraps of old ones may serve as a saddlecloth for one of the few remaining donkeys or as a tablecloth for a workman's lunch. Some are hand-embroidered, but others are machine-made. The colors may be influenced by imported textiles, and the current fashion in designs may not be as bold as in the past, but in this very recent form, the tradition of the suzani lives on. ⊕

A Suzani Poem

An embroidered cloth would have been given to a couple one day after the wedding in a special ceremony, called *salomnoma*, particularly popular in Bukhara, as was this poem.

I'll pray to God that
The palm tree of your life makes the most of youth;
The sapling of your stature bears fruit in the garden of time;
Wherever you place your foot, earth of your foot turns to gold,
And the sand of the desert turns to jewels!

Opposite: Center detail of a mid-19th-century suzani from Tashkent that measures 2.6 by 1.1 meters. Motif: A stylized carnation from a 19th-century *jai-nama* appears to echo lotus motifs found farther east.

OPPOSITE: CAROLINE AND H. MCCOY JONES COLLECTION, FINE ARTS MUSEUMS OF SAN FRANCISCO

Caroline Stone and **Paul Lunde**, both longtime contributors, divide their time between Seville and Cambridge, England, and recently traveled to Uzbekistan for this article. They have just completed a volume of translations, *Travellers From the Arab World to the Lands of the North*. Lunde's most recently published book is *Islam: Culture, Faith and History* (2001, Dorling Kindersley). They are working on an Internet project to map pre-modern Eurasian cultural and intellectual exchanges.

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

Silk Roads: J/A 88
Migration of motifs: J/A 97
Russian expansion into Central Asia: J/F 97
Hellenic influence in Central Asia: S/O 97

Suzani: A Textile Art From Central Asia, Ignazio Vok; Jakob Taube, introduction and text. The Vok Collection. 1994, Edition Vok (Munich), 931105-01-6 (English), 3-931105-00-8 (German).

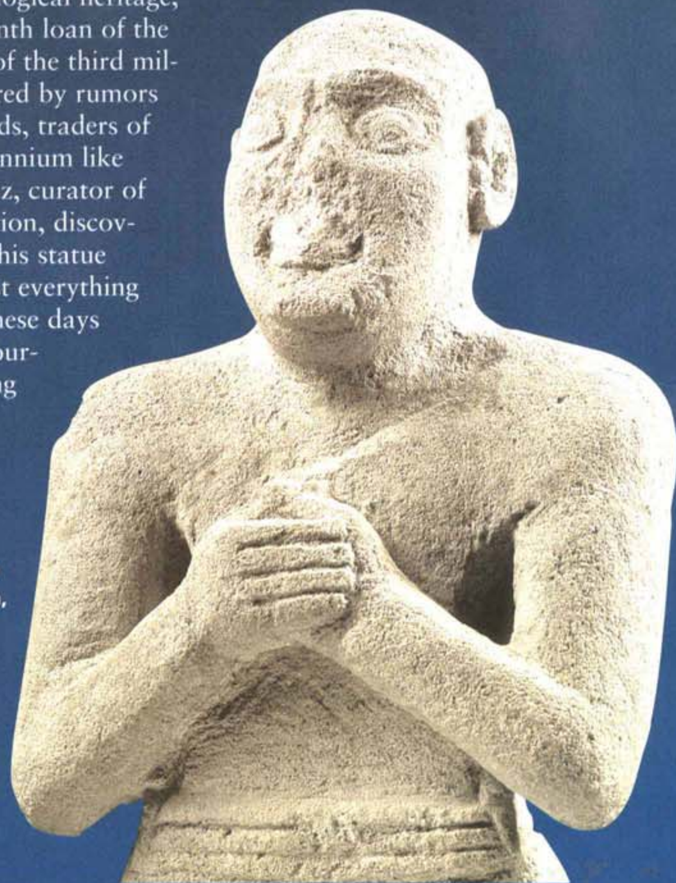
TRADERS of THE THIRD MILLENNIA

WRITTEN BY RICHARD COVINGTON PHOTOGRAPHS COURTESY OF THE METROPOLITAN MUSEUM OF ART

Like a trader of old, Mahrukh Tarapor has come to the Middle East seeking treasure—not gold or frankincense, but limestone. The urbane, Harvard-trained scholar from New York's Metropolitan Museum of Art has tracked a 4500-year-old statue to Saudi Arabia, to the basement of the National Museum in Riyadh.

From photographs showing the statue's shaved head, noseless face and pitted surface, Tarapor knows that this meter-high figure of a man is no great beauty. But it comes from the island of Tarut on the east coast of Saudi Arabia, and because it so strongly resembles statues from the Sumerian city-state of Ur, 650 kilometers (400 mi) north in Iraq, she also knows it is dramatic testimony to the vitality of early trade between Mesopotamia and the Arabian coast. This makes the statue a prized piece in the puzzle Tarapor is assembling, the Metropolitan's show "Art of the First Cities: The Third Millennium BC from the Mediterranean to the Indus."

Where the statue-maker's merchant colleagues once traded their carpets, wool, palm oil and grain for silver, gold, lapis lazuli and carnelian, Tarapor, as the Metropolitan's chief exhibition organizer, comes bearing prestige and worldwide exposure for Saudi Arabia's archeological heritage, in return for a six-month loan of the statue. While traders of the third millennium BC were spurred by rumors of riches in far-off lands, traders of the current third millennium like Tarapor and Joan Aruz, curator of the First Cities exhibition, discovered the existence of this statue the way they find most everything for such exhibitions these days—through scholarly journals and e-mails among colleagues.



Detail of a male figure, limestone, early- to mid-third millennium BC, from Tarut Island, Saudi Arabia, lent by the National Museum, Riyadh. Its similarity to the Mesopotamian figure opposite shows what Aruz calls "the Intercultural Style."

Right now, however, the pudgy statue with the protuberant oval eyes is still tucked away, unseen. After Tarapor's initial requests to view him are politely deflected in favor of other objects, she tries humor. "You know, you really are going to cost me my job if I can't have a look at this statue," she says with her best mix of determination and charm. Sensing her seriousness, the curators lead her down to where they carefully withdraw the statue from a box. Soon after, a deal for the loan is made. Tarapor supposes that, in Saudi Arabia, it was impossible to put a nude figure, however historic, on public display.

National Museum director Saad Abdul Aziz al-Rashid lets out a broad laugh when asked if the statue was hidden on purpose. "It's nothing like that," he says. "This is a historic, scientific work, known all over the world." The museum has thousands of figures in storage, he explains, awaiting display space either in Riyadh or in regional museums.

Still, it does take several days of building mutual trust and a bit of polite arm-twisting before the National Museum accedes to Tarapor's request. Perhaps there is a trace of reluctance to lend the figure. Even between museums whose business is bridging civilizations, cultural confusions, it seems, can still arise.

Running through August 17, the First Cities exhibition can hardly have arrived in New York at a better time. The exhaustive and dazzling survey of early Bronze Age art sheds new light on the vast commercial, religious and cultural network connecting the first cities—Uruk and Ur in southern Iraq, Mari in Syria, the ancient citadel of Troy near Istanbul and the Indus Valley capital of Mohenjo-Daro in Pakistan. More than 5000 years ago, it was in lower Mesopotamia that the Sumerian people created the world's first urban civilization, inventing writing, monumental art and architecture, irrigation farming, poetry and the rule of law. All those cities were connected by the world's oldest long-distance trade routes, a thin web of proto–Silk Roads that ran from Greece to Pakistan and from the United Arab Emirates to Russia and Uzbekistan.

TOP: NINA BERMAN / AURORA & QUANTA

"A lot of people think that if it's third millennium [BC], it's primitive, which is emphatically not the case," says First Cities curator Joan Aruz.

For its part, the Metropolitan took advantage of one of the newest trade routes to build the exhibition—a modern museum lending system that enables institutions around the world to share their respective patrimonies and permits the compilation of large-scale thematic exhibitions such as First Cities. Just as merchants 6000 years ago began to bring goods from afar to palaces and markets, so now do curators move national treasures to a new kind of cultural nexus—the museum.

For the First Cities exhibition, the Metropolitan brought together some 400 objects lent by 51 museums and private collections in the United States and 15 other countries across Europe, the Middle East and Asia. As complex as it was to organize, it is "about average" for major exhibitions these days, says Tarapor, noting that it rather pales beside the 1997 "Glories of Byzantium" show, for which she coordinated more than 100 lenders from 24 countries.

Among the spectacular pieces on display in the First Cities exhibition are an ornate burial headdress of hammered gold leaves, lapis lazuli and red carnelian belonging to a queen from Ur named Puabi; a gilt filigree, crown-shaped diadem from central Turkey; a tensed lioness-demon figure from Iran; and a sacred unicorn pendant from Mohenjo-Daro. Cylinder seals, some as small as a child's finger, deliver an impact far out of proportion to their size. Among the numerous cuneiform tablets relating the world's earliest myths is one that tells the story of the Great Flood. Relief carvings and exquisite inlay portray supernatural creatures with human heads and the bodies of bulls, scorpions

Right: **Votive sculpture, gypsum, from Khafaja, Mesopotamia (Iraq), ca. 2650–2550 BC, 24 cm (9") tall, lent by the University of Pennsylvania Museum of Archaeology and Anthropology.** Far right: **Lobed crescent earrings, gold, from Troy (Turkey), ca. 2500–2300 BC, lent by the National Archaeological Museum, Athens.**

and lions interceding with gods and goddesses who are shown controlling the sun, fertility and battles. In the Mesopotamian world, the gods owned the cities and humans did their bidding through the orders of kings. Seated with the floor plan of a temple on his lap, Gudea, the ruler of Lagash, is memorialized in a black diorite statue as an architect for the gods.

"A lot of people think that if it's third-millennium, it's primitive, which is emphatically not the case," explains Joan Aruz, curator of the Metropolitan's Department of Ancient Near Eastern Art and organizer of the First Cities show. "It was a very elite society with sophisticated music, art and literature."

What made this sophistication possible, she says, was the growth of commercial and cultural exchange. At the center were the Sumerians, who traded carpets, wool, cloth, palm oil, fish oil, vegetable oil, grain and other agricultural products for gold from Iran and Anatolia, for wood, copper and diorite from Magan in present-day Oman and the United Arab Emirates, for alabaster goblets and bowls from Egypt and for gray-green chlorite vases from Iran and Tarut. Traders brought raw blocks of lapis lazuli on foot and by donkey caravan from northeastern Afghanistan to Mesopotamian palaces, where artisans fashioned statuary, bowls and jewelry. Sailing across the Arabian Sea in deep-keeled ships, merchants from the Indus Valley city of Harappa converged on Dilmun, in present-day Bahrain, with cargoes of ivory combs, carnelian belts and decorated beads to trade with buyers from Ur.

Where traders of the third millennium BC had to contend with storms of sea and sand, balky camels, leaky ships and bandits, Aruz and Tarapor often struggled to persuade curators and cultural authorities and to maneuver in a stormy political climate. Acquiring the overseas pieces for the First Cities show proved a mind-boggling exercise in scholarship, patience, serendipity—and disappointment.

WHERE TRADERS OF THE THIRD MILLENNIUM BC HAD TO CONTEND WITH STORMS OF SEA AND SAND, ARUZ AND TARAPOR STRUGGLED TO PERSUADE CURATORS AND CULTURAL AUTHORITIES, AND OFTEN HAD TO MANEUVER IN A STORMY POLITICAL CLIMATE.

From the outset, they knew that borrowing objects from Iraq and Iran was out of the question because of US trade and cultural embargoes. Instead, they turned to the British Museum, the Louvre, the University of Pennsylvania and other western museums that had benefited from archeological expeditions from the late 19th century until the 1970's, when the export of local finds was generally banned. Aruz also located pieces in Bahrain, the United Arab Emirates, Saudi Arabia, Pakistan and Uzbekistan—places that had never before lent objects to the Metropolitan, and only rarely to any other institutions.

Thanks to Tarapor's persistence and charm, four museums in Syria agreed to lend some 98 works. In February, however, US government criticism of Syria precipitated their withdrawal. Faced with a staggering loss so close to the scheduled opening, Tarapor and Aruz briefly considered canceling the exhibition, but then scrambled to fill the gaps with works from other sites and a large-scale model of the palace and temple at Mari built by French archeologist Jean-Claude Margueron. Days before the opening, Syria relented slightly, allowing three pieces to travel to New York—a tiny, tantalizing sample.

"It has been the most challenging exhibition I've ever done," says Tarapor, who spent six years sending faxes and catching planes across the region to persuade ministers of culture and museum directors of the importance of the show and the security of lending to the Metropolitan. To her chagrin, museums in India, the country of her birth, did not respond. "If I had been willing to go to India a half dozen times and to sit in Delhi and knock on the right doors, then we might have gotten some objects. But I didn't have the time," she says.

"Despite the setbacks, it's also been probably the most rewarding and fulfilling exhibition I've ever done," adds Tarapor, "I suppose because of the people I've met in Saudi Arabia and Bahrain and elsewhere, in places I've had no exposure to before. You emerge with the conviction that when other doors close, at least art is still a language that matters more in people's hearts than politics. We talk about globalization so glibly today, but there was a degree of globalization going on in the third millennium BC."

A masterpiece from Ur, Mesopotamia, ca. 2550–2400 BC, this bull's head graced the front of a lyre. The head and horns are sheet gold over wood; carved lapis lazuli forms the hair and beard; the inlaid scenes are shell and bitumen. Lent by the University of Pennsylvania Museum. Right: The bull was a common motif from Mesopotamia to Arabia and Central Asia, and this head, made of a copper alloy, is from the Dilmun culture in the Arabian Gulf. Lent by the Bahrain National Museum. Far right: This sculpture of a royal architect and his building plan, made of diorite about 2090 BC, was found at Girsu, Mesopotamia, and lent by the University of Pennsylvania Museum.

Residents of a town en route to Aleppo, Syria, helped Mahrukh Tarapor and her colleagues when their car ran out of gas. Lower: Tarapor and Franz Schmidt, director of special projects for the Metropolitan, pose at the Museum of Deir ez-Zor in Syria.

Starting with large photographs of riverscapes of the present-day Tigris and Euphrates, the First Cities exhibition plunges back 5300 years with a bearded "priest-king" from Uruk, 250 kilometers (150 mi) south of Baghdad. Home to the hero Gilgamesh, this city of 40,000 was once renowned for gardens, man-made canals and sprawling limestone temples.

Subsequent galleries present gold and lapis-lazuli jewelry and statuary from the royal cemetery at Ur, excavated from 1922 to 1934 by British archeologist Leonard Woolley. The centerpiece is the Standard of Ur, a trapezoidal box measuring 50 by 21 centimeters (20 by 8") that depicts battles and banquets in mosaics of shell and lapis-lazuli inlay. For Aruz and Tarapor, this was a coup, for the Standard has only rarely left the British Museum in the past.

Other pieces from the tombs at Ur include Queen Puabi's cape and belt, festooned with gold, silver, carnelian, agate and lapis-lazuli beads, and a lyre adorned with the gilt head of a mythic horned bull sprouting a florid beard of lapis-lazuli curls.

Nearby, a dim model temple is filled with wide-eyed gypsum figures with shaved heads, hands clasped in devotion above ankle-length skirts. "These votive images served as stand-ins before the gods, to pray for the Sumerian nobility in perpetuity," Aruz explains.

Another gallery is devoted to the world's first empire, the Akkadian dynasty that federated Ur, Mari and other cities and flourished for some 141 years, from around 2300 to 2159 BC, before collapsing. Cylindrical stone seals show kneeling heroes offering vases of water to buffaloes. A stone mould used to decorate a shield shows Ishtar, a goddess of love, war and fertility, amid vanquished prisoners proffering plates of fruit.

Aruz first conceived the idea of the exhibition in January 1997, and originally she wanted it to show in 2000 to usher in the third millennium of this era. When arrangements proved unexpectedly complicated, the exhibition was postponed until late 2001. After the September 11 attacks, Aruz and Tarapor thought about scrapping it.

Five weeks later, with military jets still patrolling Manhattan's skies, the Metropolitan opened another large show, "Treasury of the World: Jeweled Arts of India in the Age of the Mughals," devoted to the Shaykh Nasser al-Sabah jewelry collection from Kuwait. "It was such an extraordinary lesson for us that Shaykh Nasser never wavered for a second to send an extremely valuable collection to New York at such an uncertain time," Tarapor recalls. "There was a message there. I saw what a healing effect that exhibition had. People were just so grateful to have something beautiful to look at from that part of the world." She decided to persevere with First Cities.

