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RIDING
HIGHER





Upward bound to a first-ever silver medal, Abdullah Al Sharbatly and his horse Seldana di Campalto work as one to clear a hurdle in the show jumping finals at the World Equestrian Games in Lexington, Kentucky. Photo by Bob Straus.

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Back Cover



Posing for a midair "jump portrait" brings smiles to girls in Hawraman, Iraq. "I wanted to report the untouched Iraq, and let Iraqis jump beyond the setting of their lives," says photographer Jamal Penjweny.

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

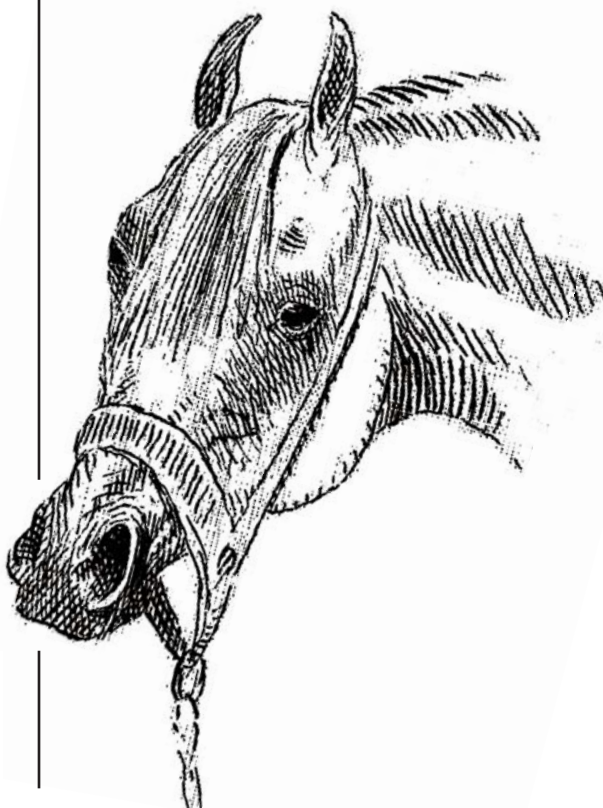


2 Couscous Crossroads

Written by Gail Simmons

Photographed by Tor Eigeland

Nicknamed the "international festival of cultural integration," Sicily's annual Cous Cous Fest highlights the humble grain that's played a lead role for more than a thousand years on the island that is a historic hub of the Mediterranean.



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Hafiz's Gift

Written by Jane Waldron Grutz

Photographs and drawings
courtesy of Craver Farms and
The Arabian Horse Trust

Carrying letters from both us President Theodore Roosevelt and the Turkish ambassador, in July 1906 Homer Davenport and two companions set out from America to visit Syria. His "fixed idea in undertaking the journey" was the purchase of Arabian horses "of absolute purity of blood ... from the great Anazeh tribe of Bedouins" for both private breeding and the US cavalry. But in Aleppo, a diplomatic blunder turned instead into a lifetime of brotherhood between Davenport and Ahmet Hafiz of the Anazeh, who led the American to horses that surpassed Davenport's highest hopes.



20 Kentucky's Horse Olympics

Written by Brian E. Clark

Photographed by Larry W. Smith / EPA / Corbis

Every four years, the world's top equestrians compete in a different city at the World Equestrian Games. This September, they came from 58 countries to Lexington, Kentucky for sport, history and carnival.

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Pioneer Physicians

Written by David W. Tschanz

With their legacies of life-saving innovations, among the many who helped swing open the door to modern medicine were five whose contributions still resonate.



Riding Higher

Written by Peter Harrigan Photographed by Bob Straus

When its youngest rider won the highest sporting award in its nation's history, and its team placed eighth overall, years of planning, perseverance and pluck seemed to pay off for Saudi Equestrian, one of the smallest and newest show-jumping teams at the World Equestrian Games. For the group of friends who make up the team, it's been a long ride to the medal podium.



Above Iraq

Photo essay by Jamal Penjweny / Demotix

Written by Maria Fantappie

"When I was a child, I used to jump with my friends for joy," writes the Iraqi photographer. His uniquely airborne, playful, portrait series offers Iraq's resilient and energetic people a chance to touch that "bit of the child still within us."

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A large, ornate silver platter with a decorative border is filled with a couscous dish. The dish includes cooked lobster tails, large orange carrot sticks, and is garnished with finely chopped green herbs. The couscous is a light yellow color. The platter is set against a white background.

WRITTEN BY GAIL SIMMONS
PHOTOGRAPHED BY TORE EIGELAND

C

OUSCOUS

CROSSROADS

IN LATE SEPTEMBER, the seaside town of San Vito lo Capo, on the westernmost tip of Sicily, becomes a culinary center of the Mediterranean world. Against a backdrop of serrated mountains, its streets of dazzling whitewashed buildings fill for a week with the aromas of the Orient and the rhythms of the Maghreb. Stalls draped with multicolored banners line boulevards and alleyways, displaying steaming mounds of that tiny-grained, wheat-based North African staple, couscous.

The only global event of its kind, the Cous Cous Fest has been held in San Vito lo Capo annually since 1998 to celebrate the peoples, traditions and flavors of the Mediterranean. In addition to crowds of local and foreign aficionados, it brings together chefs from around the region who vie to create the year's top couscous dish. The adjudicators of the contest, who usually include cookery writers, restaurateurs and the director of the prestigious *Gambero Rosso* food guide, look for the best blend of colors and tastes, which this year they found in the lamb couscous of the Tunisian delegation.

For Girolamo Turano, president of Sicily's Trapani province, which includes San Vito, the Cous Cous Fest means more than food. It's "a symbol of peace, brotherhood

and integration among ethnic groups across the Mediterranean," he says. And he doesn't mean just a European Mediterranean: Chefs from Italy, France, Tunisia, Morocco, Algeria, Palestine and Israel—as well as from Senegal and the Ivory Coast—all come together in San Vito. Alongside the formal competition is a cultural festival, a carnival of music, dancing and eating celebrating Sicily's place at the crossroads of the Mediterranean.

To modern European eyes, Sicily is on the margins of the continent, an island outpost. But throughout most of its history, Sicily was a hub of the Mediterranean world, invaded and settled successively by Phoenicians, Greeks, Romans, Arabs, Normans and Spaniards, each attracted by the

island's climate and fertility, who came, saw and conquered in their turns before Sicily's unification with mainland Italy in 1860.

The Arab invaders and settlers were, specifically, Aghlabids from the north coast of Africa. Arriving first in 827, they landed at Mazara del Vallo, not far south of San Vito along the island's western coast. From Mazara they gradually spread east, and in 965 they established the independent Muslim emirate of Sicily. Until the Normans invaded in 1061—and even afterward, thanks to the Normans' open-minded

Food stalls line the streets during the weeklong Cous Cous Fest. This one offers couscous from North Africa as well as organic couscous.





Winner of the festival's culinary contest in 2006, local chef Domenico Castiglia prepares one of his gourmet seafood cous-cous dishes by first hand-rolling durum wheat into tiny grains, above. Later, he gets ready to steam it over a fish broth and serve it with a stew of local fish and vegetables, left. His finished dish appears on the previous spread.

recognition of Arab accomplishments—the island was a center of Arab science, medicine, philosophy and law, and a conduit through which cultural, artistic and culinary influences flowed throughout the continent.

Even today, the west of Sicily is where the Arab influence is most strongly felt. The Sicilian dialect of Italian contains numerous words of Arabic origin, and it's no accident that many of them relate to food or agriculture, such as *zibbibbu* (a grape variety, originally *zabib* in Arabic) and *cafisu* (a liquid measure, originally *qafiz*). Some words have passed via Sicily into standard Italian, such as *zaffarana* (saffron), *sorbetto* (sorbet, originally *sharbaat*), *carciofi* (artichoke, from *al-khurshouf*) and *zucchero* (sugar, from *sukkar*). Sugarcane was one of the crops the Muslims introduced to Sicily, along with the citrus fruits that flourish here today.

Besides crops, the Muslims introduced better methods of cultivating them. They improved the island's irrigation systems with techniques developed in their drier homelands, and created intensively farmed smallholdings. The ensuing fertility was noted by one of Sicily's first travel writers after the Norman invasion: Andalusian civil servant and chronicler Ibn Jubayr.



Ibn Jubayr was shipwrecked off Sicily's east coast in 1185, on his way back from the pilgrimage to Makkah. He traveled through the island to the west, from where he eventually caught a boat back to Spain. First noting Sicily's "Mountain of Fire" (the volcano

the Normans had adopted and preserved many of the Arab agricultural techniques, some of which are still apparent in the Sicilian landscape today.

It's likely that couscous formed part of the Sicilian Muslim diet, as well as its bet-

Maghrebi Arabic *kuskusu*, and the Sicilian *cuscus* has long existed in both folk memory and the kitchens of Sicily's western Arab heartland. It is via the Maghreb, however, that couscous is flourishing again in Sicily, reintroduced by migrants from North and West Africa who have settled on the island during the last few decades. Sicilians have enthusiastically revived the dish, cooking it more often with fish than with meat (usually mutton), which would be more usual in the Maghreb.

Domenico ("Mimmo") Castiglia is one of the younger generation of chefs who have embraced the new fare. Now 39, he became interested in couscous when traveling in North Africa, even venturing as far afield as Brazil, where a couscous is made with cassava, or manioc-root, flour—a legacy of the African slave trade. But it was from a

Couscous was likely part of the Sicilian diet in the early Middle Ages, but its recent revival comes from the Maghreb.

Etna), he wrote that "the prosperity of the island surpasses description. It is enough to say that it is a daughter of Spain in the extent of its cultivation, in the luxuriance of its harvests, and in its well-being, having an abundance of varied produce, and fruits of every kind and species."

He marveled at the mountains "covered with plantations bearing apples, chestnuts and hazelnuts, pears and other kinds of fruits," and when nearing Trapani on the west coast he observed "land, both tilled and sown, such as we had never seen before for goodness, fertility and amplitude." Admirers of the civilization they inherited,

ter-known close cousin, pasta, which is thought to have been developed by the Arabs and brought to the Italian mainland by way of Sicily. The earliest known mention of large-scale pasta production is found in *Al-Kitab al-Rujari* (Roger's Book), written in 1154 by the geographer Muhammad al-Idrisi. Surveying Sicily, he noted "a fertile plain and vast farms, where they manufacture *itriya* [thin strands of pasta] in such great quantity as to supply both the towns of Calabria and those of the Muslim and Christian territories as well, to where large shipments are sent."

The word *couscous* derives from the

Hot peppers, called *pipareddù* in Sicilian, at the market in Palermo, Sicily's capital, are popular throughout Sicilian cuisine. Above: "Land... such as we had never seen before for goodness, fertility and amplitude," was how Ibn Jubayr in 1185 described the Sicilian interior.

vechietta (“an old lady”) back in Mazara del Vallo that Mimmo first learned to make the dish that is now the specialty of his restaurant and that in 2006 won him first prize in the Cous Cous Fest.

In the spotless kitchen of his Ristorante da Mimmo in the north coast town of Finale di Pollina, Mimmo is busy preparing the ingredients to make his signature prize-winning fish couscous. He does this in the time-honored—and very time-consuming—way, as learned from the households of North Africa, where making couscous can take all day, from first rolling out the grains to putting the finishing touches on

One of the few concrete reminders of what were once more than 300 mosques, a lone Arabic inscription of the *Fatihah*, or opening verse of the Qur’an, remains on a pillar in Palermo’s cathedral. Left, inset: Though seafood remains central to Sicily’s economy and cuisine, these boats have lain idle since the imposition of restrictions on tuna fishing.

the plate, the women lightening their work with conversation.

