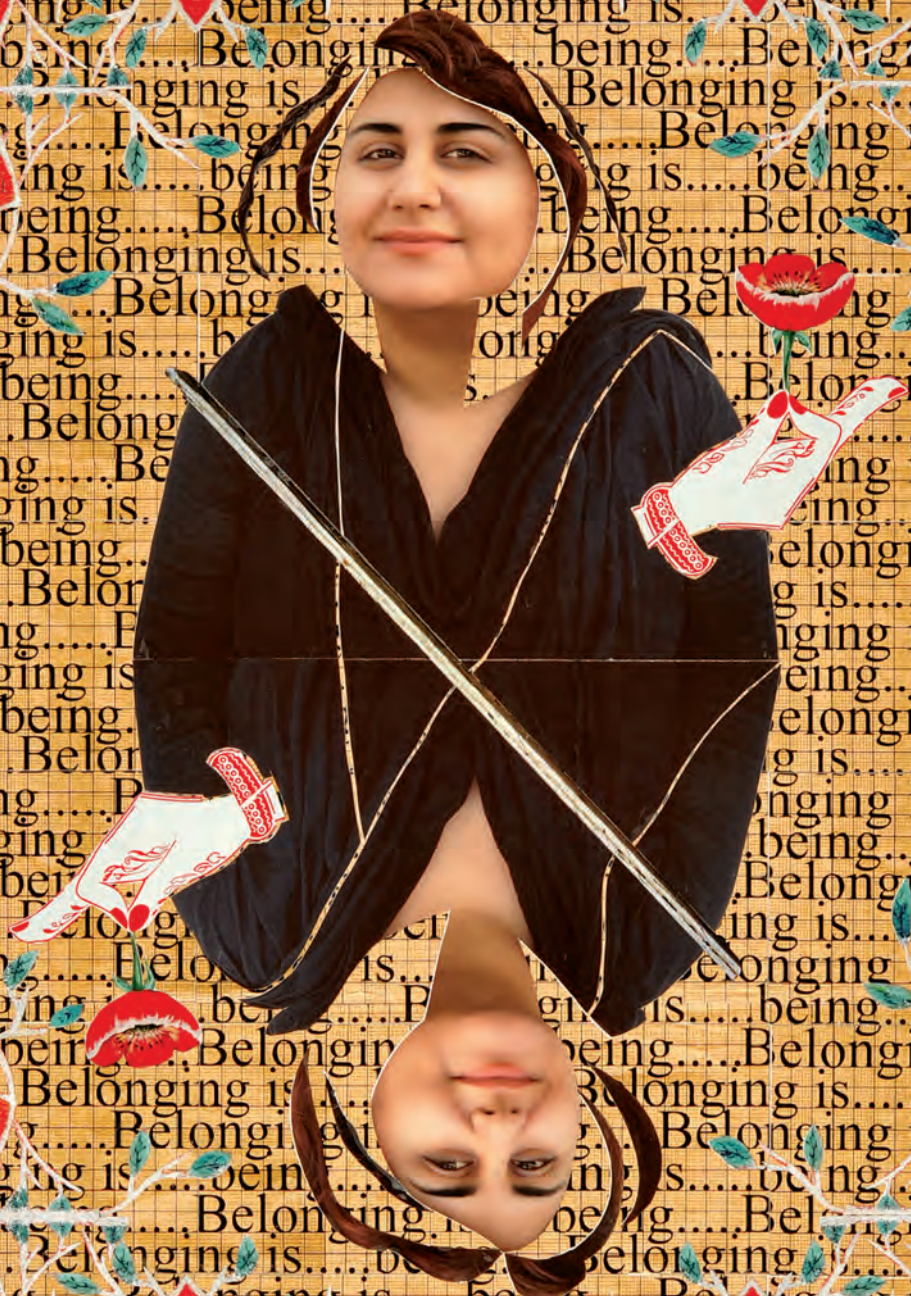


SAUDI ARAMCO

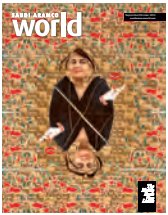
# World

September/October 2014

[saudiaramcoworld.com](http://saudiaramcoworld.com)



*The  
Middle  
East's  
New  
Lenses*



"Mariam Hajji," from the "Belonging" series, for which the Bahrain-based, Canadian-Lebanese photographic artist Camille Zakharia collaged words and images for each of 34 residents of Bahrain. Photo courtesy of the artist.

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

**President**  
Nabeel M. Amudi

**Director  
Public Affairs**  
Ali M. Al Mutairi

**Editor**  
Richard Doughty

**Assistant Editors**  
Arthur P. Clark  
Alva Robinson

**Circulation**  
Edna Catchings

**Administration**  
Sarah Miller

**Intern**  
Mary Kathryn Flores

**Print Design  
and Production**  
Graphic Engine Design

**Printed in the USA**  
RR Donnelley/Wetmore

**Digital Design  
and Production**  
eSiteful Corporation

**Online Translations**  
Transperfect

**Contacts**  
Subscriptions:  
saworld@aramcoservices.com

Editorial:  
editor@aramcoservices.com

Mail:  
Saudi Aramco World  
Post Office Box 2106  
Houston, Texas  
77252-2106 USA

**ISSN**  
1530-5821

**Back Cover**



This aerial view shows how newly bored vertical access shafts, adjacent to old ones, can help keep centuries-old underground aqueducts, or *qanats*, in working order.

Along a parallel qanat, access shafts have been protected against surface debris by barriers created by a bulldozer. Photo by George Steinmetz.

Saudi Aramco, the energy company born as an international enterprise more than 80 years ago, distributes *Saudi Aramco World* to increase cross-cultural understanding. The magazine's goal is to broaden knowledge of the cultures, history and geography of the Arab and Muslim worlds and their connections with the West. *Saudi Aramco World* is distributed without charge, upon request, to a limited number of interested readers.



## National Arab Orchestra Hits the Right Notes

Written by Piney Kesting  
Photography and video by Ryan Garza

Backed by Arab-music virtuosos from around the country and the world, 20 local middle-schoolers stole the show—and the audience's hearts—at the National Arab Orchestra's recent Detroit performance. "Here is an authentic and meaningful portrait of Detroit and its musical culture," says violinist Katie van Dusen.

## 8 The Middle East's New Lenses

Written by Simon Bowcock

Amid a decade of unprecedented creativity in the region's contemporary arts, photographic artists with ties to the Middle East are powering one of its biggest waves.





## 18 The Hazelnuts of Trabzon

Written by Louis Werner  
Photography and video by Matthieu Paley

Whether you slice Linzer torte with a silver knife or snack on Nutella with a plastic spoon, it's an indulgence made possible by nearly half a million farmers, harvesters, factory workers, shippers and chefs along Turkey's Black Sea coast, who produce three-fourths of the world's hazelnuts.



## 28 The Quiet Muslim Heroes of World War II

Written by Omar Sacirbey

In 1943, Noor Inayat Khan gave her life as a British spy in Nazi-occupied Paris, and in Albania, Muslims hid some 2500 Jewish refugees. Each story glimpses Muslim heroism during World War II—stories little known to historians until recently—and each is the subject of a new film: *Enemy of the Reich* and *Besa: The Promise*.

## 32 The Water Below

Written by Robert W. Lebling  
Photography by George Steinmetz

In hot desert lands where the sun mercilessly evaporates precious surface water, engineers as far back as 3000 years ago developed underground aqueducts, called *qanats* in Arabic—a laborious but effective technology that works to this day in more than a dozen countries from Morocco to China.

## 40 Classroom Guide

Written by Julie Weiss

## 42 Suggestions for Reading



## 46 Events & Exhibitions



# NATIONAL ARAB ORCHESTRA

*hits the*



WRITTEN BY PINEY KESTING | PHOTOGRAPHY AND VIDEO BY RYAN GARZA

SOMETIMES, A SONG CAN CHANGE A LIFE OR, IN THIS CASE, 20 LIVES. ON MAY 31, AT THE HISTORIC MUSIC HALL CENTER FOR THE PERFORMING ARTS IN DOWNTOWN DETROIT, MICHIGAN, BEFORE A FULL HOUSE AWAITING THE ANNUAL CONCERT OF THE NATIONAL ARAB ORCHESTRA (NAO), MUSIC DIRECTOR MICHAEL IBRAHIM STEPPED UP TO MAKE AN ANNOUNCEMENT. LAST FALL, HE EXPLAINED, THE ORCHESTRA WAS AWARDED A GRANT FROM THE JOHN S. AND JAMES L. KNIGHT FOUNDATION TO START AN AFTER-SCHOOL PROGRAM CALLED BUILDING BRIDGES THROUGH MUSIC. THE PURPOSE OF THE PROGRAM, HE ADDED, IS TO TEACH ARAB MUSIC IN PUBLIC SCHOOLS THAT SERVE LOW-INCOME NEIGHBORHOODS.

# RIGHT NOTES



Left: Conductor and NAO founder Michael Ibrahim, left, leads the orchestra and the chorus of Building Bridges through Music students on May 31 at the Detroit Music Hall, above, which opened in 1928 and is now the home venue for the NAO.

“Tonight you will be hearing the product of this inaugural program with these fine young students from the Woodward Academy,” said Ibrahim as he turned to face his chorus: 20 fourth- to eighth-graders standing, self-consciously, on risers behind the musicians. Most had never performed on any stage, let alone sung with a professional orchestra. Ibrahim raised his baton, and the students burst into a spirited rendition of “Zuruni,” a classic ballad from Lebanon, which they sang entirely in Arabic. The audience erupted in applause and rose to give the students a standing ovation throughout their performance. For their

second number, they sang Pharell Williams’s contemporary hit “Happy” using Ibrahim’s arrangement for Arab instruments as well as the students’ own hand and dance moves.

“I was about to cry when they sang,” recalls Sachi Yoshimoto, a Los Angeles-based violinist who has played with the NAO since 2012. “Their performance was an inspiration and touched everyone in the audience as well as in the orchestra.” Noting her own Japanese heritage, she adds that “witnessing African-American school kids skillfully and joyfully sing ‘Zuruni’ made me proud of studying Arabic music and of keeping the heritage alive as a non-Arab musician. This type of cross-cultural exchange is precisely the reason why I joined the orchestra.”

Percussionist Sam Parsons believes that the dynamic performance “was one of those experiences that define people.” A jazz musician by trade, he has performed with the NAO since 2011, when he was an undergraduate at the University of Michigan. “When the Woodward Academy students walked on stage, it rekindled the exact same electrifying feeling I had the first few times I played with the orchestra,” he says. “They were amazing.”

The stories behind both Building Bridges through Music and the NAO itself begin with Michael Ibrahim. A Syrian-American, born and raised in Sterling Heights, Michigan, Ibrahim, 30, began studying the ‘ud, or Arab lute, at age 10, and he soon discovered a passion for classical Arab music. In 2009, while a student at Eastern Michigan University, he formed his first ensemble, a *takbt*, or traditional Arab chamber group, of seven student musicians playing the ‘ud, violin, *qanun*, *riqq* and *nay* (Arab zither, tambourine and reed flute, respectively). That same



**“It was my goal from the beginning to have a full-time professional orchestra and to also build a school for Arabic music,” says Ibrahim, left. Among three singers on the NAO’s May 31 program was About Agha, above, who first performed as a teenager in Syria.**

year, he started the Michigan Arab Orchestra, which by 2011 comprised not only the takht, but also an Arab community choir he had founded. Victor Ghannam, a well-known Arab-American musician who often composes music for television, played with Ibrahim from day one. “It went straight to my heart,” says Ghannam. “What’s better than preserving our heritage?”

In January, the orchestra renamed itself the National Arab Orchestra to reflect both its focus on education and its national presence. On January 24, it held its premier performance under the new name in the Atlanta Symphony Hall in Georgia. Violinist Katie van Dusen regards the new name as “a better reflection of our current identity, because musicians come from all around the country and sometimes the world to join us.”

One of them, Austin, Texas-based composer and violinist Roberto Riggio, says the orchestra gives him the opportunity to grow as a practitioner of Arab music while at

the same time “it’s also great to see that the NAO is making an intentional effort to step forward and declare cultural exchange an explicit purpose.”

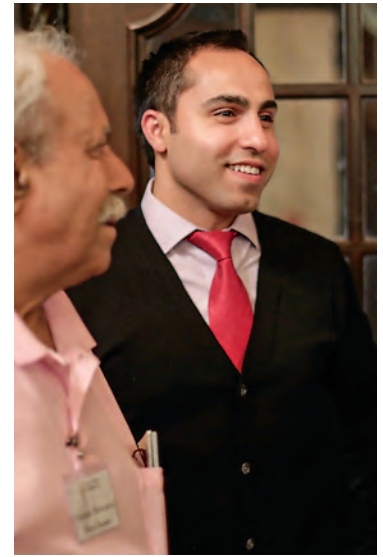
“When I first started this orchestra five years ago, it was my goal from the beginning to have a full-time professional orchestra and to also build a school for Arabic music,” explains Ibrahim. “We don’t have that, we need it and we can sustain it. If the Arab arts and our culture are going to be saved,” he adds, “it will be done here”—meaning in the US. “We need to preserve this music and bring it alive again.” As an accomplished musician himself, and with a rising reputation as an innovative musical director, it’s been easy for Ibrahim to attract skilled, diverse and passionate musicians; however, he admits it was harder to hit the right notes when it came to building and funding an educational program. “Musicians are usually not good business people,” he confesses.

Enter Moose Scheib, a young 34-year-old Lebanese-American entrepreneur based in nearby Dearborn. A graduate of Columbia University Law School, Scheib founded Mizna Entertainment, which in 2007 produced the first Arab-American comedy shows in Michigan. Aged seven when his family immigrated in the late 1980s, Scheib didn’t listen to much classical Arab music until he sat down at his first Michigan Arab Orchestra concert. Then, he says, he fell in love with it.

“I like connecting people. I’m a bridge-builder by

and finding it a home. Given that Greater Detroit has one of the largest and most diverse Arab-American communities in the country, Scheib turned for advice to Vince Paul, president and artistic director of the Detroit Music Hall. But instead of giving advice, Paul simply invited the NAO to become his resident orchestra.

“I wanted this to be the people’s theater,” says Paul, who became Detroit Music Hall director in 2006. Given the extraordinary diversity of the city, he adds, “I wanted people to think that of course the Hall would have a resident Arab orchestra.” The orchestra’s educational aspirations made it a natural fit with Paul’s own philosophy as well as an ally in his desire to alleviate the scarcity of music programs of any kind in Detroit’s public schools.



**“I like connecting people. I’m a bridge-builder by nature,” says Moose Scheib, who led the incorporation of the NAO. “Music is an important way to connect.”**

According to Scheib, some 70 percent of Detroit’s urban-core schools lack music educators. “The fact that kids can’t be exposed to music in a city known as the home of Motown is just terrible!” he exclaims. “The arts are an integral part of being human and connecting with others, especially when you don’t speak their language.” Early last year, Ibrahim, Scheib and NAO board member James Cline began to brainstorm about starting an Arab music after-school program, and later in the year, based on a proposal led by violinist van Dusen, the NAO received a Knight Arts Challenge grant for \$100,000. “The Building Bridges through Music program is where we start,”

says Ibrahim. “It’s like laying that first cornerstone.”

When Woodward Academy’s after-school program director, Marsae Mitchell, heard about Building Bridges through Music, she was eager for her school to be its first host. Woodward, she explains, is a “Title I” school, meaning that all of its students come from families living at or below the official poverty level. Funding for after-school programs is scarce to non-existent.



**“It’s great to see that the NAO is making an intentional effort to declare cultural exchange an explicit purpose,” says violinist and composer Roberto Riggio, who travels from Austin, Texas, to play with the NAO.**

nature,” emphasizes Scheib. “Music is an important way to connect. If I’m going to work on something and put my talents to use, I want it to be something I can pass on not only to my daughter, but also to other kids and generations to come,” he adds.

Leaving the music to Ibrahim, Scheib set about legally incorporating the orchestra, expanding its board of directors



Starting in October, 20 Woodward Academy students, from fourth to eighth grade, received weekly instruction and practice from both NAO double bassist Maggie Hasspacher, top left, and Ibrahim. Clockwise from top left: In early May, with their performance weeks away, Hasspacher writes out an afternoon's agenda; Ibrahim accompanies rehearsal of the Arabic ballad "Zuruni"; Khalil Cross picks up an end-of-class high-five from Ibrahim; Woodward's director of after-school programs, Marsae Mitchell, helps lead dance practice for "Happy."

"I love to see the children having an opportunity to experience another culture, especially knowing that a lot of them don't even have a chance to leave their side of town in Detroit," comments Mitchell, whose own degree is in the performing arts. "To see them learn a different language and learn about different music instruments is awesome."

She notes that even in diverse Detroit, most of her students had never met anyone of Arab heritage. She chuckles when recalling that one of the first questions the kids asked Ibrahim was whether or not he ate at Burger King, and their surprise when he replied that yes, he did.

Starting in October with 20 students from fourth to eighth grade, selected from among Woodward's student body of 700, the program met weekly in classes taught by Ibrahim using a curriculum designed by NAO double bassist Maggie Hasspacher.

**THE STUDENTS IN BUILDING BRIDGES THROUGH MUSIC AT FIRST THOUGHT ARABIC WAS "WEIRD BECAUSE IT WAS A DIFFERENT CULTURE AND SOMETHING THEY HADN'T EXPERIENCED BEFORE," SAYS IBRAHIM. "ONCE THEY PERFORMED IN THE CONCERT, ALL OF THEM WANTED TO DO IT AGAIN."**

It was difficult at first, says Mitchell, who also assisted in the classes and supervised an additional weekly practice. "The students weren't enthusiastic about singing in a language that they didn't understand, or being exposed to a culture they weren't used to," she says. Some of the parents, too, were

anxious, uncertain about the value of the program.

According to Hasspacher, Ibrahim, too, needed time to adjust. "He had never taught in an inner-city school, and he had no clue what he was getting into," she

notes with a laugh, adding that he had never taught children before. Ibrahim agrees. "They didn't know how to sing, let alone speak another language, let alone know anyone outside their own circle," he says. In January, Hasspacher began to lend support by co-teaching, and she and Ibrahim put together a curriculum that integrated Arab and western music for a two-



way cultural exchange.

Every week, the students practiced the Arabic lyrics to “Zuruni,” learned a few basic Arabic words and were taught how to recognize some musical notes. Ibrahim introduced them to the ‘ud, the qanun and the nay; he exposed them to his own background and culture. By mid-May, the students knew all the words. They were ready.

Cheyenne Williams and Jaya Pullen, both in seventh grade, say they enjoyed the class and that they would do it again if they could. Cheyenne says she plans to major in music education in college, and she liked being able to sing every week. “It was really interesting to sing in a new language, and it makes me want to learn more about the Arab language and the culture,” she adds.

“There is something about music that breaks down barriers,” observes Woodward Academy superintendent William Jackson, who praises the program that “exceeded my expectations.” Arts, he says, “bring in the right-brain element. Instead of putting our kids to sleep, let’s expose them to things that liven them up, like music and dance.” Indeed, as the night of the performance came near, the school’s survey of test scores for the Building Bridges through Music students showed overall improvement in their math and reading grades.

On the night of the concert, Jackson, Mitchell and many other Woodward teachers, staff and parents attended. “The kids really made me proud,” exclaims Mitchell. “Not only was the concert excellent, but they sang beautifully, and they were wonderful representatives for Woodward Academy.” What pleases her as much as their performance is the shift in their attitudes. “At the beginning of the program, they were not at all interested in singing in Arabic,” she recalls, “and now they are talking about wanting to come back and sing again.”

“I loved the sense of accomplishment and joy I saw in the kids as they performed,” comments van Dusen. “I was sitting in my chair on stage wishing everyone could understand how cool it is that we have a choir full of African-American kids performing with an Arab orchestra for this audience in downtown Detroit. Here is an authentic and meaningful portrait of Detroit and its musical culture presented in a way that facilitates relationships across cultural boundaries.”

“The program was a huge success, and it opened up a fraction of the world to [the students],” says Ibrahim. “In the



**“It was really interesting to sing in a new language, and it makes me want to learn more about the Arab language and the culture,” says seventh-grader Cheyenne Williams.**

beginning, they started off kicking and screaming,” he recalls. They thought Arabic “was weird because it was a different culture and something they hadn’t experienced before. Once they performed in the concert, all of them wanted to do it again. They loved it, and they really felt good about themselves after being up onstage.”

The students weren’t the only ones feeling good. Reflecting on his own youth, Ibrahim says he “had a lot of people telling me ‘you can’t, you won’t, you shouldn’t.’ The philosophy that helped me get out of my rut is what I tried to teach the kids every week. I told them, I started off just like you, and I’m the proof that you can do anything you want as long as you are willing to work hard for it.” And that, he believes, would be the best note any of them could hit. 🌐



**Piney Kesting** (pmkhandly@hotmail.com) is a Boston-based freelance writer and consultant who specializes in the Middle East. She is currently working on a book about women entrepreneurs in the Middle East, Pakistan and Turkey. **Ryan Garza** (ryan@popmodphoto.com) is a staff photographer for the *Detroit Free Press* and the 2013 Michigan Press Photographer of the Year.



#### Related articles at

[www.saudiaramcoworld.com](http://www.saudiaramcoworld.com)

Arab-American National Museum: S/O 05

Arabic music retreat: S/O 02



[nationalaraborchestra.org](http://nationalaraborchestra.org)

Video:







Rula Halawani, "Traces" series, 2013. Photographic prints, courtesy of Selma Feriani Gallery.