Four and a half years earlier, when Aruz originally received the green light from the museum's director to prepare the exhibition, she began compiling a "wish list" of objects. "How does one make this list?" Aruz asks. "One studies for years and years, accumulating knowledge, reading excavation reports in archeological journals, consulting museum and exhibition catalogues, visiting museums, attending conferences, talking to colleagues." For First Cities, Aruz rounded up some 50 archeologists, art historians, anthropologists, linguistic experts and other academic specialists to produce essays for the exhibition catalogue and to speak at a lecture series and a two-day symposium on urban life in the third millennium BC.

Then, with the Metropolitan's budget director, Aruz and Tarapor worked out a travel budget for visits to museums that own the objects in order to meet with local officials and make mutually satisfactory loan arrangements. For First Cities, which cost more than a million dollars to organize, the travel budget was comparatively modest, says Tarapor, who visited five Middle Eastern countries to arrange loans. Aruz paid calls principally on colleagues in American and European institutions, as well as several museums in Syria.

Invariably, Aruz turns up new material when she travels. For example, she was delighted when curators at the National Museum in Aleppo invited her into the storerooms to have a look at gold jewelry and beads that had never been on public display. Uncovered at

Tell Banat east of Aleppo, the pieces bore striking similarities to jewelry found at Troy along the Turkish coast—possibly evidence of a previously unknown trade link between the cities, and a new piece in the puzzle.

At a conference in London, Aruz learned that etched carnelian beads from the Indus Valley had been unearthed on the Greek island of Aigina, near Athens, 4000 kilometers (2500 mi) from their origin. This was her first clear-cut proof of a trade route linking the Aegean Sea to the Indus Valley via Mesopotamia. "It was a shock to find them so far west," she says. "Up till then, they had only turned up as far west as the royal tombs of Ur."

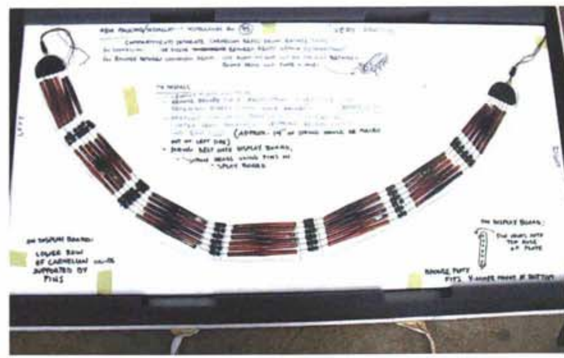
Once the curator decides what she wants, it's up to Tarapor to coax reluctant museums and collectors into lending. To do this, she turns first to her own list of influential scholars, lenders, diplomats, museum officials and well-heeled arts patrons who help open doors.

Along with the bull shown on page 16, this gold and lapis browsing goat is a well-known masterpiece from Ur. Lent by the University of Pennsylvania Museum.

CITIES OF THE THIRD MILLENNIA

- city, 3rd millennium BC
- capital, modern
- city, modern
- lender to "Art of the First Cities" exhibition

Black Sea
Caucasus Mountains
Caspian Sea
Aral Sea
Syr Darya (Jaxartes River)
Amu Darya (Oxus River)
Mediterranean Sea
Taurus Mountains
Tigris River
Euphrates River
Zagros Mountains
Dead Sea
Red Sea
Nile River
Arabian Gulf
Arabian Sea
Indus River
Maikop
Istanbul
Samsun
Tbilisi
Tashkent
Poliochni
Troy
Ankara
Alaca Höyük
Sarazm
Acemhöyük
Kültepe
Diyarbakir
Tabriz
Ashgabat
Gonur-depe
Merv
Altyn-depe
Athens
Aigina
Sanlıurfa
Aleppo
Tell Banat
Tell Brak
Mosul
Ebla
Ashur
Tehran
Tepe Hissar
Mochlos
Deir ez-Zor
Mari
Kabul
Islamabad
Beirut
Damascus
Baghdad
Khafajah
Kish
Nippur
Girsu
Susa
Isfahan
Lahore
Jerusalem
Amman
Uruk
Yazd
Kandahar
Harappa
Alexandria
Ur
Basra
Shahr-i Sokhta
Cairo
Eridu
Kerman
Quetta
Tell Malyan
Shiraz
Zahedan
New Delhi
Kuwait
Tepe Yahya
Kalibangan
Mohenjo-Daro
Tarut Island
Manama
Chanhudaro
Tel Abraq
Doha
Sharjah
Karachi
Riyadh
Madinah
Abu Dhabi
Muscat
Lothal
Makkah
Sana'a



Objects en route to New York from the National Museum in Karachi are crated, sealed and shipped. Anthropologist Jonathan Mark Kenoyer flew to Karachi to accompany the artifacts back to New York after a Pakistani colleague was unable to obtain a US visa in time. Kenoyer helped pack the items, such as this bead necklace, with notes for the exhibition's display-construction crews.

Some institutions are easy to borrow from, including most US institutions and collections, the British Museum, the Louvre and others that have experience of exchanges with the Metropolitan. For them, such loan requests are routine and often reciprocal. It's those museums that are relatively new to the international art circuit that require more of Tarapor's diplomacy, and it is here that the efforts to assemble exhibitions such as First Cities actually extend the modern museum lending system.

"What happens is that an invisible network of contacts and connections arises with each exhibition," Tarapor says. "You never go into a country cold." For example, she explains, Shaykh Nasser of Kuwait helped with introductions in the Gulf states and Syria, and in Saudi Arabia, HRH Princess Adela bint 'Abd Allah ibn 'Abd al-'Aziz helped her.

Even with connections, however, it's not always easy. "You need to have face-to-face meetings to familiarize people with the significance of the exhibition," says Tarapor.

As we talk, she fans out one of the tools of her trade: a set of 30 color photocopies in a loose-leaf catalogue designed to impress prospective lenders with the exhibition's highlights, and a gallery floor plan showing the principal pieces in each room, accompanied by the names of the lenders.

"The catalogue of highlights is to give people an idea of the beauty of the show," she says. "It's also very useful to show museum directors and curators who the other participants are and where their own objects will be placed. It gives them a sense of the seriousness of the project." Once lenders understand, they generally do their best to assist, she says.

According to Riyadh museum director Saad al-Rashid, the First Cities exhibition provided a welcome opportunity to introduce Saudi Arabia's archeological heritage, "to demonstrate to the outside world that we're not only exploring oil, but our hidden cultural treasures as well."

But misunderstandings still arise. Like an ancient trader scouring shops for gold but being offered only lapis, Tarapor was occasionally frustrated with some of the initial responses she received. "My biggest problem," she says, "is that you send a list of what you need and you get back a wonderfully friendly letter from museum officials that promises full cooperation—but, they say, instead of the objects you want, we propose giving you these other objects. So you've got to start over and explain again why you want *this* particular object and what its dialogue is with the piece that will be displayed next to it. More often than not, they propose less important pieces. That's where sitting down and having lunches and dinners achieves the results you want. It comes down to spending time to build trust. You have to get into what is in it for them.

WHAT LENDING MUSEUMS RECEIVE IN EXCHANGE FOR THEIR LOANS CAN BE TRAINING, EQUIPMENT, GOOD WILL—OR EVEN MONEY.

"Eventually, they come back with a protocol, a standard contract in which they leave blank what the borrowing institution will provide them. In some cases, it could be a loan fee, or it could be staff training at the Met."

Indeed, what museums receive in exchange for their loans, which is determined by Tarapor in consultation with Metropolitan director Philippe de Montebello, can be a matter of old-fashioned barter. For example, for its help with First Cities, the Ankara Museum of Anatolian Civilization in Turkey will receive updated conservation equipment. A curator from the National Museum in Karachi will receive specialized training at the Met. More modestly, the Hermitage in St. Petersburg was content with 60 copies of the lush exhibition catalogue.

If a lender does require a fee, it varies with the specific situation. The University of Pennsylvania Museum in Philadelphia, which rarely charges for loans, is being compensated in this case, to replace revenues lost by cancellation of their own touring exhibition to accommodate the Metropolitan's request for 52 pieces from Pennsylvania's incomparable Sumerian collection.

Many smaller museums, like the National Museum in Riyadh, ask nothing for their loans: They are satisfied with the chance to showcase their holdings at one of the world's leading art institutions. Saad al-Rashid, who is also the Saudi Arabian deputy minister for antiquities and museums, views the loan for First Cities as only the first of future cooperative ventures between the Metropolitan and the museums of Saudi Arabia. "Our hope is to launch an extensive program to train and exchange researchers and objects, and to pursue cooperative archeological ventures," he says.

Other times, borrowing arrangements are just plain collegial. "We just about emptied the Louvre's Ancient Near East galleries," Tarapor explains. "But there's the tacit understanding that we'll make a sacrifice on the same scale when we lend them works in the future."

In the countdown before First Cities opened, every day seemed to bring a new crisis. When the Pakistani courier bringing the Indus Valley pieces was refused a US visa, the Metropolitan booked a ticket to Karachi for Jonathan Mark Kenoyer, a professor of anthropology at the University of Wisconsin, the Indus specialist who had negotiated the loans from Pakistan. "Without Mark going, we would have had nothing from the Indus," says Tarapor.

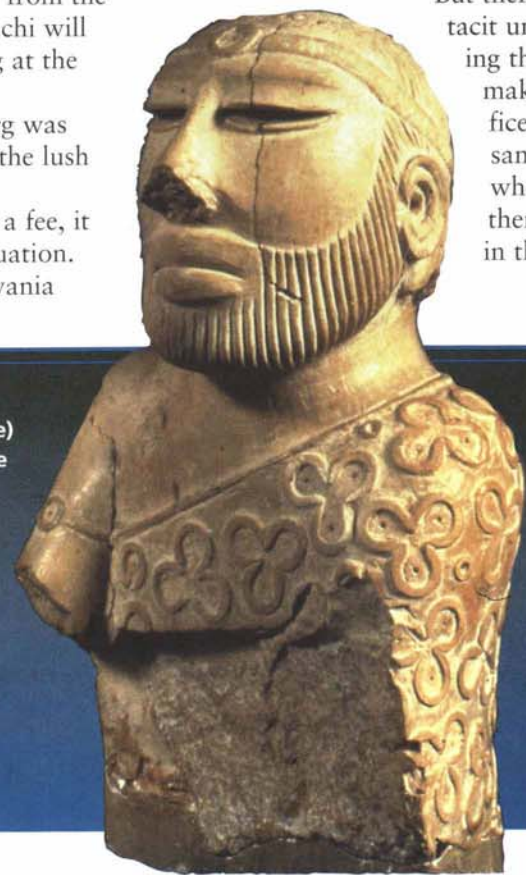
Fortunately, there were pleasant surprises as well. For months, Tarapor had been trying to get a response to her faxes to the Tashkent Museum requesting the loan of a black stone weight carved with two snakes in a menacing face-off. She even tried asking colleagues in Russia to see if they could help. "Nothing, nothing, nothing," she recalls. "Then, out of the blue, we got a call from the Uzbek ambassador to the US saying, 'We're sending the object.' It's a fascinating piece because it shows trade going as far north and east as Central Asia."

Once Tarapor had her tentative roster of objects, she applied for an indemnity from the Federal Council on the Arts and Humanities, a US government program that taps a pool of $500 million in insurance coverage for museums across the country. Although the federal indemnity is free, the Metropolitan and other museums have to purchase supplemental private insurance to cover the astronomical value of the pieces on loan.

A few months before the opening, John O'Neill, editor-in-chief and general manager for the Metropolitan's

TOP: JONATHAN MARK KENOYER (3)
"PRIEST-KING": JONATHAN MARK KENOYER / DEPARTMENT OF ARCHAEOLOGY AND MUSEUMS, GOVERNMENT OF PAKISTAN / METROPOLITAN MUSEUM OF ART

Far left: **A fragment of a vessel with a female figure and a cuneiform inscription, from Mesopotamia, ca. 2400–2250 BC, lent by the Staatliche Museen, Berlin.** Left: **A gold diadem from Alaca Höyük, Turkey, from the late third millennium BC, lent by the Ankara Museum of Anatolian Civilizations.**



Right: **This "priest-king" was sculpted of steatite (soapstone) in the Indus Valley. Lent by the National Museum, Karachi.** Far right: **The Standard of Ur, made of shell, lapis lazuli and red limestone, depicts a banquet on one side and a battle on the other. It was made in Ur ca. 2550–2400 BC. Lent by the British Museum.**

A 16-STEP GUIDE TO BORROWING AN ARCHEOLOGICAL TREASURE

1. Scour your address book for scholars, curators, museum directors, ambassadors, government officials, art patrons or any influential person who can introduce you to the owner of your must-have work. Ask them to make the introduction by letter, fax or phone. Wait a few weeks.
2. Send faxes requesting the object. Wait a few weeks. The lender is probably checking your credentials with colleagues and the International Council of Museums. He may also be doing nothing at all.
3. Beware of substitutes. If you receive a reply offering a different piece, explain why you require this particular work.
4. Go. If correspondence does not result in a deal, go in person to visit the prospective lender. Have meals with officials, including the museum director, local scholars and, if appropriate, the minister of culture, who will decide if your exhibit is worth their good will, and if you are someone they can trust.
5. Impress. Bring a nice-looking exhibit prospectus. Show how the piece you seek to borrow will appear alongside other masterpieces.
6. If things are going well, ask permission to visit the storerooms in the hope of coming across something else that might work for your show that's never been displayed before.
7. Bargain. Try to do this privately with the museum director. Be generous: Offer conservation equipment, curatorial training, state-of-the-art display cases, packing expertise, stacks of exhibition catalogues or—as a last resort—a fee.
8. If your prospective lender refuses and you think he needs more persuading, start over at Step 1. Look for more eminent contacts.
9. If you do strike a deal, offer to send your own conservator to the museum if the piece could use some preservation.
10. Arrange insurance to mutual satisfaction.
11. Arrange packing by a proven, reliable agent specializing in shipping art works. Send your own specialist if none is available locally.
12. If the piece cannot be shipped by unaccompanied air freight, arrange a visa for a courier to fly with the work as checked baggage on a commercial airline. If you cannot obtain a visa in time, call on a scholar fluent in both the language and the bureaucracy of the country involved to fly in and bring the object back.
13. Don't cry over the ones that get away. Be prepared for even a promised loan to fall through at the last minute; know where substitute objects may be found. Have a gap-filling action plan.
14. When you receive the object, send thank-you letters and copies of your exhibition catalogue to everyone who helped.
15. Return the object on time. Include another letter of thanks.
16. Be as generous when you're asked to lend objects as you wish everyone else had been to you.

publications, met with Aruz to choose scholars to contribute to the exhibition catalogue. After assigning the catalogue essays, O'Neill sent photographers to the various museums across the US and abroad to shoot images of the pieces that would appear in the book. Generally, he says, stock photographs from the lending museums are not of high enough quality. "We're very fussy."

O'Neill and his staff make a preliminary design, "scream at the tardies" and digitize incoming photographs for what will turn into a 540-page book, after several hundred last-minute changes are made to the articles, photographs, captions and maps—far more than usual, due to the late arrival of so many pieces. On the day I interviewed O'Neill in mid-April, page proofs just flown in from the printer in Singapore lay scattered across his office couch. "It'll be really close," he says with an audible sigh of relief, "but in my 25 years here, we've never missed an opening."

While O'Neill was readying the catalogue, exhibition designer Michael Batista was constructing galleries. On a visit to Riyadh, Batista had been so impressed by the National Museum's tunnel-like passageway to the Islamic sections that he borrowed the concept to lead the visitor into First Cities—an example of the ways the modern museum trade route can result in exchanges of ideas as well as objects.

"Basically, the entranceway gives you the feeling that you're going down into the ground, even though the floor is level," says Batista. "We achieve that effect with the slanting walls and ceiling, so that metaphorically you are going down into the earth and back in time." The stepped ramparts lining the interior of the first gallery were also borrowed from Riyadh. "We're trying to give viewers the sense that they're entering the ruins of a walled city," he says.

As workers hammer away to erect the walls, Batista explains that the galleries are created from scratch for every show, though some of the display cases are recycled. With less than three weeks to go before the opening, objects are arriving daily and are stored in the basement until Batista and his crew begin installing them in cases.

As designer, Batista faced a balancing act in keeping the featured cities separate while still showing the connections. He worried the viewer might get disoriented, losing track of where one civilization stops and another begins, or—far worse—grow bored. "It's the same old story," sighs Batista. "How do you bring these complex themes to life—in this case, kingship, first cities, temples, burial chambers—without sinking into a merely didactic experience?"