It takes Mimmo most of a day, too. First he puts the durum wheat flour (*semola di gran duro*, also thought to have been introduced to Sicily by Arabs) into a bowl and adds water. He begins to mix it with his hands. “It’s like a meditation,” he says as he blends, adding more water a little at a

time. “You have to do it slowly—*piano, piano*—until the pieces separate and become grains of the same size.”

Then he lays the couscous grains on a wooden board to dry. Later, he adds them to a pan suspended above a simmering fish broth, where they steam for two hours, expanding and absorbing the fish flavors. Finally, he drains

away the broth and covers the grains with a wool blanket for a further six hours. Only then does he add a *zuppa di pesce* (fish stew) and serve it with a *salsa piccante* on the side. It’s clear from the precision with which Mimmo works that he loves couscous and that he’s absorbing new culinary practices as readily as the grains soak up his broth.

Couscous, traditionally, is a dish for sharing. It is a carbohydrate into which proteins and vegetables are mixed, depending on the fare available locally. In Sicily’s past, as still in many regions of Africa, it was a staple of the everyday diet—filling, nutritious and economical, humble or festive depending on which ingredients accompany the base. In Sicily, it has moved from the tables of *contadini* (peasant farmers) and





with its origins among the Arabs, who introduced sugarcane to the island. When the Normans arrived, the confectionery industry was so well established that it was deemed in need of regulation, and from then on, Sicily became associated with the production of sweets—especially those made with ricotta, pistachio and marzipan, such as are on display in the windows of

cannoli—another celebrated dessert of Arab origin (a brittle shell of fried dough filled with sweetened ricotta cheese and candied fruit)—it's likely that cassata passed from the households of Muslim Sicily into the island's Norman monasteries and aristocratic houses as a treat to be shared at holidays. In the convents of Palermo, the recipes were carefully preserved and refined, providing the nuns with a profitable sideline in sweets for the households of wealthy merchants or aristocrats.

migrants to the most sophisticated of restaurants, becoming a truly cross-cultural dish.

A few miles along the coast from Mimmo's restaurant is the fishing town of Cefalù. Dominated by a huge crag known as La Rocca, the town has ancient origins: On La Rocca's summit are the remains of a Greek temple, which later became a Byzantine fortress and then an Arab citadel. It was the Normans who built the *duomo*, the Romanesque cathedral that squats under La Rocca and forms a focal point for Cefalù's citizens and tourists alike. Each evening at sunset, they gather in the Piazza del Duomo to eat a *gelato*, or sip a *caffè* or *aperitivo* under the palms.

On the corner of the piazza is the Bar Duomo, which sells a large selection of another of Sicily's specialties: the handmade *paste* (pastry biscuits) that are also such a feature of Italian life. Like Greeks and Levantines, Sicilians are known for their partiality to sweet foods, a fondness

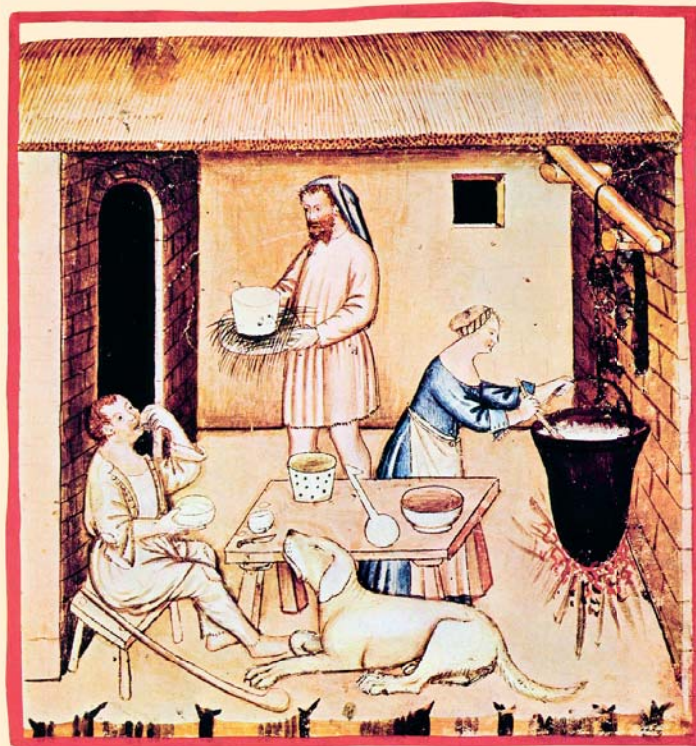
the Bar Duomo.

Gleaming under the spotlights, the *paste di mandorla* (marzipan candies) are delicately fashioned in the shapes of pears, apples, peaches and even watermelon slices. The Italian word *marzapane* (marzipan) is of Arab origin (*marsaban*), and the sweet itself is thought to have been invented in Persia, arriving in Europe via the Mediterranean to Sicily, or via North Africa to Spain—or both. In Sicily, it's a recipe that has been passed down from generation to generation.

Indeed, the owner of the Bar Duomo, Giovanni Serio, learned how to fashion the paste from his father, making the marzipan in his kitchen using almonds grown in Sicily's south and flavored with extracts of fruits and flowers. He shapes the almond paste by hand or presses it into molds before painting each one with natural food colorings and glazing them with gum arabic.

Now Serio has taught his own son the family recipe, as well as that for another characteristically Sicilian dessert with Arab roots that sits chilling in the bar's cool cabinet. *Cassata siciliana* is a rich, creamy confection that takes its name from the Arabic *qas'ah*, the word for a large bowl. It's in this bowl that a sponge cake, sweetened ricotta cheese and marzipan are molded before being iced and decorated—with a rather baroque flourish—with pieces of candied fruit.

Like the *paste di mandorla* and



The making of ricotta cheese, which may have begun in Sicily, is shown in this 14th-century illustration, above. Today, handcrafted ricotta, left, is the base for one of Sicily's Arab-rooted sweets, *cassata siciliana*, opposite, top, a creamy, molded confection of ricotta mixed with sweetened almond paste, or marzipan.

In both *cassata* and *cannoli*, the main ingredient is ricotta, a soft, creamy goat or sheep cheese made from re-cooked whey (hence the name *ricotta*); it is thought to have been invented in Sicily by either Greeks or Arabs. There are what may be mentions of ricotta in Greek literature, though the first more certain reference to making ricotta appears in the illustrated manuscript *Tacuinum Sanitatis* (*The Maintenance of Health*), a 14th-century Latin translation of the 11th-century Arabic *Taqwim al-Sihha* by physician Ibn Butlan of Baghdad.





Left: Pure marzipan comes in shapes and sizes limited only by the confectioner's imagination. These are shaped like bite-sized tomatoes.

Like couscous, sweets have been a Sicilian specialty since Arab times.

Quite apart from the medical and dietary advice, the manuscript comes alive through its vivid portrayals of scenes from medieval domestic life. In the depiction of ricotta-making, a woman stirs milk in a blackened cauldron with a long wooden spoon, while a bearded man carries a finished cheese to a circular basket on the table. A seated man samples the cheese as a hungry dog looks on. It's a scene still played out today in the pastures of the Madonie Mountains of central Sicily, some 700 years later.

In a meadow near the village of Sant' Ambrogio, a shepherd named Giulio Cangelosi comes every morning to tend his goats. When there is enough grass for them to eat, he makes ricotta in the old way, milking the goats by hand and heating the milk in a large smoke-blackened pot over a wood fire. The *tuma* (curds) are the product of the first cooking process, which he ladles into baskets—just as in the *Tacuinum Sanitatis*.

Next, he reheats the remaining *siero* (whey), adding more milk and stirring the liquid with a wooden stick until it solidifies: This is the re-cooking, the ricotta. He was taught the method by his parents, but nowadays, he explains, people are not interested in learning. “You have to get up very early to make ricotta,” he says, “and you make hardly any money.” Giulio says he makes it because he loves the freedom of being in the countryside, selling a few cheeses to local shops and giving the rest to his friends.

Giulio's ricotta is made with the same attention to detail that Mimmo gives to his couscous, and that Rosario (“Saro”) Garbo gives to the *granita* at his restaurant not far down the road. *Granita* is a slushy concoction based on finely ground ice, making it a close relative of another Arab legacy, *sorbetto* (sorbet). Until the invention of the refrigerator, the main ingredient in Sicilian *granita* was the snow from Mount Etna, pockets of which endure throughout the hottest of Sicilian summers,

sweetened with fruit syrups.

The name *granita* is widely believed to be due to its granular consistency. It can be flavored with coffee, almond, cinnamon, mulberry or that Arab favorite, jasmine. By far the most popular *granita*, though, is made with lemons. Saro

only uses the best for his recipe—a greenish variety called *verdello*, one of the citrus varieties introduced by the Arabs and now grown so extensively in Sicily that the lemon has become a symbol of the island. It and other picturesquely named citrus—*femminello*, *monacello*, *sanguinella*—are sold



Granita is a Sicilian sorbet that was first made using snow carried from the slopes of Mt. Etna and typically flavored with lemons.



Lemons, another staple crop first cultivated by Arabs, are so popular that they are not only a top *granita* ingredient, but a popular symbol of Sicily itself. Lower: Now resonant with voices from North Africa as well as the island itself, Sicily's markets continue to be hubs of the cultural exchanges that are celebrated each September at the Cous Cous Fest.

in the markets of each village and town, above all in the street markets of Palermo, the ancient capital of the Sicilian Muslim emirate.

For Ibn Jubayr, traveling through Norman-ruled Sicily, Balarm (Palermo) was

"the metropolis of these islands ... combining the benefits of wealth and splendor," he wrote. "It dazzles the eyes with its perfection." In its heyday, Palermo was said to have 300 mosques, and although the only trace of a mosque now is a single inscription in Arabic on a single pillar at the cathedral's entrance, in other ways, Ibn Jubayr might still feel at home here today.

Even now, the markets of Capo, Vucceria and Ballarò feel more Arab than European, and they have occupied these same Palermo streets for the past 1000 years, filling the Sicilian air with the sights, smells and sounds common in the *sugs* from Syria to Morocco: the same kaleidoscopic

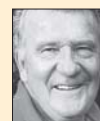
patchworks of colorful vegetables, pungent spices, peppery herbs and glittering fish; the same shadowy workshops with their craftsmen tapping metals and planing wood; the same urgent calls of the market traders with goods to sell before the day is done.

And among their calls are words that Ibn Jubayr would surely have recognized: Mixed with the Sicilian dialect are words in throaty Arabic, for a new generation of North Africans is settling here, bringing with them old and new traditions,

old and new ingredients to mix into the cultural and culinary stew that Sicily was, and still is. Exactly like a steaming plate of couscous, in fact. 🌐




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www.couscousfest.com

Hafiz's Gift

Written by Jane Waldron Grutz

Photographs and drawings courtesy of Craver Farms
and The Arabian Horse Trust

On July 5, 1906, American political cartoonist Homer Davenport set out on a journey that would ultimately take him to Aleppo and the nearby reaches of the Syrian desert. With him he carried letters from President Theodore Roosevelt and the Turkish ambassador in Washington, D.C.—letters meant to pave the way for him to acquire fine Arabian horses for a proposed US cavalry breeding program. In fact, they would achieve far more than that. As Davenport would soon discover, these letters would alter his life and allow him to bring some of the most storied horses of the desert back to his Davenport Desert Arabian Stud in Morris Plains, New Jersey.