To many, the phrase "photography from the Middle East" has generally meant little more than news images from conflict zones. This limiting perception has changed markedly over the last decade, as photographic art from the Middle East and North Africa has become one of the brightest new stars in the contemporary art constellation.

Although its roots go back much farther—arguably to the very beginning of photography itself—the entry of Middle East contemporary photo-art onto the world stage can be dated to 2004, when the prestigious annual Noorderlicht photography festival in the Netherlands devoted itself to the Arab world with an exhibition called "Nazar" ("Look"). While at the time it may have appeared as a one-off, boutique-theme show, it planted the seeds for a flowering of interest in photographic art both inside and outside the Middle East that matured alongside other media in contemporary art.

In 2012, London's Victoria & Albert Museum mounted "Light from the Middle East," a survey of more than 30 photographers from the region. The following year, Liverpool's Look Festival put on "I Exist in Some Way," a significant exhibition of Middle East photography, while in the us, Boston's Museum of Fine Arts exhibited "She Who Tells a Story," the first major show of women photographers from the Middle East.

Most recently, in March, the biennial FotoFest in Houston show-

cased photographic art by 49 artists from the Arab world, one of the largest exhibitions of Arab art of any kind. It was especially notable for showing 12 artists from Saudi Arabia, now one of the fastest-growing photo-art scenes in the region.

In addition to these high-profile shows, group and solo exhibitions of Middle Eastern

photo-artists have become almost commonplace in public and private galleries around the world. But why is contemporary photographic art from this part of the world commanding such attention? To find out, I sought insights from six of the region's most prominent photographic artists as well as art-world experts.

**LALLA ESSAYDI** was one of the stand-out exhibitors at the 2004 "Nazar" show, and today she is one of the most successful artists working in any medium from the Arab world. Her photographs are held in dozens of major public and private collections. In common with many photo-artists from the Middle East and North Africa, Essaydi has an in-depth, lived experience of the broader world beyond the region.



Lalla Essaydi, "Harem #2," 2010. Chromogenic print, courtesy of the artist and Edwynn Houk Gallery.

"My work has involved a long and ever-deepening exploration into what constitutes my own identity as an artist, a woman, a Moroccan and someone living in the 21st century, where a certain degree of cultural nomadism—I now live in the West—has become in a sense the norm," she says.

Essaydi also has extensive knowledge of global art history, and as well as being about her own cultural identity, her images respond—at time subtly and at other times pointedly—to centuries of western Orientalists who frequently eroticized their depictions of Middle Eastern women.

"My work reaches beyond Islamic culture to invoke the western fascination with the veil and, of course, the harem, as expressed in Orientalist painting," she says, adding that many of her photographs are the products of elaborate scene-staging that can take months to construct.

The rise of Middle Eastern photo-art, she offers, is a product of "global nomadism and global modernization, technology and social media," and "perhaps it is because of the recent unrest in the Middle East that its art is becoming more popular, driven by artists' desire to show a global audience their interpretation of what is really happening there, as well



Youssef Nabil, "Catherine Deneuve, Paris," 2010. Hand-colored gelatin silver print, courtesy of The Third Line Gallery and Nathalie Obadia Gallery.

as a reflection of audiences who are increasingly keen to understand the region from a new angle."

**YOUSSEF NABIL**, born in Egypt but, like Essaydi, living in the US, was also one of the "Nazar" show's leading lights who has since earned world renown. He has mounted on four continents numerous solo exhibitions of his traditional black-and-white photography that he colors by hand using antique methods. At the beginning of his career in the early 1990s, while still living in Egypt, Nabil was heavily influenced by his homeland's cinematic tradition, which is the most prolific in the Arab world. By contrast, his more recent subjects have tended to come from farther afield, though they often retain a connection to cinema, such as his recent portraits of French actresses wearing a *hijab* (headscarf).

Nabil points to the Gulf countries as major drivers of the new global visibility of contemporary Middle Eastern art, including photographic art. "Suddenly, with Dubai's economic boom around 10 years ago, they just helped create this channel, putting Middle Eastern artists on the map, attracting viewers at art fairs, at auctions. It was through Dubai first, then afterwards Abu Dhabi and Qatar with the museums and collections. They are giving artists from the rest of the region a window to show their work."

Aside from this boost, Nabil also feels that the region's time, artistically speaking, had simply come. "It was about time that the world knew about art from the Middle East,

Mitra Tabrizian, "Leicestershire" series, 2012. C-type photographic print, courtesy of the artist.



## Photography and Photographic Art

Photography, a word associated with an image produced by a camera, has struggled with recognition as an artistic medium since its invention in the 19th century. Now more than ever, artists use photography as only one of what may be several media components in an artwork. These multimedia practices make "photographic art" and "photographic artists" useful new terms.



Camille Zakharia, from the "Elusive Homelands" series, "The Awad Family," 1999-2000. Photo-collage, courtesy of the artist.

the same way they knew about Chinese art, Indian art, Latin American art," he says. "It just made sense. It seemed to be time to acknowledge the artists of this region."

Given their global popularity, it is perhaps no surprise that both Nabil and Essaydi featured in the Victoria & Albert's 2012 show, which also included non-Arab photographic artists from the region, such as the widely exhibited **MITRA TABRIZIAN**, currently a professor of photography at the University of Westminster.

"Having been born in Iran and educated in England, going back and forth has given me the advantage of observing both cultures from an outsider's point of view," she explains. "Belonging neither here nor there provides a sense of detachment, as well as engagement, and thus perhaps a different understanding."

Made in both England and Iran, Tabrizian's work contains a good deal of social commentary, and she cites intellectual as well as artistic influences, from the noted British writer, artist and photography-theorist Victor Burgin, under whom she studied, to the French philosopher and critical theorist Jean Baudrillard and the German polymath Berthold Brecht. If viewers cannot always tell where her images were made—"East" or "West"—that is fine with her, even to her point. Of her series titled "Another Country," which focuses on a Muslim community in London, she says, "It was received very well, and the audience was confused whether this is East or West."

Tabrizian believes that the rising profile of Middle Eastern photographic arts has complex causes, including the confusion, or "the inability to understand the political situation," that results in "interest in the artists from that region and how they may interpret or view life." She also has a more pragmatic hypothesis: "Since in the current atmosphere the market seems to be dictating contemporary art, the East is a new area of exploration and exploitation," she says.

Her point on economics is readily echoed by Francis Hodgson, the photography critic for the *Financial Times* in London and a former head of the photographs department at Sotheby's, one of the world's leading auction houses. "Every sector has seen a lot more of the Middle East in recent years, from horse racing to banking to travel to a variety of other art activities," he says. "The obvious reason is the money. In spite of its caricatured reputation as stuck-in-the-mud with colonialist values and pre-revolutionary class structures, the rich West is remarkably adaptable and flexible—you'd be astonished at how well tweed-clad persons from [western institutions] adapt to the Middle East when they're after the money. Part of the payback is 'taking an interest' in local expressions of culture. The same is true of China, India, even Russia. Where there's emerging money, there's a lot more interest."

Consequently, he says, some Middle Eastern photo-artists are all too mindful of this. "It may be that the center of gravity



Left:  
**Abdulnasser Gharem,**  
**“Siraat”**  
 (“The Path”),  
 2010.  
 Custom-made LED  
 lightbox,  
 73 x 123 cm,  
 courtesy of  
 Ayyam  
 Gallery.

Below:  
**Hassan Hajaj,**  
**“Kesh Angels,”**  
 2010/1431.  
 Edition of 7.  
 Metallic Lambda  
 print on  
 3mm white  
 dibond,  
 101 x 137 cm,  
 courtesy of  
 Taymour  
 Grahne  
 Gallery.





**Rula Halawani,**  
**"Intimacy V"**  
**series, 2004.**  
**Photographic print,**  
**courtesy of Selma**  
**Feriani Gallery.**

Even so, he is keen to charge the term "Middle Eastern photographic art" with oversimplification. "I don't think one can easily lump together, for example, the boom in Iranian art photography, the new museum of photography in Marrakech, citizen-journalism in Cairo or the rise of protest-art photography in Palestine," he says.

of the art world is moving, as it periodically does. But I take that with a certain caution. The fact is that while a great deal of very interesting and high-quality photographic activity is now being generated in the Middle East or North Africa, it is still being generated for consumption mainly in New York and London and Paris. A great proportion of the 'value' of Middle Eastern contemporary art is only in fact validated by success in those older capitals," he says. "We have to see that there is such a thing as export art, art made to be appreciated in countries other than the countries of its origination."

It is this very complexity that helped draw FotoFest co-founder Wendy Watriss to the region's photo-art. "I find the work intensely intelligent," she says. "I don't think of it as mono-structural as 'photography.'" Most of the artists in the



**Reem Al Faisal,**  
**"Hajj" series,**  
**1999-2003.**  
**Gelatin silver print,**  
**76 x 100 cm,**  
**courtesy of Howard**  
**Greenberg Gallery.**

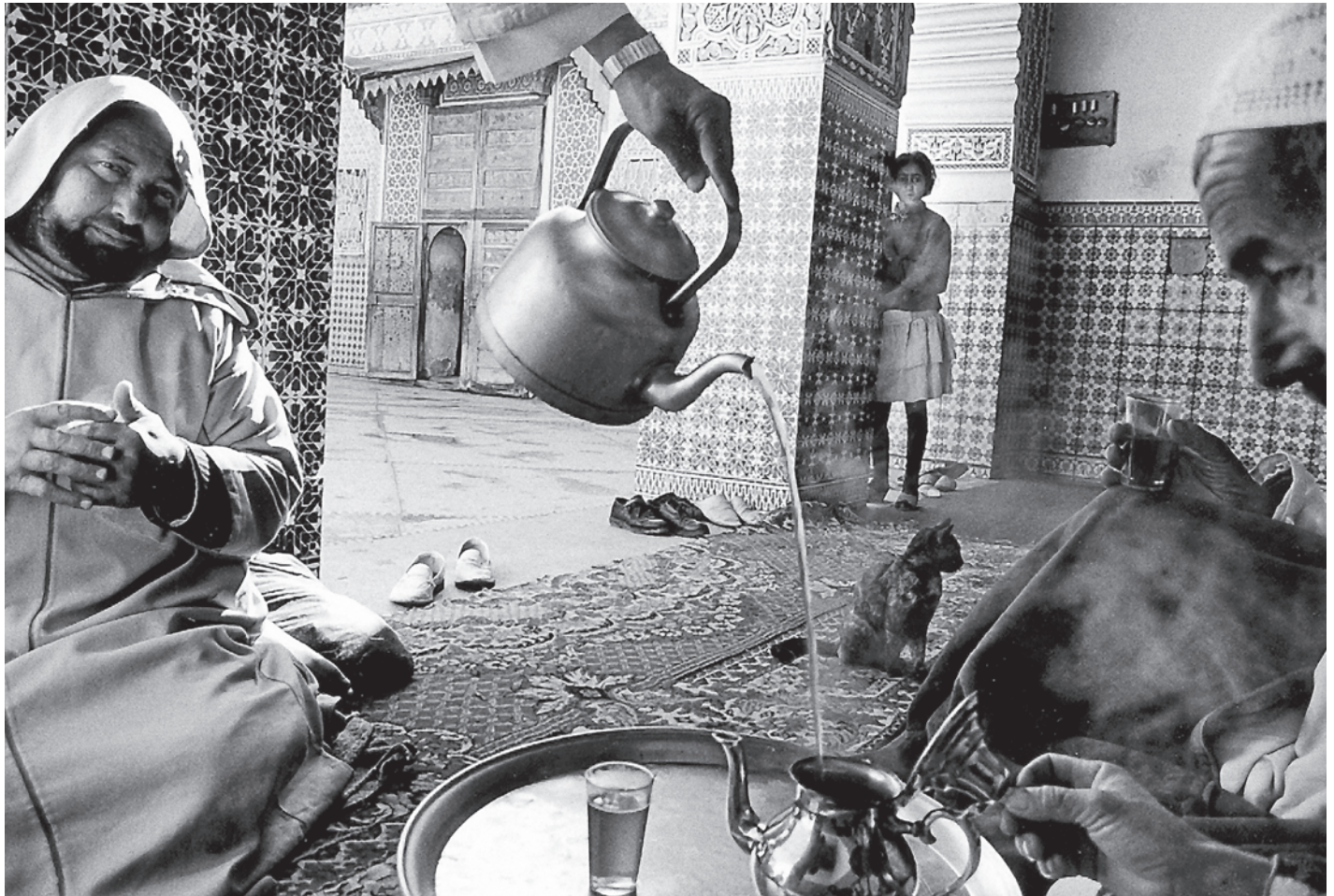


[FotoFest] exhibition cross back and forth between many media—moving and still, two-dimensional and multi-dimensional. Like the work, these are artists of the world. Their work is multi-layered and informed by many different aspects of political, cultural and geographic history. It is sophisticated work.”

Saudi photo-artist **ABDULNASSER GHAREM**, whose complex works often involve photography as just one element, is exemplary of this sophistication. Now 41, Gharem taught himself global art history during his formative years. “The Internet appeared in the late ’90s,” he explains. “I started to educate myself from the beginning. In that time, a lot of wars happened in the region. And war affects artists. After the First World War, there was Dadaism, Constructivism; after the Second, the Fluxus movement. I found myself with an opinion, and I wanted to express it.”

Middle East.” After 9/11, the West and East are more curious to know each other,” he says. “You know why people like art? Usually people get their information about us through the media. But when people see artworks, they can get information from nation to nation. There is nothing in the middle. It’s a pure thing. No one is controlling the artist or his message.” In this regard, Gharem has invested in his beliefs, helping co-found in 2003 the artists’ organization Edge of Arabia, which has since become a leading voice for Saudi contemporary art.

Sophisticated, complex use of multiple media is evident also in the photographic art of Bahrain-based **CAMILLE ZAKHARIA**, who incorporates elements and materials such as layering, collage and calligraphy. Like Gharem, Zakharia appeared in both the Victoria & Albert and FotoFest shows, and he has mounted dozens of his own exhibitions in North America,



Samer Mohdad, “Mes Arabies” series, Morocco, 1994. Photographic print, courtesy of the artist.

These global movements have inspired Gharem to produce art that often speaks primarily to Arab viewers more than it does to western ones. This shows in his elaborate rubber-stamp paintings that often incorporate photographs. “In the Middle East, people suffer from bureaucracy,” he explains. “Nothing happens without the stamps.”

Gharem, who has exhibited at world-leading art fairs including the Venice Biennale and the Sharjah Biennial, has his own ideas about the current interest in photo-art from the

Europe and the Middle East. His work, he says, “is introspective in nature. Having left my birthplace Lebanon about 30 years ago, the subjects of home, identity, belonging, sense of self and place remain dear topics.” For example, “Stories from the Alley” is a series he created in 1998 while he was living in Canada. “I had immense nostalgia for the Middle East, and Bahrain in particular. As I listen constantly to [classical Egyptian singer] Umm Kulthum, who is a source of inspiration, I incorporated several of her songs in the backgrounds.”

Photographically, Zakharia cites documentary photographers from outside the Middle East as his leading inspirations, including Eugène Atget, August Sander, Diane Arbus and Alec Soth. “As for my favorite movement,” he adds, “it is Dada, and Hannah Höch in particular.”

Much like Nabil, Zakharia thinks that the Zeitgeist and art infrastructure are propelling Middle Eastern photo-artists. “As the world is opening up to itself, I believe it is also time to discover lesser-known territories,” he muses. “Of course there are other more obvious reasons, including the opening of many galleries and museums in the Middle East and the Gulf states in particular in the last decade, nurturing the creativity of many artists.”

Like Zakharia and Gharem, Morocco-UK artist **HASSAN HAJJAJ** appeared in both the London and Houston shows,

and he says he has “always been a big fan of all kinds of photography, historic and contemporary, but the photographers who have inspired me the most are Henri Cartier-Bresson, Malick Sidibé, Samuel Fosso, Robert Capa, David LaChapelle and Shirin Neshat”—a list that ticks off four continents of origin.

As with fellow Moroccan Essaydi, the interplay of “eastern” and “western” elements is fundamental to Hajjaj, fueled by his sensitivity to the exotic “otherness” with which the outside world has tended to view his homeland.

“I first turned to photography more than 20 years ago after assisting on [European] photo shoots in Morocco,” he explains. “It felt strange to me that

**“I don’t think of it as mono-structural as ‘photography.’ Most of the artists in the [2014 FotoFest] exhibition cross back and forth among many media ... Like the work, these are artists of the world.”**

*—Wendy Watriss*

the landscape, cityscape and residents were, perhaps unintentionally, used as an exotic backdrop or props while all the models, clothes, magazine staff and readers were western. No one at the time was really focusing on us.” His work has won wide popularity in part because his responses to this concern often indulge humor and a sense of play along with what might be more dryly called “social commentary.” In each series, he says, “I’ve wanted to show *my* Morocco—yes, old traditions still exist, but look at how modern and spirited and feisty the characters are!”

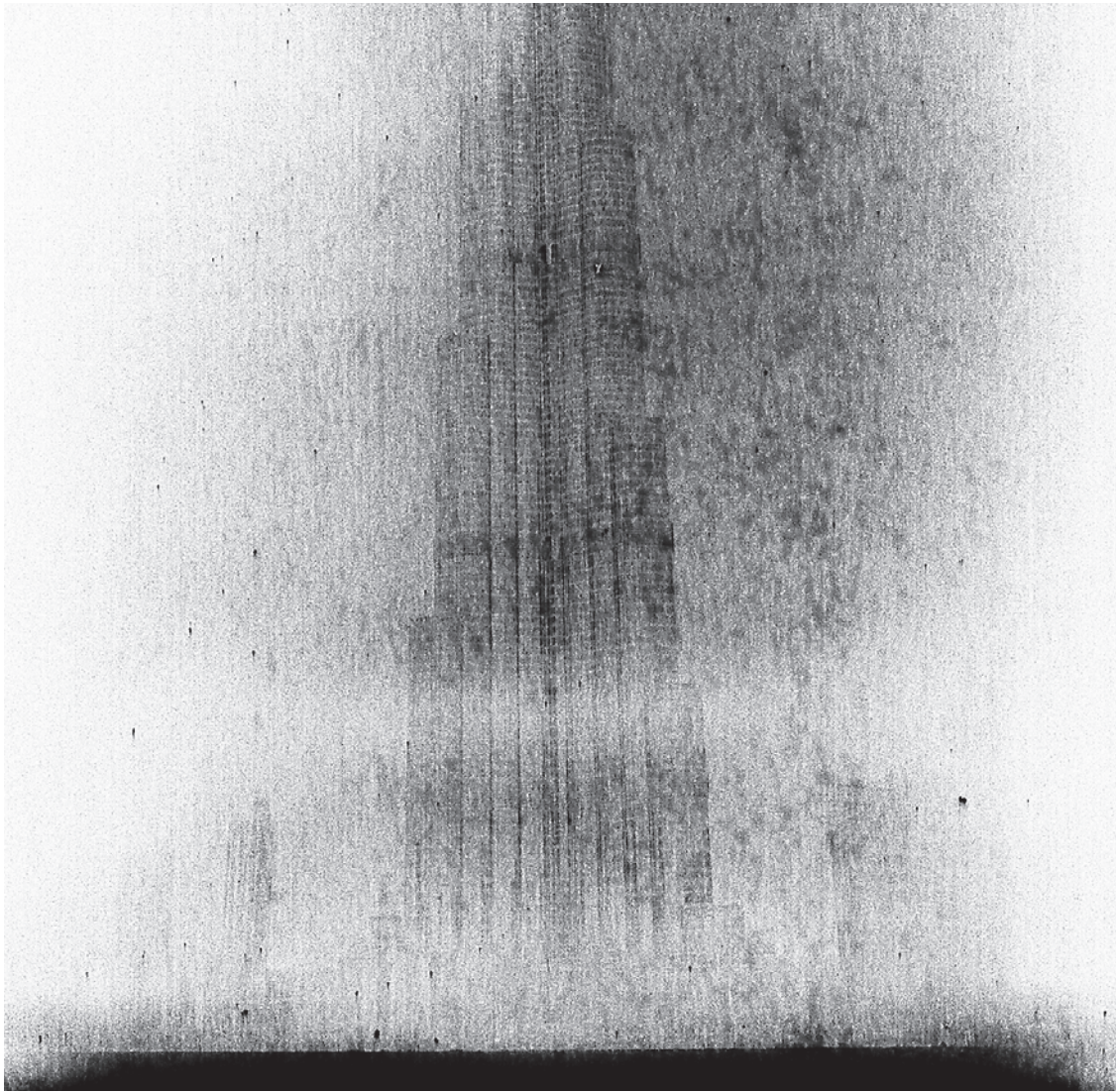
Living in the UK and represented by leading galleries there as well as in New York and Dubai, he sees the global interest in Middle Eastern photo-art backed by new regional art infrastructure and aided by the Internet and

regional economic prosperity. “The talent was always there; it’s just that there wasn’t the infrastructure to showcase it,” he says. “You need museums, galleries, art schools, good shippers, good framers, good materials, good publications, magazines, newspapers, reviews, people with disposable income to buy art to support the artists. We take all this for granted in the West.”

This new regional art infrastructure, for a decade one of the most rapidly growing in the world, has seen new art galleries, museums, auction houses and art fairs, most visibly in the United Arab Emirates and Qatar, but also in Saudi Arabia, where further showcases for contemporary art are in the works.



Shirana Shahbazi, “[Komposition-56-2012].” C-print on aluminum, courtesy of Galerie Bob van Orsouw.



just from the Middle East—has been popular with art galleries. The reasons for this are not only artistic, but also logistic: Photography is a medium that can easily avoid transportation costs. Photographers can send images by email or on a disc, so it is less costly to organize a show once you subtract shipping costs, and the size of the image can be adapted to suit your budget, therefore saving on framing costs.”