Upstairs, Joanne Lyman, the Metropolitan's manager of jewelry reproduction, is setting up "the marketplace." Sorting through some of the pieces she's commissioned for the exhibition, she is managing a supply route of her own within the framework of the museum-to-museum system. With more than 240 reproductions for sale, from earrings and necklaces to children's puzzles, First Cities has generated triple the average number of reproductions, and rivals the 2001 exhibition of Mughal court jewelry, which generated more than 300 sale objects. All will sell not only in the shop that stands at the exit of the exhibition, but also in the museum's other in-house shops, its 17 shops in top malls across the US and its six shops abroad. Lending institutions receive a five-percent royalty on shop sales of reproductions of their objects, and 2.5 percent on mail-order and Internet sales.

The reproductions come from all over the globe—India, China, Pakistan, the Philippines, Chile—and from Manhattan. In Jaipur, Lyman spent weeks overseeing a master goldsmith who fashioned a 22-karat gold torque, patterned after a copper bull's head from Dilmun, that will sell for close to $10,000. (At the opposite end of the price spectrum is the $10 coffee mug with a photographic decal of the Standard of Ur.) Beadmakers in Pakistan and metalworkers in India drilled and polished beads and hammered gold in much the same way as the artisans who crafted the original works in the third millennium BC. Lyman's reproductions are another expansion of the First Cities exhibition's own trade routes, one that intersects with general global commerce as it generates the export of lapis lazuli from Afghanistan and carnelian from Pakistan to workshops from China to Chile.

"This exhibition has given me the most pleasure of any I've ever worked on," Lyman explains. "It goes back to the beginnings of making jewelry in metal, using beautifully simple, almost modern forms."

Exhibit designer Michael Batista borrowed the passageway motif from Saudi Arabia's National Museum and, in a matter of weeks, constructed and lit the galleries for the 400-object show. Below: Museum director Philippe de Montebello opened "Art of the First Cities" with a press conference, joined by (from left) Aruz and Tarapor.

TOP: R. PUGLISI / METROPOLITAN MUSEUM OF ART

In her corner office overlooking Central Park, Aruz awaits the arrival of the First Cities treasures much as the merchants and royalty of Ur, Mari and Troy might have waited for them five millennia ago. If the curator who has labored six and a half years to bring this project to fruition is anxious, she doesn't show it. "It's a given that a lot of these objects are going to arrive late," she says, flashing a smile. "It's like a Broadway show—full of last-minute insanity, no matter how much you prepare."

Aruz and company needn't worry. Despite the Syrian pull-out and the mysterious non-arrival of 10 promised items from Turkmenistan, she, Tarapor and their colleagues in New York and around the world have pulled off a feat, stitching together a coalition of museums and private collections that exemplifies cultural exchange in *our* third millennium.

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

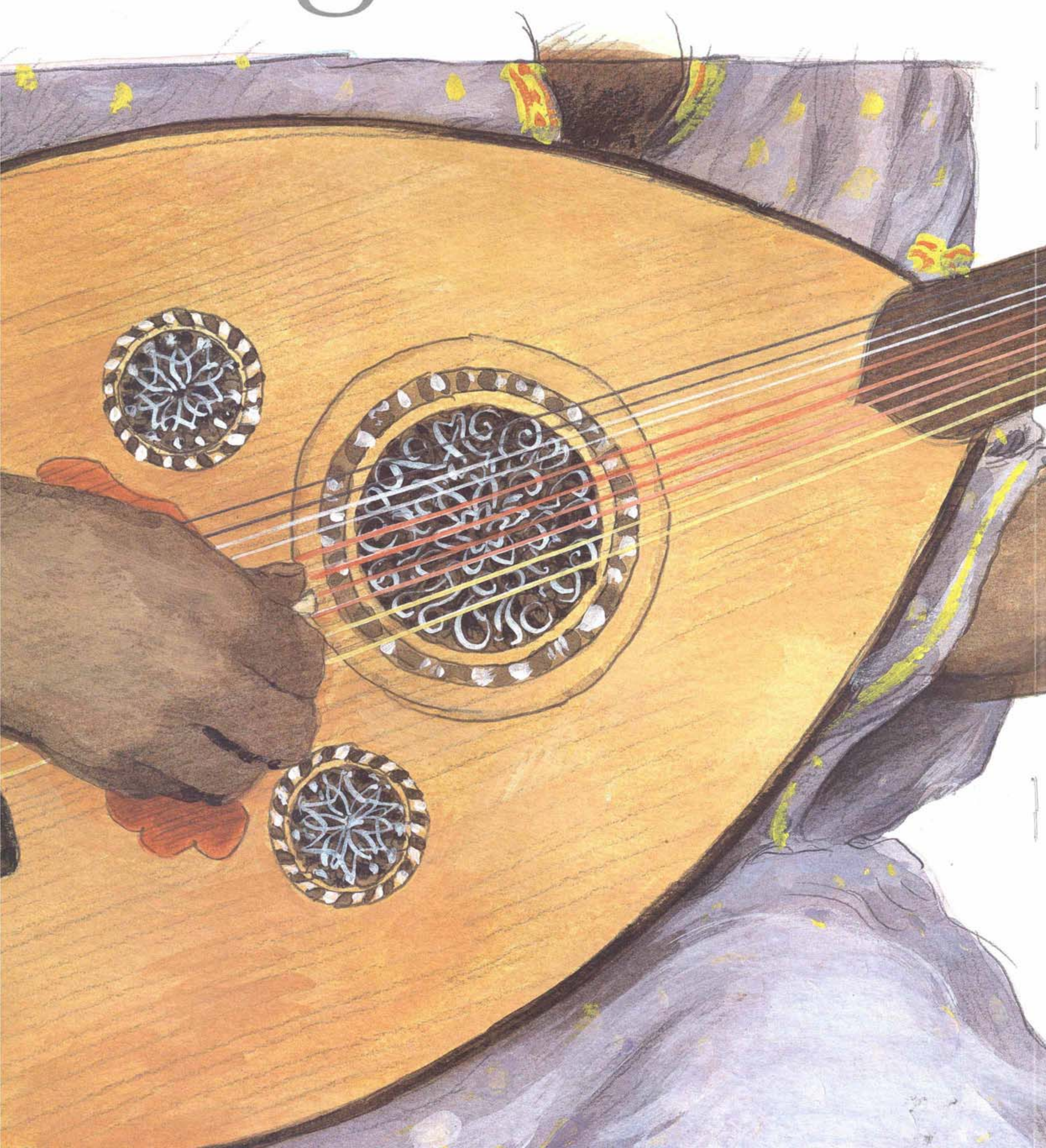
Related articles have appeared in these past issues of *Aramco World* and *Saudi Aramco World*:

National Museum of Saudi Arabia: S/O 99
Mohenjo-Daro: S/O 99
Gilgamesh: M/J 96
Sumerian language: M/A 00

www.metmuseum.org

Flight of the Blackbird

Written by Robert W. Lebling, Jr. Illustrated by Norman MacDonald



If you eat asparagus, or if you start your meal with soup and end with dessert, or if you use toothpaste, or if you wear your hair in bangs, you owe a lot to one of the greatest musicians in history.

He was known as Ziryab, a colloquial Arabic term that translates as "blackbird." He lived in medieval Spain more than a thousand years ago. He was a freed slave who made good, charming the royal court at Córdoba with his songs. He founded a music school whose fame survived more than 500 years after his death. Ibn Hayyan of Córdoba, one of Arab Spain's greatest historians, says in his monumental *Al-Muqtabas (The Citation)* that Ziryab knew thousands of songs by heart and revolutionized the design of the musical instrument that became the lute. He spread a new musical style around the Mediterranean, influencing troubadours and minstrels and affecting the course of European music.

Ziryab is most renowned in the Arab world for his improvements to the *'ud*. He added a second pair of red strings between the second and third courses, making five pairs of strings in all—a change credited with giving the instrument a soul.

He was also his generation's arbiter of taste and style and manners, and he exerted enormous influence on medieval European society. How people dressed, what and how they ate, how they groomed themselves, what music they enjoyed—all were influenced by Ziryab.

If you've never heard of this remarkable artist, it's not surprising. With the twists and turns of history, his name has dropped from public memory in the western world. But the changes he brought to Europe are very much a part of the reality we know today.

One reason Ziryab is unknown to us is that he spoke Arabic, and was part of the royal court of the Arab empire in Spain. Muslims from Arabia and North Africa ruled part of Spain from AD 711 until 1492. The last remnant of Arab rule in the Iberian Peninsula, the Kingdom of Granada, was conquered by the armies of King Ferdinand and Queen Isabella in the same year that Columbus sailed for the New World.

The musician's dark skin, sweet character and melodious voice earned him the nickname Ziryab, a colloquial Arabic nickname for a black-feathered thrush.

The Arabs called their Iberian domain Al-Andalus—a direct reference to the Vandals, who occupied the peninsula in the fifth century and whose legacy was still pervasive when Muslim forces arrived in the eighth—and that name survives today in the name of Spain's southern province, Andalusia. At its peak, Al-Andalus experienced a golden age of civilization that was the envy of all Europe, and which set the stage for the European Renaissance that followed. Muslims, Christians and Jews interacted in a *convivencia*—a "living-together"—of tolerance and cooperation unparalleled in its time. Influences from Arab Spain spread to France and throughout Europe, and from there to the Americas. It was in this context that the achievements of Ziryab became part of western culture.

Ziryab's achievements were not forgotten in the Arab world, and it is from historians there that we know of his life and accomplishments. As the 17th-century Arab historian al-Maqqari says in his *Nafh al-Tib (Fragrant Breeze)*, "There never was, either before or after him, a man of his profession who was more generally beloved and admired."

Blackbird was actually named Abu al-Hasan 'Ali ibn Nafi', and he was born in about the year 789 in the land now called Iraq, perhaps in its capital, Baghdad. Some Arab historians say he was a freed slave—apparently a page or personal servant—whose family had served al-Mahdi, the caliph or ruler of the Baghdad-based Abbasid empire from 775 until his death in 785. In those days, many prominent musicians were slaves or freedmen, some of African origin, others from Europe or the Middle East (including Kurdistan and Persia). Historians differ over whether Ziryab was African, Persian or Kurdish. According to Ibn Hayyan, 'Ali Ibn Nafi' was called Blackbird because of his extremely dark complexion, the clarity of his voice and "the sweetness of his character."

Blackbird studied music under the famous singer and royal court musician Ishaq al-Mawsili ("Isaac of Mosul"). Ishaq, his even more celebrated father, Ibrahim, and Ziryab are the three artists known as the fathers of Arabic music.

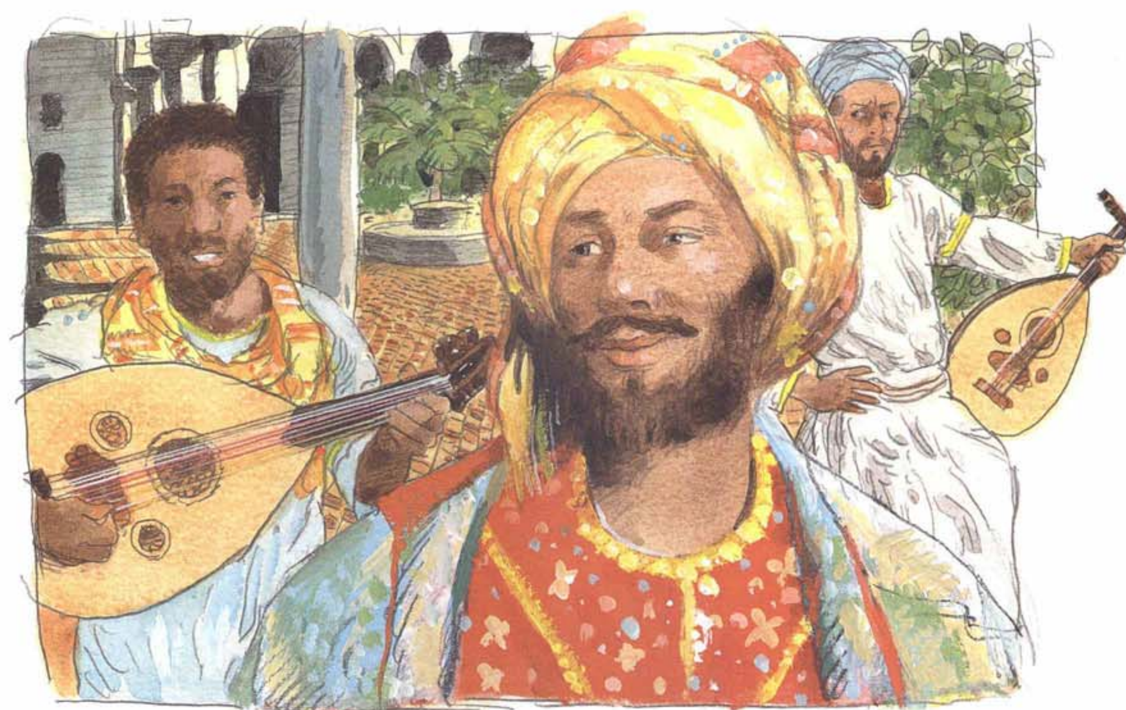
Baghdad was then a world center for culture, art and science. Its most famous ruler was Harun al-Rashid, who succeeded al-Mahdi. Harun was a lover of music, and brought many singers and musicians to the palace for the entertainment of his guests. Ishaq, as Harun's chief musician, trained a number of students in the musical arts, among them Blackbird. Ziryab was intelligent and had a good ear; outside his lessons, he surreptitiously learned the songs of his master, which were said to have been complex and difficult even for an expert. Ishaq did not realize how much Ziryab had learned until Harun himself asked to hear the young musician.

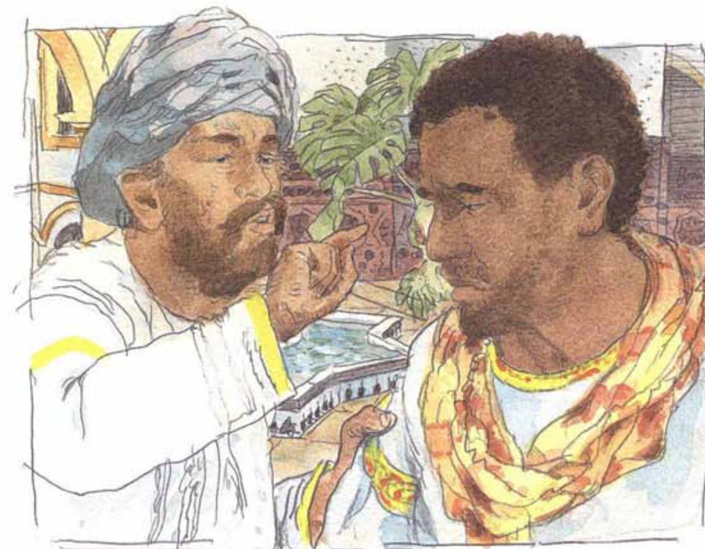
In Ibn Hayyan's account (as related by al-Maqqari), Ishaq told the caliph, "Yes, I've heard some nice things from Ziryab, some clear and emotional melodies—particularly some of my own rather unusual renditions. I taught him those songs because I considered them especially suited to his skill."

Ziryab was summoned, and he sang for Harun al-Rashid. Afterward, when the caliph spoke to him, Ziryab answered "gracefully, with real charm of manner." Harun asked him about his skill, and Blackbird replied, "I can sing what the other singers know, but most of my repertory is made up of songs suitable only to be performed before a caliph like Your Majesty. The other singers don't know those numbers. If Your Majesty permits, I'll sing for you what human ears have never heard before."

Harun raised his eyebrows, and ordered that master Ishaq's lute be handed to Ziryab. The Arabian lute or *'ud*, model of the European lute and relative of the guitar, was an instrument with four courses of strings, a body shaped like half a pear and a bent, fretless neck.

Ziryab respectfully declined the instrument. "I've brought my own lute," he said, "which I made myself—stripping the wood and working it—and no other instrument satisfies me. I left it at the palace gate and, with





Opposite: **Blackbird flourished in the stimulating atmosphere of Harun al-Rashid's Baghdad, developing his musical skills while implementing new ideas.** Above and left: **Performing before the caliph, the young musician upstaged his teacher, Ishaq al-Mawsuli, who forced him to choose between exile and death.**

your permission, I'll send for it."

Harun sent for the lute. He examined it. It looked like Ishaq al-Mawsuli's.