Davenport, then 39, was a native of Silverton, Oregon, where his father, Timothy, had encouraged both his artistic career and his love of horses. As Homer Davenport relates in his book, *My Quest of the Arabian Horse*, his father's tales of dashing desert horsemen and their gallant steeds filled his boyhood dreams—not to mention his sketch pad, which he covered with prancing Arabian mounts.

It would be many years, however, before Davenport ever actually saw so exotic an animal.

Real Arabian horses were few and far between in the US at that time. In fact, the first Arabians to arrive in any numbers—and to be on view to the public—were the Hamidie Society horses (pronounced ham-ee-dee-yeh), almost certainly named after the Ottoman Sultan Abdul Hamid II. These highly bred animals were imported by a Syrian consortium to perform at the 1893 World's Columbian Exposition, also known as the Chicago World's Fair.

Davenport wrote that he chanced upon the horses with “big sparkling eyes and



Uncle Sam: "He's good enough for me."

Homer Davenport's 1904 cartoon showing Uncle Sam endorsing Theodore Roosevelt helped win the president his second term. Not long after that, Davenport requested and received Roosevelt's support for importing Arabian horses to the United States.



gracefully carried tails” as they paraded down Chicago’s State Street. He was so entranced with them that he was soon spending his days watching them perform on the fair’s midway instead of completing his assignments as an artist for the *Chicago Herald*.

This dereliction of duty ultimately cost Davenport his job, but he was only 26 and obviously talented, and soon landed a position with William Randolph Hearst’s *San Francisco Examiner*. In 1895 he moved to Hearst’s *New York Journal*, where his enormously popular antitrust cartoons quickly won him the friendship of President Teddy Roosevelt, as well as a very comfortable salary.

Davenport never lost his love of Arabians, however, and in 1898 he acquired one of the beautiful Hamidie horses he had so admired.

The Hamidie Society had fared badly as a result of the World’s Fair. The consortium had spent far more to purchase, transport and stable the best Arabian horses it could find than it collected in



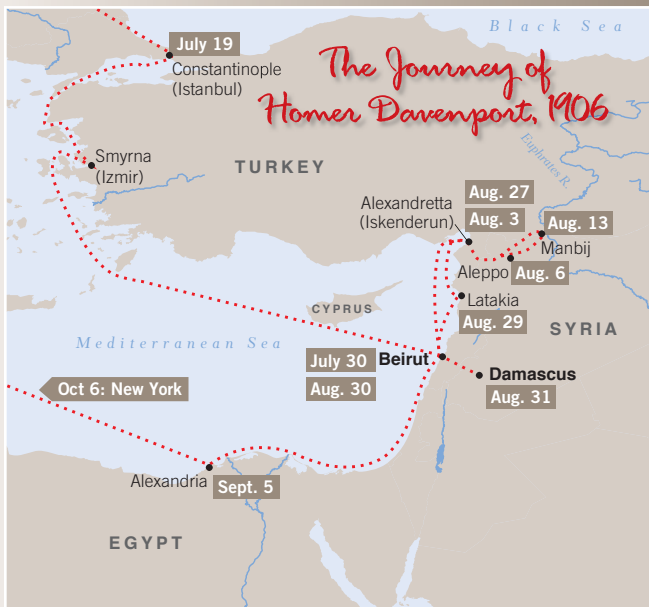
Homer Davenport, left, and Ahmet Hafiz, right, met in Aleppo, Syria, in 1906, when Davenport arrived seeking foundation stock for a us-cavalry breeding program. Their shared deep love for fine Arabian horses made them fast friends.

revenue, and was forced to sell 28 Arabians at public auction soon after the fair closed.

Several of these horses went to Peter Bradley, a wealthy industrialist and proprietor of the Hingham Stock Farm in eastern Massachusetts. Davenport—who had been searching for the horses ever since the World’s Fair closed—visited Bradley and purchased the Hamidie stallion Koubishan. The two enthusiasts hit it off and later formed a partnership to import Arabian horses, with Bradley largely funding Davenport’s 1906 trip to Arabia.

Help of another kind came from President Roosevelt. Hoping the Arabians would provide foundation stock for a proposed cavalry breeding program, he asked Secretary of State Robert Bacon to formally request permission for the imports. For several decades the Ottoman Empire, which included today’s Syria and the Levant, had ruled strictly against the export of *asil* (pure-bred) mares. But Davenport was fortunate: The official letter from the secretary of state, coupled with considerable help from fellow horse enthusiast Chikeb Bey, the Turkish ambassador, had the desired effect. Within weeks of applying, Davenport received an imperial *irade*, or permit, allowing him to export “six or eight Arabian mares” to the U.S.

With the *irade* in hand, Davenport set out on a French Line vessel to begin his journey to the great Syrian desert lands of the Anazeh, by far the most powerful confederation of tribes



and sub-tribes west of the Euphrates River. The Anazeh were also known to have the best Arabian horses.

Wilfred and Lady Anne Blunt, famous for their Crabbet Stud in England, had acquired most of their fine Arabians from the Anazeh on their travels in the region in 1878 and 1881. As Davenport knew well, several of these animals had been purchased in El Deyr, or Dayr al-Zor, a horse-trading center some 400 kilometers (250 mi) southwest of Aleppo.

It was to Dayr al-Zor that Davenport was headed. Accompanying him were John H. Thompson, Jr., whom Davenport described as an "athletic young man with the snappiest eyes in New York," and Arthur Moore, a younger man whose most visible qualification for the trip was his towering 193-centimeter (6' 4") frame.

Their sea journey to Le Havre went well and, after a comfortable train ride across Europe, the men arrived in Constantinople on July 19. With help from the US Embassy, they were able to have the irade amended to include stallions as well as mares. The embassy also warned them of the malarial mosquitoes then infecting Alexandretta (modern Iskenderun) on the northeastern Mediterranean coast and the intolerable heat they would find in Aleppo. Dayr al-Zor would be even worse.

Worried but determined, the men set out on an 11-day sea journey to Alexandretta, stopping first in Beirut, where they acquired the services of Amin Zaytoun, a skilled interpreter who would prove his worth many times over as they traveled deep into the tribal lands of the Anazeh.

But Zaytoun could not control the problems that greeted them at Alexandretta. The dreaded mosquitoes were certainly there, but so was a malevolent customs agent who confiscated their rifles. When they learned the weapons would not be returned until a cable arrived from authorities in Constantinople, Davenport and Moore set out for Aleppo, leaving Thompson and Zaytoun to wait.

After a difficult two-day journey,

Davenport and Moore arrived in Aleppo only hours before Thompson and Zaytoun. All were the worse for wear. Furthermore, they had no idea where to find the Anazeh or Arabian horses they had come to acquire. Undeterred, they set out for the one place they knew would be associated with horses: the *suq*, or market, where Arab bridles and saddles were made and sold.

There their luck began to change. In the *suq*, Davenport spotted two men with exceptionally white teeth.



Davenport, his two assistants and his interpreter arrived in Aleppo, famous for its stone citadel, above, on August 6, 1906. From Aleppo, Davenport located members of the Anazeh, whose messengers, right, met Davenport and his companions in the desert and guided the visitors to the Anazeh camp.





Remembering that Lady Anne Blunt had mentioned the white teeth of the Anazeh in one of her books, Davenport introduced himself with Zaytoun's help. Yes, he was told, the men were members of the Anazeh tribe and indeed, Hashem Bey, the supreme *shaykh* of the Anazeh, was in town visiting Ahmet Hafiz, the representative of the Bedouin tribes to the Ottoman government. Even better, one of the men offered to take them to Hafiz's house then and there.

Davenport was interested in horses, not protocol, so it never occurred to him that, as someone carrying official papers from two important heads of state, he should first have called on the Ottoman governor of Aleppo. It was the hope of meeting Hashem Bey and buying horses straight from the Anazeh, without having to journey all the way to Dayr al-Zor, that brought him and Thompson to the *majlis*, or audience room, of Ahmet Hafiz.

Hashem Bey had already left, but Davenport could hardly have been more impressed with the "noble elderly-looking Arab" who entered the *majlis* to greet him and Thompson. "Anywhere he would have attracted instant attention," wrote Davenport of Hafiz, whose word, as the intermediary between the Ottoman Empire and the Bedouin tribes, "was absolute law, from the great Anazeh down to the smaller tribes."

Given their shared interest in horses, Hafiz probably would have helped Davenport in any case, but when Zaytoun informed him that Davenport carried an irade from the sultan and papers from the us president, Hafiz could hardly believe his ears.

In the camp of the Fedaan tribe of the Anazeh, Davenport (center) felt so at ease that he was moved to declare that he had known from childhood that he was destined to become a member of the tribe. Hanging from the tent pole is the halter of a war mare, which is a symbol of welcome.

"You have called on me before calling on the governor of Aleppo and Syria," Hafiz said. "No such honor was ever paid to a Bedouin before."

"Then you have called on me before calling on the governor of Aleppo and Syria," Hafiz said, overwhelmed. "No such honor was ever paid to a Bedouin before," he continued. "If I live to be one hundred years old, my smallest slave would honor me more for this visit."

"But you have not come here to see men," he added, repressing his emotion. "Better than that, you have come to see horses, and I would be selfish if I kept you longer from seeing the greatest mare of our country—the war mare of the great Hashem Bey."

Two Arabian mares in colorful Bedouin regalia awaited them in the courtyard. The taller one was Wadduda, a chestnut that had been the favorite war mare of Hashem Bey for four years. Beside her stood Abeyah, a small bay mare which, in the words of Hashem Bey, had "the most extraordinary head in the desert."

Hafiz's sons showed off the horses. Wadduda came first, reported Davenport, "tearing down toward us all afire, ... the bounding tassels around her knees, looking like silk skirts. Such action over such rolling rocks. Her tail was high and her eyes fairly sparkled."

Then Abeyah galloped down the rock-strewn lane "with even more fire than the other."

Just to see such horses would have been enough for one day. But Hafiz had a bigger surprise in store. Though he was well into his 60's and had not visited the desert for almost 30 years, he insisted on accompanying Davenport on his quest to meet Hashem Bey and see the fabled horses of the Anazeh. But that would only happen, Zaytoun told Davenport, if he would first accept Wadduda as Hafiz's present, along with the Bedouin boy who was holding her as her groom. Her name—which means “love” or “affection”—is to remain the same, said the interpreter, adding, “He hopes that when you speak the name it will bear living witness of his love to you and that the gift and its acceptance will be the forming of a friendship and later of a brotherhood that will never end.”

Shocked that his diplomatic blunder had elicited so grand a gesture, Davenport had no idea how to respond. Zaytoun, ever reassuring, explained that, while under ordinary circumstances Davenport could not accept so valuable an animal, in this situation Hafiz would be gravely insulted if he refused his special gift.

After Davenport nodded his acceptance, Hafiz insisted they pay a brief visit to Nazim Pasha, the governor of Aleppo. The group would set out for the desert the following afternoon, but first the visitors must see Haleb, the governor's legendary brown stallion, called “Pride of the Desert.”

The Americans had been told of this magnificent animal while they were still in Constantinople. Haleb had been given to the governor by the combined tribes of the Anazeh and, though others had tried to buy him, “Pride of the Desert” was clearly beyond any price.

“What a stocky fellow he was! He was powerful enough for any purpose, especially for a long killing race where weight was to be carried,” wrote Davenport, recounting how Hafiz “began on his fingers to count the stallion's pedigree through his dams' side, each one of which had been the greatest mare of her time....”

As the group left the palace, the governor turned to Davenport and, with great dignity, insisted that the American accept his special gift—nothing less than Haleb himself. There was nothing for Davenport to do but nod in appreciation, though this time he sent the governor's son a gift of 100 French pounds, a large sum at the time.