So it appears that the flowering of photographic art from the Middle East has had multiple seeds. Its time is here, fueled by new money and venues for showing and disseminating work, from museums and galleries and art fairs to online.

But perhaps the greatest factor is the increasingly global

outlook of the Middle Eastern photo-artists themselves. By absorbing life, culture and art history beyond their regions of origin and through the lenses of both their cameras and of their own experience, they are putting their original stamp on the global art scene. ☺

Ziad Antar, “Burj Khalifa III,” from the “Expired” series, 2012. Silver print, courtesy of Selma Feriani Gallery.

In the older western art centers, the greatest concentration of Middle Eastern photo-art is in London; in the Middle East, the top hub is Dubai, which recently has opened galleries devoted largely and even exclusively to photographic art. The newest is East Wing, whose director, Elie Domit, sees a growth in the general perception of photography from the region. “This awareness and curiosity is part of a shift in attention to a geographic area that has been somewhat shrouded in mystery,” he says.

Rose Issa, a pioneering London gallerist specializing in Middle Eastern contemporary art and editor of the 2011 book *Arab Photography Now*, holds similar views. “I’ve found there is a thirst for images from or about the region as few people today can very easily go to Syria, Iraq, Palestine, Tunisia, Egypt, Iran or Saudi Arabia, and, therefore, representation by artists from the area can bridge the gap,” she says. “Also, once a region is in the news, it is natural for the public to want to learn more about it, and the artist-photographers from the Middle East and North Africa all have a lot of unique and interesting things to say.”

Yet there are other, far more practical reasons, she explains: “In the last 20 years, photography in general—not



**Simon Bowcock** is a UK-based photographic artist who writes regularly about art for magazines such as *Harper’s Bazaar Art* and *Eikon*.



**Related articles at**  
[www.saudiarawcoworld.com](http://www.saudiarawcoworld.com)

Mideast contemporary art: N/D 07; M/J 11  
Arab Image Foundation: N/D 00



[lallaessaydi.com](http://lallaessaydi.com)  
[youssefnabil.com](http://youssefnabil.com)  
[mitratabrizian.com](http://mitratabrizian.com)  
[camillezakharia.com](http://camillezakharia.com)  
[abdulnassergharem.com](http://abdulnassergharem.com)

[taymourgrahne.com/artists/hassan-hajaj](http://taymourgrahne.com/artists/hassan-hajaj)  
[edgeofarabia.com](http://edgeofarabia.com)  
[east-wing.org](http://east-wing.org)  
[roseissa.com](http://roseissa.com)



# Trabzon



WRITTEN by LOUIS WERNER  
PHOTOGRAPHY and VIDEO by MATTHIEU PALEY

Two and a half millennia ago, during his long, arduous journey home, the Greek commander Xenophon crested a mountain pass overlooking present-day Trabzon on the coast of the Turkish Black Sea. In one of the most dramatic moments of his epic narrative, he recorded how he was moved by the hurrahs of his 10,000 weary soldiers as they shouted, "Thalassa! Thalassa!" ("The sea! The sea!"), which would give them safe passage. Had they been considerably less homesick, they might have instead looked at the trees covering the hills and hurrahed, "Findik! Findik!" (Fuhn-duk)—and sat down for a picnic, findik being the Turkish word for hazelnut or, as it's often known in English, filbert.

**F**or this is hazelnut country, a part of northeastern Turkey extending from Trabzon to Samsun, and especially covering the middle provinces of Giresun and Ordu. Altogether, this region grows 99 percent of the hazelnut yield in Turkey, which is 75 percent of the world harvest, amounting to some 750,000 tons annually with an export value of almost \$2 billion. A large chunk of this volume ends up in everything from Nutella spread to Italian gelato, from Planters' nut mixes to Godiva chocolates (the chocolatier was recently bought by a Turkish company with promises of making its bonbons even hazelnuttier).

Here one cannot escape the *Corylus avellana* tree, a member of the birch family that is said to have originated in China. During the spring, its feathery, newly burst leaves cover some 700,000 hectares (1.7 million ac) of hilly slopes, seemingly blanketing these Pontic Mountains with soft green velvet. In the fall, their leaves turn a uniform shade of yellow, a colorful harbinger of the snow that winters often bring right down to the edge of

the sea. And it has been this way for hundreds of years—17th-century Ottoman tax records describe hazelnut orchards as dominating the landscape.

The local bus line is named *Fındık Kale* (Hazelnut Castle). Nut-shaped kiosks sell nuts bagged and loose. Roadside vendors advertise *taze fındık* (fresh hazelnuts), even out of season. Candy and ice cream bars both resound with the nut's familiar roasted crunch—equally so whether sliced, chopped, ground or even kept whole as miniature nuts called *pikola*—which are under nine millimeters (3/8") in diameter, about half the usual size.

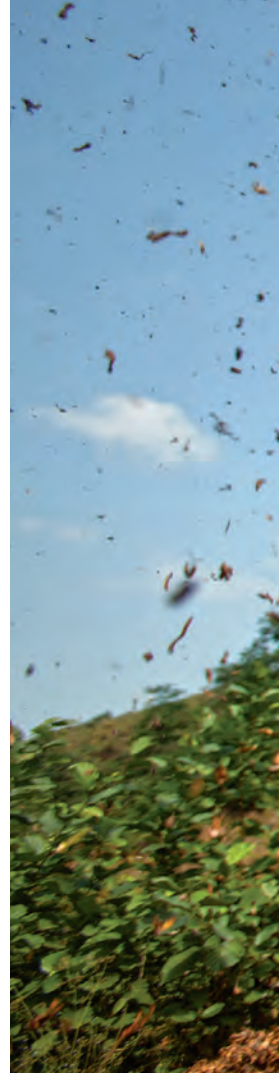
Xenophon's book, the *Anabasis*, is the first written record of these nutritious kernels, which he described as "the broad kind with a continuous surface." He found the local Mossynoecians churlish for using them "in large quantities for eating, boiling them and then baking loaves of them," which fattened the local boys, making "their flesh soft and very pale." His battle-hardened Greeks, he noted tersely, soundly defeated this enemy tribe, "had their meal here and then marched on."

**Each August through September, hazelnuts are hand-harvested by both seasonal workers and local villagers along Turkey's Black Sea coast. In Geçitköy, near Giresun, below, women pull nuts from low branches; men often climb into the trees to shake the limbs to drop nuts to the ground. Opposite: The steep hills of the Akbash hazelnut orchard, also near Giresun, make mechanical harvesting impossible. Moisture-laden winds off the Black Sea produce humid conditions that make the region ideal for the *Corylus avellana* tree, which produces hazelnuts.**





Left: Hazelnuts, called *findik* (fuhn-duk) in Turkish, are a fruit that grows inside a shell covered by a green husk that itself has been valued since antiquity as a folk remedy for sunstroke. More recent research has found that the limbs, leaves and associated fungi of the *Corylus avellana* tree, as well as the hazelnut's husks, shells and fruit, are useful sources of the anticancer drug paclitaxel.



Modern Turks still make bread from hazelnuts, but most often they grind them into flour for baking cakes, and of course there are the phyllo-dough pastries stuffed, in this region, with hazelnuts—not the pistachios nor almonds common elsewhere in Turkey. Those delicacies include everything from basic baklava to its myriad sub-specialties such as *şöbiyet* (cream-filled), *bülbül yuvası* (nightingale's nest) and *kocaman gerdani* (giant's nape), so named because the dough is bunched and wrinkled like the fleshy rolls on the back of a fat man's neck.

Like all nuts, hazelnuts are rich in protein and key micro-nutrients, but with relatively higher levels of beneficial oleic

acid than others. Because they are the fruit of trees rather than subsoil legumes like peanuts, hazelnuts do not contain the earth-dwelling toxins and irrigation-water-borne salmonella bacteria that frequently threaten other nut foods favored by children, who today increasingly suffer from groundnut allergies.

Scientists have long recognized this nut's curative power. A contemporary of Xenophon, Greek physician Ctesias of Cnidos, mentioned hazelnuts in the Hippocratic Corpus, a collection of early medical texts. In the first century CE, Dioscorides prescribed its oil and milk mixed as a cough syrup in his pharmacopoeia *De Materia Medica*. The legendary pre-Islamic sage Luqman al-Hakim recommended taking hazelnuts with marzipan (sweetened almond paste) to fight anemia. Later, in the 11th century, the polymath Ibn Sina suggested its paste be applied to dog bites and scorpion stings. The Missouri Botanical Garden of St. Louis, which researches modern ethno-botanical medicine, suggests, however, that the nuts simply be “left for the squirrels.”

Trabzon factory owner Sinan Cirav is a third-generation hazelnut processor who also sells sweets and packaged nuts from a downtown storefront. His grandfather Ibrahim opened the city's first mechanized hazelnut processing plant, and he sent its first exports to Germany. As Cirav explains, the family's success has depended upon keeping in close touch with suppliers. This has allowed his business to keep pace within an industry where larger and larger players continuously enter. “I visit my suppliers in June, right in their fields,” he says, “both to anticipate the size of their harvest



and to reconfirm our contracts. A guaranteed supply in August is essential, when everyone is scrambling for the best product.”

Ahmet Keskinoglu tends his family's gaily decorated store on Trabzon's main square, and its outdoor sign advertises *Çifte Kavrulmuş* (Double-Roasted). His son Lokman stands ready to take over the business, just as Ahmet took over from his own father 30 years ago. At night, the neon light flashes the word “findik” over and over, for all to see.

To further understand the place of hazelnuts in local food culture, visit the sweet shop *Meşhur*

Stretching some 800 kilometers (500 mi) from east of Istanbul to the Georgian border, the hazelnut region produces 99 percent of Turkey's hazelnuts. It actually comprises two distinct growing regions: East to Samsun is the larger, western area that produces just 45 percent of the harvest, and east from Samsun is the smaller, eastern area that produces about 55 percent.



After harvesting, hazelnuts are dried in the sun until the husks turn a crisp brown, at which point a vacuum-fed threshing machine separates the husks—which will be sold as animal bedding—from the nuts.

*Dila Ev Tatlıları* (Famous Dila’s Homemade Sweets), where six pastry makers crowd around a marble-topped table. Using up four 50-kilogram (110-lb) bags of ground nuts a week, they turn out 50 large trays a day of all manner of local delights—what they call *Trabzon burmalısı* (Trabzon roll). Thirty-seven-year-old Nurten Özcan is on her feet 10 hours a day, six days

a week, rolling out the dough, five layers at a time, and generously sprinkling in the nuts as if she were sowing seeds. (And what does she do on her day off? “I don’t even own a rolling pin,” she says with a smile. “I only bake cakes.”)

Down the coast, just outside the town of Giresun where Xenophon may have tasted his first nut, Mustafa Şahin sits

**Husked, the hazelnuts are bagged and transported. Some will be sun-dried for some 15 to 20 days, and others will be taken for immediate factory processing. Officially, 24 countries produce hazelnuts, a number that has nearly doubled since the 1970s, but Turkey far outproduces the others: In the early 2000s, it produced nearly 90 percent of the world crop; today it produces about 75 percent.**





at his desk at the Keşap hazelnut cooperative. From here he oversees the fields of 120 orchard-men whose average holding is 300 trees. “Four hundred thousand Turkish families make their living directly from hazelnut farming,” he says, “so I feel a great responsibility to keep my members happy.” To maintain the European standards that allow for a brisk export trade, he keeps meticulous records of each farmer’s pesticide treatments, and he receives routine visits from inspectors.

One of Mustafa’s member farmers is 53-year-old Musa Sabırlı, who along with his mother, Binnaz, tends an orchard up the Harşid Valley in the village of Kiliçli. At 200 meters (655’) high, the steep, down-slope view takes in the near-shore island that Jason and the Argonauts are said to have landed upon in search of the Golden Fleece. In May, Sabırlı’s crop is just forming its tiny fruit cups as he wanders through his property, past the gravestone of his grandfather Hassan, with a sharp eye and an even sharper pruning hook.

In Turkey, hazelnuts do not grow on a single-trunked tree as they do in Italy, Spain and the state of Oregon in the us,

but rather on a five- or six-branched shrub called an *ocak* (o-jak). Each shrub produces between one and a half and three kilograms (3.3-6.6 lb) of nuts, alternating years of high and low yields. The mature fruit forms in a three- to five-nut cluster that grows from a red female flower pollinated in January. The catkin, or male flower, grows six months later, at the time of harvest, which is why hazelnut trees here are said to be “always working.”

Giresun province, with about 61 million *ocaks*, is famous for the best-tasting and most useful nut variety, called *tombul*, or *yağlı fındık* (oily hazelnut), because, in addition to the high oil content that gives it its flavor, it easily sheds its brown, papery skin during processing, resulting in a stark-white nutmeat prized by confectioners, especially those who use it to make white chocolate. Other varieties include the *çakıldak*, or *gök fındık* (sky hazelnut), because it is hardy at 1000-meter (3200’)



A local worker prepares tea for workers in orchards near Giresun.

elevations, and it survives the worst winter conditions; *kuş* (bird); *sivri* (pointed); *uzunmusa* (tall Musa); and a still-unregistered cultivar called *Allahverdi* (God-given), which is a naturally wind-pollinated hybrid.





Left and opposite: **Harvest season brings work for thousands who come from the region's own cities and villages as well as other provinces.**

*lana* and a few specimens of the wild, single-trunked and thick-shelled *Corylus colurna*. Kızılcı's main preoccupation is to understand why the older trees give alternating harvests of high and low yields: If the annual down-cycle could be stopped, harvests could almost double.

His scientists also pursue genetic improvements and pest-control studies, and his economists examine price subsidies and farm extension services. Student entomologist Ebru Gümüş does daily battle against gall gnats, green shield bugs, white butterflies, offshoot moths, oystershell scale and filbert aphids—each a sworn enemy of the hazelnut. Among its latest developments, the station is proudest

of a new cultivar called Okay 28, which combines hardiness with high yield and is named not for a thumbs-up sign but rather for the station's top breeder, Ali Nail Okay.

A visit to a modern hazelnut-processing facility is something like entering a high-security scientific testing site. At the Noor Company factory in Giresun, fingerprint readers open the bolted doors, and sterilizing misters decontaminate dirty hands after wristwatches are removed and before surgical-style caps and booties are donned. Everyone wears a white coat, even outside the laboratory where levels of moisture, fat, toxicity and acid in each batch of pre-roasted hazelnuts are machine-measured.

Every part of the hazelnut is used. Its oil is good for high-temperature frying. Dried husks protecting the nut cluster are sold as animal bedding. The shells can be burned for fuel or pressed and glued to make artificial wood laminate. The branches themselves are used as garden stakes, or they can be split lengthwise and woven to make the pickers' own traditional conical harvest baskets. A folk belief has it that its branches also can be used as divining rods to find water or even treasure.

Plant physiologist Gökhan Kızılcı is director of Giresun's Hazelnut Research Station, established in 1936. He oversees hybridization studies among 400 varieties of *Corylus avel-*

**Teenagers and students working the harvest often stay in dormitory housing such as these rooms on the Akbash farm. In a women's dormitory, clockwise from upper left, are Fatma, Semia, Neslihan and Suna; in a men's dormitory are Ibrahim, Ahmet, Hayati, Bunyamin and Cengiz.**





Left: The Hazelnut Research Station in Giresun has developed genetic improvements, samples of which appear in these jars.

Left: Supporting a \$2 billion export crop, factories lead the development of quality controls, and among Turkey's 180 hazelnut factories, one of the largest is Noor Findik in Giresun, where a worker sorts shelled nuts. Lower right: Another worker inspects the ovens that roast six tons of hazelnuts per hour.

Lasers sort the nuts by size before they are run through the six-tons-per-hour roasting ovens with computer-controlled temperatures—170° Celsius (338 F°) for nuts bound for pastemaking, 130° Celsius (266 F°) for those for confectionery and lower settings for blanching those to be fully de-skinned. Then they are sent to milling and pureeing machines. Not all customers want skinless nuts, for the skin deepens the taste. Inspectors cast a final critical eye on the nuts as they move along the conveyor belt toward the packaging unit. All told, 14 million kilograms (31 million lbs) of nuts pass through here each year.

Plant manager Aydin Öztürk is responsible for quality control for the bulk of the Turkish crop destined for Europe. The Ottoman army may have been pushed back from the gates of Vienna 330 years ago, but the soldiers left behind their hazelnuts to give Linzer torte its unmistakable taste, and they since then have spread into all things sweet and even savory.

Hazelnut meal is often mixed with ground meat to give *köfte* balls a more complex, less cholesterol-fueled taste. Hazelnut flour is used for breading fried eggplant. A popular spreadable hors d'oeuvre here is a tangy mixture of hot red pepper and hazelnut butter.

The US market itself is set soon for a boost. According to studies recently carried out by the United States Department of Agriculture, US consumers eat, on average, only 226 grams (8 oz) of hazelnuts a year, whereas the Swiss, for example, eat more than 1.8 kilograms (4 lb) in the same period. But that dis-

parity may not endure given the growing popularity of hazelnut-chocolate spread among American teenagers: New York's Columbia

University made headlines this year when it discovered that students were taking up to 100 pounds a week out of its dining halls, costing the university some \$5,000 each week. The students might fairly claim hazelnuts as a study aid, as it is rich in vitamin B6, which promotes neurotransmitter synthesis, a process critical to the develop-

ment of memory and brain functioning.

The Hazelnut Promotion Group, a trade organization representing the Black Sea and Istanbul Exporters Unions, recently published a cookbook originating from a series of international kitchen competitions. It included such standbys as baklava and hazelnut pudding, whose award-winning recipe comes from Giresun housewife Nuran Karaban.

Not all dishes, however, call for such quintessential Turkish ingredients as *sahlep*, ground orchid root, and *güllaç*, a Ramadan specialty of ready-made sheets of starch, flour and milk. Foods of foreign lands, from Italian gnocchi to Japanese sushi and Mexican tacos, stand out beside a recipe for this region's





**While nuts for confectionary are often blanched, such as those bagged at right, others are roasted and sorted with the paper-like skin all or partly intact, above, which imparts a more complex flavor.**

second most famous delicacy, called *hamsi*—fried anchovies dredged in hazelnut flour.

The great 17th-century Ottoman traveler Evliya Çelebi praised Trabzon’s *hamsi* and *baklava* to the hilt but never once mentioned *findık*, presumably because he visited in late winter, when the anchovies were running and well past the hazelnut harvest. Yet his description of men crazed for a taste of *hamsi*, to the point of jumping out of warm beds in the dark to go fishing in the cold, is echoed in enigmatic local sayings about *findık* such as: “I wouldn’t feed my dark-haired girl anything but nuts” and “I am the hazelnut worm for whom many a life is thrown away.”

New York-based Austrian chef Tomas Slivovsky supplies cakes to the Cafe Sabarsky at the Neue Galerie art museum, whose dessert menu wins high praise from countrymen who know their way around their *Kirschtorte*, *Topfentorte* and *Zitronenschnitte*. He explains why hazelnuts, and only hazelnuts, are essential: “When it comes to Austrian pastry-making, I am one to follow rules. My Sachertorte uses hazelnut flour because that is how the Hotel Sacher in Vienna makes it, and always has. And Linzer torte? Those who instead garnish it with almonds are breaking with tradition, to their loss.”

Dursun Gürsoy, chairman of the Promotion Group and president of the Gürsoy family factory in Ordu, thinks of himself as his country’s hazelnut ambassador to the world. His



job is to increase the US market, which currently buys only 10 percent of Turkey’s export crop. He sees no problem that Oregon is also expanding its harvest. “Our nuts are better,” he says without hesitation and then cites another, no less obtuse Black Sea adage: “What doesn’t fit in a castle fits in the shell of a Turkish hazelnut.”

Hazelnut production in Ordu province alone amounts to almost half of the area’s total, so it is no surprise that Ordu University enrolls more than 100 students of nut science. Turan Karadeniz (whose surname means “Black Sea”) is dean of the School of Agriculture, whose focus is on trying to double the harvest of the region’s older trees.



**Pastry chefs in shops like Dila's in Trabzon, above, use hundreds of kilograms of hazelnuts each week, which they scatter handful by handful, roll in thin dough, slice, sweeten and bake to make local dessert favorites.**

A spring cold snap in 2010 reduced the hazelnut yield all over Turkey but especially at the higher elevations above Ordu, so Karadeniz's team is now cross-breeding the cold-resistant çakildak with other varieties. Because hazelnut orchards in this part of the coast are planted on steep mountainsides, there are also problems with excessive rain runoff. The university is now testing whether the ash of burnt hazelnut branches, which

butterflies tend to avoid, might be both a cheaper and more effective pesticide on steep terrain than chemicals.

Ripe hazelnuts fall from the branches over a 20-day period beginning in early August. The declivitous slopes of the Pontic Mountains allow little to no motorized equipment. Picking and collecting, therefore, is by the hands of Georgian and Kurdish day laborers who follow the

**In this shop in Trabzon and all along the Black Sea coast, hazelnuts appear in almost every conceivable form: shelled and unshelled; ground, roasted and minced; plain and candied, and more.**





Sun-drying unshelled hazelnuts helps them develop the rich flavor that keeps worldwide buyers coming back to the Turkish varieties. Much like the Black Sea itself, hazelnuts sustain the life of the entire coastal region.

harvest from lower elevations to higher. One treat for the pickers is that other fruit trees in the nut orchards ripen at the same time, so pears, mulberries, medlars and cherries are part of the workers' midday picnic.