"Why won't you play your master's lute?" the caliph asked.

"If the caliph wants me to sing in my master's style, I'll use his lute. But to sing in my own style, I need this instrument."

"They look alike to me," Harun said.

"At first glance, yes," said Ziryab, "but even though the wood and the size are the same, the weight is not. My lute weighs about a third less than Ishaq's, and my strings are made of silk that has not been spun with hot water—which weakens them. The bass and third strings are made of lion gut, which is softer and more sonorous than that of any other animal. These strings are stronger than any others, and they can better withstand the striking of the pick." Ziryab's pick was a sharpened eagle's claw, rather than the usual piece of carved wood. He had also, significantly, added a fifth course of strings to the instrument.

Harun was satisfied. He ordered Ziryab to perform, and the young man began a song he had composed himself. The caliph was quite impressed. He turned to al-Mawsuli and said, "If I thought you had been hiding this man's extraordinary ability, I'd punish you for not telling me about him. Continue his instruction until it's completed. For my part, I want to contribute to his development."

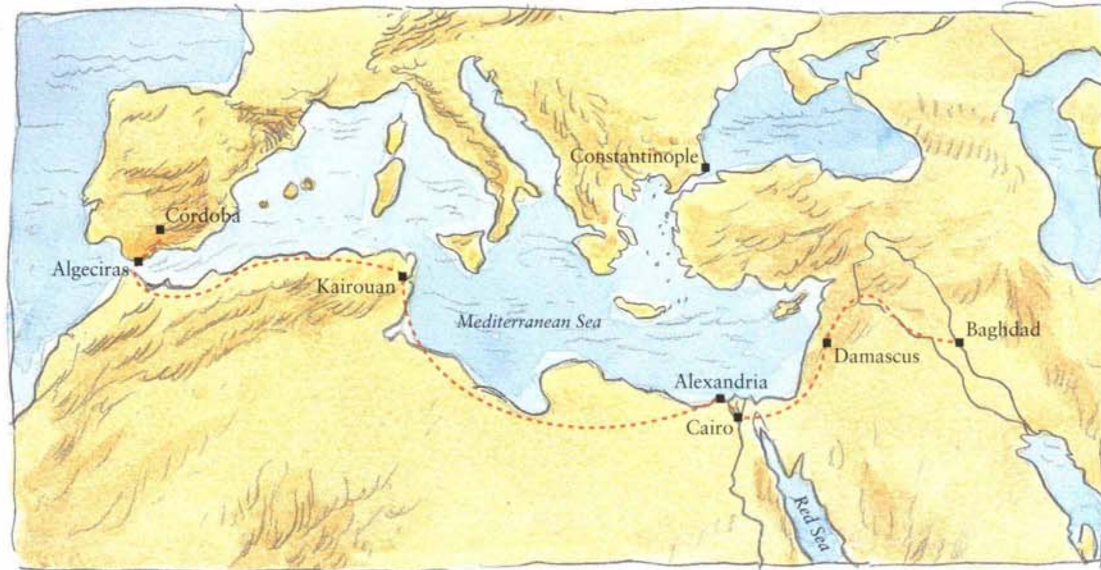
Ziryab had apparently concealed his finest talents from his own teacher. When Ishaq was finally alone with his pupil, he raged about being deceived. He said frankly that he was jealous of Ziryab's skill, and feared the pupil would soon replace the master in the caliph's favor.

"I could pardon this in no man, not even my own son," Ishaq said. "If I weren't still somewhat fond of you, I wouldn't hesitate to kill you, regardless of the consequences. Here is your choice: Leave Baghdad, take up residence far from here, and swear that I'll never hear from you again. If you do this, I'll give you enough money to meet your needs. But if you choose to stay and spite me—I warn you, I'll risk my life and all I possess to crush you. Make your choice!"

Ziryab did not hesitate; he took the money and left the Abbasid capital. Ishaq explained his protégé's absence by claiming that Ziryab was mentally unbalanced and had left Baghdad in a rage at not receiving a gift from the caliph. "The young man is possessed," Ishaq told Harun al-Rashid. "He's subject to fits of frenzy that are horrible to witness. He believes the *jinn* speak with him and inspire his music. He's so vain he believes his talent is unequaled in the world. I don't know where he is now. Be thankful, Your Majesty, that he's gone."

There was a germ of truth in Ishaq's tale: According to Ibn Hayyan and others, Ziryab did believe that in his dreams he heard the songs of the *jinn*, the spirit beings of Islamic and Arab lore. He would wake from a dream in the middle of the night and summon his own students, teaching them the melodies he had heard in his dreams.

As Reinhart Dozy notes in *Histoire des Musulmans d'Espagne*, "None knew better than Ishaq that there was no insanity in all this: What true artist, indeed, whether believing in *jinn* or not, has not known moments when he has been under the sway of emotions hard to define, and savoring of the supernatural?"



Fleeing Baghdad, Ziryab moved west with his family. He stopped in the hills of Kairouan, in modern-day Tunisia, before gaining an invitation to bring his musical skills to Córdoba.

Under the Umayyads, Córdoba was fast becoming a cultural jewel to rival Baghdad, and seemed a fit setting for Blackbird's talents.

Ziryab and his family fled from Baghdad to Egypt and crossed North Africa to Kairouan in present-day Tunisia, seat of the Aghlabid dynasty of Ziyadat Allah I. There he was welcomed by the royal court. But he had no intention of staying in Kairouan; his eyes were on Spain. Under the Umayyads, Córdoba was fast becoming a cultural jewel to rival Baghdad, and Blackbird thought Córdoba might be a fit setting for his talents.

Ziryab wrote to al-Hakam, ruler of the emirate of Al-Andalus, and offered his musical skills. Al-Hakam, delighted with the prospect of adding a Baghdad musician to his court, wrote back inviting Ziryab to proceed to Córdoba. He offered the musician a handsome salary. Ziryab and his family packed their bags and headed overland to the Strait of Gibraltar. There they embarked on a ship bound for Algeciras, Spain.

When Ziryab arrived in Spain in the year 822, he was shocked to learn that al-Hakam was dead. Devastated, the young musician prepared to return to North Africa. But thanks to the glowing recommendation of Abu al-Nasr Mansur, a Jewish musician of the Córdoban royal court, al-Hakam's son and successor 'Abd al-Rahman II renewed the invitation to Ziryab.

After meeting with the 33-year-old wonder from Baghdad, 'Abd al-Rahman —who was about the same age—made him an attractive offer. Ziryab would receive a handsome salary of 200 gold pieces per month, with bonuses of 500 gold pieces at midsummer and the new year and 1000 on each of the two major Islamic holidays. He would be given 200 bushels of barley and 100 bushels of wheat each year. He would receive a modest palace in Córdoba and several villas with productive farmland in the countryside. Naturally, Ziryab accepted the offer; overnight he became a prosperous member of the landed upper class in Islamic Spain.

'Abd al-Rahman's objective in hiring the young musician was to bring culture and refinement to the rough-and-ready country of Al-Andalus, the wild west of the Arab world and not too long ago a "barbarian" Gothic land far from the civilized centers of Damascus and Baghdad. The ruler's own Umayyad family had come as exiles from Damascus, where they had ruled an Islamic empire for several hundred years. Now the power rested with the Abbasids in Baghdad, and that city had become a magnet for scientists, artists and scholars of all descriptions.

In fact, 'Abd al-Rahman offered Ziryab employment before even asking him to perform. And when he eventually did hear Ziryab's songs, contemporaries say the ruler was so captivated that he would never again listen to another singer. From that day forward, 'Abd al-Rahman and Ziryab were close confidants, and would often meet to

discuss poetry, history and all the arts and sciences.

Ziryab served as a kind of "minister of culture" for the Andalusi realm. One of his first projects was to found a school of music, which opened its doors not only to the talented sons and daughters of the higher classes but also to lower-class court entertainers. Unlike the more rigid conservatories of Baghdad, Ziryab's school encouraged experimentation in musical styles and instruments. While the academy taught the world-famous styles and songs of the Baghdad court, Ziryab quickly began introducing his innovations and established his reputation as, in the words of the *Encyclopaedia of Islam*, "the founder of the musical traditions of Muslim Spain."

He created the rules governing the performance of the *nuba* (or *nauba*), an important Andalusian Arab music form that survives today in the classical music of North Africa, known as *maluf* in Libya, Tunisia and eastern Algeria, and simply as *andalusi* music farther west. Ziryab created 24 *nuba*s, one for each hour of the day, like the classical ragas of India. The *nuba* form became very popular in the Spanish Christian community and had a pronounced influence on the development of medieval European music.

Adding a fifth pair of strings to the lute gave the instrument greater delicacy of expression and a greater range. As music historian Julian Ribera wrote in the 1920's, the medieval lute's four courses of strings were widely believed to correspond to the four humors of the body. The first pair was yellow, symbolizing bile, the second was red for blood, the third white for phlegm, and the fourth, the bass pair, was black for melancholy. Ziryab, it was said, gave the lute a soul, adding another red pair of strings between the second and third courses.

Opposite: **Blackbird broke social barriers in Córdoba, teaching new musical styles to the children of the wealthy as well as to ordinary entertainers.** Left: **Ziryab's innovations in Al-Andalus included appropriate clothing for each of the four seasons.**

Ziryab heightened the lute's sensitivity by playing the instrument with a flexible eagle's talon or quill, rather than the traditional wooden pick. This innovation spread quickly, and soon no skilled musician in Córdoba would consider touching wood to the strings of his lute.

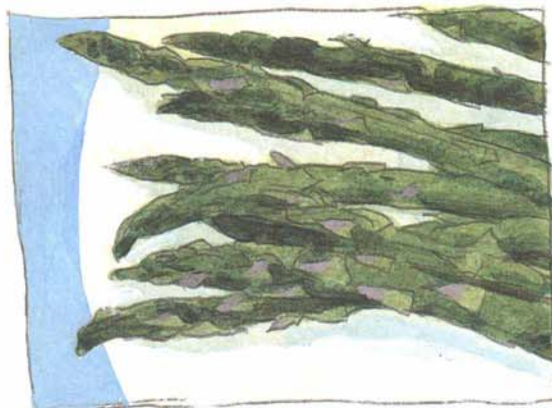
Ziryab reputedly knew the words and melodies of 10,000 songs by heart. Though this claim may be exaggerated, his memory was certainly prodigious. He was also an excellent poet, a student of astronomy and geography, and a dazzling conversationalist, according to Ibn Hayyan and al-Maqqari. He often discussed the customs and manners of nations throughout the known world, and spoke extensively of the high civilization centered in Baghdad.

As his popularity in Al-Andalus grew, so did his influence. His suggestions and recommendations became the popular fashion. Many of his new ideas gradually migrated into the land of the Franks—to France, Germany, northern Italy and beyond.

Ziryab loved well-prepared food almost as much as he did music. He revolutionized the arts of the table in Spain, in ways that survive to this day.

Before Ziryab, Spanish dining was a simple, even crude, affair, inherited from the Visigoths, the successors of the Vandals, and from local custom. Platters of different foods were piled together, all at the same time, on bare wooden tables. Table manners were nonexistent.

A wide array of foods was available in Al-Andalus—meats, fish and fowl, vegetables, cheeses, soups and sweets.



From chess to coiffure, and from novel foods like asparagus to tooled leather table coverings, dinnerware and table manners, Ziryab pioneered customs that were later carried north, where they influenced the manners and customs of Europe.

Ziryab combined them in imaginative recipes, many originating in Baghdad. One of these dishes, consisting of meatballs and small triangular pieces of dough fried in coriander oil, came to be known as *taqliyat Ziryab*, or Ziryab's fried dish; many others bore his name as well. He delighted court diners by elevating a humble spring weed called asparagus to the status of a dinner vegetable. Ziryab developed a number of delectable desserts, including an unforgettable treat of walnuts and honey that is served to this day in the city of Zaragoza. In his adopted home, Córdoba, the musician-gourmet is remembered today in an old dish of roasted and salted broad beans called *ziriabí*.

The staying power of Blackbird's reputation is such that even today in Algeria, where Andalusi influence continues to echo, the sweet orange Arab pastry known as *zalabia*—here it takes the form of a spiral of fried batter soaked in saffron syrup—is believed by many Algerians to derive its name from Ziryab's, a claim impossible to confirm or refute. An Indian version of *zalabia*, the *jalebi*, can be traced back to the 15th century within India but no earlier, and could be a borrowing from the Arabs and ultimately from Ziryab.

With the emir's blessing, Ziryab decreed that palace dinners would be served in courses—that is, according to a fixed sequence, starting with soups or broths, continuing with fish, fowl or meats, and concluding with fruits, sweet desserts and bowls of pistachios and other nuts. This presentation style, unheard of even in Baghdad or Damascus, steadily gained in popularity, spreading through the upper and merchant classes, then among Christians and Jews, and even to the peasantry. Eventually the custom became the rule throughout Europe. The English expression "from soup to nuts," indicating a lavish, multi-course meal, can be traced back to Ziryab's innovations at the Andalusi table.

Dressing up the plain wooden dinner table, Ziryab taught local craftsmen how to produce tooled and fitted leather table coverings. He replaced the heavy gold and silver drinking goblets of the upper classes—a holdover from the Goths and Romans—with delicate, finely crafted crystal. He redesigned the bulky wooden soupspoon, substituting a trimmer, lighter-weight model.

Ziryab also turned his attention to personal grooming and fashion. He developed Europe's first toothpaste (though what exactly its ingredients were, we cannot say). He popularized shaving among men and set new haircut trends. Before Ziryab, royalty and nobles washed their clothes with rose water; to improve the cleaning process, he introduced the use of salt.

For women, Blackbird opened a "beauty parlor/cosmetology school" not far from the Alcazar, the emir's palace. He created hairstyles that were daring for the time. The women of Spain traditionally wore their hair parted in the middle, covering their ears, with a long braid down the back. Ziryab introduced a shorter, shaped cut, with bangs on the forehead and the ears uncovered. He taught the shaping of eyebrows and the use of depilatories for removing body hair. He introduced new perfumes and cosmetics. Some of Ziryab's fashion tips he borrowed from the elite social circles of Baghdad, then the world's most cosmopolitan city. Others were twists on local Andalusi custom. Most became widespread simply because Ziryab advocated them: He was a celebrity, and people gained status simply by emulating him.

As an arbiter of courtly dress, he decreed Spain's first seasonal fashion calendar. In springtime, men and women were to wear bright colors in their cotton and linen tunics, shirts, blouses and gowns. Ziryab introduced colorful silk clothing to supplement traditional fabrics. In summer, white clothing was the rule. When the weather turned cold, Ziryab recommended long cloaks trimmed with fur, which became all the rage in Al-Andalus.

Ziryab exercised great clout at the emir's court, even in political and administrative decision-making. 'Abd al-Rahman II has been credited with organizing the "norms of the state" in Al-Andalus, transforming it from a Roman-Visigothic model to one set up along Abbasid lines, and Ziryab is said to have played a significant role in this process.

Ziryab brought in astrologers from India and Jewish doctors from North Africa and Iraq. The astrologers were grounded in astronomy, and Ziryab encouraged the spread of this knowledge. The Indians also knew how to play chess, and Ziryab had them teach the game to members of the royal court, and from there it spread throughout the peninsula.

Not surprisingly, Ziryab's all-encompassing influence incurred the jealousy and resentment of other courtiers in Córdoba. Two celebrated poets of the day, Ibn Habib and al-Ghazzal, wrote scathing verses attacking him. Al-Ghazzal, a prominent Andalusi satirist, probably viewed the Baghdadi Ziryab as a high-toned interloper. Ziryab maintained the friendship and support of the emir, however, and that was all that mattered.

But 'Abd al-Rahman II died in about 852, and his remarkable innovator Ziryab is believed to have followed about five years later. Ziryab's children kept alive his musical inventions, assuring their spread throughout Europe. Each of his eight sons and two daughters eventually pursued a musical career, though not all became celebrities. The most popular singer was Ziryab's son 'Ubayd Allah, though his brother Qasim was said to have a better voice. Next in talent was 'Abd al-Rahman, the first of the children to take over the music school after their father's death—though arrogance was said to be his downfall, for he ended up alienating everyone, according to Ibn Hayyan.

Ziryab's daughters were skilled musicians. The better artist was Hamduna, whose fame translated into marriage with the vizier of the realm. The better teacher was her sister 'Ulaiya, the last surviving of Ziryab's children, who went on to inherit most of her father's musical clients.