Late that afternoon the group set out for the desert territory of the Anazeh. Hafiz rode a spirited bay mare, his son Ali was mounted on Haleb and Davenport rode Wadduda.

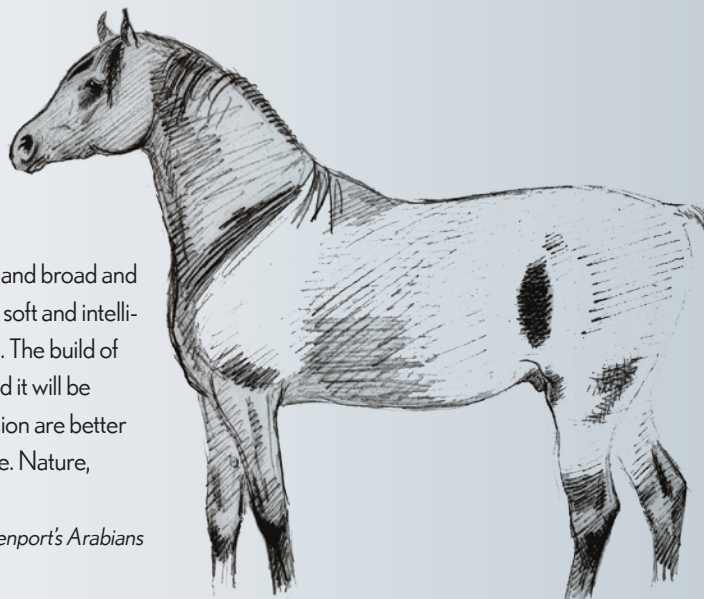


Throughout his journey, Davenport's pen and sketchbook were rarely far from his hand. Here he depicts “Akmet Hafez my brother and his filly Jedah.” At the end of Davenport's visit, Hafiz told him that if he didn't return to Syria, Hafiz would visit America. Sadly, Davenport died just six years later, and the two never met again.

“The Quintessence of All Good Qualities in a Compact Form”

“The head is short from the eye to the muzzle and broad and well developed above. The eye is peculiarly soft and intelligent with a sparkle characteristic of the breed.... The build of the Arab is perfect.... If he be carefully examined it will be found that all the muscles and limbs of progression are better placed and longer in him than in any other horse. Nature, when she made the Arab, made no mistake....”

— Homer Davenport in *Davenport's Arabians*



With the “great *shaikhs* of the Fedaan Anazeh,” Davenport posed for this photo in which he appears at center; to his left stands Ahmet Hafiz, and to his right stands Hashem Bey, the *shaykh* of all the Anazeh tribes. “We had enjoyed our stay; we had feasted on a camel; we had talked horse pedigrees for days without interruption; we had seen the greatest animals they had,” Davenport wrote.



At first Wadduda fretted under her new owner, but when they reached the open desert, she sniffed the cooling air and “with a delightful spring” began to gallop across the barren plain. “It was the return home,” wrote Davenport, “the call of the wild life with its thrills of wars and races; with its beautiful open air, as compared with the musty stuffy corral she had been picketed in. She was getting away from civilization and back into the open.”

They galloped on for some distance, Davenport “wrought up to a state of much excitement” as he remembered the stories of Arab horses his father had told him as a child and the drawings he had made of them. “It was hard to realize that I was I and that I was astride the most distinguished mare of the desert. I seemed to realize what she was and what she meant to me. My face was dripping again (with tears of joy), and I felt glad I was alone.”

But they were not to remain alone for long. The others soon caught up with them and together they journeyed on, reaching the camp of the Fedaan tribe of the Anazeh late the following morning.

The party was greeted with great acclaim and ushered into a tent, where Wadduda’s bridle was tied to the tent pole as a sign of welcome. It was now up to Davenport to speak. Too exhausted even to stand, he asked Zaytoun to tell the Anazeh that, although he had been born in far-off “Americ,” he had known even as a child that he was meant to be a member of their tribe. Then, with great feeling, he turned to Hafiz and

*“It was hard to realize that I was
astride the most distinguished
mare of the desert. My face was
dripping again (with tears of joy),
and I felt glad I was alone.”*

to part with them, for it was the mares they rode to war and the mares, too, that presented them each year with a fine colt or filly.

After several days, it was time to visit Shaykh Ali of the Abo-gonese, a branch of the Anazeh. Aware of Davenport’s quest, Shaykh Ali suggested that the group set out for some Circassian villages near the Euphrates, where a remarkable gray colt was said to be for

sale. The horses there proved to be of exceptional quality, and Davenport purchased not only the gray colt, but also a bay colt and a two-year-old just brought in from Dayr al-Zor. The two-year-old was so “full of life,” wrote his new owner, that even in his hobbles “he managed to make much play.”

As the days went by, Davenport and Hafiz became ever closer and, in a ceremony

much honored by the Anazeh, the two became brothers. In the presence of many witnesses, they held up their right hands and pledged before God that they would be “brothers, today and tomorrow and forever brothers.” Afterward, Hafiz asked the American if he felt any different and Davenport replied that he did not. Apparently they had been brothers “all along,” Davenport said. They just hadn’t known it.

When they returned to the camp of the Fedaan, Hashem Bey was waiting for Davenport. Sadly, the two men were disappointed in one

thanked him for making possible “the supreme moment of my life.”

Without hesitation, Hafiz replied, “No, the day is ours, not yours; ever since the Anazeh became a tribe we have known that one of us was missing. Now you have come and the number is complete. Today we celebrate the gathering of the entire tribe.”

“And thus,” wrote Davenport, “was I received by the Anazeh.”

After the group had rested, Hafiz addressed the tribesmen, telling them that Davenport had come to study pure Arab horses, and that he would write and tell the world of their greatness. He then asked them to show Davenport any fine breeding horses they had for sale, explaining that he would take them back to “Americ” and, through breeding, preserve the blood of the tribe’s finest *asil* Arabians.

One by one, the horses were brought forward. With Hafiz’s help, Davenport settled on an exceptional two-year-old colt “absolutely free from blemish of any kind,” as well as a frisky four-year-old. Davenport also admired several mares, but the tribesmen did not wish

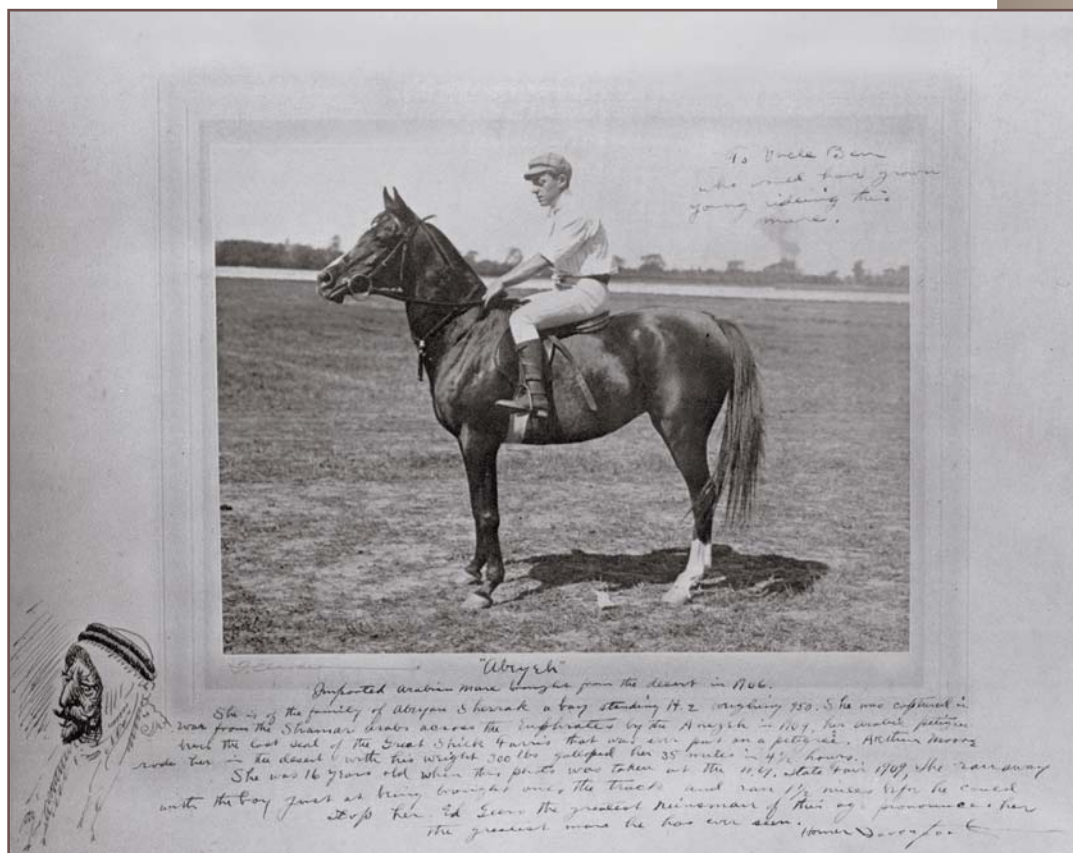


another. Davenport felt that Hashem Bey lacked the generous spirit of Hafiz, while the shaykh was sorry that the governor had given the best of the Anazeh horses to Davenport.

Nevertheless, they parted amicably when the Americans began their long journey back to Aleppo. Spending their first night near a spring, the men were awakened by an Anazeh tribesman whose bay mare, Urfah, they had greatly admired a few days before. With him was Urfah's two-year-old colt, Hamrah, which the tribesman had promised to show Davenport. The colt was as fine as his mother and Hafiz, acting for Davenport, quickly closed the deal.

The tribesman said he would return the next night with the mare's year-old foal, Euphrates. Acting once

Below: **On August 28, 1906, Davenport oversaw the loading of 27 Arabian stallions and mares onto the lighter that carried them to the steamer *Singapore*, anchored at Alexandretta, for the first leg of the journey to New York.** Right: **"The most extraordinary head in the desert" was how Hashem Bey, leader of all the Anazeh tribes, described the mare Abeyah, who was the second Arabian horse Davenport saw. In 1909, she posed for this photo at the New York State Fair.**



again for Davenport, Hafiz attempted to buy the mare as well as the foal. The two quickly came to terms on the foal and, to the Americans' surprise, the tribesman said he would consult his family regarding the mare. After much negotiation and some misunderstandings, Urfah finally went to Davenport. But it was clear that the tribesman did not really want to sell a mare that many believed was the finest in the entire Euphrates valley.

Two days later, the group arrived in Aleppo and, this time following protocol, called on the son of the governor, Hikmet Bey. Since the governor had presented Haleb to his American visitor, the Qamasa tribe had replaced him with a two-year-old bay stallion "without flaw," reported Davenport, who could not but admit his delight when Hikmet Bey—who had not previously honored him with a gift—presented the American with the magnificent stallion.

One further visit remained. The group called on Hassan Tasshin Pasha, the wealthiest man in Aleppo, who was famous for his fine horses. Although he specified that none was for sale, Ahmet Hafiz nonetheless persuaded him to sell Davenport a fine bay stallion as well as a gray mare and her colt.

The journey had come full circle and it was now time to say goodbye to Hafiz. The old man did his best to keep the going-away dinner light and pleasant, but there was an underlying sadness. As the evening drew to a close, Hafiz told the Americans that although their

departure "was the great sorrow of his life, he had this one great consolation: We had learned to eat rice with our hands with the Anazeh and we ought to stay and be real Bedouins. By the brightness of our eyes, we had won the tribes and their friendship would always be ours."