Once gathered, the nuts are dumped onto concrete floors where vacuum machines separate out the husks. They are then rotated back and forth with long-handled, wood-toothed rakes (*tirmik*) to dry in the sun before being sent to de-shelling plants. From here the nuts are taken to processing factories like Noor, where they pour down huge, grated spillways, just as wheat and corn are unloaded at grain elevators in the North American farm belt.

At the other end of the factory floor, vacuum-sealed bags await shipment to 106 countries in lots large and small. An Egyptian company imports 37 tons a month. A 15-ton order from Germany, for blanched and skinned nuts used in ice cream, will likely be repeated several times before summer's end, and it is ready for loading.



A statue in a park pays homage to the hazelnut heritage of the city of Giresun, which, although it is smaller than Trabzon, proclaims itself the "hazelnut capital of the world."

Such quantities can boggle the mind when one remembers how a hazelnut begins life as a dainty female flower, fertilized in midwinter by a nearly microscopic grain of pollen dusted off a drooping male catkin.

German artist Wolfgang Laib takes his inspiration from precisely this moment in time. He recently completed a site-specific, 5.4 x 6.4-meter (18' x 21') painting in the atrium of New York's Museum of Modern Art using pigment of yellow hazelnut pollen precisely because it turns out to be eerily luminous. He first collected the pollen, flower by flower, from trees near his studio, and then he sifted it onto a horizontal canvas, much like a Tibetan sand painting—or a Trabzon pastry maker scattering her chopped hazelnuts onto a sheet of finely rolled phyllo dough.

Hazelnut pollen, Laib says, "is as simple, as beautiful and as complex as [the potential beginning of life]." After a bite or two of fresh baklava straight from the oven, the same might be said of the nut itself. 🌍



**Louis Werner** (wernerworks@msn.com) is a writer and filmmaker living in New York. Photo-journalist **Matthieu Paley** (www.paleyphoto.com) specializes in documenting the mountain cultures and lands of Central Asia and Turkey, where he lives.



Related articles at [www.saudiaramcoworld.com](http://www.saudiaramcoworld.com)  
Pistachios: N/D 13



Video:

# the quiet muslim heroes of WORLD WAR II

Written by **OMAR SACIRBEY**

**It's ironic that two recent films about secrecy are in some ways themselves secrets.**

This is unfortunate, because both tell stories that are fascinating, suspenseful and moving, and at the same time, they do public service by documenting virtually unknown histories with unexpected, unforgettable heroes.

*Enemy of the Reich: The Noor Inayat Khan Story* is a docudrama exploring the life of an Indian-American Muslim woman who became one of Britain's least likely but most effective spies in Nazi-occupied Paris. *Besa: The Promise* is a documentary that tells the story of how countless Albanians, adhering to an ancient code of honor that bound them to shelter strangers in need, gave sanctuary to at least 2500 Jews.

While the characters in these films come from very different backgrounds, and the films are told in different styles, together they break new ground by portraying the stories of Muslim heroes during World War II.

Because the Holocaust was overwhelmingly carried out in Christian-dominated Europe, it is easy to forget that the Nazis and their allies extended their reach into North Africa and heavily Muslim Balkan regions of Europe, and that the people in those lands, too, were resisters and rescuers.

"At every stage of the Nazi, Vichy, and Fascist persecution of Jews in Arab lands, and in every place that it occurred, Arabs helped Jews," wrote Robert Satloff, historian and executive director of the Washington Institute on Near East Policy in his 2007 book, *Among the Righteous: Lost Stories from the Holocaust's Long Reach into Arab Lands*, one of the few historical examinations of the subject. Satloff found that although Arabs in Nazi-

occupied Arab lands collaborated or stood by in roughly the same proportions as Europeans under Nazi occupation, many Arabs and Muslims spoke out against the persecution, and took public stands of unity with Jews, while others withheld the support that would aid the persecution efforts. "Some Arabs shared the fate of Jews and, through that experience, forged a unique bond of comradeship. And there were occasions when certain Arabs chose



Albanian Muslims helped some 2500 Jews avoid Nazi deportation, and us-based photographer Norman Gershman's portraits of the Albanians involved, and their descendants, led to *The Promise*. "This little country, doing what they did, they have something to teach the world," says Gershman.



In *Enemy of the Reich*, Grace Srinivasan plays Noor Inayat Khan, who disguised her British radio transmitter with a secretary's typewriter case as she moved about, sometimes daily, for some four months in Nazi-occupied Paris.

to do more than just offer moral support to Jews. They bravely saved Jewish lives, at time risking their own in the process.”

The roots of *Enemy of the Reich* go back to Alex Kronemer and Michael Wolfe, founders and producers at Unity Productions Foundation (UPF), who each, in almost the same week in 2010, was approached by different Holocaust survivors from France, each with stories about how they had been aided by Muslims. The stories were revelatory for both producers, neither of whom had ever heard of Muslim heroism during the war.

“Having both these conversations in such a short time, we felt the universe was speaking to us, and we decided to look into this further,” says Kronemer.

Soon, they found more stories. For example, Indian and Algerian Muslim soldiers both also fought in Europe, for the British and French respectively, while doctors at the Franco-Muslim Avicenna Hospital in Bobigny, France, treated American and other Allied soldiers. The French cabaret singer Simon Halali was one of a number of Jews given refuge in Paris’s Grand Mosque, where Muslims provided him with forged documents that changed his first name to Salim and identified him as a Muslim, a story recalled in the 2012 film *Les Hommes Libres* (*The Free Men*), which remains available only in French.

While the filmmakers found several stories that could have made for strong documentaries, they pursued the story of Noor Inayat Khan because of her deep spirituality and her position as a woman.

“What made her compelling was that she had this inclusive humanity,” says Kronemer. “The Nazi ideology was opposed to

everything she believed in, and she couldn’t sit on the sidelines.”

Filmed mostly in Baltimore and Washington, D.C., using actors from the local stage scene, *Enemy of the Reich* tells Khan’s story, interspersing segments from scholars and relatives. Academy Award-winning actress Helen Mirren narrates.

“I wanted to portray her because she was such a strong woman who showed such bravery and nerve, but she was also a young woman from unusual circumstances,” says Grace Srinivasan, the actress who played Khan. “She was half Indian and half American, like me, and I don’t often get to read or hear stories about people who look like me. Her story deserved to be told, and I was just excited to be a part of it.”

Khan’s father, Hazrat Inayat Khan, was a Sufi Muslim preacher and musician from India who in the years before World War I traveled to America to preach and teach. There, he met Albuquerque-born Ora Baker. They married and moved on to Moscow, where Noor was born in 1914. Shortly afterward, the family moved to London, and then to Paris, where a wealthy patron bought a villa for them on the outskirts of the city, a home that became known as Fazal Manzil, or House of Blessings. Visitors would come to hear her father, and young Noor soaked it all in during what she described as the most idyllic time and place of her life. But it ended tragically when her father unexpectedly died. Noor’s mother became paralyzed with grief, and Noor took over care for her younger siblings.

She went on to study at the Sorbonne, and she became a successful children’s writer, publishing both in children’s magazines and in a collection of short stories. In 1940, ahead of the



Rexhep Hoxha was 17 when his father took in the Aladjem family according to the Albanian *besa*, or promise, to shelter strangers in distress. In the film, he visits the abandoned synagogue in the Aladjems' hometown of Vidim, Bulgaria.

Nazi invasion of France, Khan and her family fled to England.

There, she joined the Women's Auxiliary Air Force as a wireless radio operator. After the occupation of France, she was recruited by the Special Operations Executive (SOE), a covert unit created by Winston Churchill and tasked to get behind enemy lines to help local Resistance fighters.

British training records described Khan as idealistic, which her superiors saw as a liability. For example, she told them she refused to lie. The documentary also suggests that the negative reports may have been the result of prejudice against her dark skin and Islamic faith. But her radio skills were excellent, and SOE radio operators were desperately needed in France, where Nazi tracking trucks discovered them with ruthless ease. The average survival time on the job was six weeks.

In 1943, Khan was airlifted to a remote rural airstrip and smuggled into Paris carrying a radio in a case that looked much like a secretary's typewriter.

Her assignment was to support an underground Resistance network called Prosper with communications between London and local spies. But Prosper was soon betrayed, and most of its agents were arrested. Khan narrowly eluded capture for about 16 weeks, constantly changing locations, still sending messages to London even as the Gestapo trailed her with radio detectors. She was captured in October 1943, imprisoned and ultimately sent to Dachau concentration camp in Germany, where in September 1944, she was executed.

"I found the challenge to be balancing the light and dark of Noor's story," says Srinivasan. "She loved fantasy and make-believe, poetry and art, and almost lived in this imaginary world during her childhood. That side of her is so different from the tough person she must have been to go into France knowing

she would probably die there and never giving up despite horrific circumstances. Finding a way to show her layered soul was interesting for me, and the documentary discusses both her fantastic and pragmatic sides."

*Besa*—a word that literally translates as "promise" but whose meaning is deeper—began with us photographer Norman Gershman's desire to document the legacy of Albanians who sheltered Jews during World War II. In 2002, on his first trip to Albania, which is today roughly 70 percent Muslim and 30 percent Christian, he was astonished at what he found: not just a few people who were exceptions in a sea of bystanders, but rather an entire country that worked to save Jews in accordance with the traditional code of honor known as *Besa*,

which requires that the stranger in distress who seeks shelter must receive it.

When Gershman showed his photos to his friend and film producer Jason Williams, founder of JWM

Productions and a specialist in cultural programming, the pair agreed that there was a movie that could be made.

"This film provides the testament of Muslims that the Holocaust happened, and just as significantly, it tells the story of Muslims who took right action in relation to the threat at a time when most Christians didn't," says Williams.

"This little country, doing what they did, they have something to teach the world," says Gershman in the film. Indeed, Albania is the only country that came out of World War II with more Jews than before the war.

The documentary, however, is more than a look back. It intertwines a suspenseful mystery and quest that unfolds in the present. Rexhep Hoxha was 17 when his father, Rifat, a pastry baker who was "born poor and died poor," first told him how the Jewish

***Khan took her assignment knowing the average survival time for an underground wireless operator in occupied France was six weeks. She lasted 16.***



family of Nissim and Sarah Aladjem, with their 12-year-old son Aron, arrived at his store seeking help on one of the *ids* (holidays) in 1943. The family had fled Axis-allied Bulgaria, which had enacted numerous anti-Jewish laws; Albania at the time was occupied by the Italians who, although allied with Nazi Germany, allowed Jews relative freedom. Rifat immediately closed the store and led the Aladjems to his home, where he gave them a room.

A few months later, the Nazis moved into Albania, and life became perilous for the Aladjems. They fled in 1944, and Nissim entrusted Rifat, by then a close friend, with three heirloom prayer books, which he intended to return for when Albania was liberated.

But after the war, Albania fell under the staunchest communist regime in the world, and it became one of the world's most closed countries. Only after the communists fell in 1990 did Rexhep see an opportunity to fulfill his father's wish that the books be returned at last to their rightful owners, which brought the two families together again after more than 70 years.

The Albanians providing refuge to Jews extended from the poorest peasants to the country's king, Zog I, Europe's only Muslim monarch, who in 1939 opened Albania's borders to any Jews who wanted to come in and granted at least 400 passports and countless visas. Among those who came was the family of Johanna Neumann, from Hamburg.

They first stayed with a peasant family outside the Adriatic coastal town of Durres, but after the Nazis arrived, they moved in with the family of Njazi Pilku, an Albanian engineer who had studied in Germany, spoke German and had a German wife, Liza. Whenever the Nazis came to the door to inquire about who the Neumanns were, the Pilkus passed them off as cousins from Germany.

"The hospitality, the warmth, it was a wonderful thing," says Neumann, who now works as an endowment associate at the United States Holocaust Memorial Museum in Washington, D.C. "That family put themselves at great risk. If the Nazis had found out that they were hiding us, we'd all have been killed on the spot."

To honor their courage further, Neumann in 1992 nominated Njazi Pilku for inclusion at the Yad Vashem Holocaust museum in Jerusalem, where a dedicated hall honors "The Righteous Among the Nations," non-Jews who rescued Jews during the Holocaust: Pilku is one of 69 Albanians commemorated there.

The Albanians also protected Italians who had been their occupiers yet who themselves became Nazi targets after Italy

surrendered to the Allies. Neumann says that Roma (gypsies) also lived in Albania, and that they, too, were protected. "To the best of my knowledge, they weren't deported," she says.

"Our timing was fortuitous," Williams says, noting that at least 18 of the 24 rescuers and rescued interviewed in the documentary have since died. "That's why this work is so important. If we had not made this film, this record would not exist. There would be no history. This truth will have never been known," he adds.

Hoxha, too, worries about the many stories that will be and already have been lost.

"Many of the rescuers are not alive today. Certainly many stories will forever remain unlit," he wrote in an email. "I myself learned much more from the filmmakers, rather than my own father. Also because of the modesty that characterized that generation."

Released in 2012, *Besa* continues to be popular at film festivals, winning the Grand Jury Award at the 2014 Nashville Film Festival and best documentary at four film festivals in 2013. Commercial success, however, continues to elude it, and the filmmakers, and some of those who appear in it, worry that the film's message is not getting out to enough people.

"This is my goal in life, to show the world that these people did this, and to show that the phobia that exists against Muslims is the result of people not knowing and not thinking," Neumann says.

*Enemy of the Reich* has screened in about 25 cities to date, mainly at art house theaters, universities, music halls and museums, but it will premiere on PBS Tuesday, September 9.

The filmmakers behind both documentaries also want to see their work distributed to schools for use as educational materials.

"We believe in dialogue and in using film to bring people together," says *Enemy of the Reich* co-producer Kronemer. "And we believe this film can really make a contribution to the education of future generations of students, as well as a contribution to improving Muslim-Jewish relations." ☪



**Fluent in French and raised as a pacifist in a deeply spiritual Muslim family, Khan learned radio skills after joining the British Women's Auxiliary Air Force. As an underground wireless operator in occupied Paris, she was often the sole link between Britain and the French Resistance. Betrayed by a double agent, she was kept prisoner for almost a year until she was executed at Dachau concentration camp.**



**Omar Sacirbey** (osacirbey@hotmail.com) is a correspondent for the Religion News Service and has also written about culture, business and politics for *The Boston Globe*, *The New York Times*, *Newsweek International* and other periodicals.

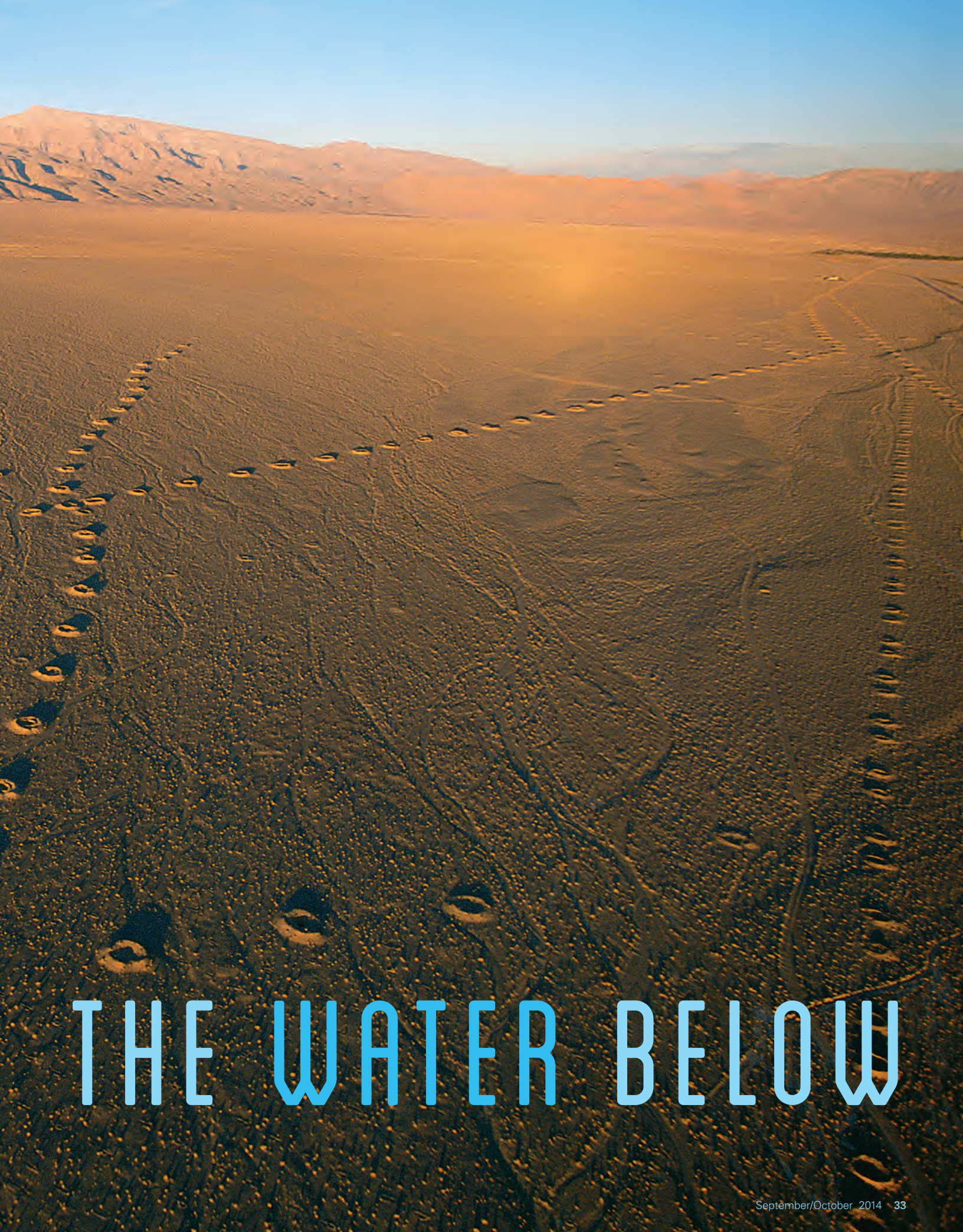


enemyofthereich.com  
besathepromise.com



WRITTEN BY *Robert W. Lebling*      PHOTOGRAPHY BY *George Steinmetz*

From a distance, they might be lines of holes dug by giant gophers. Up close, usually beneath a sand-covered capstone at its center, each mound looks more like a well, its shaft just about large enough to scamper down into if you find the indentations on the walls for toe- and hand-holds. But most are so deep you can't see the bottom. If you lean down and listen carefully, you might hear the water, far below, flowing.



# THE WATER BELOW

From North Africa, Iberia and across the Middle East to Central Asia and northwestern China, these are *qanats*—subterranean aqueducts. Known by different names in different places, they all do the same thing: channel precious water from springs, lakes, streams and aquifers to low-lying fields in arid plains. Hand-dug and requiring routine, hands-on maintenance, they date back 3000 years, and many are still supplying farms and drinking water.

Growing food in arid regions has always been hard, risky work. Ever since humans first figured out how to cultivate crops more than 10,000 years ago, one of the biggest problems farmers have faced in lands with limited rainfall has been how to get enough water to their furrows.

In some lands, distant seasonal rains and mountain snowmelts flood rivers, and the runoff covers croplands. Such flooding happened along the Nile in Egypt for millennia, until that river was domesticated in modern times by the Aswan High Dam. Riverine flooding similarly fed Mesopotamian farmlands along the Tigris and Euphrates. In both regions, early engineers built elaborate systems of canals, channels and basins to regulate and conserve water.

Yet in these and other hot, dry lands, canals, channels and basins all face a common, elemental problem: evaporation. The blazing sun depletes surface water with merciless speed. So scarce and precious is the water that engineers devised a clever—if laborious—solution: shade the water in an underground tunnel sloped to allow gravity to move the water from source to thirsty farmland.