As 'Abd al-Rahman II and Ziryab departed the stage, Córdoba was coming into its own as a cultural capital and seat of learning. By the time another 'Abd al-Rahman—the third—took power in 912, the city had become the intellectual center of Europe. As historian James Cleugh said of Córdoba in *Spain in the Modern World*, "there was nothing like it, at that epoch, in the rest of Europe. The best minds in that continent looked to Spain for everything which most clearly differentiates a human being from a tiger."

As the first millennium drew to a close, students from France, England and the rest of Europe flocked to Córdoba to study science, medicine and philosophy and to take advantage of the great municipal library with its 600,000 volumes. When they returned to their home countries, they took with them not only knowledge, but also art, music, cuisine, fashion and manners.

Europe found itself awash with new ideas and new customs, and among the many streams that flowed northward from the Iberian Peninsula, more than one had been channeled by Ziryab. ⊕

Desserts like *guirlache*, an age-old concoction of walnuts, honey and sesame that is still popular today in Zaragoza, Spain, may well reflect the continuing influence of Ziryab, who combined arrays of ingredients in novel ways.

TOR EIGELAND

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

Al-Andalus: S/O 92, J/F 93

Tunisian *maluf* music: J/A 01

The Ornament of the World: How Muslims, Christians and Jews Created a Culture of Tolerance in Medieval Spain. María Rosa Menocal; Harold Bloom, forward. 2002, Little, Brown and Company, 0-316-56688-8, $27.95 hb.

The Rise and Fall of Paradise: When Arabs and Jews Built a Kingdom in Spain. Elmer Bendiner. 1990, Hippocrene Books, 0-880-29466-3.

Umayyad Spain: **www.nmhschool.org/tthornton/mehistorydatabase/Umayyad_spain.htm**

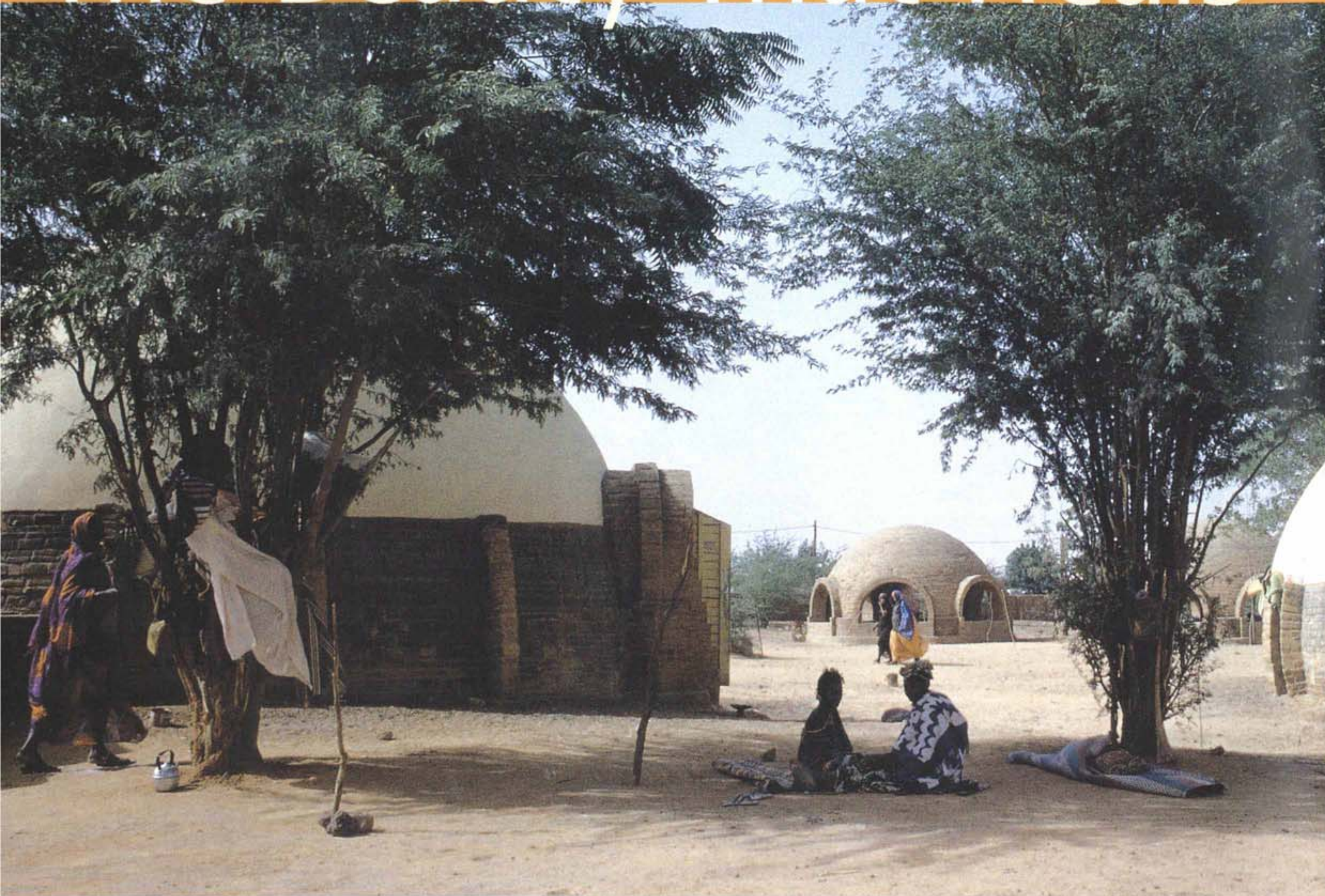
Arabs in Al-Andalus: **www.artopedia.com/reading.html**

Córdoba: **www.islamonline.net/iolenglish/dowalia/art-2000-may-11/art4.asp**

An Andalusian cookbook of the 13th century: **http://daviddfriedman.com/Medieval/Cookbooks/Andalusian/andalusian_contents.htm**

The Beauty That Heals

Written by Sylvia Smith
Photographed by Richard Duebel



Selling fruit to families who are visiting patients, a woman stands by the hospital's main gate, above, where the old, conventionally designed building has been overgrown and superseded by the vine-like extension of the new construction. The addition's clustered mud-brick domes, left and below, house operating suites, clinics and patients' rooms.

"It looks more like a modern-art gallery than a clinic, doesn't it?" exclaimed Fatima Taiya as she ushered me through the main gates of the Kaedi Regional Hospital. "But even though it looks so different, we're very pleased with the care patients get."

As an outreach health worker in Mauritania, Taiya spends much of her time in villages distributing food and offering basic health care. Several times a week, she has to bring patients to the hospital in her four-wheel-drive, crossing kilometers of fine sand and more kilometers of bumpy rocks. As often as she has seen it, her delight and amazement at the building are undimmed.

This is hardly surprising: The Kaedi Regional Hospital stops first-time visitors in their tracks. It is a breath of fresh air in the world of hospital architecture, a field that tends to be more imitative and impersonal than innovative and intimate. The only oblong, rectilinear building is the original, tiny hospital that now houses administrative offices, the reception area and a small part of the maternity ward.

OPPOSITE, LOWER: AGA KHAN AWARDS FOR ARCHITECTURE

It is now dwarfed by constellations of circular, mud-brick modules whose domes look like the top halves of eggs; they are connected by catenary-arched, tendril-like passageways. It looks as futuristic as a *Star Wars* film set and as organic as a melon patch. It is a daring architectural departure, all the more surprising since Kaedi is an otherwise nondescript, dusty town of 50,000 people along the Senegalese border, 250 kilometers (155 mi) southeast of Nouakchott, the capital of the West African nation of Mauritania.

The hospital serves 750,000 people in the district of Gorgol, of which Kaedi is the chief city, and in the more remote districts of Assaba, Trarza and Brakna.

On the day I visit Fatima Taiya, the hospital's main entrance is busy with patients who are well enough to walk themselves in, nearly always accompanied by extended families. Most of them seem to know Taiya. So does the noisy cluster of fruit sellers in bright dresses and head wraps, and the uniformed security guard sitting on the main step. A gang of enterprising young boys is selling water and bottles of soft drinks.

There is an air of informality, with patients arriving by various sorts of transport, from battered bush taxis to donkey-carts. Only real emergencies arrive by ambulance. The scene is colorful and relaxed. Fodie Wagui, an urbane, French-speaking Mauritanian who was the local site architect, explains how the hospital serves the community.

We pass from the blazing sun into the quiet, calm interior. Wagui points out that even the original building has undergone a small change: The reception area is now decorated with murals showing mothers nursing babies and having their babies vaccinated; others warn of sexually transmitted diseases. "Pictures like these are far more effective in getting the message across than any amount of written material," he says. "Illiteracy is fairly common, and anyway people like to look at these colorful murals. They can relate to what they see here."

Wagui tells me that there is no air-conditioning in most of the hospital, even though temperatures soar during the summer months. The natural breeze wafting through the reception area is cool, and it is carried throughout the

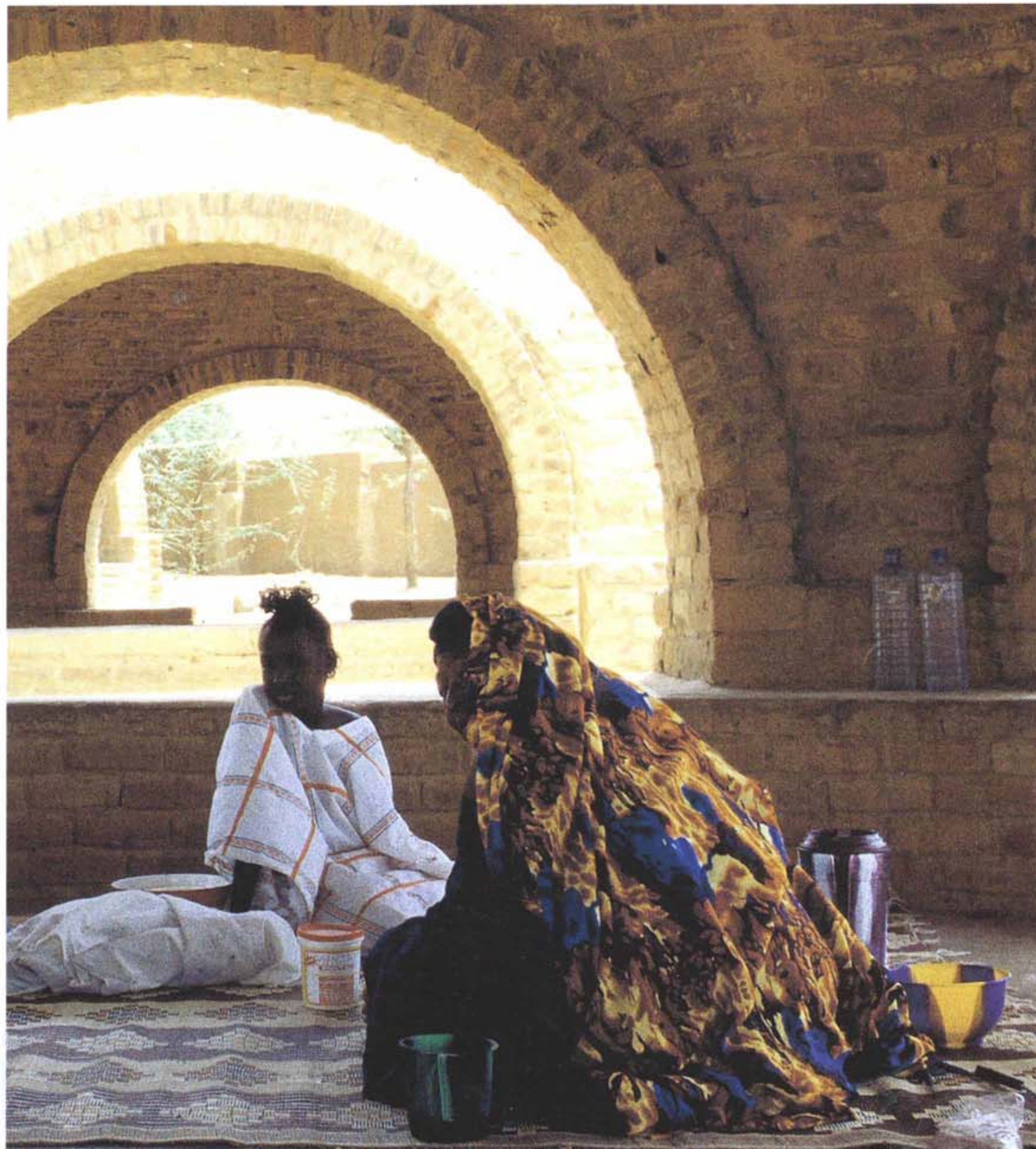
Balancing the privacy needed by the seriously ill with the conviviality for which Mauritanians are famed, beehive-shaped wards are linked by curved, covered passageways like tunnels above the ground.

wards, thanks to the clever way openings to the outside have been placed to draw air along the covered passageways between modules.

As Wagui shows me how the hospital works, I feel that if he weren't with me I would quickly get lost in what feels like a labyrinth. "Don't visitors spend hours wandering around?" I ask. "No, it's actually straightforward and easy," he replies. "Mauritanians wouldn't follow complicated instructions and signs." He points to a door on our left. "The color of the door signifies the department or unit to which the ward belongs. This is the gynecology section. We're now near the general wards. Individual rooms are off these corridors."

The overall plan looks as if it grew as organically as a plant, with each medical unit grouped along a main circulation route. From this lead smaller walkways within each department that in turn lead to the wards. At either end there is a surgical suite. In between are housed pediatric, surgical and ophthalmic departments, as well as a maternity and a general medical unit. There are kitchens, supply rooms, a workshop and a laundry.

The hospital is one of several projects supported by the Association for the Development of Traditional African Urbanism and Architecture, founded in 1975, headquartered in Ouagadougou, Burkina Faso, and known by its French acronym, ADAUA. The organization aims to revive and promote indigenous African architecture and to train local inhabitants in appropriate technologies. "Once you understand the idea behind the design," Wagui tells me, "you'll come to appreciate how it answers lots of the medical problems of the area." The extraordinary spiderweb of domes and ribbed arches gives the impression of being an expensive experiment, but architect Fabrizio Carola, assisted by Birahim Niang, was told to build an affordable extension, big enough for 120 beds, that would also house facilities for preventive medicine and serve as a new form of public building that could be replicated at modest cost.



A patient's family relaxes in one of the domed gazebos during a visit. People "can relate to what they see here," says architect Fodie Wagui.

Wagui was involved from the start. He points out that in order to balance the privacy needed by the sick with the family conviviality for which Mauritania is famed, the individual wards were designed as a variety of beehive-like shapes linked by the arched tunnels. Each ward has two doors: One leads outside to the large inner courtyard, and another opens onto one of a network of covered walkways that connect every part of the extension.

"The design allows the sick person to be surrounded by family but without being overlooked by anyone else. So we don't need to have separate men's and women's wards," he says.

Much of the design evolved over time, for one of the unusual aspects of the building is that there was no formal plan to begin with. The final extension, as it stands today, emerged from consultation with people using the original hospital and from two years of experiments on the site. Wagui enjoyed this. "We built all sorts of different domes. It really was trial and error," he laughs. "We wanted to have the feeling of the mosque but not to have just one shape. And then of course we played with different types of arch. We kept going until we got it right." Part of his job was training the local men so they would have skills to find employment later. He also helped take the craft of bricklaying about as far as it would go: "We hardly used imported reinforced concrete because of our limited foreign currency. We didn't use any timber, to save sparse local trees."

Thus it was people more than materials who were crucial to the hospital's success. "Our workers held the key, and they were brilliant. They had to learn how to do basic things like bricklaying. At the same time they were improvising, because none of us had ever done anything like this before." This joint effort between professional architects and previously unskilled workers paid off handsomely: The hospital extension won an Aga Khan Award for Architecture in 1995.

"People around here are really proud that Kaedi has produced something so beautiful," says surgeon Etienne Odimba, at left. Next to him, a father holds one of Odimba's young patients.

Luis Monreal, a member of the Aga Khan Award master jury, praised the use of local material: "I could see echoes of Islam, echoes in the use of pointed arches, and I see the echoes of southern Sahara mud-brick architecture. It is a remarkable project in all respects, both iconically and functionally."

In building it, 40 workers made 2.5 million bricks by hand from local soil and fired them in nearby kilns. Locally fired lime made a good finish for areas where hygienic conditions were required, such as in operating theaters and sterilization rooms. Cement was plastered on exterior walls to reflect sunlight, thus helping to moderate interior temperatures. Inside, brickwork in the circulation areas was left exposed.