The men finished the meal in near silence and then went to the street below where Davenport and Hafiz embraced in what each must have realized might well be a final farewell.

On October 8, 1906, nearly six weeks after leaving

Alexandretta, ten spirited war mares and 17 magnificent stallions disembarked at the docks of New York. Davenport and Moore had gone on ahead, but accompanying the horses were Jack Thompson and Said Abdullah, the groom whom Ahmet Hafiz had insisted Davenport bring with him to care for Wadduda.

The highly bred animals attracted nationwide attention and, although Teddy Roosevelt's hope of using Arabians as foundation stock for the US cavalry would take years to materialize, many of the Davenport horses went on to achieve fame soon after their arrival.

On June 17, 1907, just nine months after the horses set foot in America, Haleb competed against the finest Morgan horses in America and was named the horse best exemplifying the original Justin Morgan, the legendary foundation stallion of the popular American breed.

Another of Davenport's horses, a "spectacularly beautiful" gray stallion named Muson, created a sensation when ridden by "Buffalo Bill" Cody in the opening days of his 1907 Wild West Show in Madison Square Garden. Letan, sired by Muson, was later ridden by Teddy Roosevelt and appeared in the film *A Texas Steer* with Will Rogers. And Jadaan, a grandson of Wadduda and Deyr (the two-year-old colt that played in his hobbles),



Top: Wadduda—whose name, Hafiz explained to Davenport, means “love” or “affection”—was Hafiz’s original gift to Davenport, along with the services of her groom, Said Abdullah, who returned with Davenport to care for the horses at the Davenport Desert Arabian Stud in Morris Plains, New Jersey, where this photo was made. Above: Davenport sits astride Muson, an Arabian stallion, at Red Gables, his home in Morris Plains. Said Abdullah stands next to a child who is believed to be Davenport’s daughter.



Jane Waldron Grutz, a former staff writer for Saudi Aramco, is now based in Houston and London, but she spends much of her time working on archeological digs in the Middle East.

became famous throughout America as Rudolf Valentino’s mount in *Son of the Sheikh*.

Unfortunately, Davenport did not live to enjoy many of the accolades his horses won. He died just six years after returning from the Syrian desert, leaving his Arabians to his partner, Peter Bradley.

Bradley bred exclusively from the Davenport and Hamidie stock and produced some outstanding Davenport colts over the next several years. In 1918, however, the horses began to be dispersed. Several of them—including Deyr, Jadaan and Letan—eventually went to the W. K. Kellogg ranch, established in 1925 in Pomona, California. Through their appearances in the famous Kellogg Sunday Horse Shows and in movies, the Davenports became popular; their colts were in such demand that today Davenport blood can be found in almost all of America’s 630,000 registered Arabians.


Aside from Davenport and Bradley, however, most owners bred their Davenports with horses from other Arabian lines. As a result, purebred Davenport Arabians were so few by the 1950’s that, had it not been for a few dedicated enthusiasts, the line might well have died out.

One of these enthusiasts was Charles Craver, who in 1955 acquired the Davenport stallion Tripoli, the grandson of Wadduda and Deyr on one side and Urfah on the other. Soon Craver and his wife Jeanne began to acquire other Davenport stallions and mares to begin a program of preservation breeding. Over the next several decades, the Cravers and others like them bred the foundation horses for the more than 600 Davenports that can be found in the US, Europe and the Middle East today.

Like all Arabians, the Davenports are known for their beauty, speed and stamina. Having descended solely from the original Davenport imports, however, these engaging horses differ from their cousins in retaining a certain aura of the desert—a delightful love of life that, could he see them, Ahmet Hafiz would surely recognize.


It was important to Hafiz that Davenport retain the purity of the Arabians he imported. Indeed, when they parted in 1906, Hafiz told Davenport that if he did not return soon, he would visit his American friend to see if he had preserved the bloodline of the horses he had taken away.

Sadly, however, the two men were never able to see one another again. At age 45, Davenport contracted pneumonia and died on May 2, 1912. But he had not failed his friend, for he had laid the groundwork that would ensure that the blood of Hafiz’s desert Arabians would be preserved in the beautiful horses now found throughout the world. Through his writings and his preservation breeding, Davenport made Hafiz’s wish come true. 🌐

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Lady Anne Blunt: M/J 80
Arabian horse: M/A 86

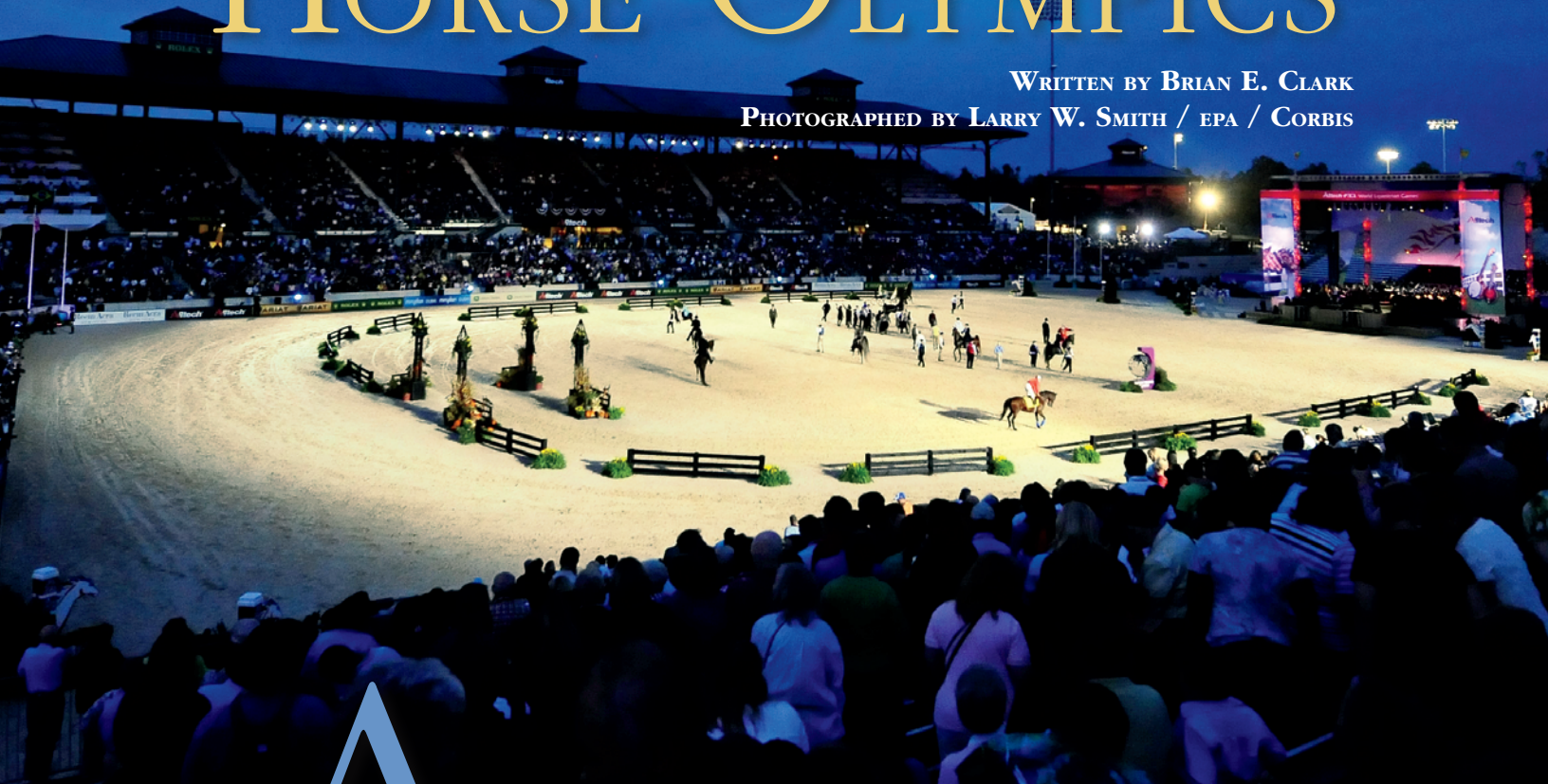
Polish Arabians: N/D 01, M/A 98

 **The Annotated Quest: Homer Davenport & His Wonderful Arabian Horses....** Annotations by Charles & Jeanne Craver. 1992, Seauphah Publishing, 0-9634581-0-8, hb.

KENTUCKY'S HORSE OLYMPICS

WRITTEN BY BRIAN E. CLARK

PHOTOGRAPHED BY LARRY W. SMITH / EPA / CORBIS



A

As she strolled through the grounds of the Kentucky Horse Park, Sumaia al-Areki admitted that she didn't know much about horses.

"But these animals are so beautiful and graceful," said the twenty-something graduate student, who had come to the University of Kentucky from Yemen to earn her master's degree in public health. "And I know horses are important to Kentucky, like they are back in my country."

"I'm not here to root for any specific team, just to see what the World Equestrian Games are all about," she added. "I've only been in Kentucky for six weeks, so when friends suggested we come out here, I said, 'Certainly.'"

Al-Areki had come to the right spot. For 16 days in late September and early October, the 485-hectare (1200-acre) park north of Lexington was arguably the center of the universe for equine sport.

The competition attracted nearly half a million visitors to see 632 top riders from 58 countries compete in dressage, jumping, endurance and five other disciplines—including a new one, "para-dressage," for disabled riders.

On the opposite end of the equestrian-knowledge spectrum from al-Areki was Kentucky native Brian Purvis, who manages a thoroughbred farm with 75 yearlings. He said he came to the games "purely as a spectator."

"People from all over the globe are here to see our state, so this is pretty special for Kentucky, and it's the first time the World Equestrian Games have ever been held in America," he said. "It's a chance to show off our \$3.5 billion horse industry and the many other things Kentucky offers."

Before 1990, each competitive equestrian discipline had held its own world championship. That year, six of the world championships came together in Sweden, where 37 countries participated in

WORLD EQUESTRIAN GAMES, 1990–2014





dressage, eventing, stadium jumping, carriage driving, endurance riding and vaulting. Since then, like the Olympics, the combined competitions have been held in a different country every four years, under the name of the World Equestrian Games. In 2002, the Games added reining as a seventh discipline, and this year para-dressage became the eighth.

On September 25, this year's Games began as a lively mixture of rodeo, circus, state-fair and Olympic elements. In the crowds, spectators and competitors wearing top hats, black riding boots, white breeches and dark coats mingled with others in 10-gallon hats, blue jeans, silver belt buckles, pearl-snap shirts, bolo ties and chaps. The first event was a decidedly western one: the reining competition.

I'd had an introduction to reining on my flight into Lexington, where I sat beside Hannah Bengtson, a freshman at Augustana College in Illinois. She was attending the Games representing the National Reining Horse Youth Association. One of her carry-ons was a large, hard-shelled box that carried her dress cowboy hat.

"Reining is the most dressage-like western event, designed to show the athleticism and ballet-like movement of western horses," she said. "Competitors are required to run patterns, and each one includes small slow circles, large fast circles, flying lead changes, rollbacks, 360-degree spins in place and sliding stops. It's pretty exciting."

On the horse-park grounds, which have stables for more than 1000 horses and attract nearly a million guests annually to shows, competitions, tours and seminars, visitors also had the chance to experience the Bluegrass State itself through exhibits whose themes ranged from tourism to business, agriculture and Civil War history. At the International Museum of the Horse, they learned how the horse is intertwined with human history, and thousands walked

through "A Gift From the Desert: The Art, History and Culture of the Arabian Horse," a 409-piece exhibition that included decorated and historic saddles, sculptures, Bedouin clothing, bridles, jeweled swords, paintings and photographs of 5600-year-old petroglyphs.