Just who dug the first qanats is uncertain. Although some researchers think they may have originated in the highlands of today's Armenia, or perhaps in the mountains of Oman, the most widely accepted hypothesis points to the area commonly referred to today as Kurdistan—northwestern Iran as well as adjacent parts of Turkey and Iraq—in the early first millennium

**Called *qanat* (channel) in the Arab lands, they are *karez* in Persia, *falaj* in Oman and the UAE; they are *foggara* in most of North Africa, except in Morocco, where they are *khettara*.**



BCE, where subterranean water systems have been found in the mountains. Ancient miners worked these mountains, too, and they would have known much about building tunnels. Geographer and early water systems researcher Dale Lightfoot of Oklahoma State University asserts that it was from here that the

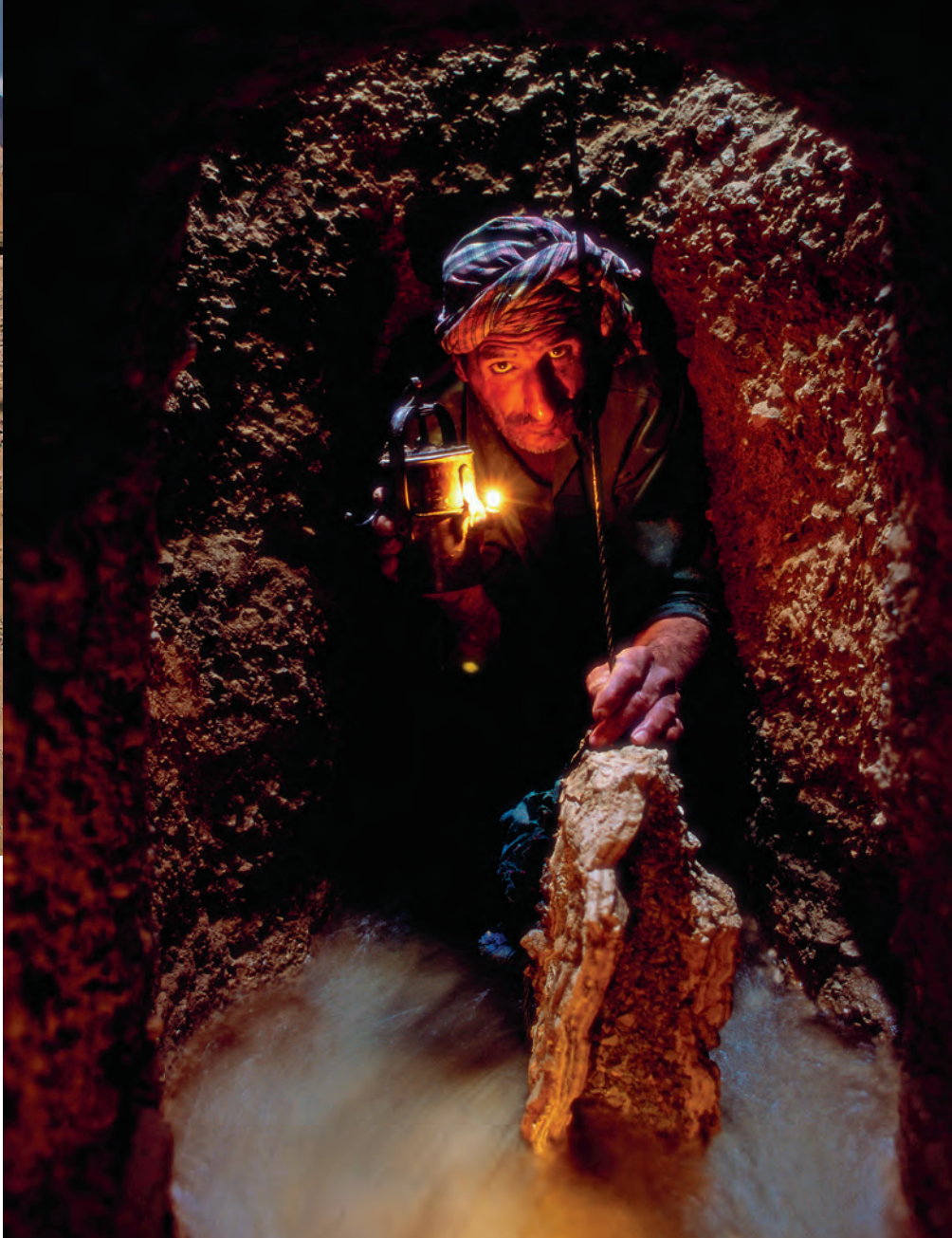
know-how for these irrigation systems spread both east and west to lands that today are parts of some 35 countries.

In Iran and throughout Central Asia today, this water-management system is often called by its original Persian name, *karez* (or *kariz*), which technically is an architectural word applied to the small feeder tunnels that flow into a larger subterranean aqueduct. The Arab countries, including Iraq, Syria, Jordan and Saudi Arabia, call them *qanat* (channel), and this Arabic word has become the most common generic term for this type of irrigation tunnel network. In Oman and the United Arab Emirates, the word is *falaj*, which means “division” or “arrangement.” In North African countries such as Algeria, Tunisia and Libya, *foggara* is the common name; in Morocco it is *khettara*. And at the eastern extremity of their diffusion, in northwest China, among Turkic Uighurs the name is again back to *karez*, a reflection of its Persian roots as an import via the Silk Roads.

In Iran, most *karez* stretch five to 10 kilometers (3-6 mi), but some go on for more than 70 kilometers (44 mi). Perhaps



**Near Akabli in south-central Algeria, an old *qanat* is being cleared, bucket by bucket, each one hauled 12 meters (38') to the surface.**



Constructing and maintaining qanats has for centuries depended on skilled pairs of diggers, called *muqannis*, like Ahmad Zareh and Sayed Shukrallah, above, who trade top and bottom tasks as they remove fallen debris and mineral deposits from a 2400-year-old working qanat near Yazd, Iran. Zareh, right, has been a *muqanni* since he was 10; in some places, qanats are falling out of use as younger men pass up the risky trade. Previous spread: Marked by the crater-like, covered entrances to access holes that can be tens or even hundreds of meters deep, a qanat network in central Iran carries water gently downhill from the Shir Kuh Mountains.

as many as 20,000 remain in use, totaling some 275,000 kilometers (171,000 mi). Many of them are in the vast Iranian Plateau, a geological feature extending some 2000 kilometers (1250 mi) from the Zagros Mountains in the west to the Indus River valley in the east with an average rainfall of only about 15 to 25 centimeters (6-10") each year. As late as the mid-20th century, the karez delivered up to three-quarters of Iran's entire water supply.

In all places, the cross-section of a qanat tunnel is usually about one-and-one-half meters (5') tall and one meter wide—just enough to be dug and maintained by hand. The vertical shafts usually are spaced some 50 to 100 meters (164'-330') apart, and they connect to the water-bearing tunnel at depths of 10 to as much as 100 meters (32'-330').

Modern qanats are still constructed much like those of antiquity: Specialized diggers, in Arabic called *muqannis*

(channelers), excavate first the vertical shafts, hauling dirt and rock up to the surface in buckets. If luck is with them, they will reach moisture at about 15 meters (50'), but they may have to dig much deeper. Eventually they begin work on the horizontal shafts, whose slope is determined by a surveyor.



Some qanats tap oasis aquifers, such as this one, right, photographed in 1935, which watered date gardens in Qatif in eastern Saudi Arabia.



Parts of Akabli's qanat system, above, has had no maintenance for some three decades, yet it continues to provide ample water to local gardens, lower, where a farmer controls his irrigation by opening and closing small channels.

Sometimes, when the soil quality is unstable, the muqannis may reinforce the shaft, tunnel or both with baked clay or stone. It is dangerous work. It is traditional for a muqanni to say a prayer before entering a shaft, and some will refuse to go underground on a day that is for any reason viewed as unlucky.



One of the earliest written records of qanat-building dates back to the eighth century BCE, and it was found in Assyria. It recorded that Assyrian king Sargon II, while on a military campaign in Persia, reported finding there an underground water system near Lake Urmia, in the northwest. Sargon's son Sennacherib, ruling in the seventh century BCE, adopted Persian techniques to build karez near his capital Nineveh and also at the city of Arbela.

In 525 BCE, the Persian Achaemenids conquered Pharaonic Egypt. Not many years later, the Persian king, Darius I, asked the Carian Greek explorer Scylax of Caryanda to build a karez system 160 kilometers (100 mi) west from the Nile Valley through the Libyan Desert to Kharga Oasis, which was one of the major stops on the lucrative caravan trade route known as *darb al-arba'in* (Forty Days Road). The late scholar H.E. Wulff noted in 1968 in *Scientific American* that "remnants of the qanat are still in operation" and, he speculated, this technology "may well have been partly responsible for the Egyptians' friendliness to their conqueror and their bestowal of the title of Pharaoh on Darius."

Later, trade and conquest served as a catalyst for the further expansion of qanat technology both east and west. Roman civil engineers employed qanats in conquered lands where their signature aqueduct technology proved unsuitable. For example, in Jordan, the so-called Gadara Aqueduct, which is a Roman structure unearthed about a decade

ago, is not a true aqueduct, but rather a subterranean water tunnel—a qanat—and at 170 kilometers (105 mi), it is the longest such tunnel of antiquity. The Gadara system, also known as *qanat fraun* or “Pharaoh’s Qanat,” was constructed after a visit by the Roman Emperor Hadrian in about 130 CE, and it partly follows the course of an earlier Hellenistic tunnel. The Roman version appears to have been unfinished, although it was put into service in sections.

In North Africa, the earliest qanats date from the second half of the first millennium BCE. There, archeologists and other experts trace the migration of the technology from Egypt to the Fezzan region of southwest Libya, which was inhabited by the Garamantes, and from there, it spread eastward across the Sahara to present-day Algeria and Morocco.

In the oases of Algeria, qanats—which became known as foggaras—enabled the development of new north-south caravan routes that built trade relations with sub-Saharan Africa. Archeologist Andrew Wilson of Oxford University, who has studied the foggaras of the west-central Sahara, says the oases “are today the zones of most highly

developed foggara use anywhere outside Iran.” Wilson notes that while traditional scholarship dates the establishment of the foggara as late as the 11th century CE, there may be “grounds for thinking it may go back to the seventh century if not earlier” based on “strong similarities, in construction and nomenclature,” between Algerian foggaras and those of the Garamantes in Libya.

Timimoun is a small oasis town in Algeria’s Gourara desert region, and it is known for its red ochre buildings as well as its substantial, still-operating foggara system that irrigates date palms and other crops. At the last formal count in 2001, the foggara here numbered about 250, but as local farmers increasingly turn to electrically pumped wells, the foggara are slowly going dry. The wells deplete the aquifer, and unlike foggara, wells can be drilled ever-deeper. This story is playing out all over Algeria, where United Nations water resource surveys have noted a decline from some 1400 active foggara in the recent past to some 900 now. While there have been recent efforts to rehabilitate some foggara that may date back to before Islam in the seventh century, the pressures on farmers to switch to more modern water-supply methods is unrelenting.

**Baza Mohammed of the village of Oulad Said in Timimoun, Algeria, checks and cleans finger holes in barrier stones that regulate flow in water channels. Although the village is supplied by five major lines of qanat, which comprise some 250 branches totaling 80 kilometers (50 mi) in length, some are going dry as more farmers in the area install electric pumps that overdraw the water table.**





**It was via the Silk Roads that qanat technology traveled east from Persia to China's Turpan Depression, above, which in the last century was one of the only places in the world where the number of qanats increased: Their number more than doubled between 1944 and 1952.**

**T**he western expansion of Islam and Arab civilization in the seventh and eighth centuries CE, throughout North Africa and north across the Mediterranean into the Iberian Peninsula, resulted in the second major spread of qanat technology after the Garamantian era. Qanat construction was carried out in the eastern Mediterranean in Cyprus and westward in the Canary Islands. Geographer Paul Ward English of the University of Texas at Austin notes that qanats also spread to the New World, where they were built following Spanish conquests in Mexico at Parrás, Canyon Huasteca, Tecamenchalco and Tehuacán.

In the other direction, at the eastern extremity of their diffusion, English observes, the karez of Iran spread to Afghanistan, Silk Road oasis settlements of Central Asia and into western China, “although whether this diffusion occurred under the Achaemenids or some later Persian dynasty is uncertain.”

In Xinjiang, the oasis city of Turpan (or Turfan) has a venerable history as a major stop on the trade routes from the West. Surrounded by mountains yet lying below sea level, the city is built in one of the world's deepest inland depressions—the Turpan Depression. This, it turns out, is an ideal setting for gravity-powered, underground water tunnels, fed from watershed runoff.

Summers in Turpan are scorching, and dry winds carry sand from the nearby Taklamakan Desert. Karez have provided water for residents and passing caravans alike here since the Western Han Dynasty more than 2000 years ago. Almost uniquely among all the world's qanat-using areas, Turpan has actually experienced growth in these water systems since the 19th century.

In 1845, the famed Chinese official and scholar Lin Zexu, considered a role model for moral governance in China, was made a scapegoat for two successful British military incursions along the Chinese coast, and he was banished to distant Xinjiang. While living in the northwest, Lin became familiar with karez technology, and he promoted its spread beyond Turpan, in time winning support from the central government.

By 1944, the Turpan area was home to some 379 karez, and by 1952, there were 800 underground water systems in the depression. Their total combined length of 2500 kilometers (1555 mi) equaled that of the Grand Canal from Beijing to Hangzhou, the longest artificial waterway in the world. Today that total distance has doubled, and there are well over 1000 karez in the Turpan Depression.

From Iberia to China, qanats have made possible farming—and, indeed, civilization—in many arid lands. As Wulff







In Turpan, which lies below sea level, numerous qanats, such as these above, convey water from the foothills of the Tien Shan Mountains to cash crops such as grapes, which are dried into raisins in buildings such as these, left.

concluded in 1968, “The qanat works of Iran were built on a scale that rivaled the great aqueducts of the Roman Empire. Whereas the Roman aqueducts now are only a historical curiosity,” qanat technology “is still in use after 3000 years and has continually been expanded.”

Although qanats in Iran and North Africa are declining, they still play significant roles there, as they do in northwest China, where they grow in length and

number, which all says much about the timeless value of keeping precious water safely below ground, out of the sun. 🌐



**Robert W. Lebling** (lebling@yahoo.com) is an American writer, editor and communication specialist who lives and works in Saudi Arabia. He is author of *Legends of the Fire Spirits: Jinn and Genies from Arabia to Zanzibar* (I.B. Tauris, 2010 & 2014), and he is co-author, with Donna Pepperdine, of *Natural Remedies of Arabia* (Stacey International, 2006). He is a regular contributor to *Saudi Aramco World*. **George Steinmetz** (www.GeorgeSteinmetz.com) has been a regular contributor to *National Geographic* and *GEO* magazines for more than 25 years. He has won numerous awards for photography, including two first prizes from World Press Photo.



 **Related articles at [www.saudiaramcoworld.com](http://www.saudiaramcoworld.com)**

Nubian aquifer: J/F 07  
Arab hydrology: M/J 06

Algerian hydrology: M/A 06  
Falaj in Oman: N/D 92



Three articles in this edition of *Saudi Aramco World* focus on the arts: photography, music and film. Each takes a different perspective; taken together, they provide the chance to explore a variety of questions about art, so that's the topic in the Classroom Guide. Under that broad umbrella, the activities fall into two themes: *Art Fills in the Blanks*, and *Art and Stereotypes*.

#### FOR STUDENTS

We hope this guide will help sharpen your reading skills and deepen your understanding of this issue's articles.

#### FOR TEACHERS

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

—THE EDITORS

#### Curriculum Alignments

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

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

## CLASS ACTIVITIES

### Theme: Art Fills in the Blanks

We all carry around a sense of places in the world, even if we're not conscious of it most of the time. If you quickly think about California, for example, you might think of movie stars. If you think about Argentina, you might think of cattle. At best, what we think of is partly accurate: Part of California has movie stars, and yes, there are a lot of cattle in Argentina. At worst, however, we attach familiar stereotypes to places we don't know much about, places that are more or less blank spots in our mental maps.

We often think about what we know about the world, but we don't so often think about what we *don't* know. In other words, how detailed are the mental maps you carry around with you? To explore this idea, print out any basic world map. Look at the different places, and write on the map what you know about them. If you don't know anything about a given place, leave it blank. (We'll get to that shortly.) Then compare your map with another student's. Do you know the same places? Do you know the same things about them? Do you know about places your peer doesn't know about, and vice versa? Talk about where you learned about those places.

Now let's look to those blank spaces. Articles in this issue consider how the arts can help fill in some of them. Read "National Arab Orchestra Hits the Right Notes." Imagine you were one of the Detroit students who took part in the Building Bridges through Music program. Find the place on your world map where these students came from, and the place that they would have left blank when they first started the program. What might they write there now? Add that to your own map. And what can you add to your knowledge of the students' home town, Detroit? Fill that in, too.

The same thing holds true for times as well as places. Our mental maps go back in time, too, and most of us have a lot of blank spaces in our knowledge of the past that are much like blank spaces in our knowledge

of the world. Read "The Quiet Muslim Heroes of World War II." As a class, discuss what these two films highlighted in the article add to your knowledge of that war. Why do you think the stories of Muslim heroes have not been included in many World War II histories?

## VISUAL ANALYSIS

Some photographs are considered primarily to be art; others are considered to be mostly informative. (Most do both, to some extent.) "The Middle East's New Lenses" focuses on photographic art, and *Saudi Aramco World* itself regularly publishes photographs that, although they are quite beautiful, they are not specifically identified as art. So what's the difference—if there is any—between these two types of photographs? To explore the answer, compare and contrast the two photographs shown below. One comes from "The Middle East's New Lenses," while the other comes from "The Water Below." Start with the "art" photo. What do you notice about it? What do you see and where is it located in the frame? What do you notice about color? Light and shadow? Foreground and background? What do you learn from the article and the caption that add to your understanding of the photo? Then ask the same questions about the photo from "The Water Below." Would you call one of the photos art, but not the other? If so, why? If not, why not? What generalizations, if any, can you make about different types and uses of photographs? (Note: You may work with a partner on this, or not, depending on your own preference.)





## IF YOU ONLY HAVE 15 MINUTES...

In “The Middle East’s New Lenses,” artist Lalla Essaydi says:

“My work has involved a long and ever-deepening exploration into what constitutes my own identity as an artist, a woman, a Moroccan and someone living in the 21st century, where a certain degree of cultural nomadism ... has become in a sense, the norm.”

Explore the meaning of Essaydi’s sentence by starting with the word *nomad*. You’ve probably heard it before, maybe in a social studies class. Write down what you think the word means, then check a dictionary to clarify. Now connect your definition of nomad to the idea Lalla Essaydi talked about: *cultural nomad*. Culture is a word that can have many meanings. Artists often use it to refer to the arts—literature, visual art, sculpture and so on, so that’s what we’ll do here. If we assume that Essaydi was thinking about the arts, what do you think she meant by the phrase *cultural nomadism*?

stereotype briefly for two minutes—what it is, how you feel about it and so on. The writing doesn’t need to be polished, as long as you’re writing about the stereotype. It’s just a chance for you to do some uncensored, unedited writing to get your thoughts together and to clear your mind. Then use a camera (the camera in a phone will do) and take some photos that “respond” to the stereotype you identified. Use as your guide the different responses to stereotypes that you’ve learned about in the article. Write a caption for each of your photos explaining it in terms of the stereotype. Display photos around the classroom and view each other’s work.

Finally, try one more kind of photo. Recall that Hajjaj said, “I’ve wanted to show *my* Morocco,” rather than having Moroccans be background for photographs of westerners. Take a photo that shows the “real” you in the foreground, with something representing the stereotype in the background. Then try it the other way around: put the real you in the background. How do the two photos differ? How do they make you feel? Which do you prefer? Why?

As a bonus, use the idea of foreground and background to analyze the photograph on page 10. Write a paragraph in which you examine the photograph in terms of what you have learned about stereotypes and how artists respond to them.

Now that you’ve read both articles, reflect on what you’ve learned. Write an essay that answers these questions: How can the arts fill in the blanks? Equally important, what do you think is the value of filling in those blanks? Support your ideas with evidence from the articles, as well as from your own experiences.

### Theme: Art and Stereotypes

As noted earlier, when there’s an absence of firsthand knowledge of people or places, it’s common for everyone to sometimes fill in the blanks with stereotypes, which can be good or bad. The six artists in “The Middle East’s New Lenses” know all too well the stereotypes about their region—mostly negative ones—that have played a big role in the West and in relationships mostly among Middle Eastern countries, Europe and the United States.

Read “The Middle East’s New Lenses.” A few of the photographers profiled there talk about the history of how people in the West have thought of the Middle East and those who live there. Find and highlight the parts of the article that explain what those ideas about the Middle East were and are. When stereotypes are well-known, as these are, many people become likely to approach a place with those stereotypes in mind. Think of the stereotypes as the background—like the scenery on a stage—behind the photographs you’re reading about. These artists create their work on a stage that has this “scenery,” so their work—in this case photographs—interacts with that scenery in some way.

For example, photo artist Mitra Tabrizian deals with stereotypes by

blurring the distinctions between East and West. Find the place in the article where she speaks about her strategy. Then find the photograph that is an example of it. (If you can, look her up on the Internet, too, to see more.) Think of Tabrizian’s photos on your imagined stage with the stereotypes in the background. How does making art that leaves readers uncertain about whether they’re seeing East or West relate to the stereotypes in the background? Does knowing the stereotypes affect your understanding of Tabrizian’s photographs? If so, how? How does knowing Tabrizian’s thoughts and motivations affect how you react to her art?

Hassan Hajjaj deals with the stereotypes in a different way. Find the part of the article where he explains his approach. If you think of his photographs on the imaginary stage, as you did Tabrizian’s, how do they relate to the stereotypes behind them? Again, how does seeing his photos with knowledge of the stereotypes affect how you feel when you see the photo and how you think about it?

Still other artists acknowledge stereotypes by tinkering with them in some way. Consider the two photos of women on pages 10 and 11. What stereotypes about Middle Eastern women do these photos respond to? How does each photo respond to the stereotype? What do you think the artists are trying to convey? What do you perceive in the photos? (Hint: Give yourself some time to look at them and think about them. Discuss them.)

Now that you’ve analyzed other people’s photographs in light of the stereotypes about them, it’s time to try it yourself. Think about a stereotype that may have been applied to you. For example, many people have stereotypes about teenagers, boys, girls or people from a certain part of town, or—certainly—ethnicities, backgrounds and ways of dressing. You might choose one of them. Start by writing about the





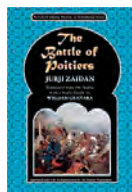
**Readers of *Saudi Aramco World* who want to range more widely or delve more deeply** than a bimonthly magazine can do will find interesting material, most of it recently published, in this list. Without endorsing the views of any of the authors, the editors encourage varied and omnivorous reading as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

“After many visits to Istanbul I have now learned to appreciate more the manifold complexities and subtleties of Ottoman art. The experience has been like peeling an onion and constantly discovering new layers.”