Keen to show that the architecture served the hospital's medical functions, Wagui took me to meet Etienne Odimba, a surgeon from the Democratic Republic of Congo. We waited while he finished operating on a patient with an inflamed appendix. The operating suite is the only part of the hospital with air-conditioning. I looked out a slit window to the main courtyard, where patients were making their way to the outdoor communal areas. Women had prepared lunch under arched, domed structures open on all sides, like mud-brick gazebos. Goats were wandering around. The smell of charcoal was in the air. It looked like a series of family picnics, not at all a hospital scene.

When Odimba emerged, we went to his office near the reception area. He confessed he'd never seen a building like this before he got here, even though he'd worked in hospitals all over the world. "I like the way everything is on one level. That makes life easier for doctors and nurses." He told me that although most of the surgery he performed was routine, patients seemed to recover more quickly here than elsewhere. "There is something about being in a hospital that has won international recognition. People around here are really proud that Kaedi has produced something so beautiful and so practical. It seems to help them get better quicker."

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Mud-brick architecture: J/A 99

Aga Khan Awards for Architecture: J/F 01

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SHEPHERD'S BEST FRIEND

There are grey wolves in Turkey, thousands of them. There are also bears, jackals, and—recorded just last year for the first time in a quarter century—Anatolian leopards. All are the enemies of sheep and goats. As predators, they live at the expense of the prey animals, the meat-eaters against the grass-eaters. But on Turkey's Anatolian plateau, the prey have a strong friend, more than a match for any predator: the kangal dog.

Kangals are livestock guardian dogs. They live with the flocks that are released from village pens to graze by night in summer and by day in winter. Like all livestock guardians, kangals exhibit a stolid disposition and a distant gaze that is forever sweeping the horizon. They are neither overly friendly nor aggressive toward humans. Most seem perfectly happy to trot off from camp, leaving behind a potential handout from a shepherd who prefers his tea fire to a windy lookout, to follow in the tracks of their ovine charges.

In Deliktaş village in central Anatolia, just south of the 1760-meter (5775') Yağdonduran Pass and north of the municipality of Kangal in Sivas Province, shepherd dogs outnumber shepherds by more than two to one. The *mukhtar*, or mayor, of Deliktaş, Osman Aldıkaçtı, shows off his nine two-day-old pups, whelped by his prized dog Lassie. No movie star in this plain village of farmers and

WRITTEN BY LOUIS WERNER
PHOTOGRAPHED BY THORNE ANDERSON

shepherds, Lassie will soon be back at her job, all but one or two of her young given away to others. "Making a profit on Lassie would be like taking black money," says Aldıkaçtı. "Here we make gifts of our dogs outside our village."

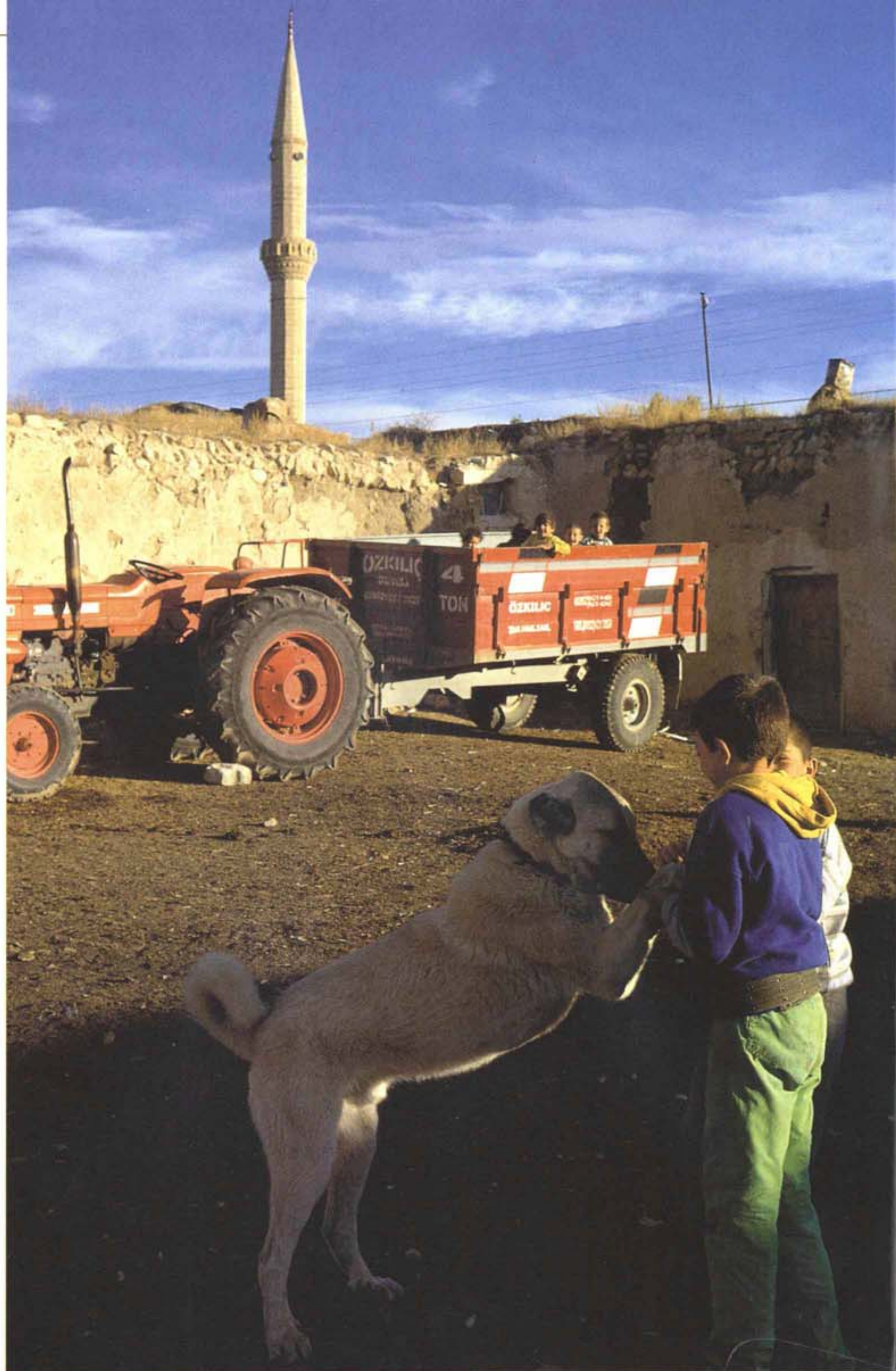
Dogs have guarded sheep for as long as sheep have been domesticated. As a working canine group, livestock guardians may be slightly more recent than varmint-chasing dogs, bred by the world's first farmers to keep rats away from grain stocks. The bones of domesticated dogs dating back 9000 years have been found at Çatalhöyük, Anatolia's earliest known human settlement.

Since sheep were domesticated some 11,000 years ago in the Tigris-Euphrates Valley, it is altogether conceivable that the present-day flock guardians of Turkey come from those very bloodlines. A carved relief of a dog from the palace of the Assyrian king Ashurbanipal, who reigned more than 26 centuries ago, strongly resembles the morphology of a kangal.

The Roman farmer-turned-statesman Cato the Elder, in the oldest prose work in Latin, *De Agricultura*, wrote of the flock guardians of Italy more than 2000 years ago. This dog, he wrote, should be "handsome, of good size, with black or tawny eyes, a symmetrical nose, lips black or ruddy, other teeth covered by the lips are very sharp, ...a large head, ears large, ...a thick crest and neck, ...a heavy tail, a deep bark and wide gaping chops."

While Cato preferred livestock guardian dogs to be white "because it gives the dog a lion-like aspect in the dark," kangals have tawny coats and black face masks. But in other respects they resemble the guardian dogs found throughout Europe and Asia, from the great pyrenees of Spain to the Hungarian komondors and kuvaszs, the Italian maremmas and Polish tatras, all the way to the Caucasian ovcharchas and Tibetan mastiffs. One Swiss organization has counted 48 livestock guardian breeds in 26 countries.

Deliktaş *mukhtar* Aldıkaçtı and his friends may know little of the kangal's place in the pantheon of working canines, but they do take special pride in their own homegrown dogs. Kangals from their village place high in the dog show held every July in the town of Kangal, organized by the *kaymakam*, or district governor, and now attended by a growing international delegation of dog fanciers and breeders.



Above: Only 10 months old, Palak ("Huge") weighs about 50 kilograms (110 lb), more than the children in the village of Kuşkayası. The curled tail and black face are kangal traits. Left: Palak's master, Suat Benli, watches over his flocks on the plateau beyond the village. Previous spread: With his master, this kangal guards some 200 sheep outside the village of Kocakurt. The spiked collar protects against wolf bites.

While the *kaymakam* works hard to promote breed standards dealing mostly with appearance and conformation, the shepherds of Deliktaş only want their dogs to be brave, faithful and strong. When Ibrahim Akdağ and Ahmet Tutar leave the village at sunrise, herding more than 400 sheep and goats on a daily 16-kilometer (10-mi) circuit, they must rely on their dogs' eyes and ears as much as their own. This upcountry on the cold shoulders of Felhandaği mountain is home to countless wolves.

"One time," says Ibrahim during a tea break in a small gulley, "five wolves approached my flock, coming forward in a crescent formation. They stared at my dog, who stared right back at them. He did not attack, rather he held his ground and made the wolves back off. If he had gone after one, the others would have killed my sheep. So he did the right thing."

Akdağ and Tutar work as a team, as do their dogs Turaman and her six-month-old male pup Yaman. Yaman is an *alabaş*, literally "piebald head," meaning a dog of mixed color, while Turaman has the more common markings of a *karabaş*, literally "black head" —so called for the black ears and black mask. Shepherds frequently dock their dogs' ears, saving them the trouble of doctoring wounds when they tangle with a wolf. But the heavy spiked collar they wear, called a *çengel*, or hook, seems enough to keep even the most determined enemy from biting their heads.

A shepherd's typical workday in winter is dedicated mostly to keeping himself warm, so his pack donkey is always well equipped with a tea kettle and gas stove and provisioned with such edibles as cheese, honey, olives and stacks of flat and filo-dough breads. When it is not draped over his shoulders, a thick felt cloak called a *kepenek* is wrapped around the stove as a windbreak. Once the sheep settle into a place with open views and begin grazing, there is ample opportunity for dog talk, a shepherd's favorite pastime.

Tarzan, a prizewinner from the town of Kangal, shows the classic markings and coloration of the breed—and the cropped ears, intended to deprive wolves of a tooth-hold. Though less than a year old, he appears to have reached his full size, but not yet his adult weight.

Shepherds boast fancifully of their dogs' great intelligence, strength and bravery. One friend, they say, claims that his dog Macar, meaning "Hungarian," once killed a bear. Others claim that their dog understands three languages, that it knows how to cure a headache by eating grass, that it can smell a wolf from five kilometers (3 mi) away, and that dogs know how to de-tick and de-louse sheep.

"Our village was founded 850 years ago," says Ahmet, "and we've been giving pups away to others for that long. But some we would never part with." And here Ahmet names some of the best in Deliktaş: Gücey, meaning "faithful" (the Turkish equivalent of "Fido"); Sümbül, or "hyacinth"; Zalım, or "tyrant"; and Uçan, meaning "flier." They talk of their dogs fighting off vultures, snakes and eagles. They say a dog, if ordered by his master, will stay with the sheep for days at a time, staving off hunger by sucking his paw. One owner loved his dog so much he refused a foreigner's purchase offer of $1500.

Mythmaking about dogs is nothing new in Anatolia. One story in the *Book of Dede Korkut*, a 13th-century collection of heroic tales about the Oğuz Turks, ancestors of both the Seljuks and the Ottomans, recounts how an enemy army destroyed the camp and attempted to steal the sheep of Salur Kazan, son-in-law of the Great Khan. Kazan sets out for revenge, encountering strange happenings along the way. "Then the shepherd Karaca's black dog [presumably a *karabaş*] came to meet him," begins the tale. "Kazan asked the black dog for news; let us see, my khan, how he asked:

You who bark when the gloomy shades of evening fall,
Who gulp the sour *ayran* as it is poured,
Who terrify the night-prowling thieves,
Putting them to flight with your uproar,
Have you news of my encampment? Tell me,
And so long as my head has life and health
I shall treat you kindly, dog."

The view from Felhandaği takes in the low-lying village of Kocakurt, whose name means "great wolf." Although urban migration and agricultural hard times—a region-wide phenomenon—have reduced Kocakurt's sheep population from 10,000 to 1000 in just six years, the main occupation of the village is still grazing livestock. Ibrahim Gece is a 60-year-old shepherd whose daughter earns a good living working with computers in Istanbul, but here, he says, a kangal is "as valuable as gold." A good dog makes it that much easier to earn the equivalent of $4 per head that flock owners pay their shepherds each grazing season, and permits his master to spend most of the season sipping his tea.

Ibrahim's dog Joe pushes the 200 head in a mixed flock of sheep and goats up into the foothills as man and

donkey follow. Four other shepherds and their dogs have set out from Kocakurt at the same time this morning, all moving in roughly the same direction, but none of the flocks intermingle. The dogs act as buffers, their mere presence sufficient to send an interloping sheep back where it belongs.

The fine character of Anatolia's sheepdogs has not gone unnoticed elsewhere in the world. In a test conducted by the US Department of Agriculture (USDA), the western Anatolian counterpart of the kangal, the *akbaş*, or "white head," placed highest among many different breeds for aggressiveness toward predators, trustworthiness among sheep and ease of keeping on the open range. The USDA has recommended that sheep ranchers in the western United States deploy *akbaş* as livestock guardians wherever coyote predation is a serious problem.

Kangals have become popular guardians in the eastern United States, where a few American breeders have started pedigreed bloodlines and registrations. While the American Kennel Club accepts only a generic breed they call the Anatolian shepherd dog, the kangal and the *akbaş* have been separately recognized by the United Kennel Club (UKC), an organization focused as much on each breed's distinct temperament as on its physical characteristics. The kangal, for instance, is noted for preferring "to intimidate predators, but will take a physical stand and even attack if necessary."

The UKC's standard for the kangal describes it as "a large, powerful, heavy-boned dog whose size and proportions have developed naturally as a result of its continued use in Turkey as a guardian against predators. The head is large and moderately wide with drop ears.... A properly proportioned dog is slightly longer than tall.... The tail is typically curled.... [The breed has] a double coat moderately short and quite dense,...a black mask and black velvety ears that contrast with a whole body color, which may range from light dun to gray. Honorable scars or other evidence of injury resulting from working in the field are not to be penalized."

Sue Kocher, the top kangal breeder in the United States, is determined to keep the bloodline from being subsumed under the catch-all "Anatolian shepherd dog" designation. At this year's kangal festival, she made a strong appeal to protect the breed's integrity. "Turks recognize them as unique in both conformation and temperament," she says, "and it would be a great loss if their identity were not maintained by breeders outside Turkey."

In the Catskill Mountains of upstate New York, Anatolian livestock dogs stand guard over a herd of Peruvian alpacas owned by textile designer Otto Kuczynski. Because alpacas breed throughout the year, newborn animals are vulnerable year-round to coyotes, which are increasingly common in both urban and rural settings. Some 400,000 coyotes are killed each year in the United States through predator-control programs, and yet their numbers grow.

Kuczynski notes there seems to be a natural fit between his dogs and alpacas. "Anatolian breeders always attend our alpaca shows," he says, "and pups raised with alpacas from an early age really bond with them. When we rotate flocks in the pastures with the dogs, the new animals have a hard time accepting that the dogs think they are one of them."

Ironically, Peruvian llamas, heavier and more aggressive camelids than the alpaca, have also been tested as sheep guardians by the USDA. Even though the llamas are not as functional as dogs, Kuczynski also keeps a few penned with his flock. "The dogs and the llamas had a rocky start together," he says with a chuckle. "Each thought he should be the alpha male out there in the pasture. But now they work together, the llamas usually first sensing that a coyote is near, and the dogs then getting all riled up."

Ray Coppinger, a biologist at Hampshire College in Amherst, Massachusetts, has studied livestock guardian dogs on four continents. His recent book *Dogs: A Startling New Understanding of Canine Origin, Behavior, and Evolution* (2001, Scribners) devotes a chapter to various traditional breeds. He concludes that "breed shape and genetics are not as important as the developmental environment," and that "nurture" overrules "nature" in most working dogs. "Guardian dogs," he writes, "protect by being defensive, disruptive and noisy"—traits that can be taught to almost any breed if educated at a susceptible age.