Mark Newton, a Chicago hospital administrator, said he liked the display that focused on Bedouin life.

"This brought back a lot of memories," said Newton, who worked in Saudi Arabia, Oman, Qatar and the United Arab Emirates three decades ago. "I recognize a lot of the clothing and the words, too."

Patricia Lawrence raises Arabians on a farm near Jonesville, Kentucky, and she served as a volunteer at the Games. "Seeing that exhibit inspired me to learn more about the Arab world and Arabian horses," she said.

At the opening ceremony, Princess Haya bint Al Hussein, president of the Fédération Équestre Internationale, led off with a salute to the hosts.

"Nowhere else in the world can you find the unbridled spirit of Kentucky," said Al Hussein, daughter of the late King Hussein of Jordan and wife of Mohammed bin Rashid Al Maktoum, prime minister of the United Arab Emirates and ruler of Dubai.

That spirit was given free rein at the opening. The show began with dancers performing to the University of Kentucky Orchestra's rendition of Aaron Copland's "Fanfare for the Common Man." Native American tribal leaders—at least six of them on

horseback—blessed the proceedings with a "Prayer For All Nations." University of Kentucky cheerleaders flipped and twirled and an Indiana high school mounted drill team bore American flags while a choir from Louisville sang the national anthem.

And it wouldn't have been Kentucky without bluegrass music, which was supplied by the band Cherryholmes playing "Horse and Man," the anthem of the Games. Then came horses: muscular Thoroughbreds ridden by jockeys in colorful racing silks and nine high-stepping American Saddlebreds that collectively held 40 world championships. Five-time Grammy winner and Kentucky native

THE EIGHT DISCIPLINES OF THE GAMES



DRESSAGE

In the Grand Prix and Grand Prix Special competitions, the horse and the rider perform a specified combination of movements and gaits. In Freestyle, riders design original routines choreographed to music of their choice.



DRIVING

Drivers maneuver a team of four horses through three competitions: In driven dressage, all drive the same course; in marathon, competitors drive cross-country; the obstacle course is a twisting one.



ENDURANCE

Over a distance of 100 miles, the rider with the best time wins. There are at least five compulsory stops at which veterinarians check the horses' fitness.



EVENTING

This combines results of the dressage competition with both a cross-country course of naturalistic obstacles and a test of jumping over colored poles, brush and gates.



JUMPING

Each competitor strives to finish a course of diverse obstacles within a specified time, incurring penalties for exceeding the time, knocking down rails or refusing a jump. The winner is the team with the fewest penalties. ►

THE EIGHT DISCIPLINES OF THE GAMES



PARA-DRESSAGE

New to the World Equestrian Games for 2010, this is a dressage competition for riders with varying degrees of disability.



REINING

Competitors run patterns that include small and large circles, fast turnarounds ("rollbacks"), a full spin and an exciting gallop to a sliding-stop finish.



VAULTING

Combining gymnastics, dance and equestrianism, competitors perform mounts and dismounts, handstands and even lifts of other vaulters while mounted. Vaulters compete individually, in pairs and in teams, performing both compulsory and freestyle routines choreographed to music.

Wynonna Judd sang "My Old Kentucky Home," heavyweight boxing legend and Louisville native Muhammad Ali rode around the track and, in a salute to the foundation breed of all modern horses, the orchestra accompanied a display of Arabians wearing western, English and desert tack.

For the next 15 days, visitors saw the competitions, listened to more music, sampled Bluegrass State cuisine and watched demonstration shows of everything from Icelandic ponies to gigantic draft horses.

The outcome of the leadoff reining competition turned out to be a crowd-pleaser, as the US team captured the gold medal. Next came the grueling, 162-kilometer (100-mi) endurance discipline. The team gold went to the United Arab Emirates (with an individual silver to Shaykh Mohammed bin Rashid Al Maktoum, ruler of Dubai), but the individual gold, won by Spain's Maria Alvarez Ponton, was a high point of the first week: She rode to victory only six weeks after giving birth to a daughter.

One of the most popular events was vaulting, in which elaborately costumed participants performed gymnastic moves on the backs of cantering horses. The French team had some of the showiest garb—shiny silver-and-black costumes that made them look like a Star Wars cast—but the US team took the gold, followed by Germany and Austria.

In driven dressage, Australian Boyd Exell set a world record with perfect scores on maneuvers behind four young Warmblood horses. The marathon phase of the four-in-hand combined driving discipline brought the Games' only whiff of intrigue: An unknown vandal slashed the seats of Dutchman JJsbrand Chardon's carriage. Though he feared his brakes might have been tampered with as well, he competed nonetheless and won the event.

"Whoever tried to sabotage me didn't win!" he said after his drive.

Crowds also enjoyed freestyle dressage, which filled the 25,000-seat Rolex Main Stadium. To win the gold, Edward Gal of the

Netherlands performed outstanding "horse ballet" on his steed, Moorlands Tótilas.

Fans also cheered the grit of 88 para-dressage riders from 19 countries, who competed despite a wide range of disabilities. Hannelore Brenner of Germany, paralyzed from the waist down in a riding accident, won gold in the Grade III, moderately disabled, division. Riders like herself have a unique rapport with their mounts, she claimed.

"The horses compensate for our problems," she said. "It doesn't matter if we are missing an arm or a leg. They learn to go with your special riding style in a very short time."

And two of the biggest winners at the Games never even mounted a horse. Six-year-old Khloe Casey of Ohio won her very own Arabian horse with a \$10 ticket in a raffle organized by the Arabian Horse Association, and Gentry Deck of Kentucky won the 430-horsepower equivalent—a 2010 Corvette—in the raffle sponsored by the Corvette Museum in nearby Bowling Green.

Toward the end of the Games, on a warm afternoon in an Equine Village arena near the Museum of the Horse, children petted Arabians after the horses had performed with riders in Bedouin, Native American and western garb. Seven-year-old Betsy Anderson of Louisville rubbed the nose of two Arabians at the arena fence. "They are so pretty," she told her friends. "But it's even neater when they get them to rear up on their hind legs."

On the last night, in a stadium ringed by shiny Mustangs—of the variety produced by Ford—Princess Haya thanked the Bluegrass State and its people, and Kentucky Governor Steve Beshear lauded the Games and put in a hopeful plug for their return to Lexington in 2018.

"Y'all come back and see us," he said with a broad grin. "You're always welcome in the horse capital of the world." 🌐



Brian E. Clark is a Wisconsin-based writer and photographer who contributes to the *Los Angeles Times*, *The Chicago Sun-Times* and other publications.



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RIDING HIGHER

WRITTEN BY PETER HARRIGAN PHOTOGRAPHED BY BOB STRAUS



I First rider on the first day of the team jumping competition, Kamal Bahamdan of Saudi Equestrian faces the day's 400-meter, 16-obstacle course. Every show jumper must decide between the risks of speed and the cost of caution: Either may lead to penalty points.

In the paddock, it's time for Abdullah Al Sharbatly to saddle up. The stallion Hickstead waits with his groom. Al Sharbatly has watched Hickstead all week, but he has never ridden him. It's not his horse.

When the bell sounds, Al Sharbatly, riding the 14-year-old Dutch Warmblood, will have 60 seconds to clear 10 different jumps over the winding, 400-meter (440-yd) course.

Because of his faults in the opening round, he and Hickstead must clear all jumps perfectly if Al Sharbatly is to win a medal tonight. Then he will have to do the same on two more horses he has never ridden before. Some obstacles stand more than 1 1/2 meters (5') high; one is wider than its height. It's like a hurdle race in which each hurdle is different and the course meanders, designed for surprises.

At 28, Al Sharbatly is the youngest of the four riders who edged out 121 competitors from 27 nations to meet on October 9 in the Rolex Final Four at the World Equestrian Games in Lexington, Kentucky, widely regarded as one of the most challenging contests of horsemanship in the world and the

jewel in the crown of show jumping. This is also a finish unique in equestrian sport: Each competitor rides the course first on his own horse, and then on the mounts of each of the other three competitors.

Tonight, for Al Sharbatly, the other three are Rodrigo Pessoa, 37, from Brazil, on HH Rebozo; Eric Lamaze, 42, from Canada, on Hickstead; and Philippe Le Jeune, 50, from Belgium, on Vigo d'Arsouilles. All are highly decorated veterans of the circuit. It's the first Rolex Final Four to match four riders from different continents.

Of the four, only Al Sharbatly has come into tonight's Final Four with five flawless rides in the past four days of team and individual jumping.

But in the first round of the Final Four, his own horse, Seldana di Campalto, knocked down two rails. The resulting faults put Al Sharbatly in last place.

"As she came over the first of the triple she got spooked by a shadow right in front of her. She pulled back," Al Sharbatly tells coach Stanny Van Paesschen, who has joined him in the paddock.





On the first ride of the Rolex Final Four, Abdullah Al Sharbatly and Seldana di Campalto fly clear over gate four. Seconds later, Seldana di Campalto knocked a rail off gate 8c, forcing Al Sharbatly to pin his medal hopes on three perfect rides on horses he had never ridden.





For the Saudi Equestrian show jumping team, every competition is preceded by weeks of practice at the team's training base in Belgium, where many other international equestrian teams are based, too. Here, coach Stanny Van Paesschen has a word with Olympic bronze medalist Khaled Al Eid.

Hickstead clears the model boat, then the next fence. Al Sharbatly pushes the stallion into a tight, 180-degree turn. Accelerating to a gallop, he sets Hickstead up for the "oxer," 1.6 meters (5'3") wide. To gasps from the crowd, he soars over it. Seven clear. Three to go.

Now, some 20 meters (65') ahead, is the first jump of the triple combination, with that shadow. If just one of the next five top rails falls, with it will

"Don't worry. It will be there for them too. Just concentrate now on riding Hickstead. You can do it," Van Paesschen reassures the rider.

Al Sharbatly and Hickstead take their first, almost faltering steps. In the three minutes before the starting bell, he must erase the memory of the last run and bond with an equine stranger. He must do this well enough to clear eight fences made up of 10 elements, the last three of which comprise the hazardous triple.

While Al Sharbatly readies Hickstead, Pessoa picks up faults, too. The other two riders have jumped clear first rounds.

"I thought to myself, 'What has happened, happened, and we can't change it,'" reflected Al Sharbatly, adding that he "just has to get on with it."

As he and Hickstead set up to take the first and lowest fence, the crowd seems to sense the odds now stacked against this youngest and by far least experienced of the Final Four. He clears the first jump, and then four more. In the middle of the course is fence five, designed to resemble a twin-funnelled Ohio River stern-wheeler. Face on, its bright red paddle-wheel on the right flank of the four rails, and the high funnels to their left, create a prospect capable of unnerving a horse and visually confusing a rider.

Veterinarians and grooms work long hours before competitions, and travel carries health risks for horses, too. Far right: spare sets of horseshoes are part of the traveling kit, and in-flight snacks include hay, carrots and apples.



go not only Al Sharbatly's own hopes for a medal, but also his country's hopes for what could be the highest world sporting award in the history of the Kingdom of Saudi Arabia.

Unlike the millennia-long desert heritage of horse breeding and riding in the Arabian Peninsula, the sport of show jumping there goes back a mere three decades to surprisingly modest, homegrown origins.

"In the early 80's, we were a small group of keen riders who wanted to try jumping," recalls Sami Al Duhami, who serves as manager for the kingdom's show jumping team that, here in Kentucky, fielded four riders plus a reserve. Among the Games' nearly 700 riders, the Saudi team is among the smaller ones, but when al-Duhami narrates its story, here in the heart of bluegrass country, it's redolent of great American dreams.