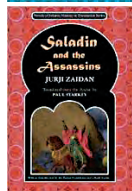
**The Art and Architecture of Ottoman Istanbul.** Richard Yeomans. 2012, Garnet, 978-1-85964-224-5, £50.00 hb. Unlike guidebooks that proceed geographically from site to site, this book describes Istanbul as one might a living organism, tracing its architecture century after century, sultan after sultan. It reads like a biography, beginning with Istanbul’s birth in the ruins of Constantinople in 1463 and ending when the modern state emerged in the 1920s and it ceased being the capital. The cityscape first takes shape with Persian and Central Asian styles, develops Ottoman hallmarks, then adds baroque and beaux-arts elements. Topkapı Palace, too, reappears in the story as successive sultans make changes to suit new policies (e.g., adding a suite to imprison princes instead of assassinating them) or new enthusiasms (e.g., constructing pavilions the better to admire tulips). Intercutting the narrative are three chapters that focus on ceramics, textiles, and calligraphy and painting, respectively. If architecture constitutes the body of the city, these are its precious adornments. —LEE LAWRENCE



**Arish: Palm-Leaf Architecture.** Sandra Piesik. 2012, Thames and Hudson, 978-0-50034-280-0, £28/\$60.75 hb. It is hard to imagine that 50 years ago Dubai was a town consisting almost entirely of palm-leaf structures, as were many of the now-great cities of the Gulf. This book, with its wonderful historic photographs, serves as a much-needed reminder. It is filled with information on the history and techniques of building, and records modern efforts to chronicle and maintain knowledge of a vanishing craft that has been so much part of the Gulf culture for millennia. Japan is often praised for its use of inexpensive and basic materials to obtain sophisticated and elegant effects, but images in this book show that with *arish* the Gulf also had great mastery. Palm-leaf houses were generally built by families working together, so that the techniques were passed on automatically, but now those who have the skills tend to be over 60, and a conscious effort has to be made if the craft is to survive. Anyone interested in the Gulf, the ethnography of the region, sustainability or architecture—without architects will be fascinated by this book. —CAROLINE STONE

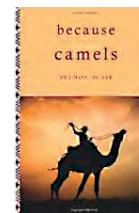


**The Battle of Poitiers.** Jurji Zaidan. William Granara, tr. 2011, Zaidan Foundation, 978-0-98484-350-3, \$24.95 pb.



**Saladin and the Assassins.** Jurji Zaidan. Paul Starkey, tr. 2011, Zaidan Foundation, 978-0-98484-353-4, \$24.95 pb. Lebanese writer Jurji Zaidan died a week before the outbreak of World War I, that historical turning point that brought the same extremes of geopolitical change and

cultural conflict that he examined in plots set a thousand years or farther back in time. The Battle of Poitiers stands in the western imagination as the place where Charles Martel’s army made its successful last stand against the Arabs, 20 years after they had invaded Spain in 711 and during which they suffered no slackening en route north. The Kurdish general Saladin, who defeated the Crusaders at the Battle of Hattin in 1187, hastening the end of their rule in Jerusalem, is also famed for wresting Egypt from the Shi’ite Fatimid dynasty. At both of these turning points, ancillary figures lived, loved and died in the shadow of their heroes. The medieval French epic poem *Chanson de Roland*, about Martel’s grandson Charlemagne’s conflict with Muslims, recounts this human back-story from a European point of view. In *The Battle of Poitiers*, Zaidan does it for the Arab camp, if not with similar literary talent. *Saladin and the Assassins* takes an equal number of love-interest liberties with the historical record, seeing Saladin’s rivalry with the Fatimids through the lens of a multi-angled romance between a princess and three suitors, including Saladin himself. Throw in the dealings of the Assassins, a cult whose fearsome reputation in the West owes more to its etymological origin—hashish—than it does to the known facts, and Zaidan delivers exactly that for which he is known best: page-turning prose and minor characters so plentiful they can be difficult to keep straight. —LOUIS WERNER



**because of the camels.** Brenda Blair. 2012, Siwa Publishing, 978-0-98504-700-9, \$16.95 pb. In 1856, Secretary of War Jefferson Davis authorized a US Camel Corps. He wanted to see if dromedaries from the Middle East could supply

forts scattered throughout the West, where harsh conditions prevailed. Though slightly altering the incidents of what became known as “the great camel experiment,” novelist Brenda Blair more than makes up for any discrepancies through her carefully researched settings—from Cairo to the Alamo—and her delightful fictional characters. They include the wealthy Sylvia McDermott, her lovely daughter Elizabeth and, thoroughly entranced by Elizabeth, the young cameleers: Hassan, an Egyptian, and Americans Alex and Nate. There are also the McDermott slaves, Esther, Antoine and Agnes. And there is steadfast Jeremy, grandfather to Nate, peacemaker and, ultimately, lover. The group journeys from Indianola to San Antonio with 34 newly arrived and sometimes obstreperous camels. Combining romance, adventure and tragedy, *because of the camels* takes a close look at

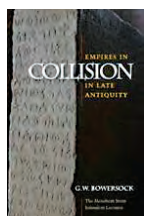
southern society in the days preceding the Civil War while recreating one of the most colorful episodes in the history of the American West. —JANE WALDRON GRUTZ



**Cumin, Camels, and Caravans: A Spice Odyssey.** Gary Paul Nabhan. 2014, University of California Press, 978-0-52026-720-6, \$29.95 hb.

Gary Nabhan has long pondered the circuitous routes taken by seasonings and incense gums both commonplace and exotic—

but all connected somehow to the Middle East—across and between continents, from one national custom or cuisine to another. Here, he looks closely at the people who brought them, like the Makkan traders at the time of the Prophet Muhammad and the 14th-century Chinese admiral Zheng He of the maritime Silk Road. He writes mostly as an ethnographer, as when he visits Bedouin in the Sinai to imagine the lives of first-century BCE Nabataean traders from Arabia Felix, or uses his own experience as a chili and oregano importer across the Mexican border to remind himself how quickly the wind can blow away a handful of powdered cumin or a cloud of aromatic frankincense. Interspersed in the text are modern recipes using these very same spices, put into the context of where they originated and how they arrived elsewhere, like Omani green lentil curry with Chinese ginger and Mexican *buñuelos*, or deep-fried dough, which traveled to the New World from Al-Andalus by adding aniseed and dropping cardamom along the way as its signature taste. —LOUIS WERNER

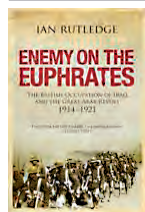


**Empires in Collision in Late Antiquity.** G.W. Bowersock. 2012, Brandeis UP, 978-1-61168-321-9, \$19.95 pb.

The author, a historian of Greco-Roman times, shows how edges of empires help us understand the inner workings of the empires

themselves. His book *Roman Arabia* covered Rome's encounters with the Arabian Peninsula up to the beginning of the Byzantine age. This book, which takes the story to the birth of Islam in the seventh century, was developed from lectures in which Bowersock presented "a new vision of the momentous collision of the Byzantine and Persian empires at the same time as the rise of Islam." The first part focuses on how an "imperialist" conflict between two smaller powers, the Ethiopian empire of East Africa and the Himyarites of southern Yemen, spurred a collision between Byzantium and Sassanian Persia. Part two covers a highpoint of that collision, the conquest of Byzantine Jerusalem in 614 by the Persians. The final section examines Byzantine emperor Heraclius's so-called "gift to Islam." He scored a major victory over the Sassanians in Mesopotamia, bringing down the Persian Empire in 628, ending Persia's occupation of Syria and Palestine and opening

the door for the Arab armies of the Prophet Muhammad. In the end, Heraclius's army was exhausted by war and could not resist the Arab/ Islamic expansion. —ROBERT W. LEBLING



**Enemy on the Euphrates: The British Occupation of Iraq and the Great Arab Revolt, 1914-1921.** Ian Rutledge. 2014, Saqi Books, 978-0-86356-762-9, £20 hb.

In this hefty, heavily annotated volume, the British economist-

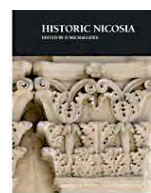
historian notes parallels between Britain's occupation of Mesopotamia after the fall of the Ottoman Empire at the end of World War I and the US invasion of Iraq in 2003. The story is compelling, rich with such colorful personalities as Winston Churchill, Gertrude Bell and T. E. Lawrence. It details family and career histories of numerous British military and political officers and their antagonists and allies among Shi'i and Sunni Arab tribal leaders during the years of continuing conflict. Rutledge points out how British leaders on the ground coped with conflicting instructions from colonial policymakers and often had to rely on untrained Indian troops. In the end, Britain's superiority of arms allowed it to prevail. Its dependency on armored cars, motorized riverboats and aircraft, as well as railways, drove home the fact that oil was critical for maintaining power in the industrial age, fueling a determination to control the region's petroleum wealth. Readers interested in England's subsequent relations with Iraq could turn to the slim *Britain's Informal Empire in the Middle East: A Case Study of Iraq, 1929-1941* by Daniel Silverfarb (1986), which covers the years between the two world wars. —WILLIAM TRACY



**From the Ruins of Empire: The Intellectuals Who Remade Asia.** Pankaj Mishra. 2012, Farrar, Strauss, and Giroux, 978-0-37424-959-5, \$27 hb.

Pankaj Mishra chronicles the story of the anti-colonialist revolutions in Asia and its periphery a century ago in

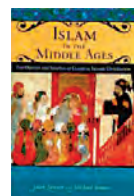
which the desires for self-governance and independence were fomented not just in the streets, but also in print. From Egypt to Afghanistan to China to Southeast Asia and Japan, literate, well-educated revolutionaries challenged western hegemony using words as weapons. Mishra focuses on the careers of men such as Afghani journalist Jamal al-Din al-Afghani, Chinese philosopher Ling Qichao and Bengali poet Rabindranath Tagore. While the business of nation-building proved to be more difficult in practice than on paper, the "ideas and imagination" of thinkers like al-Afghani and his ilk, Mishra concludes, continue to be a resource "for societies faced with the crisis of modernity." —TOM VERDE



**Historic Nicosia.** Demetrios Michaelides, ed. 2012, Rimal Publications, 978-9-96361-044-0, \$95 hb, \$50 pb.

Possibly the most comprehensive historical treatment of Cyprus's capital ever undertaken, this weighty

volume portrays Nicosia from the Early Neolithic some 7000 years ago to its 1960 independence from Britain. The book's nine academic contributors rely extensively on archival sources and archeological findings, many previously unpublished. Nicosia was conquered, pillaged and subjected to so many disasters that understanding it through archeology has proven challenging. Despite some overlap in coverage, attention to detail is evident page after page: for example, at the end of each historical phase is a complete list of rulers and officials. Descriptions of its varied and complex cultural and religious communities over the years put the reader on-site. True to academic protocol, all references and sources are provided. But this monumental work is far from purely academic: with a friendly writing style and lavish illustrations, it will be just as welcome on the coffee table as in a university library. —GRAHAM CHANDLER



**Islam in the Middle Ages: The Origins and Shaping of Classical Islamic Civilization.** Jacob Lassner and Michael Bonner. 2010, Praeger/ABC-CLIO, 978-0-27598-569-1, \$54.95 hb.

This fresh look at the first four centuries of Islam is a valuable

introduction to the subject, not only because it cites the latest international scholarship on the origins of the Islamic community and the important years of the Abbasid Dynasty (750-1258), but also because it avoids western biases that have plagued Orientalist scholars over the years. It features unexpected insights, such as the authors' rejection of the view of "a long line of historians" that the Abbasid state, though ruled by Arabs, was essentially "a new Iranian empire." The book has three main sections: an examination of the Prophet Muhammad's mission and the origins of the *ummah*, or Islamic community of faith; its transformation into an "Arab Kingdom" (the Umayyads) and the restoration of the Prophet's family to power in the Abbasid Dynasty, which became a "Universal Islamic Empire" based in Baghdad; and a thoughtful discussion of religious scholarship and practice, including creation of the four schools of Islamic law. The story is told clearly and insightfully, with relevance for the non-specialist reader. —ROBERT W. LEBLING



**Jerusalem, Palestine & Jordan: In the Archives of Hisham Khatib.** Hisham Khatib. Sarah

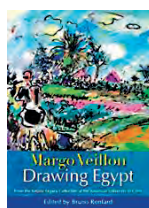
Searight, fwd. 2013, Gilgamesh Publishing, 978-1-90853-109-4, £35 hb.

This lavishly illustrated book is the second compiled by Khatib from his vast

collection of artworks of Palestine and the wider region, following *Palestine and Egypt Under the Ottomans: Paintings, Books, Photographs, Maps and Manuscripts* (2003). This volume features a

rich selection of artwork and similar published materials—the majority by European visitors during the 19th and 20th centuries. Each chapter provides a brief overview of relevant developments in fields such as photography or mapping, for example. While most of the featured paintings are 19th-century watercolors, reflecting the popularity of this medium in the Victorian period, what is striking is the sheer volume and variety of works produced by Europeans, as well as immigrants who forged creative alliances with local businessmen. In her foreword, Middle East historian Sarah Searight provides a useful overview of the featured collection and the development of tourism in the Levant. This book will be appreciated by anyone with an interest in the history of the region and its place in the western imagination, or a wider interest in 19th-century European travel and exploration.

—ANNE LINEEN

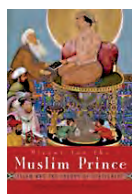


**Margo Veillon, Drawing Egypt.**

Bruno Ronfard, ed. 2013, AUC Press, 978-9-77416-575-7, \$59.95 hb.

Born in Cairo in 1907 to Swiss and Austrian parents, Margo Veillon began drawing at the age of nine and never stopped. Described as “the tireless

chronicler of everyday life in Egyptian villages” by editor Bruno Ronfard, she had created more than 10,000 drawings by the time of her death in 2003. Two hundred of her works in pen and ink, pencil and watercolors, arranged by decades, were selected for the book, which illustrates her versatility as an artist and her passion for capturing the people, landscapes and customs of Egypt, Upper Egypt and Nubia. Other than several years in Switzerland as a young girl and two years in Paris in her early 20s, Veillon lived most of her life in Egypt. Finding modern city life too complicated, she left Paris in 1931 and settled in Maadi in southern Cairo, where she built her home and studio. Ronfard worked closely with Veillon on her collection the last six years of her life. His introduction to the book, offers insight into the enduring talent of an artist whose broad strokes, brilliant colors and keen observations beautifully captured life in her adopted country. —PINEY KESTING



**Mirror for the Muslim Prince: Islam and the Theory of Statecraft.**

Mehrzad Boroujerdi, ed. 2013, Syracuse UP, 978-0-81563-289-4, \$49.95 hb.

The idea of an Islamic state is often confounding—even threatening—to the western

imagination, where the division of church and state has (theoretically) reigned as a founding principle of a modern society. Aside from its xenophobia, this attitude fails to recognize Islam’s historic debate over the degrees to which religion may exert its influence over and define nations. These essays by international scholars provide a wide-ranging yet comprehensive study of the internal struggles of Islamic states, from the faith’s earliest decades to the present. As the editor observes, there has been “no shortage of disagreements” throughout Islamic history and across its wide geographical spectrum over such issues as what constitutes an Islamic state, whether

the state was ever regarded as “an independent political institution” and, the dominant question of the last quarter-century or so, “Are Islam and democracy compatible?” Political theorists and serious readers of Islamic history will welcome this timely study.

—TOM VERDE



**The Mystery of the Hanging**

**Garden of Babylon.** Stephanie Dalley. 2013, Oxford UP, 978-0-19966-226-5, \$34.95 hb.

The Hanging Garden of Babylon, probably the best-known and most romantic of the Seven Wonders of the World, is paradoxically the most elusive.

Legend has King Nebuchadnezzar building it in Babylon, but there was never conclusive evidence that it even existed. In this breakthrough book, Oxford University cuneiform expert Stephanie Dalley describes her decades-long sleuthing to make a compelling case for the Garden’s actual location and builder. Starting by deciphering text from a prism at the British Museum and matching it with classical descriptions of the Garden, she painstakingly examines all textual and physical evidence from irrigation technology to geopolitics and history. Her conclusion? The fabled Garden wasn’t in Babylon after all, but 550 kilometers (340 mi) north at Nineveh, near today’s Mosul, and built not by Nebuchadnezzar but by Assyrian king Sennacherib. As much as this scholarly work intrigues and convinces, it is bound to provoke debate. —GRAHAM CHANDLER

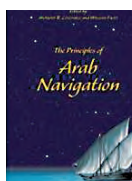


**Palestinian Music and Song: Expression and Resistance since**

**1900.** Heather Bursheh, Moslih Kanaaneh, David A. McDonald and Stig-Magnus Thorsen, eds. 2013, Indiana UP, 978-0-25301-106-0, \$26 pb.

For more than a century, the music of Palestine has been a

touchstone of identity and artistic expression. This anthology of essays and interviews by 11 scholars explores its myriad facets, including changes in musical styles, regional and global influences and the intertwining of music with politics over the decades. Covering hip-hop, folk and protest songs, as well as the urban classical styles of Arab ensemble music, the essays survey this complex musical terrain with impressive analytical depth. In addition to studies on identity and politics, the volume includes interviews with musicians reflecting on musical history as well as their own careers. While each chapter is valuable on its own, the book’s multiple perspectives help the reader reach a more cohesive understanding of this complex subject. —KAY HARDY CAMPBELL



**The Principles of Arab**

**Navigation.** Anthony R. Constable and William Facey, eds. 2013, Arabian Publishing, 978-0-957-10601-7, \$66.50/£35 hb.

Long neglected by historians, the navigational techniques employed by Arab, Persian

and Indian sailors for millennia have remained largely a mystery to westerners. In this fascinating

volume, four leading Indian Ocean scholars and the editors themselves analyze what is known of those techniques in a clear, concise and authoritative manner. They distill the essential principles of stellar navigation contained in the medieval treatises of the 15th- and 16th-century Arab navigators Ahmad ibn Majid and Sulayman al-Mahri, supplementing them with evidence from early 20th-century Arab voyages and experiments conducted aboard the *Jewel of Muscat* on its crossing from Oman to Singapore in 2010. Each chapter contains a helpful selection of informative, well-presented diagrams, maps and photographs. The result is a detailed—but not overly technical—presentation of the navigational techniques that enabled Indian Ocean mariners to create and sustain some of history’s longest maritime trading routes. —ROBERT B. JACKSON



**Seeking Palestine: New**

**Palestinian Writing on Exile and Home.** Penny Johnson and Raja Shehadeh, eds. 2012, Olive Branch Press, 987-1-56656-906-4, \$16 pb.

This collection of essays by 15 contemporary Palestinian writers, artists, poets and activists reflects on what it means to

be a Palestinian 65 years after the Nakba, or “catastrophe,” in which many lost their homes. Rana Barakat, an assistant professor at Birzeit University, comments that as someone “born in exile, living in exile or returning to exile—I was not sure where to place myself.” As Jerusalem-native Jean Said Makdisi explains: “One views the whole world and everything in it through alienated Palestinian eyes, always aware of being in a state of incompleteness.” From poet Sharif El Musa, who writes about taking his American-born children to see the ruins of the refugee camp in Jericho where he grew up, to lawyer Raja Shehadeh, who describes himself as an “internal exile” for remaining in Palestine, each essay is a key to what writer Susan Abulhawa calls the “basic truth about what it means to be Palestinian—dispossessed, disinherited and exiled.” —PINEY KESTING



**Shahnameh: The Epic of the**

**Persian Kings.** Ferdowsi. Hamid Rahmanian, ill.; Ahmad Sadri, tr. 2013, Quantuck Lane Press, 978-1-59372-051-3, \$79 hb.

The *Shahnameh*, or *The Book of Kings*, is Iran’s national epic.

It chronicles Persia’s founding

and establishment as a world power, weaving mythical stories of the past with more reliable, fact-laden accounts of its Sassanian period on the eve of the Arab invasions of the seventh century. Compiled by the Persian poet Ferdowsi in the late 10th/early 11th centuries, it celebrates an enduring culture that resisted, and even transformed, that of its conquerors. Invoking that same sense of pride, not to mention ambition, illustrator Hamid Rahmanian has produced a modern masterpiece that honors the distinctly Persian art form of the illuminated manuscript. Barely a leaf of this glorious, 572-page edition lacks colorful, meticulously rendered images. This outstanding volume would be a treasured addition to the library of any devotee of classical Persian art or literature. —TOM VERDE

**Silver Treasures from the Land of Sheba: Regional Yemeni Jewelry.** Marjorie Ransom. 2014, AUC Press, 978-9-77416-600-6, \$49.50 hb.

Silver-working in Yemen was largely, although far from entirely, in the hands of the Jewish community members. Their departure in the 1940s and '50s, the custom of melting down old jewelry to produce new, and the change of fashion from silver to gold have all meant that both silversmiths and antique jewelry have become increasingly rare. In this volume, Marjorie Ransom, who became fascinated with silver while posted to the US embassy in Sana'a, surveys the wide variety of styles from across Yemen by interviewing generally elderly owners and craftsmen. This is a study that could not have been delayed another decade. The book has more than 300 beautiful illustrations, some drawn from the author's extensive collection, and much interesting sociological information on the roles of the different pieces. A companion volume on silverwork for men and on the silversmiths still—or until recently—working is forthcoming. —CAROLINE STONE



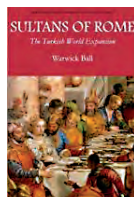
“My hope is that this study will contribute to an appreciation of the economic and social importance of silver in Yemeni society before 1970 and create increased demand for these exquisite pieces of tradition silver jewelry before the craft disappears entirely. I also want to share with a wider world my impressions of an extraordinarily humorous, hard-working, and deserving people.”



**The Storyteller of Jerusalem: The Life and Times of Wasif Jawhariyyeh, 1904-1948.** Salim Tamari and Issam Nassar, eds. Rachel Beckles Willson, fwd. 2014, Olive Branch Press, 978-1-56656-925-5, \$25 pb.