Lately, Coppinger has been helping to introduce Anatolian dogs to goatherds in Namibia, in southern Africa, as part of a broader effort to promote wildlife survival in dwindling habitat. For example, he is working with Laurie Marker, director of Cheetah Conservation, a group helping the cheetah live in close quarters with man. Marker found that goatherds' native dogs caused more harm than good when a cheetah was nearby, frightening and scattering the herd.

Coppinger helps Marker adapt her Turkish dogs to local conditions, teaching herders their care and training—so that dogs permit the approach of game animals such as kudu, oryx and warthog, for example, but warn against predators like cheetah, baboon and jackal. So far more than 100 pups have been born in Namibia. "These dogs have made a great difference for us," says Marker. "They are very aggressive and very alert to predators of any size."

The constant transience of sheep and shepherds across traditional pastureland might be expected to result in a constant mixing of genes among all sheepdogs. Physical traits such as long-leggedness and tolerance of low-calorie diets and cold weather are in fact common to most breeds. So are standard colors, which arise when large litters are culled for practical reasons, and pups with the commonly preferred color will be kept while others are killed.

But evidence to the contrary, indicating that there are in fact distinct and historically rooted livestock-guardian breeds, is emerging in a canine genetics study under way in Turkey. Graduate student Evren Koban at Middle Eastern Technical University in Ankara has studied the DNA sequences in blood collected from *akbaş*, kangals, and village curs. Early results show clear distinctions between the first two breeds, distinctions which should be more blurred if there were in fact as much mixing as the transience assumption would predict. "Sentimentally, because I like them, I want to think that the kangal is a separate breed with a long history," says Koban, "but we cannot be sure until we broaden our study."

Even more surprising was the wide variability of microsatellite DNA—very short repeated pieces of DNA—found within the samples from the kangals, indicating they perhaps constituted a foundation of other sheepdog breeds. Another tack that Koban plans to take in her ongoing study is to compare the kangals' DNA with DNA recovered from canine bones found at Çatalhöyük. If there is a good match, then the kangal might be Turkey's first domesticated breed of dog.

Far from the genetics lab in Ankara, an overgrown 10-month-old kangal named Palak—appropriately, the name means "huge"—plays outside the door of his master Suat Benli's house in Kuşkayası village. Suat's two brothers and his father sit with him in the family tea room on this cold afternoon on the Anatolian plateau, laughing at his story of how the Turkish Army gave him 10 days' extra liberty because he brought two pups with him when he reported to his post on the Syrian border. "I trained them for patrol duty," says Suat with a grin, "and since then, the Army asks everyone from Kangal district to report with a pup or two. Believe me, the extra days off are worth it."

Suat's next kangal story is no laughing matter, however. It seems that last summer, during the night pasturage, a shepherd left his flock to join another shepherd making tea some 300 meters (975') away. He absentmindedly allowed his dogs to follow him, and while they were gone, his flock was attacked by a pack of wolves and 40 sheep were killed. Too ashamed to face the consequences, the shepherd has not been seen in Kuşkayası since. And he took his dogs with him. ⊕

Left: Hoping to establish the kangal as a distinct breed, Evren Koban, a doctoral student at Middle East Technical University in Ankara, is pioneering the first DNA studies of the dogs. Below left: On the outskirts of the town of Kangal, a hand-painted billboard advertises the breeding center. Below: A litter of pups in a companionable huddle in the barn of Osman Aldıkaçtı, mayor of the village of Deliktaş.

Above: Deliktaş shepherd Gazi makes tea using his *kepenek*, or felt cloak, as a windbreak. Right: Ahmet Tutar and his two dogs watch over some 400 sheep. In the western US, the government now recommends kangals to sheep ranchers who seek the best protection from coyotes.

Louis Werner is a New York-based writer and documentary filmmaker who has lived and traveled extensively in the Middle East. His film *Voice of the Whip*, about a camel drive from Sudan to Egypt, is distributed by the Museum of Modern Art. **Thorne Anderson** is an American free-lance photojournalist based in the Balkans who has worked in Afghanistan, Palestine and Iraq, and recently covered Saudi Arabia's medical mission to Baghdad. He can be reached at tikva@rocketmail.com.

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

Çatalhöyük: S/O 02

www.turkishdogs.com/kangal/
www.mindspring.com/~skocher/Intro.htm

Reader's Guide

COMPILED BY JULIE WEISS

This two-page guide offers our readers "springboards," thematically arranged, that will help them get more out of this issue of the magazine. Students can sharpen their reading skills and browsers can deepen their understanding of this issue's articles and the questions they may raise. We especially encourage teachers—whether in classrooms or home schools, and at all levels from late elementary school through lower university courses—to adapt or reproduce these pages freely, without further permission from *Saudi Aramco World*.

—THE EDITORS

Understanding What You Read

Pre-Reading Activities

An easy way to improve reading comprehension is to do something you probably already do: Flip through the magazine. Start with the table of contents. Look at the pictures and read about the six articles. What intrigues you? Go to one of the articles. Read the title; look at the pictures. Read the captions and text callouts. Jot down a few notes on what the article seems to be about, and a question or two you hope it will answer.

Reading-Comprehension Questions

The following questions are here to sharpen your reading by pointing you toward the most important parts of the articles. Answer them any way you want: Write out the answers, discuss them with another student, or underline parts of the article.

"Splendid Suzanis" (pages 6–13)
What are suzanis? What functions did they serve? Why haven't they been studied much? Why do historians think suzanis existed before the late 18th century? What evidence do suzanis provide of trade among regions of Europe and Asia? What might the circular motif on many Eastern suzanis mean? (Look up or discuss the word "motif" if it is unfamiliar to you.) What is a *palak*? What does it symbolize? Who decided what pattern a suzani would have? How were they made? By whom? How did Russian influence change Central Asian textiles?

"Traders of the Third Millennia" (pages 14–23)
Who is Mahrukh Tarapor? What is she looking for? Why? What "modern trade route" is the Metropolitan Museum of Art using? How is the trade that took place in the third millennium BC like trade that takes place today? How is it different? What artifacts does the "Art of the First Cities" exhibit display? Who traded what during the third millennium BC? How have recent global politics affected the gathering of artifacts for "Art of the First Cities"? Who is Joan Aruz? How did she decide which artifacts she wanted for the exhibit? How did Tarapor persuade museums to lend their objects to her exhibition? What does the Metropolitan Museum of Art offer in return for the loans? How was the exhibit's catalogue compiled? Describe the physical design of the exhibition. How are reproductions made? Why are they made, and who benefits from this?

"Flight of the Blackbird" (pages 24–33)
Who was Ziryab? What do the first four paragraphs promise to tell you about him? What was Baghdad like during Ziryab's lifetime? What caused Ziryab to leave Baghdad? How did he end up in Córdoba? How did he become a member of the upper class there? What job did Ziryab hold in the Andalusi region? How did he change the lute? What was dining like in Spain when Ziryab arrived? How did he change it—the food, the setting in which it was served, and the dishes and utensils people used? How did Ziryab change personal grooming and fashion? How did others respond to Ziryab's celebrity and influence? What did Ziryab's sons and daughters do after Ziryab died?

Analyzing Visual Images

We spend a lot of our time looking at visual images—on television and computer screens, in newspapers and magazines, in art galleries and on billboards. Most of us enjoy them without thinking too much about them. It's a good idea, though, to be able to look at visual images with a critical eye—to know what draws you in, how it does so and what you get from it.

Look at the photograph on pages 38 and 39, and use these questions to help you examine it. Write or discuss your responses.

- Imagine you are Thorne Anderson, and you are taking this picture. What do you see? What might you hear? Smell? Feel? Taste? What are you standing on? How did you get there? Who helped you? What is going on around you?
- Many nature photographs have a horizon—a horizontal line that divides the page. This picture has one horizon, and a few other horizontal lines that break up the page. Which is the most important in terms of defining the photograph? What role do the other horizontal lines play in the picture?
- What is in the foreground? Why do you think the photographer chose to take a picture with this as the foreground?
- What is in the background? What story does the setup of the photograph (foreground and background) tell? What questions does it make you want to ask?
- What patterns do you see in the picture? What information or feeling do they convey?
- How do the colors make you feel?
- Overall, what do you think about when you look at this picture? How do you feel when you look at it?
- Read the caption on page 40. Does it change how you think about this picture? Did it answer any questions? What is different between how you thought about the picture before you read the caption and how you think of it now?
- Write two paragraphs describing the photograph to someone who hasn't seen it. In the first, tell what you see in the picture as carefully as you can, so your reader will "see" it, too. In the second, explain what you like and don't like about it, and why you feel the way you do.

Class Activities

The activities in this section are designed to engage students with the material in *Saudi Aramco World* while encouraging them to connect it to the larger themes they explore in their other studies. This issue's activities revolve around three themes: Bringing the Past to Life; Using Space; and Evaluating Evidence.

Theme 1: Bringing the Past to Life

Studying the past can seem really boring sometimes. It can seem slow compared to the fast-paced entertainment that surrounds us. Museum designer Michael Batista sums up the problem on page 23, in "Traders of the Third Millennia": "How do you bring these complex themes to life...without sinking into a merely didactic experience?"

Show, don't tell!
How can we bring the past to life? It's not easy. One way is to show the past—don't just tell about it! Now, what does that mean? Start by looking up the word "didactic." As a class, discuss what it means in the context of Michael Batista's quote. Generate a list of examples of history being presented to you didactically. Then, working with a small group, turn your attention to pages 14–23, "Traders of the Third Millennia." How did the museum staff show people the past without simply telling them a lot of information? Does it work for you?

Put yourself in their shoes.
Another way to bring the past to life is to imagine yourself living in the time period you're looking at. When you see the world as people in the past saw it, rather than as something long ago and far away, you are well on your way to bringing the past to life. Read pages 24–33, "Flight of the Blackbird." Working in a group of five or six, list all the innovations that have been attributed to Ziryab. To help you imagine the impact he had on his times, have four students play the roles of people who live in a home together in Córdoba, while the fifth plays Ziryab. Put together a reality-TV sketch. Have the four people set up a house as it was before Ziryab changed so many social customs. Then have Ziryab visit the house and do a makeover on the people and the house. Have the different groups present their sketches to the rest of the class. Discuss what you understand about Ziryab now that you didn't understand before doing the sketch.

Theme 2: Using Space

"Using space" sounds very abstract, but it's something you do every day. You use the space in your bedroom when you decide where to put the furniture or how to share the space with a brother or sister. You use the space in your classroom when you arrange desks and chairs in a particular way, perhaps moving them to make room for different kinds of activities.

What does a building tell you about the people who built it?
The objects that surround us say a lot about us. For example, if all the chairs in your living room face a super-big TV set, a visitor would know that watching TV is important in your household. Buildings are the same way. Read pages 34–37, "The Beauty That Heals," and study the pictures of the hospital. With a partner, make a web, putting different architectural design elements of the building into different circles. Branch out from each, identifying in a word or two what each element may tell you about the people of Mauritania. Then summarize your graphic in a paragraph that explains how the Kaedi Regional Hospital expresses the values of the people who use it.

What does your school tell people about education in 2003?
Studying buildings can not only lead to clues about people in faraway places, but can also tell us about ourselves. Take your school, for example. Working with a partner, repeat the exercise you did about the hospital, but this time use your school as the focus. Come up with as many features of the school as you can, such as objects, locations, rooms, doors and windows. (You'll probably have many more to work with, because you know your school much better than the Kaedi Regional Hospital!) Post your webs around the classroom, and look at all of them. Then, with your partner, try your hand at designing a different kind of school. Imagine what such a school would look like, based on your ideas of what attending the school would *be* like. Would your ideal school divide students into classes based on age? If not, how would the rooms be different? Would it divide studies into separate courses (math, biology, history, English, etc.)? How would that affect design? Would students spend all day at the school, or would they leave the school to study "on-site" at places like forests, museums or shopping malls? Remember to start with your ideas about education first, and then design a building that would work for that kind of education.

Theme 3: Evaluating Evidence

Several articles in this issue raise questions about how to make sense of objects and information once they've been collected. The designers of the Kaedi Regional Hospital can be interviewed, so they can explain what their building means. But when we look at the past, that's not always possible. We have to make decisions about what things seem to mean. Sometimes we can come up with answers, many other times we can only guess. Other times we have to change our answers or guesses as we find new evidence or information.

How do we decide what the evidence means?
"Splendid Suzanis" describes the embroidered hangings that are believed to date back to the 15th century. To study suzanis, study the images embroidered on them. The images themselves are the evidence—but what do they mean? Read pages 6–13 "Splendid Suzanis" and look at the pictures. Write a short explanation of how scholars have interpreted each of the motifs shown or described. Do their explanations make sense to you? How else might the motifs be interpreted? Choose one motif and find out more about it. Does your research agree with the interpretations in the article? Present your findings to the class, using the following as a prompt: "My research suggests that the _____ motif was/was not accurately interpreted."

How do we decide what evidence to believe?
"Flight of the Blackbird" describes Ziryab, who, according to the article, transformed music, food, clothing and social customs in ninth-century Al-Andalus. The concept of "myth" might be helpful for thinking about him. Myths take a complicated reality and put it into a story that's easy to tell and understand. Sometimes funny things happen when myths are made: As the story gets told and retold, it may change slightly, like a word passed around a circle in the party game of "telephone." Suppose a group of inventors, working under the supervision of Thomas Edison, together developed the light bulb. Over time, that story might become a simpler one about a single brilliant, hard-working man who worked for long hours and invented the light bulb all alone. With this in mind, read "Flight of the Blackbird." How did the author learn about Ziryab to write this article? How did Ibn Hayyan learn about Ziryab? Make guesses about what parts of Ziryab's life probably happened the way they are written in the article, and what parts might have been changed over the years to make a better story. Based on your guesses, come up with five questions you would like to ask Ziryab. Explain why you're curious about the questions you have raised.

Events&Exhibitions

Mesopotamian stone statues, ca. 2500 BC

Treasures from Ancient Iraq will be displayed in the new Edgar and Deborah Janotta Mesopotamian Gallery at the Oriental Institute Museum of the University of Chicago beginning October 18. The collection encompasses the period from 150,000 BC to AD 700. Among the gallery's more than 2500 objects are 4500-year-old limestone statues of praying men and women, brightly glazed brick lions from a wall of Babylon, clay tablets with cuneiform inscriptions, dozens of finely cut cylinder seals and tools, pottery and jewelry—but most spectacularly the Yelda Khorsabad Court, a recreation of a section of the palace of Assyrian King Sargon II (721–705 BC). Ten years in the planning, the display is dominated by a monumental sculpture of a human-headed winged bull. Its walls are lined with three-meter (10') slabs of stone carved with scenes of the king, his son—Prince Sennacherib—and his courtiers. Another section of the gallery is devoted to the prehistory of Iraq and the work of archeologists Robert and Linda Braidwood. The new gallery is part of an ongoing renovation of the Oriental Institute Museum, one of the few museums in the world with a comprehensive collection of antiquities from the ancient Middle East. It joins two other recently opened galleries, one devoted to Egypt and the other to Persia. The museum's final galleries, focusing on Syria/Anatolia, Palestine and Nubia, will open in the next several years. Information: 773-702-9514, www.oi.uchicago.edu.

July

Gallery Talks: Islamic Art feature Early Islamic Art: July 18; Later Islamic Art: July 25; Decorative Themes: August 6; Human and Animal Figures: August 28. All talks are at 11:15 a.m. British Museum, **London**.

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

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

The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256–1353 focuses on the period of Ilkhanid rule when contact with Far Eastern art of the Yüan period transformed local artistic traditions, especially the arts of the book. Some 200 objects are on display, including illustrated manuscripts, decorative arts and architectural decoration. Catalog. **Los Angeles** County Museum of Art, through July 27.

Bridging East & West: *Saudi Aramco World*, 1949–Present, a display of 90 photographs selected for their artistic and educational qualities from the magazine's first 55 years, shows a changing view of the Middle East, with captions linking photographs to historical patterns of communication about the region. Prince Salman Science Oasis, **Riyadh**, through July 31.

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

August

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

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

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

Eternal Egypt: Masterworks of Ancient Art from the British Museum displays some 150 pieces that span 3000 years of Egyptian history. The exhibition includes colossal sculptures—such as the three-ton red granite Lion of Amenhotep III and a large standing statue of Ramesses the Great—as well as masterworks in wood, terra-cotta, gold, glass, bronze and papyrus. Catalog. Field Museum, **Chicago**, through August 10. Walters Art Museum, **Baltimore**, September 21 through January 18.