"We copied designs from equestrian magazines from Europe, and did our best to build fences and lay out simple courses. We used borrowed racing horses from the small flat-racing club in Riyadh, and even some desert-bred Arabian horses from local farms. I know they are not the right horses for jumping, but that's how we began."

At the same time, Ziyad Abduljawad was living on the US west

coast, burning rubber on auto-racing circuits. "Car racing requires focus, concentration, commitment, tenacity, coordination, strategic thinking, teamwork and safety. I soon found out it's the same with horse riding



THE PEGASUS PROJECT

When some 520 Europe-based horses, representing teams from 97 countries, flew out of Liège to Kentucky for the World Equestrian Games this fall, it was the largest coordinated airlift of horses since World War II.

"We are travel agents for horses," explains Henry Bulen of Peden Bloodstock, since 1990 the official horse shipper for the Games as well as for the last four Olympics. "These competition athletes are frequent fliers with lots of miles under their saddles."

"There has never been an event of this magnitude," says Bulen, who coordinated loading of a Fedex widebody MD-11 that, over a month, shuttled between Liège International Airport, the biggest freight airport in Belgium (and eighth-largest in Europe), and Cincinnati/North Kentucky International Airport.

As part of the horses' preflight check-in, Peden officials ensure the horses' passports, veterinary fitness-to-travel papers and health certificates are in order. All hay and bags are X-rayed, and all equipment is passed through a decompression chamber. On board, he says, "We consider weight as well as the sex of the horses traveling. We can't put a mare in front of a stallion or there could be trouble in flight. We try to separate them with a gelding in between. We also try to keep each team's horses together."

The five Saudi Equestrian horses are joined on board by 40 horses from the teams of the United Arab Emirates, Switzerland, the Netherlands, Norway, Austria, Italy, Singapore and Hungary. Many travel with their grooms, who take seats in an area to the rear of the main cargo deck.

The horses ride in portable "air stables" that can accommodate up to three horses each. "We have 50 air stables," says Jeremy Instone, whose family's Instone Air Line



Moved by lift trucks and rolled into the holds of cargo aircraft, "air stables" can hold up to three horses each. Below: documentation from an equine passport.



operated in the 1920's, before being absorbed into Imperial Airways and merged with BOAC, which became today's British Airways. "We believe Instone was in 1921 the first airline to fly a horse, from England to France in a Vickers Vimy aircraft. The horse was lowered into the aircraft in a sling," says Instone.

Some of the horses are dressed to travel, sporting protective boots, bell shoes and tail guards. For the comfort and safety of their four-legged passengers, the flight crews execute ascents and descents, and especially landing rolls, that are gentler than those of human-passenger airliners. In the air, horses can be subject to motion sickness, dehydration and emotional stress; however, they tend to suffer only mild jet lag.

On the ground in Cincinnati, the horses are unloaded from their stalls and driven to quarantine stables, where they stay for at least 42 hours. From there, it is a little more than an hour by truck

to the Kentucky Horse Park.

and jumping. And when [medical] circumstances made me give up car racing, I made the transition from the driver's seat to the saddle," he explains. Now retired from jumping, Abduljawad is the managing director of Saudi Equestrian, the non-profit, non-governmental organization founded in 2009 to develop the Saudi show jumping team.

Budding show jumper Khaled Al Eid was also in the US, on a riding scholarship, and together with Abduljawad, the pair embarked on professional training with Bernie Traurig, a top American trainer. By then, two more potential team members had been spotted: Sami al-Duhami's brother Ramzy and Kamal Bahamdan, who was then based in Boston.

"It all rather started from madness," recalls Abduljawad. "We set up an ad hoc committee, made up our rules, borrowed horses as we went along and

started competing in small local events at home, and then began to think about international shows."

In 1990, the novice team bagged its first significant international win: a surprise second place (again using borrowed horses) in the Asian championships in Yokohama, Japan. "We owe a lot to the vision and encouragement of Prince Faisal bin Abdullah bin Mohammed al-Saud," says Abduljawad. The prince, a Stanford and Menlo College alumnus and now Saudi Arabia's minister of education, has a lifelong passion for equestrian sports and the cultural heritage of the horse.

"He came to Japan to support us, and on the train back to Tokyo he said he wanted our team to qualify for the Olympics. Such a bold statement came as a big surprise to us," says Abduljawad.

The decade leading up to the 2000 Olympics in Sydney brought a steady string of international medals for Al Eid, Bahamdan, Ramzy Al Duhami and a handful of other riders. Then in Sydney, Al Eid won a bronze medal: It was one of the first two Olympic medals ever taken home by Saudi Arabia in any sport.



COURSES FOR HORSES

To build the show-jumping courses for the 2010 Alltech FEI World Equestrian Games, two of the world's top course designers teamed up. Conrad Homfeld, an Olympic gold medalist and Show Jumping Hall of Fame inductee, laid out the courses, and Richard Jeffrey provided architectural design for every jump. "Nowhere is the horse so embedded in people's lives as here in Kentucky," says Jeffrey, explaining that decisions regarding construction, placement, distances between jumps, colors and height and width, as well as spectators' sight lines, are all taken into consideration when building each course.

Both men seek challenging elements not only in terms of their height and breadth but also in ways that might spook and unnervise horses—but always just enough to bring out the best in the horse and rider.

"We feel a great sense of responsibility to present a safe test that will allow the best to rise to the top, while also producing an exciting competition for those watching in the stadium and on television,"

says Homfeld. "Having been in their shoes, I understand what the riders go through, and I hope we have created courses that are challenging, visually exciting and rooted in good horsemanship."

Homfeld explains that the design is not complete until the competitors walk the course.

"Until that point the course is constantly evolving, which is part

of the fun of it all. Everything is a decision, even down to the color, the numbers you want on the jumps, whether the logo goes above the numbers or not," he says, adding, "They may seem small, but every detail is important, and everything's a balancing act."

"We hope to succeed in designing the courses so that no one element overwhelms the course—it's ideal when faults are produced at all of the jumps."

"It's different with a big title such as this, because the riders are very, very good. If you are not on the ball, the competitors will just roll right over you and the course, because they are so good and their horses equally so. But at the same time you have to take into consideration the competitors that aren't the best of the best and who can't be faced with the most difficult course right out of the block."

"When the event is over, you hope that the horses and riders are safe and have been skillfully tested, the spectators enjoyed exciting competitions and the courses produced worthy team and individual champions."



A competitor walks the course carrying a schematic diagram of the jumps.



By 2006, the team needed a dedicated organization to help it focus on the 2012 Olympics. Saudi Equestrian, Abduljawad says, is designed "to build our show jumping team by seeking out and acquiring top horses, develop talented riders, create the right setting and win medals."

"To win medals in show jumping, you need good horses and talented riders and a soupçon of luck," says coach Van Paesschen, a former top Belgian show jumper and Olympic medalist (Montreal, 1976) with 35 years' experience in the sport. "You also need long-range planning, ambition, dedication, training of horsemen and mounts, and management of complex logistics," he says, adding that "show jumping is being taken seriously now. In its first year Saudi Equestrian has already acquired three top horses. The aim is to get results and create enthusiasm for the sport."

Southeast of the outskirts of Brussels is the equestrian center of Haras de Wisbecq. Here, three of the Saudi Equestrian riders, their horses and support team do their training. (The other, Kamal Bahamdan, trains in the Netherlands, and the reserve rider for the Games, Prince Abdullah bin Miteb bin Abdullah, trains in France.)

Team member Ramzy Al Duhami and his wife, Sara, along with Brazilian groom Rosemir Ferreira Barone, are busy preparing Jalla de Gaverie, a French-born, Belgium-registered mare who has yet to step



on Saudi soil. Other grooms are Brazilian, Finnish, Polish and Irish; the trainer is Belgian, the vet is German, the *chef d'équipe* is Dutch, and, similarly, the horses have origins from around the world. The Belgian base is what Ramzy calls “a perfect staging point” for events throughout Europe and “only a short hop by nearby ferry” from the British circuit. For more far-flung events, nearby Liège airport has recently extended its runway to better accommodate the longer takeoff and landings preferred by cargo aircraft carrying four-legged passengers. (See “The Pegasus Project,” page 27.)

“To win medals in show jumping, you need good horses and talented riders and a soupçon of luck. You also need long-range planning, ambition, dedication, training of horsemen and mounts, and management of complex logistics.”

“We all spend long months away from home,” he says. “If we are not here preparing, working in the stables, exercising, practicing and training in the arenas, then we are on the road and participating in competitions. There are usually three or more shows every month.”

In the days before the horses and equipment drive the two hours to Liège, the atmosphere at the center is relaxed yet purposeful. The

From left, Kamal Bahamdan on Cezanne 30, Ramzy Al Duhami on Jalla de Gaverie and Khaled Al Eid on Presley Boy earned (together with Al Sharbatly on Seldana di Campalto) eighth place in team competition. Germany, France and Belgium took gold, silver and bronze.

schedule centers on the horses. They are exercised by walking in hand and riding several times daily to jaunty piped music. In the countdown to the Games, jumping practice is less frequent. “Experienced horses do not need a lot of jumping before events. They are already in peak condition,” says Ramzy. “We exercise them on the flat but only jump about once a week before a major event like this. We want the horses to be fresh and not overworked.”

Grooms work 15-hour days in times like these, not only helping to ride and exercise the horses—and groom them—but also in feeding, massaging and packing competition equipment.

“I love working with the horse and rider and being part of the team. I’ve been to at least 14 countries this year,” says Barone as he provides Jalla a 90-minute, head-to-hoof spa session before he turns to the packing list of equipment.

For Jalla, that equipment all goes into a traveling cart: conventional tack (saddles, bridles with varied bits and overreach boots); blankets with the team logo; hoof studs to screw into shoes for differing ground conditions; stainless steel octopus hangers to dangle kit from; protective leg boots, bandages, head collars, ear nets, fly veils, towels, hoof



packing, spare shoes, hoof picks, wire brushes, a massage blanket, and ice clay and gel pads for cooling tendons after jumps.

Then there is the equine beauty kit: electric clippers, brushes and rubbing pads; shampoo, moisturizer and conditioner for mane and tail; hoof cream, fly repellent and MudDoc cream to protect against mud fever. Last but not least comes in-flight horse cuisine: hay, carrots and even a crate of apples.

"There are infinite combinations to be taken into account and meticulously thought through. Horses in this competitive environment are out of their natural habitat and we have to ensure their welfare is foremost," says Sara as she prepares sheaves of paperwork. "We have to coordinate for each one of the horses, ensure all the tack is together, check that the vaccinations, paperwork and passports are up-to-date. We have to de-worm the horses every three months, shoe them every three weeks and give them dental checks twice a year. Everything has to be coordinated to meet all the rules and regulations. They just cannot be avoided."

In Kentucky nine days later, it is fence rails that must be avoided. That is topmost in Bahamdan's mind as he prepares Cezanne 30, his Holst gelding, on the opening day of the 2010 FEI World

Jumping Championship team and individual competitions.

Although Bahamdan has walked today's course carefully, for him there is added pressure: He has been drawn as the very first rider of the competitions, which will carry on over the next three days. That means he has no chance to observe how others handle this course's jumps, or to spot possible traps.

No two show-jumping courses are ever exactly alike. They are designed thematically, and for today's opening leg, the theme is "Nature of Kentucky." Fences include a mock stone farm entrance, a naturalistic arch made of blocks and a four-barred fence flanked by the kind of white columns common to entrance porches of the state's historic homes.