This memoir of Jerusalem civil servant and musician Wasif Jawhariyyeh (1897-1972) brings early 20th-century Jerusalem to life. Born to a prominent Eastern Orthodox family, Jawhariyyeh was encouraged to study music. After World War I, his accounting talent, musical prowess and outsized personality propelled him into a financial career with the British during the Mandate period (1920-1948). Both insider and outsider, he wrote about politics and civil affairs, as well as music and culture. Jawhariyyeh's writings are spiced with humor, wit and more than a little irony. He recalls the ups and downs of political events, and anecdotes about leading British political figures and prominent Arab musicians. Every page offers up a delightful surprise. This book was culled from the two-volume Arabic original and ends in 1948, as the Jawhariyyeh family made the decision to leave Jerusalem, eventually settling in Beirut. Two introductions put his life into perspective, and a foreword by Rachel Beckles Willson mines the memoir's rich music material. —KAY HARDY CAMPBELL

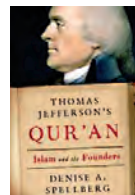
This memoir of Jerusalem civil servant and musician Wasif Jawhariyyeh (1897-1972) brings early 20th-century Jerusalem to life. Born to a prominent Eastern Orthodox family, Jawhariyyeh was encouraged to study music. After World War I, his accounting talent, musical prowess and outsized personality propelled him into a financial career with the British during the Mandate period (1920-1948). Both insider and outsider, he wrote about politics and civil affairs, as well as music and culture. Jawhariyyeh's writings are spiced with humor, wit and more than a little irony. He recalls the ups and downs of political events, and anecdotes about leading British political figures and prominent Arab musicians. Every page offers up a delightful surprise. This book was culled from the two-volume Arabic original and ends in 1948, as the Jawhariyyeh family made the decision to leave Jerusalem, eventually settling in Beirut. Two introductions put his life into perspective, and a foreword by Rachel Beckles Willson mines the memoir's rich music material. —KAY HARDY CAMPBELL



**Sultans of Rome: The Turkish World Expansion.** Warwick Ball. 2013, Interlink, 978-1-56656-848-7, \$22.95 pb.

It is refreshing to discover a scholar who upsets Middle Eastern history's conventional typologies—center vs. periphery, colonized vs. colonizers, etc.—but Warwick Ball has done this subversion one better, by upsetting conventional geography. Who would say that the Ottomans were as much European as Asian, that their conquest of Byzantium began in the West and then moved East? Yet this is all true, or, at the very least, a good case for it can be made! The Ottoman

It is refreshing to discover a scholar who upsets Middle Eastern history's conventional typologies—center vs. periphery, colonized vs. colonizers, etc.—but Warwick Ball has done this subversion one better, by upsetting conventional geography. Who would say that the Ottomans were as much European as Asian, that their conquest of Byzantium began in the West and then moved East? Yet this is all true, or, at the very least, a good case for it can be made! The Ottoman



**Thomas Jefferson's Qur'an: Islam and the Founders.** Denise A. Spellberg. 2013, Alfred A. Knopf, 978-0-30726-822-8, \$27.95 hb.

The US Constitution, as novel as it was, hardly emerged from thin air. The country's founders—learned men, all—drew upon their collective knowledge of Roman and English common law and Greek philosophy when composing the document. What may come as a surprise, however, was their consideration of Islam in the process, and that Muslims, as Spellberg writes, “were deeply embedded in the concept of citizenship in the United States since the country's inception.” This appreciation stemmed from the commitment to religious tolerance of Thomas Jefferson and his compatriots. Jefferson, in particular, was “unique . . . in his desire to understand Islam on its own terms, looking directly to its most sacred source” (a 1764 English translation of the Qur'an) for guidance. His ownership of the book provides the backdrop for this timely examination of just how much the founders asked, and continue to ask, of a nation rooted in religious freedom for all. —TOM VERDE

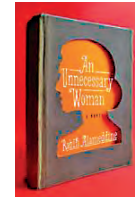
The US Constitution, as novel as it was, hardly emerged from thin air. The country's founders—learned men, all—drew upon their collective knowledge of Roman and English common law and Greek philosophy when composing the document. What may come as a surprise, however, was their consideration of Islam in the process, and that Muslims, as Spellberg writes, “were deeply embedded in the concept of citizenship in the United States since the country's inception.” This appreciation stemmed from the commitment to religious tolerance of Thomas Jefferson and his compatriots. Jefferson, in particular, was “unique . . . in his desire to understand Islam on its own terms, looking directly to its most sacred source” (a 1764 English translation of the Qur'an) for guidance. His ownership of the book provides the backdrop for this timely examination of just how much the founders asked, and continue to ask, of a nation rooted in religious freedom for all. —TOM VERDE



**Tree of Pearls, Queen of Egypt.** Jurji Zaidan. Samah Selim, trans. Roger Allen, aftwd. 2012, Syracuse UP, 978-0-81560-999-5, \$19.95 pb.

This exciting novel, originally published in 1914, is Zaidan's last in the genre of historical fiction, aimed at informing Arabic readers of the glories of their past. It recounts the legendary ascendance and fall of Shajar al-Durr, a medieval sultan's widow who rose to power from the harem to become the only woman to rule Egypt during Muslim times. War, love, jealousy, palace intrigue, murder—it's all here in a fluid translation by Rutgers University scholar Samah Selim. —TOM VERDE

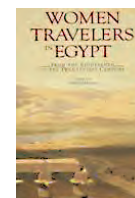
This exciting novel, originally published in 1914, is Zaidan's last in the genre of historical fiction, aimed at informing Arabic readers of the glories of their past. It recounts the legendary ascendance and fall of Shajar al-Durr, a medieval sultan's widow who rose to power from the harem to become the only woman to rule Egypt during Muslim times. War, love, jealousy, palace intrigue, murder—it's all here in a fluid translation by Rutgers University scholar Samah Selim. —TOM VERDE



**An Unnecessary Woman.** Rabih Alameddine. 2014, Grove Press, 978-0-80212-214-8, \$25, cl.

Beirut, writes Rabih Alameddine, is “the Elizabeth Taylor of cities: insane, beautiful, falling apart, aging and forever drama laden.” His protagonist, Aaliya Saleh, isn't a starlet, but she might be a metaphor for Beirut. The shy, 72-year-old divorcee lives alone, estranged from her family, an “unnecessary appendage.” An outsider in her own neighborhood, the retired bookseller leads a rich life through the volumes she's collected, a few acquaintances and experiences she recalls from her past. She's a survivor: At one point, armed with an AK-47 and clad in a pink track suit, she chases looters from her home. Though opinionated, she's somewhat sympathetic. Every year for nearly four decades she's translated into Arabic one book a year by authors such as W.G. Sebald and Roberto Bolaño. They're now in her spare room, guests helping her endure, even thrive. Ironically, their near destruction reconnects her with her neighbors, with whom she's lived side by side most of her life. —BRIAN E. CLARK

Beirut, writes Rabih Alameddine, is “the Elizabeth Taylor of cities: insane, beautiful, falling apart, aging and forever drama laden.” His protagonist, Aaliya Saleh, isn't a starlet, but she might be a metaphor for Beirut. The shy, 72-year-old divorcee lives alone, estranged from her family, an “unnecessary appendage.” An outsider in her own neighborhood, the retired bookseller leads a rich life through the volumes she's collected, a few acquaintances and experiences she recalls from her past. She's a survivor: At one point, armed with an AK-47 and clad in a pink track suit, she chases looters from her home. Though opinionated, she's somewhat sympathetic. Every year for nearly four decades she's translated into Arabic one book a year by authors such as W.G. Sebald and Roberto Bolaño. They're now in her spare room, guests helping her endure, even thrive. Ironically, their near destruction reconnects her with her neighbors, with whom she's lived side by side most of her life. —BRIAN E. CLARK



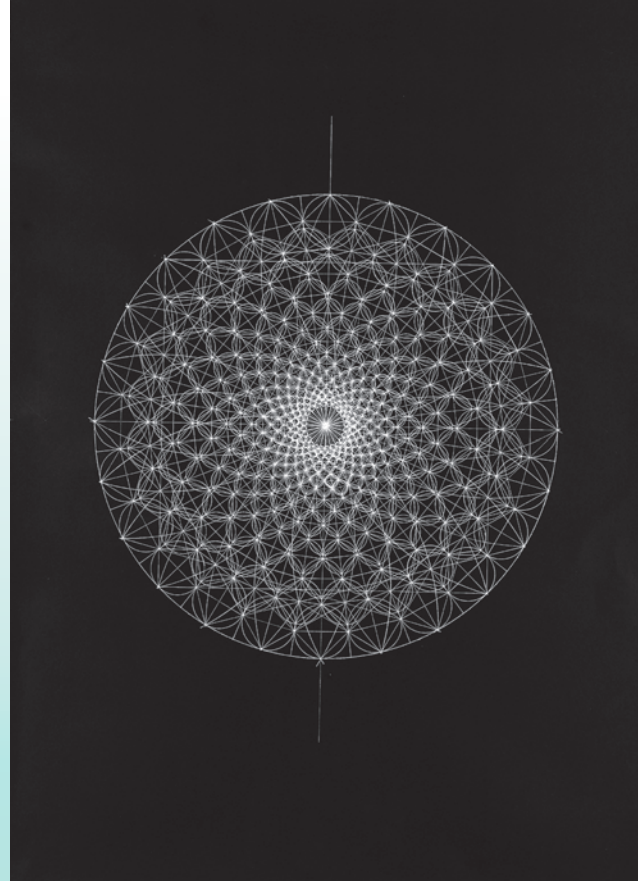
**Women Travelers in Egypt, From the Eighteenth to the Twenty-First Century.** Deborah Manley, ed. 2012, AUC Press, 978-9-77416-485-9, \$24.95 pb.

Travel-anthologist Deborah Manley has compiled excerpts of the writing of 38 women who visited Egypt beginning in 1779. That year, Eliza Fay passed through with her husband en route to India. On their first day in the country they rode donkeys, led by an Ottoman Janissary, his sword drawn, to see Pompeii's Pillar—now in Alexandria, but then “three miles [distant] over a sandy desert.” In 2006, Rosemary Mahoney rowed a fishing skiff down the Nile, alone. Between those accounts, Manley chose fascinating excerpts of travelers' adventures, grouped by place. The travelers, many of whom became residents of Egypt, documented their experiences and physical challenges, and wrote about Egypt's people. Several excerpts describe encounters with Egyptian women. The book's index is arranged by traveler (and there are also short biographies of each traveler, shedding light on each woman's unique perspective), but a full index would have been helpful for researching a particular topic. —KAY CAMPBELL

Travel-anthologist Deborah Manley has compiled excerpts of the writing of 38 women who visited Egypt beginning in 1779. That year, Eliza Fay passed through with her husband en route to India. On their first day in the country they rode donkeys, led by an Ottoman Janissary, his sword drawn, to see Pompeii's Pillar—now in Alexandria, but then “three miles [distant] over a sandy desert.” In 2006, Rosemary Mahoney rowed a fishing skiff down the Nile, alone. Between those accounts, Manley chose fascinating excerpts of travelers' adventures, grouped by place. The travelers, many of whom became residents of Egypt, documented their experiences and physical challenges, and wrote about Egypt's people. Several excerpts describe encounters with Egyptian women. The book's index is arranged by traveler (and there are also short biographies of each traveler, shedding light on each woman's unique perspective), but a full index would have been helpful for researching a particular topic. —KAY CAMPBELL

## The Language of Human Consciousness

delivers an art exhibit inspired by the study of geometry. Since time immemorial, humans have sought to master the use, definition and control of space, orienting mathematical postulations towards spatial relationships and concepts of life and cosmology. Possessing a universality that has been systemized, elaborated, utilized and combined, geometry and its abstractions are deeply rooted in human conception, making it a focal point for various civilizations that have viewed it as a unifying concept and perfect expression of sacredness. Humans have instinctively wrestled to find order within a world of havoc by attempting to understanding its clarity and equilibrium; translating it to a language that is visual and universal is a common field of discovery for scientists and artists alike. More than 20 leading galleries and over 40 artists from around world present this groundbreaking exhibition of geometric exploration. On display are works of sacred geometry and forms of conventionally utilized geometry, such as "A Hidden Order," a culmination of several years of collaboration between composer Lee Westwood and artist Sama Mara that builds on an interpretation of music into visual geometric patterns. The Athr Gallery, Jiddah, through October 10.



Sara Salman, "Solar 2009," ink on prepared paper.

### Current September

**A Thousand Years of the Persian Book** explores Persia's rich literary tradition with materials ranging from illuminated manuscripts to contemporary publications. The 75 items in the exhibition, selected primarily from the outstanding Persian collection in the library's African and Middle Eastern Division, brings attention to the literary achievements of Iran and the Persian-speaking regions of Afghanistan, Tajikistan, Central and South Asia and the Caucasus. Library of Congress, **Washington, D.C.**, through September 20.

**Babak Golkar:** *Time to Let Go.* Vancouver-based artist Babak Golkar, born in the us and raised in Tehran, presents an installation of large terra-cotta pots that negotiate between dichotomies of art and craft as well as modern reasoning and traditional mysticism. Emerging from the artist's interest in spatial analysis and its relationship to communal areas and public territory, the project, rather than presenting static objects, encourages viewers to interact with the artist's sculptures and scream into them, transforming everyday anxieties into play. These vessels are designed to soften sound, thus providing a unique location for viewers to voice their unexpressed emotions and release everyday pressures. **Vancouver** Artgallery, through September 28.

**Empire, Faith and War:** *The Sikhs and World War One* tells the story of the disproportionately large role played by Britain's Sikh community in "The Great War." Though Sikhs were only two percent of the population of British India at the time, they made up more than 20 percent of the British Indian Army in 1914, gaining commendations and a reputation as fearsome and fearless soldiers. Brunei Gallery, SOAS, **London**, through September 28.

**Another Day** features documentation of Palestine by photographer Sara Russell laid out as a narrative, unfolding just as did the photographer's experience. IHRC Bookshop and Gallery, **Wembley, uk**, through September 30.

### Current October

**Nairy Bagramian:** *French Curve/Slip of the Tongue* draws on the legacy of post-minimal art to investigate the conventions and expectations that commonly surround public sculpture. The formal abstract-work of the Iranian-born, Berlin-based sculptor is represented by two site-specific pieces, created for

the Bluhm Family Terrace in 2014. Art Institute of **Chicago**, through October 5.

**Pride and Passion:** *Male Portraits and Images from the Mogul Era (1526-1858)* devotes itself to one of the main themes in Indian painting in the 17th and 18th centuries. In large group-pictures, Mogul rulers are depicted on thrones receiving vanquished Rajput princes, or on ritualistic marches with elephants, further demonstrating their power. The passionate side of men's nature is also revealed. The miniatures come exclusively from the museum's own holdings; some are shown for the first time. Staatliche Museen zu **Berlin**, through October 5.

**Abstraction into the World** is a pairing of exhibitions that interrogates architecture, the urban environment and the natural world, placing abstraction in dialogue with these contexts. Tracing the careers of Piet Mondrian and Nasreen Mohamedi—artists working in different eras and continents—the exhibit explores how each arrived at similar non-figurative styles, suggesting correspondences between their practices and a parallel interest in bringing abstraction into reality. Exhibiting Mondrian and Mohamedi together creates an unprecedented dialogue between Indian and European modernism through the lens of abstraction in relation to urban and natural environments. Tate **Liverpool**, through October 5.

**Princely Traditions and Colonial Pursuits in India.** South Asian artistic traditions were dramatically transformed by the political, social and economic changes that accompanied India's transition from local to colonial rule in the

19th century. Artists formerly patronized by Indian princes came to work for English officials and merchant elites, adjusting their practices to suit their new patrons' tastes. English artists and expatriates introduced new genres and pictorial styles to India, while foreign demand for Indian luxury items brought about esthetic transformations in textiles, silver and other goods. **Los Angeles** County Museum of Art, through October 12.

**Saturated:** *Dye-Decorated Cloths from North and West Africa* celebrates the dyer's art from Morocco, Tunisia, Algeria, Côte d'Ivoire, Nigeria and Cameroon. The exhibition presents 11 dye-decorated cloths produced by traditional techniques and worn as garments or accessories. Before the introduction of European-made printed textiles to Africa in the 19th century, textile designs were made with natural dyes on plain homespun cotton, wool, raffia or other materials. Women were most often the dyers, and dye-decorated cloth was a major form of feminine artistic expression. **Dallas** Museum of Art, through October 12.

**The Moving Museum.** With a three-month residency program for 40 international artists, the museum marks the largest coordinated influx of international resident artists in Istanbul's recent memory. Founded in 2012 by Aya Mousawi and Simon Sakhai as an independent, nonprofit organization, The Moving Museum is a traveling program that aims to strengthen relationships among local art scenes and the global community of contemporary art. The word "moving" not only is attributed to the museum's



physical space, but is also described as its “intention to advance contemporary art and its institutions.” Multiple locations, **Istanbul**. Residency from August 1 through October 31; exhibition from October 27 through December 15.

**Silver From the Malay World** explores the rich silver heritage of the region. Intricate ornament drawn from geometry and nature decorates dining vessels, clothing accessories and ceremonial regalia. It features rarely seen collections acquired by three prominent colonial administrators stationed in British Malaya at the turn of the 20th century. The display also shows the museum’s first ever acquisition of Malay metalwork, electrotype copies of the Perak royal regalia, which it commissioned in 1887. Victoria and Albert Museum, **London**, through October 30.

**No Other Home: The Crimean Tatar Repatriates** presents 32 photographs that were once retrofitted with audio files of gathered stories and songs collected by Maria Sonevitsky, telling of the Crimean Tatars’ decades-long struggle to return to their motherland since being forcibly relocated by Stalin in 1944. The oral transmissions, however, remain under uncertain circumstances in the Ethnographic Museum, Simferopol, Crimea, making the photos in this exhibition all the more critical for the Tatars of Crimea and their own memory of exile. Ukrainian Museum, **New York**, through October 5.

**Now Read This.** This exhibition comprises 45 works by 39 contemporary artists of international background and reputation from the collection of Driek and Michael Zirinsky. The works are united by their use of textual elements, their textural granularity and their inclusion of textile references and components. Just as text, texture and textile all share a common root (the Latin *textus* means woven), these works all invite the viewers to bring a reader’s close level of examination to their encounter with the work. **Boise** State University Arts Gallery, through October 20.

**Current November**  
**Discovering Tutankhamun** tells the story of one of the most significant archeological discoveries of the 20th century. The exhibit highlights the hunt for the tomb and the thrill of the discovery, and features Howard Carter’s original records, drawings and photographs relating to the finding of the pharaoh who ruled Egypt ca. 1336-1327 BCE. Also on display are objects from Egypt’s Amarna Period (1350-1330 BCE), with material from the archives of Oxford’s Griffith Institute. Ashmolean Museum of Art and Archaeology, **Oxford**, through November 5.

**True to Life: New Photography from the Middle East** is an exhibition of contemporary photographs by internationally acclaimed artists from the Middle East that encourages visitors to question the “authenticity” of what appears to be represented in photography and explore what is real, staged or imaginary. **Birmingham [uk]** Museum & Art Gallery, through November 2.

**Kader Attia**, the renowned French-Algerian artist, unveils a new site-specific commission. The work revisits the

biblical story of Jacob’s Ladder with a towering floor-to-ceiling structure of rare artifacts and books. Hidden inside this library is a cabinet of curiosities filled with items ranging from old scientific measuring devices to books by such authors as Descartes and Alfred Russel Wallace. At the center of the work, a beam of light shines up to a mirrored ceiling. Attia’s multimedia installations reflect on anthropology, politics and science and are rooted in history and archival research. His works explore ideas around identity in an age of globalization. Whitechapel Gallery, **London**, through November 23.

**Ghosts, Spies and Grandmothers: SeMA Biennale, Mediacity Seoul 2014** invokes the word “ghost” to call on spirits whose presence has been erased by dominant historical narratives. It uses “spy” to allude to the experience of colonialism and the Cold War in Asia. “Grandmothers” are living witnesses who have endured the ages of ghosts and spies and who demonstrate once again that women bear the brunt of the harm caused by colonialism and war. The biennale views Asia as a moving target, a cognitive lens and a region that is much more complex than its stereotypes, and includes work by artists from Arab and western countries as well as Korea. **Seoul** Museum of Art and Korean Film Archive, through November 23.

**Places of Memory** at The Pavilion of Turkey at the 14th Venice International Architecture Biennale explores the biennale theme “Fundamentals” by departing from three areas of Istanbul that acted as thresholds during different stages of curator Murat Tabanlıoğlu’s life. The Arsenale, **Venice**, through November 23.

**Faith and Fortune: Visualizing the Divine on Byzantine and Early Islamic Coinage** reveals epochal moments in the early histories of two of the world’s great religions—as illustrated by the currencies their followers created and circulated. The exhibition explores the origins, meanings and manufacturing processes of coinage in the neighboring Byzantine and early Muslim empires while also reflecting how attitudes to depicting religious subjects differ between Islam and Christianity. The relationship between these two empires was characterized by a constant dialogue of trade, intellectual exchange and military confrontation. This display examines how currency was used by each to assert cultural difference and promote its own concept of the divine. The Barber Institute of Fine Arts, University of **Birmingham, uk**, through November 30.

**Ancient Lives, New Discoveries** introduces visitors to eight people from ancient Egypt and Sudan whose bodies have been preserved, either naturally or by deliberate embalming. Using the latest technology, the exhibition builds up a rounded picture of their lives, their health, their occupations and how they died, all in the Nile Valley, over a span of 4000 years, from Egypt to Christian Sudan. The individuals on display include a priest’s daughter, a temple singer, a middle-aged man, a young child, a temple doorkeeper and a woman with a Christian tattoo. British Museum, **London**, through November 30.

**Painting with a Needle** is a new temporary exhibition dedicated to embroidery, its symbolism and reflected meanings. Traditional patterns and motifs from the different regions of Central and Inner Asia are included. The Russian Museum of Ethnography, **Moscow**, through November 30.