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

Teaching About the Arab World and Islam is the theme of teacher workshops cosponsored by the Middle East Policy Council in Washington, D.C. and conducted by Arab World And Islamic Resources and School Services (AWAIR) of Berkeley, California. The program is fully funded, and workshops can be requested by any school, school district, office of education or university. Sites and dates include: **Winston-Salem, North Carolina**, August 13; **Davis, California**, August 18–19; **Carmel, California**, September 19–21; Salt Lake City, September 27; **Austin, Texas**, October 3–4; and **Cincinnati**, October 9–10. Information: www.mepc.org and www.awaironline.org.

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

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

Breaking the Veils: Women Artists from the Islamic World is an exhibition of more than 70 paintings by some 50 artists from 21 Islamic countries that seeks to combat stereotypes about Muslim women. The show is organized by the Jordanian National Gallery of Fine Arts in cooperation with the Femme-Art-Mediterranean Network, and features oil, acrylic, watercolor, silkscreen and photographic works. **Valencia [Spain]** Fine Arts Museum, through August 17.

Art of the First Cities: The Third Millennium BC From the Mediterranean to the Indus explores the emergence of the world's first city-states in Syria and Mesopotamia and relates these developments to artistic and cultural connections stretching from the eastern Aegean to the Indus Valley and Central Asia. The works of art include nearly 400 examples of sculpture, jewelry, seals, relief carvings, metalwork and cuneiform tablets, all illustrating the splendor of the most famous sites of the ancient world. Catalog. Metropolitan Museum of Art, **New York**, through August 17. **[See article on pages 14–23.]**

Zaha Hadid surveys the Baghdad-born, London-based architect's built works and other projects through pictures, drawings, plans, sketches, photos and models. Besides recent and current projects, the exhibition features a special room designed by Hadid for the museum. Catalog. MAK, **Vienna**, through August 17.

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

Empire of the Sultans: Ottoman Art from the Khalili Collection explores the influence of the Ottoman sultans on affairs of state and religion with displays of calligraphy, Qur'anic and other manuscripts, arms and armor, metalwork, ceramics, textiles and scientific instruments from the Khalili Collection of Islamic Art. Catalog. Museum of Arts and Sciences, **Macon, Georgia**, August 30 through November 9; Frick Art and Historical Society, **Pittsburgh**, November 29 through February 8.

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

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

The Bridge At Mostar was for many years a symbol of understanding among nations and a picturesque destination for travelers. Erected in 1566, it was a considerable technical achievement as well as an esthetic delight. Its destruction in 1993 shocked the world, and the international community rebuilt it using Ottoman building techniques and original blocks of stone recovered from the bed of the River Neretva. The exhibition—original stones from the bridge and a multimedia presentation—focuses on "Stari Most" as a bridge between the civilizations of the West and Europe on the one hand and of the Orient and Islam on the other, and documents the scholarly and technical work that was necessary for the reconstruction. In addition, some 24 black-and-white photographs by Bosnia's well-known photographer Ciril Ciro Raic, whose work documents his lifelong fascination with the bridge at Mostar, constitute an exhibition within the exhibition. Volksgarten, **Vienna**, through August 31.

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

September

Lost Egypt: Images of a Vanished Past, a collection of some 30 photographs dating from 1880 to 1930 provides unique documentation of Egypt of that period. The large-format glass-plate negatives carrying images of monuments, people, street scenes and farmers in their fields were recovered in 1985 when University of Chicago researchers were invited to view a collection of 800 negatives stored in an attic in Luxor, Egypt. Although a few of the images are signed by the well-known photographers Zangaki and Beato, most are the work of anonymous photographers. They can be seen at www-oi.uchicago.edu/OI/MUS/PA/EGYPT/BEES/BEES.html. Oriental Institute Museum, University of **Chicago**, through September.

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

The Warm Light Is Still There and **Negative Incursion**, two on-line photo exhibitions by Palestinian photographic artist Rula Halawani, are presented by Al-Madad Foundation. www.almadadfoundation.org/exhibition/content.html, through September.

King of the Road: Pakistani Painted Truck is a one-vehicle display reflecting the glory of the lorry, in this case a 1976 Bedford truck. Its carved wooden doors are typical of the Swat and Peshawar styles, its white plastic inlay is a specialty of Sind, and its stainless steel peacocks are common to both Sind and Punjab. The sides of the truck depict scenes of Pakistani village life and monuments in Washington, D.C. Outside the Sackler Gallery, **Washington, D.C.**, through September 1.

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

Another View of Yemen is an exhibition of 50 photographs by Barbara J. Michael that also includes more than 100 ethnographic artifacts: traditional clothing from several regions of Yemen, silver jewelry, antique wooden boxes and tables, pottery, baskets, drums, fabrics and folk art. The photographs (1992–2000) show crafts and craftsmen, actors in the informal market economy, and places and spaces that document Yemen's cultural and geographical diversity and its socio-historical continuity. Opening reception and gallery talk by Dr. Michael, 6:00 p.m., September 6. Art Center, Stephen F. Austin State University, **Nacogdoches, Texas**, September 6 through October 24.

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

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

Silver Speaks: Jewelry from the Middle East reveals the myriad roles ornamentation plays in Middle Eastern women's lives, from asserting personal identity and proclaiming status to warding off misfortune and providing financial security. Bracelets, anklets, finger- and toe-rings, headdresses and hair ornaments, cosmetic cases, earrings, necklaces, buckles, belts, chains, charms and amulets from Oman, Yemen, Saudi Arabia, Egypt, Syria and Kurdistan are displayed, along with selected costumes from the region. Catalog. Funded in part by Saudi Aramco. Bead Museum, **Washington, D.C.**, through September 8.

Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection presents approximately 90 Indian miniature paintings from the Philadelphia Museum of Art, ranging in date from 1375 to 1890 and including both religious and secular subjects. Complementing the exhibit is **Conversations with Traditions:** Nilima Sheikh / Shahzia Sikander, an exploration of the work of two contemporary artists, Indian-born Sheikh and Pakistani native Sikander, who use the tradition of miniature painting as the basis for portrayals of complex contemporary issues. **Seattle** Art Museum, through September 8.

War in Iraq: Photographs of the Associated Press displays three dozen digital photographs made by 16 photographers who covered the war in Iraq for the AP. The photos were selected from among thousands transmitted by the AP during the war. Sony Gallery for Photography, American University in **Cairo**, through September 11.

Rug and Textile Appreciation Mornings feature experts discussing "Caucasian Flatweaves: Research, Findings and Conclusion" on September 13; "Pile Carpets from the Caucasus" September 20; and "Central Asian Tent Bands" September 27. Visitors are invited to bring relevant clean, well-vacuumed examples. Talks are at 10:30 a.m. Textile Museum, **Washington, D.C.**

The Quest for Immortality: Treasures of Ancient Egypt displays coffins, masks, jewelry, papyri, sarcophagi and sculpture from Cairo's Egyptian Museum. An IMAX film, *Mysteries of Egypt*, and a planetarium program, *Stars of the Pharaohs*, are shown in conjunction with the exhibit. Kimbell Art Museum, **Fort Worth**, through September 14; **New Orleans** Museum of Art, October 19 through February 25.

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

Ajiaal: Celebrating Generations of Arab Heritage is the theme of the ninth annual Arab Cultural Festival, the largest event of its kind in Northern California. It will showcase the arts, entertainment, food and traditions of the Arab world. County Fair Building, Golden Gate Park, **San Francisco**, September 14.

The Decoration of the Palace of Sedrata focuses on a group of six stucco panels uncovered in the 1950's in the ruins of a 10th-century palace in the desert region of Ouargla in Algeria. The panels' imaginative geometric designs combine Abbasid influences with elements of local patterns of ornamentation, and are the first evidence for the existence of palace architecture in Algeria. Musée du Louvre, **Paris**, September 17 to January 5.

Tanagra: Myth and Archeology surveys the painted terra-cotta figurines named after an ancient city in Boetia (Greece), whose necropolis was uncovered during excavations in the early 1870's. The figurines were much sought after in the 19th century, giving rise to great rivalries among major museums and private collectors, in part because they seemed to evoke an image of antiquity that was more everyday, more decorative and less rigorously classical than commonly perceived. As a result, many imitations were produced, and

Made in Palestine, the first museum exhibition in the United States of contemporary art from Palestine, surveys works by 23 artists living in Palestine and a smaller number in Syria, Jordan and the United States. Representing two generations of modernists and postmodernists, it includes painting, sculpture, video, performance art, textiles, ceramics and photography. Styles extend from realism to abstraction and conceptualist art, with influences as diverse as the art of the ancient Near East and Egypt, Dada, Surrealism and Installation Art. The exhibition makes it clear that Palestinian artists—like their peers elsewhere in the international community—are thoroughly modern. But, uniquely, it also underscores their deep concern with such issues as life and death, freedom and justice. Neither primarily a political exhibit nor a simple survey of contemporary art, the exhibition is an expression of cultural identity by profoundly committed artists. The Station, **Houston**, through October. Information: www.artcarmuseum.com.

Vera Tamari's *Tale of a Tree* in the "Made in Palestine" exhibition combines ceramics and photography to pay tribute to the olive tree, producer of food, medicine and cosmetics and symbol of attachment to the land.

tanagras remained a source of inspiration for several generations of artists. Although the earliest examples were created in Athens around 330 BC and represented a departure from the artistic conventions of the time, some of the finest specimens of these figures —most frequently elegantly draped women, but also young people and children—came from Tanagra and were exported all around the Mediterranean by the late fourth century BC. (A related lecture on the tanagras of Alexandria will take place in Liard Amphitheater, Sorbonne University, October 1 at 12:30 p.m.) Catalog. Musée du Louvre, **Paris**, September 18 through January 5.

Butabu: Adobe Architecture in West Africa features large black-and-white photographs by James Morris that illustrate the creative ways architects in West Africa shape earth and water into works of art and feats of engineering. Among the Batammaliba peoples of Togo, the term *butabu* describes the process of moistening earth with water in preparation for building. The exhibition dispels the misconception that African architecture comprises little more than mud huts. Included are buildings from Mali, Niger, Togo and Burkina Faso. Brunei Gallery, School of Oriental and African Studies, **London**, through September 19.

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

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

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

<<< October

Antoin Sevruguin and the Persian Image, a Smithsonian traveling exhibition, presents a glimpse into the history of Iran through the eyes of one of that country's most creative photographers. Sevruguin, who lived mainly in Tehran from the late 1830's to 1933, was influenced by both western and eastern artistic traditions and brought a new sense of artistry to Iranian photography. He served the royal court and also ran a public studio. The 35 black-and-white photographs highlight how he used the relatively new medium to capture the people and their culture during a time of change. Museum of Lifestyle and Fashion History, **Delray Beach, Florida**, October 4 through November 30.

Luxury Textiles East and West celebrates the 50th anniversary of the museum's costume and textiles department with a tripartite presentation highlighting more than 75 items dating from the 14th through the 20th centuries, including an Ottoman sultan's ceremonial barbering apron, a Mughal velvet tent and an Indonesian gilded wedding skirt. The exhibitions are "Ceremony and Celebration," presenting ritual garments and ceremonial textiles, through October 5; "Dress and Identity," displaying textiles indicating rank or status, October 30 through July 5; and "Opulent Interiors," August 2004 through April 2005. **Los Angeles** County Museum of Art.

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

Children's Stories from Lebanon and Palestine by authors Heresa Amoon, Jahid Darwiche, Salim Daw and Praline Gay-Para will be read as part of activities to mark the opening of a new Islamic Arts Department at the Louvre, **Paris**, October 8, November 12, December 10 and January 21.

Gallery Lectures: Current Archeological Research present practicing archeologists and experts speaking on their recent discoveries. "Geopolitics and the Middle East in the Era of Hammurabi," Bertrand Lafont, October 8; "Persian or Mediterranean? Research on the Location of Production Sites of Silks of Sassanid Design," Sophie Desrosiers, November 5; "Thought and Sign in Mesopotamia," Jean-Jacques Glassner, November 12; "Research on Attalid Portraits," François Queyrel, November 26; "Samarkand," Yuri Karev, December 3. All talks at 12:30 p.m.; talks through January at the Liard Amphitheater, Sorbonne, and talks from February at the Louvre, **Paris**.

The Hunt for Paradise: Court Arts of Safavid Iran 1501–1576 explores the origins and evolution of the distinctive Safavid style, which emerged during the first half of the 16th century. The show focuses on the great hunting carpet by Ghyas al Din Jami in the Poldi Pezzoli Museum and includes other carpets, ceramics, metalwork, lacquer and hardstones, as well as important examples of the arts of the book. Asia Society, **New York**, October 12 through January 18; Poldi Pezzoli Museum, **Milan**, February 23 through June 28.

From Delacroix to Matisse: Drawings from the Algiers Museum of Fine Arts is part of a program of events celebrating "Djazaïr, Algerian Year in France." It features a selection of drawings from the Algiers Museum of Fine Arts highlighting Orientalist artists of the 19th and early 20th century, such as Algerian-born Eugène Delacroix, and some of the leading exponents of French drawing of the time. Musée du Louvre, **Paris**, October 17 through January 19.

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

Seattle Arab Festival includes folk-dancing performances and workshops, cultural and educational exhibits, a bazaar, children's activities and Middle Eastern food and drink. October 18–19.

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

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

ReOrient 2003 will present a festival of short plays by playwrights from, or focusing on themes concerning, the Middle East. This is the fifth anniversary of a festival pioneered by Golden Thread Productions, an ensemble that explores Middle Eastern culture and identity as represented around the globe. New Langton Arts, **San Francisco**, October 30 through November 23.

Adobe Plastering is the subject of a workshop in which participants will learn how to weatherproof adobe walls using a mixture of clay, wheat straw, prickly-pear juice and horse manure. Adobe Alliance features homes built according to traditional Egyptian methods. Information: simone@adobealliance.org. **Presidio, Texas**, October 31–November 2.

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Between Legend and Reality: Modern Art from the Arab World features artworks by artists from 16 Arab countries: Algeria, Bahrain, Egypt, Iraq, Jordan, Qatar, Lebanon, Libya, Morocco, Palestine, Saudi Arabia, Sudan, Syria, Tunisia, the United Arab Emirates and Yemen, selected from the permanent collection of the Jordan National Gallery of Fine Arts. **Reykjavik [Iceland]** Art Museum, November 23 through January 19.

The Nance Collection, containing some 2500 artifacts from Saudi Arabia and the Middle East, including metalwork, clothing, jewelry and textiles, has been donated to the Archives and Museum of Central Missouri State University, which is mounting a permanent rotating display of objects from the collection, beginning with one of the few original Bedouin tents on view in the United States. **Warrensburg, Missouri**, through November.

Porphyry, the Purple Stone: From Ptolemy to Bonaparte focuses on the purplish-red rock first quarried in Egypt and its special role in architecture and sculpture from the Hellenistic period to the late 18th century. The stone's extraordinary hardness, the imperial monopoly on its exploitation and, above all, its royal color—for which it is named—bestowed a precious character and a remarkable symbolism upon it: In the medieval mind it was linked to the emperor Constantine and to the grandeur of Rome, and its use by Carolingian rulers, popes and the Norman kings of Sicily thus had political implications. The exhibition brings together colossal statues from the Borghese collection, Abbot Suger's eagle and a series of busts and vases from the collection of Louis XIV that provide greater insight into the history of these works. Musée du Louvre, **Paris**, November 21 through February 16.

<<< Later

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

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

Afghanistan presents objects that testify to times and ways of life gone by. Besides artworks from the country's Buddhist and early Islamic period, the exhibition focuses on items of everyday use, arranged to reflect Afghans' history and values, war and vanity, pilgrimage and hospitality, work and songs. Highlights include a fully equipped Pashtun nomad tent from the southeast and a completely furnished yurt from the western part of central Afghanistan. The exhibition also features ornamental knotwork and embroidered garments, inlaid weapons, treen vessels, ceramics, objects woven of Mazari palm leaves, water pipes, musical instruments, silver and glass jewelry, make-up utensils for women and men, amulets and prayer beads, oil lamps, household goods and architectural fragments. Museum für Völkerkunde, **Vienna**, through December 1.

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

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

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

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

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

Wondrous Journeys: The Walters Collection from Egyptian Tombs through Medieval Castles, a new installation of the permanent collection, traces the path of artistic achievement in the West from pre-dynastic Egypt to the early Renaissance through nearly 2000 works of art. The installation assembles works in surprising new ways, and displays many objects for the first time. Walters Art Museum, **Baltimore**, permanent.

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

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

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