**Current December**  
**Concentrations 57: Slavs and Tatars** is an art collective whose installations, lecture performances, sculptures and publications result from an unconventional, research-based approach. The group identifies the “area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia” as the focus of its multidisciplinary practice. In this exhibition, the group presents new work from its current series, “Long Legged Linguistics,” an investigation of language as a source of political, metaphorical and even sexual emancipation, using its trademark mix of high and low culture to address the thorny issues of “alphabet politics”: the attempts by nations, cultures and ideologies to ascribe a specific set of letters to a given language. The exhibition includes original works in Persian, Russian, Turkish, Georgian and English presented in a series of sculptures, installations, textiles and printed matter. **Dallas** Museum of Art, through December 14.

**Current January**  
**In Remembrance of Me: Feasting with the Dead in the Ancient Middle East** explores how the living and the dead interacted to commemorate ancestors in the ancient Middle East. More than 50 artifacts document how food and drink were regularly offered to nourish the dead in the afterlife and how two- or three-dimensional effigies preserved the memory of the deceased. The exhibition was motivated by the 2008 discovery of a stela in eastern Turkey that dates to about 735 BCE; it commemorates an official named Katumuwa. The lengthy text carved on it reveals that, in that region, the soul of the deceased was thought to actually dwell in the stela and needed to be cared for by the living. Other exhibits examine commemoration of, and communication with, the dead and different conceptions of the soul in ancient Egypt, Iraq and Israel/Palestine. Oriental Institute Museum, **Chicago**, through January 4.

**Arts of Islamic Lands: Selections from the al-Sabah Collection, Kuwait** comes to the Museum of Fine Arts, Houston (MFAH) as a part of a longer-term collaboration with the cultural institution Dar al-Athar al-Islamiyyah. Founded by Sheikh Nasser Sabah al-Ahmed al-Sabah and his wife, Sheikh Hussah Sabah al-Salem al-Sabah, this is one of the greatest collections of Islamic art in the world. It contains spectacular Mughal jewelry, illuminated manuscripts, exquisite ceramics and decorated ceiling panels from the eighth to 18th century, from the Iberian Peninsula and North Africa to the Middle East and Central Asia. MFAH, **Houston**, through January 4.

**Current February**  
**Francesco Clemente: Inspired by India** examines the Indian influences in Clemente’s work and how they relate to the artistic traditions and practices of various regions of India. In contrast to leading conceptual artists’ practices of the 1970s, Clemente focused on

representation, narrative and the figure, and explored traditional, artisanal materials and modes of working. The exhibition includes some 20 works, including paintings from the past 30 years and four new, larger-than-life sculptures. Rubin Museum of Art, **New York**, through February 2.

**Current March and later**  
**Nasta’liq: The Genius of Persian Calligraphy** is the first exhibition to focus on *nasta’liq*, a calligraphic script developed in 14th-century Iran that remains one of the most expressive forms of esthetic refinement in Persian culture to this day. More than 20 works ranging from 1400 to 1600, the height of *nasta’liq*’s development, tell the story of the script’s transformation from a simple conveyer of the written word into an artistic form on its own. The narrative thread emphasizes the achievements of four of the greatest master calligraphers, whose manuscripts and individual folios were and still are appreciated not only for their content, but also for their technical virtuosity and visual quality. Sackler Gallery, **Washington, D.C.**, through March 22.

**National University Model Arab League and National High School Model Arab League** are academic and leadership development experiences comprising some 20 local and regional conferences, each one a debate-based simulation of the League of Arab States. Students develop skills while gaining practical, immediate knowledge about a critical world region. Information: Josh Hilbrand (josh@ncusar.org). Georgetown Hotel and Conference Center, **Washington, D.C.**, April.

**India: Jewels That Enchanted the World** examines the legacy of 500 years of Indian jewelry, from the 17th century to the present. More than 300 pieces of jewelry and jeweled objects are brought together for the first time to showcase the beauty of Indian craftsmanship, the magnificence of gemstone setting and the refinement of Indian taste. Assembled from more than 30 museums, institutions and private collections, the exhibition is the most comprehensive ever staged on the subject. Its first section focuses on the jewelry traditions of South India: monumental pieces crafted from gold, worked in relief and decorated with gemstone flowers and birds. The second is devoted to the jeweled splendor of the courts of the Mughals, who came as conquerors, ruled as emperors and, as connoisseurs, patronized artists, architects, enamellers and jewelers. A further section is devoted to the symbiosis between India and European jewelry houses and the cross-cultural influences that resulted in the 19th and early 20th centuries. It concludes with the work of two of India’s leading present-day jewelry houses, The Gem Palace and Bhagat. State Museums of **Moscow**, Kremlin, through July 27, 2015.

**Beyond Bollywood: Indian Americans Shape the Nation** elaborates on the history and contemporary experiences of Indian Americans as they have grown to be one of the more diverse and well-recognized communities in the us. Photographs, artifacts, videos and interactives trace arrival and labor participation in the early 1900s; achievements within various economic industries; and many contributions in building the

nation. The exhibition also reveals how they have kept and shared their culture and organized to meet the needs of the under-served. Asian Pacific American Center, **Washington, D.C.**, through August 26, 2015.

Coming **September**

**New Threads Staged Reading Series.**

Golden Thread's staged reading series returns, introducing five new plays from and about the Middle East to Bay Area audiences. This year's lineup includes Middle East America Honorable Mention winners Ismail Khalidi and Daria Polatin, a hit from London by Hassan Abdulrazzak, and a work-in-progress presentation of a new work by Artistic Director Torange Yeghiazarian. The series launches with a sneak peek at the short plays selected for the ReOrient 2015 Festival. Audiences will have an opportunity to ask questions and engage the artists in conversation after each reading. Thick House, **San Francisco**, September through October.

**Chief S.O. Alonge:** *Photographer to the Royal Court of Benin, Nigeria* showcases the photographs of Chief Solomon Osagie Alonge (1911-1994), one of Nigeria's premier photographers and the first official photographer to the Royal Courts of Benin. Alonge's historic photographs document the rituals, pageantry and regalia of the court for more than a half century and provide rare insight into the early history and practice of studio photography in West Africa. National Museum of African Art, **Washington, D.C.**, September 17 through September 13, 2015.

**Mali Now**, a three-segment series, offers a look at contemporary Malian music, culture and politics. "Mali Now" includes two performances by Salif Keita, "The Golden Voice of Africa" and the longtime ambassador of Malian music, on Friday, September 19, and by Bassekou Kouyate, who "through technique, technology and open ears...hurls the *ngoni* [a traditional wooden string instrument] into the 21st century" on October 30. The series also offers a three-part discussion with Henry L. Gates, who explores the issues and history of contemporary Mali and what the future holds for the cultural, architectural and intellectual treasures of West Africa. The talks focus on "Timbuktu Past and Present," "Music, Culture and Conflict" and "Defining Mali through Women's Voices." Metropolitan Museum of Art, **New York**, September 18 through October 30.

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

Copyright © 2014 by Aramco  
Services Company. Volume 65,  
Number 5. Periodicals postage  
paid at Houston, Texas and  
at additional mailing offices.

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

**Roads of Arabia:** *Archaeology and History of the Kingdom of Saudi Arabia.* An eye-opening look at the largely unknown ancient past of the Kingdom of Saudi Arabia, this exhibition draws on recently discovered archeological material never before seen in the us. "Roads of Arabia" features objects excavated from several sites throughout the Arabian Peninsula, tracing the impact of ancient trade routes and pilgrimage roads stretching from Yemen in the south to Iraq, Syria and Mediterranean cultures in the north. Elegant alabaster bowls and fragile glassware, heavy gold earrings and Hellenistic bronze statues testify to a lively mercantile and cultural interchange among distant civilizations. The study of archeological remains only really began in Saudi Arabia in the 1970s, yet brought—and is still bringing—a wealth of unsuspected treasures to light: temples, palaces adorned with frescoes, monumental sculpture, silver dishes and precious jewelry left in tombs. The exhibition, organized as a series of points along trade and pilgrimage routes, focuses on the region's rich history as a major center of commercial and cultural exchange, provides both chronological and geographical information about the discoveries made during recent excavations and emphasizes the important role played by this region as a trading center during the past 6000 years. Asian Art Museum of **San Francisco**, October 24 through January 18.

**CULTURUNNERS.** On the occasion of the UN's International Day of Peace on September 21, the Rothko Chapel, in partnership with Art Jameel, hosts the launch of Edge of Arabia's multi-year us tour of this independent artists' expedition. In the spirit of the chapel's mission to inspire people to action through art and contemplation and to provide a forum for global concerns, the event enables pioneering artists, scholars and community groups to cultivate new perspectives on cultural collaborations beyond identities defined by culture, religion, nation, citizenship, economic status, profession, gender or age. Rothko Chapel, **Houston**, September 21 through 2016.

**Assyria to Iberia at the Dawn of the Classical Age.** At its height in the eighth to seventh century BCE, the Assyrian Empire was the dominant power of the ancient Near East and the largest empire the world had yet seen, reaching from Assyria (present-day northern Iraq) to the Mediterranean. This landmark exhibition traces—through some 260 works of art on loan—the deep roots of interaction between the ancient Near East and the lands along the shores of the Mediterranean and their impact on the artistic traditions that developed in the region. Parallels are also drawn between works in the exhibition and those in the museum's permanent collection of ancient Near Eastern art. Metropolitan Museum of Art, **New York**, September 22 through January 4.

**Sacred Journeys: The Confluence of Pilgrimage Traditions,** sponsored by the Institute for Pilgrimage Studies, College of William and Mary in conjunction with the International Consortium with the International Consortium with the Institute for Pilgrimage Studies, invites abstracts for the third annual Symposium. The conference embraces thematic sessions including: artistic and

literary responses to pilgrimage; health and pilgrimage; and pilgrimage in the Mediterranean world, in antiquity and within non-Christian traditions. Submission of papers involving research and creative activity on journeys to a sacred center or travel for transformation from a broad range of disciplines and perspectives are welcomed. **Williamsburg, Virginia**, September 26 through September 28.

**Orientalism and New York.** In the 19th century, Europeans and Americans saw the Middle East as a veritable Shangri-La where they could find refreshingly different cultural ideals. This was the beginning of "Orientalism," a century-long infatuation with everything Middle Eastern. In terms of architecture, the new vogue provided westerners in the field with a way of freeing themselves from rigid, established formulas. Middle East-inspired designs opened up cluttered interiors and created a new "metallic style" to better suit emerging iron and glass structures. Perusing the New York area, this talk uncovers a fine collection of buildings with roots in Oriental design. Metropolitan Museum of Art, **New York**, September 30.

Coming **October**

**Taliaa: The Beginning of Fine Art In Saudi Arabia** is a group exhibition featuring works by Abdullah Hammas, Abduljabar Al-Yahya and Taha Al-Sabban, among others. Ayyam Gallery, **Jiddah**, October 1 through 16.

**Performing Indonesia: Music, Dance, and Theater from West Java** includes performances, workshops, a scholarly symposium and family programs celebrating the unique culture of Sunda, West Java. The event features more than a dozen performers from the Indonesian College of the Arts in Bandung and is a



This life-size head of a man in cast bronze, showing distinct Hellenistic-Roman connections, is among a number of discoveries at the former oasis trading center of Qarayāt al-Faw in southwestern Saudi Arabia. The original treatment of the curled hair reveals its production in a local workshop influenced by Graeco-Roman models.

joint presentation of the Freer/Sackler and the Embassy of Indonesia. Sackler Gallery, **Washington D.C.**, October 4 through October 5.

**Wendell Phillips Collection.** Wendell Phillips headed the largest archeological expedition to South Arabia (present-day Yemen) from 1949-1951. Accompanied by leading scholars, scientists and technicians, Phillips was on a quest to uncover two ancient cities—Tamna, the capital of the once-prosperous Qataban kingdom, and Marib, the reputed home of the legendary Queen of Sheba—that had flourished along the fabled incense road some 2,500 years earlier. Through a selection of unearthed objects as well as film and photography shot by the exhibition team, the collection highlights Phillips's key finds, recreates his adventures and conveys the thrill of discovery on the last great archeological frontier. Sackler Gallery, **Washington, D.C.**, October 11 through June 7.

**The Future Is Not What It Used to Be: The 2nd Istanbul Design Biennial** considers "the manifesto" as a platform and a catalyst for critical thinking in design. It asks how 21st-century designers can use the manifesto not only in the production of texts but also through actions, services, provocations or objects with the goal of inciting inventive outcomes. Of 800 submissions from Turkish and international designers, curator Zoë Ryan selected 75 that imagine a new future and instigate change by building on and reinterpreting history. Galata Greek Primary School and other locations, **Istanbul**, October 18 through December 14.

**L'avenir (looking forward)** shows work by 50 artists and collectives from 22 countries as BNLMTL 2014—La Biennale de Montréal. It combines

a multi-site venue, a series of performances, film screenings, talks, tours, publications, conferences and other special events at the Musée d'art contemporain and other cultural institutions and public spaces throughout the city to examine how contemporary artists give form to the question of "what is to come?" Multiple locations in **Montréal**, October 22 through January 4.

**Jerusalem Show VII** encompasses exhibitions, film screenings, performances, talks, walks and workshops showcasing works of Palestinian and international artists, presented in the Old City of Jerusalem in various indoor and outdoor venues. **Jerusalem**, October 22 through November 7.

**Adobe Restoration Project.** Inspired by the renowned late Egyptian architect Hassan Fathy and necessitated by damage from unusually heavy rains, Adobe Alliance offers work-and-learn sessions devoted to adobe building and maintenance, with an emphasis on the restoration of two Nubian-style catenary vaults and the re-plastering of walls. Participants will be joined by artists, scholars, designers, architects and builders in the scenic town of **Presidio, Texas**, on the edge of the Chihuahuan desert. Lodging details and directions: [www.adobealliance.org](http://www.adobealliance.org). Beginning October 24 through completion.

**Cairo to Constantinople: Early Photographs of the Middle East.** In 1862, the Prince of Wales (later King Edward VII) was sent on an educational tour of the Middle East, accompanied by the British photographer Francis Bedford. This exhibition documents the journey through the work of Bedford, the first photographer to join a royal tour, and explores the cultural and political significance Victorian Britain attached to the region. The display includes archeological material brought back by the Prince, including an Egyptian papyrus inscribed with the Amduat, a memorial text which describes the journey through the Underworld of Re, the Egyptian sun god. The Queen's Gallery, Buckingham Palace, **London**, October 31 through February 22.

**Grand Parade: A Unique Art Installation by Jompot Kuswidananto.** The Indonesian artist makes a unique presentation of his famous groups of parade figures. Rather than being retrospective of individual works, it serves as a new art installation, conceived as a dynamic whole. The assembly of life-size mechanical figures within the installation is modelled on the groups found in the Indonesian public domain during festive, ceremonial or political parades—with each figure wearing costumes, carrying musical instruments and coming into action through movement of hands, clapping and instrument playing. Tropenmuseum, **Amsterdam**, October 31 through March 22.

Coming **November** "**The Invisible Hand**," a work by the Pulitzer Prize-winning American playwright Ayad Akhtar, will be presented in the 2014-2015 season of the **New York Theatre Workshop**. The play is about an American stockbroker kidnapped by Islamic militants, and

how his perspective on his captors evolves as he negotiates for his release. November and December.

Coming **February** **Southeast Asia: 800 CE – Present** enables students to explore the arts and material culture of Burma, Thailand, Vietnam and Laos and the island nations of Indonesia, Philippines and Malaysia, all part of the Association of Southeast Asian Nations, which represents a broad and complex sweep of landscapes, cultures and religions. Temple architecture, sculpture, painting and manuscripts highlight the distinctive regional characteristics of religious practice and belief. Victoria and Albert Museum, **London**, February 9 through March 23.

Coming **March and later** **Abdelkader Benchamma: Representation of Dark Matter.** Abdelkader Benchamma creates an astrological vortex in his strikingly graphic, site-specific drawing, rendered in intensely black lines against a wall's white surface. The work is a depiction of the solar system's complexity and its nearly imperceptible dark matter. The physically expansive image resembles scientific illustrations of the Big Bang and alludes to explosive cosmic forces. The installation gives form to that which is infinitely large and perpetually transforming. The Drawing Center, **New York**, March 1 through March 1, 2016.

**PERMANENT / INDEFINITE** **Divine Felines: Cats of Ancient Egypt** presents 30 artworks selected from the museum's extensive Egyptian collection. The exhibition explores the

role of cats, lions and other felines in Egyptian mythology, kingship and everyday life, where they were revered for their fertility, associated with royalty and valued for their ability to protect homes and granaries from rats and mice. On public view for the first time is a gilded leonine goddess dating from between 770 and 412 BCE that entered the Brooklyn collection in 1937. **Brooklyn Museum, New York.**

**Welten der Muslime (Muslim Worlds)** is a new permanent exhibition spread across four huge showrooms that broaches a range of subjects that continue to play an important role in contemporary Muslim perception of themselves and others using examples of architecture, such as the richly decorated wall of a guest house from Afghanistan. What can historical objects reveal about the identity and self-perception of their respective source communities? And what is the significance and meaning of such objects in these societies today? The complexity and many facets of Islam, as well as phenomena related to everyday religious practice, are illustrated by objects of diverse Islamic provenance. Ethnologisches Museum, **Berlin.**

**Europe Imagines the East** brings attention to chinoiserie, an enchanting decorative motif depicting imaginary and whimsical interpretations of life in Asia, through four tapestries from the museum's collection. The motifs of chinoiserie, an 18th-century European concept, typically reflect exotic figures clothed in flowing robes and elaborate headdresses, and situated in fantastical landscape settings. A blend of factual travel accounts, atlas-

es, myth and fantasy, the scenes in these pieces capture the enrapturement of Europeans with visions of the Near and Far East, offering a wealth of iconographic images to study and explore. **Seattle Art Museum.**

**The African Diaspora in the Indian Ocean World** is an online exhibit that traces a unique and fascinating story of struggles and achievements of East Africans who crossed the Indian Ocean and its several seas and adjoining bodies of water. Called Kaffir, Siddi, Habshi or Zanj, these men, women and children from Sudan in the north to Mozambique in the south Africanized the Indian Ocean world and helped shape the societies they entered and made their own. **New York Public Library** ([www.nypl.org](http://www.nypl.org)).

**Monuments from Mesopotamia** is a nuanced collection of Mesopotamian casts, including the Laws of Hammurabi, the Black Obelisk of Sennacherib and the Stela of Esarhaddon. These monuments depict scenes of rulers and gods or symbols of the royal and divine, meant to proclaim the rulers' greatness. Harvard Semitic Museum, **Cambridge, Massachusetts.**

Information is correct at press time, but please reconfirm dates and times before traveling. Most institutions listed have information online. Readers are welcome to submit information no less than eight weeks in advance for possible inclusion. Some listings appear courtesy of *Canvas*, the art and culture magazine for the Middle East ([www.canvasonline.com](http://www.canvasonline.com)).

*Saudi Aramco World* is published bimonthly in print and online. Two-year (12 issues), renewable subscriptions to the print edition are available without charge to a limited number of readers worldwide who are interested in the cultures of the Arab and Muslim worlds, their history, geography and economy, and their connections with the West.

**To subscribe to the print edition** electronically, go to [www.saudiaramcoworld.com](http://www.saudiaramcoworld.com) and click "FREE subscription." Fill out and submit the form. To subscribe by fax, send a *signed and dated* request to +1-713-432-5536. To subscribe by mail, send a *signed and dated* request to *Saudi Aramco World*, Box 469008, Escondido, California 92046-9008, USA, or mail the subscription card bound into the printed magazine. If requesting a **multiple-copy subscription** for a classroom or seminar, please specify the number of copies wanted and the duration of the class. All requests for subscriptions to **addresses in Saudi Arabia** must be mailed to Public Relations, Saudi Aramco, Box 5000, Dhahran 31311, Saudi Arabia.

**Change of address** notices should be submitted electronically to "change of address" online, or by fax or mail to the addresses above. In the latter cases, please be sure to include your subscriber code, or an address label from a recent issue, or your complete old address.

**Back issues** of *Saudi Aramco World* and *Aramco World* from 1960 onward can be read online, downloaded and printed at [www.saudiaramcoworld.com](http://www.saudiaramcoworld.com): Click on "Archives." Printed copies of back issues, to the extent they are still in print, can be requested by e-mail ([saworld@aramcoservices.com](mailto:saworld@aramcoservices.com)), fax (+1-713-432-5536) or postal mail (Special Requests, *Saudi Aramco World*, Box 2106, Houston, Texas 77252-2106, USA). Bulk copies of specific issues for use in classrooms, workshops, study tours or lectures will also be provided as available.

**Permissions:**

**Texts** of articles from *Saudi Aramco World* and *Aramco World* may be reprinted without specific permission, with the conditions that the text be neither edited nor abridged, that the magazine be credited, and that a copy of the reprinted article be provided to the editors. This general permission does not apply, however, to articles identified as reprints or adaptations from other sources, or as being copyrighted by others.

**Photographs and illustrations:** Much of *Saudi Aramco World's* photo archive can be accessed through the *Saudi Aramco World* Digital Image Archive (SAWDIA). Go to [www.photoarchive.saudiaramcoworld.com](http://www.photoarchive.saudiaramcoworld.com). You can search for and order images without charge.

**Article Proposals:** See our guidelines for contributors online, under "About Us."

 Find us on Facebook



▶ Young Reader's World

Young Reader's World, at [www.saudiaramcoworld.com](http://www.saudiaramcoworld.com), offers 18 of our most popular feature articles, abridged and adapted for readers aged 9 to 14.