These motifs purposely create visual challenges for both horses and riders. Shapes, colors and shadows can spook horses as they approach jumps, putting them off their stride, risking knock-downs or, worse, refusals. Artistry aside, they are formidable obstacles: The highest are 1.55 meters (more than five feet) and today's long jump—over water!—is four meters (13') wide.

Walking the course allows the rider to mentally map out the circuit and study each jump and the distances between each one.

"Each rider knows the length of his horse's step, and so once he has paced off the distance between fences, he can plan the optimum number of steps," says Marty Bauman, a former director of public



Frozen by the camera at the peak of his jump, Presley Boy holds nearly perfect form under Al Eid's reins. Al Eid finished seventh in the individual standings.

relations for the US equestrian team and now director of media services for the Lexington Games. The course that Bahamdan faces has 13 fences; three of them are double combinations, making a total of 16 obstacles to surmount.

He will be scored by "faults," that is, anything that gives him a less-than-perfect run. The time limit for this course is two minutes, with a fault for every four seconds over. Knocking down rails, dislodging blocks or wetting a foot in the water cost four faults each. Deviations from the course or disobedience, where the horse refuses a jump, result in faults,

and a second refusal results in elimination, as does exceeding double the allocated time. The team rankings are calculated by totaling the best three scores on the team.

Show-jumping strategy thus presents a conundrum: Pushing the horse too hard for speed increases the risk of knock-downs and refusals. Bahamdan decides to aim for a clear run without pushing his mount too hard. He rides smoothly, but cautiously. Cezanne 30 gracefully springs over each of the obstacles as if in slow motion. He gets faults for exceeding the time, but it's a clear run—no knock-downs.

"This was a tough course.

And with the pressure of being the first on the course, Kamal's decision to go for a clear round rather than speed opens the door for his teammates. It will spur them on," says coach Van Paesschen.

He's right. All three of the other Saudi riders follow with clear rounds. This puts all of them among the 22 who, out of 120 competitors, score clear rounds. After the first day, the US team is solidly in the lead. The Saudi team ranks tenth.

Two days later, after all team competitions, after each round over a different course, Germany takes the podium as world champion. France and Belgium take silver and bronze. Home team USA, which

took silver in the 2006 Games, slipped to tenth, while the Netherlands, which won gold in 2006, ranks 15th of the 27 teams. The Saudi team takes eighth.

"We're really happy with this result," says Abduljawad. "If we can hold this position, we'll qualify for the Olympics."

In the individual standings, the 41-year old Al Eid is ranked seventh and Al Sharbatly ninth. That puts them in the top 30, and they'll go on into the two-part qualifier that whittles them down to the Final Four.

For the opening round in the qualifier, another locally themed course is laid out with 15 jumps, including a water jump, two combinations and a triple.

The first six riders each pick up faults. America's McLain Ward makes the first clear run. The triple proves to be a bogey even for some of the best. In the end, only five of the 30 have ridden clear rounds. One of them is Al Sharbatly.

The second round presents a 12-element course. It proves easier. Thirteen of the first 25 riders make it clear. Then Al Sharbatly, and then Pessoa, also leave all the rails in place. The Germans pick up faults, as does the Swedish rider. Lamaze aboard Hickstead rides clear; then Le Jeune, the final rider, racks up just a single time fault. With these results tallied against the previous days' standings, the determination of the Final Four has come down to the last five riders of the last round—a cliff-hanger to the end.

That Al Sharbatly is one of the Final Four generates "a combination of amazement and curiosity," says Louise Parks of the FEI news service. "He has only been riding the fabulous Seldana di Campalto for six weeks."

For Rogier van Iersel, Saudi Equestrian's chef d'équipe, Al Sharbatly's surprise success provides one final challenge at the Games: Rebook the team's tickets—for riders, staff and Al Sharbatly's horse—as well as hotels and stables for an extra night. A top international judge with 20 years at the National Equestrian Federation of Holland, he joined the Saudi team in 2006 after turning down an FEI appointment to head the show jumping jury for the 2008 Olympics. He takes this day's success in stride.

"The way Saudi Arabia is going about developing the sport is special. What makes Saudi Equestrian almost unique is that it's



Before one of the Final Four qualifying rounds, Al Eid and Van Paesschen discuss strategy.

"We're really happy with this result. If we can hold this position, we'll qualify for the Olympics."



Above: **The Rolex Final Four course, with the warm-up area to its left. Right: Winners from three continents: Philippe Le Jeune of Belgium (center), Abdullah Al Sharbatly of Saudi Arabia and Eric Lamaze of Canada.**

integrated and independent. It has a vet, coach, team manager and, perhaps most important, it owns the horses,” says van Iersel. “This is one of the only equestrian bodies in the world to acquire horses to help build a team. Usually riders don’t own horses and don’t have an organization like Saudi Equestrian to provide them. Elsewhere, riders can get pressure from private horse owners, who can interfere with planning and performance. If there is no quick success from a rider on a horse, the owner will often move to find the next rider,” he says. “Such uncertainty can place stress on a rider and team.”

Martha Murdoch, a veteran horse owner, breeder and rider from Versailles, Kentucky, admires “a real passion that shines through” on the Saudi and other Arab teams at the Games. She believes the region’s spirited growth in the sport may come to resemble Canada’s success story: Since 1952, the Canadian equestrians have won eight Olympic medals and dozens of major championships. Riders like Ian Millar on Big Ben, the most successful show jumping horse in history, have provided inspiration and popularized the sport, she maintains. Similarly, “stylish and winning performances like we are seeing here from the Saudis are surprising and delighting fans. This can encourage kids to get interested in the sport. The horse is just such a great equalizer!”

The Final Four is not an equalizer.

At an extended canter, Al Sharbatly and Hickstead approach the last three obstacles. Over the past 50 or so seconds, the initial edgy discord between horse and rider has alchemized into a quicksilver harmony. Hickstead sails over the triple to cheers from the spectators and brings Al Sharbatly home: No faults.



Next, Le Jeune rides clear again, this time on Al Sharbatly’s mare. Lamaze takes down a rail on 8b. Al Sharbatly then rides Vigo clear. With Pessoa making a clear round on Hickstead, the final rotation is another cliff-hanger.

Le Jeune is leading with zero faults. Only catastrophe separates him from gold. At the triple, Lemaze, on Al Sharbatly’s Seldana, knocks off a rail. Al Sharbatly takes off on his final round, on Rebozo—who jumps the Saudi’s third clear round. With that, a medal—which seemed so distant when he first set out on Hickstead—is in reach. Pessoa, on Vigo, hits two fences.

Last to go is Le Jeune, on Hickstead. He rides clear for gold, and Hickstead, the only fault-free horse, wins the ribbon for best horse. Al Sharbatly’s three clear rounds, each on horses he has never before ridden, give him second place.

“It’s a great moment for me and my country to win the silver medal,” says Al Sharbatly. “It’s the first time in history that a rider from the Middle East has reached the top four in a world championship. I only had six weeks and two previous shows on my mare. I believe in her. She is amazing.”

Ever restless, Abduljawad reflects on his team’s journey from simple beginnings to the highest sporting accolade in his country’s history. “There’s work to be done! We need to concentrate on building our team and horses for 2012 and beyond. And we want to

encourage young riders. This is a new era for equestrian sport in our country.”



Peter Harrigan (harrigan@fastmail.fm), a frequent contributor to this magazine, is a visiting researcher at the Institute of Arab and Islamic Studies at Exeter University in the UK and commissioning editor of two books on Arabian horses, including the forthcoming *Royal Heritage* by Princess Alia Al Hussain.

“Watching Al Sharbatly and Saudi Equestrian clinch silver was the thrill of a lifetime,” he says.



Commercial photographer and lecturer **Bob Straus** has shot for Rolex, Lexus, *Time*, *Sports Illustrated*, leading television networks, USGA and USTA. With degrees from the University of Pennsylvania’s Wharton School of Business and Graduate School of Arts and Sciences, he teaches at the Center for Digital Imaging Arts at Boston University and serves as president of the board of trustees of the Houston Police Athletic League.

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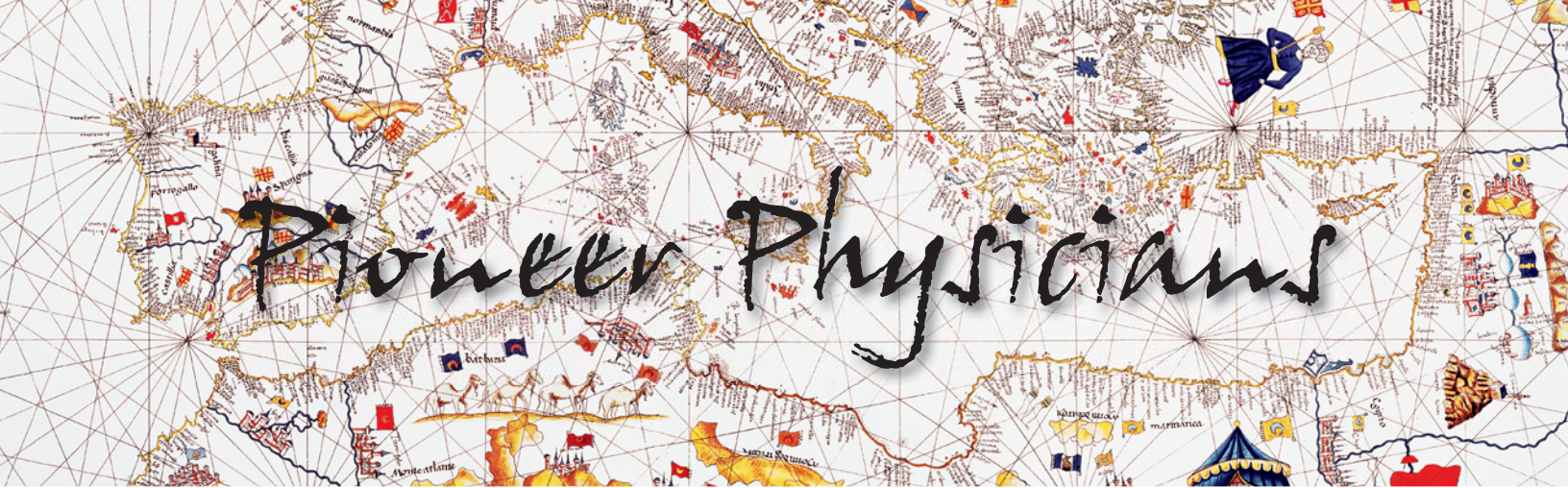
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"It's a great moment for me and my country," says Al Sharbatly. "I only had six weeks and two previous shows on my mare. I believe in her. She is amazing and I think I'll have a lot of success on her in the future."



WRITTEN BY DAVID W. TSCHANZ

In 1120, a Muslim doctor was on his way to see his patient, the Almoravid ruler of Seville. By the side of the road he saw an emaciated man holding a water jug. The man's belly was swollen, and he was in obvious distress.

"Are you sick?" the doctor asked. The man nodded.

"What have you been eating?"

"Only a few crusts of bread and the water from this jug,"

"Bread won't hurt you," said the doctor. "It could be the water. Where are you getting it?"

"From the well in town."

The doctor pondered a moment. "The well is clean. It must be the jug. Break it and find a new one."

"I can't," whined the man, "This is my only jug."

"And that thing bulging out there," replied the doctor, pointing to the man's midsection, "is your only stomach. It is easier to find a new jug than a new stomach."

The man continued to protest, but one of the doctor's servants picked up a stone and smashed the jug. A dead frog spilled out with the foul water.

"My friend," the doctor said to the patient, "look what you have been drinking. That frog would have taken you with him. Here, take this coin and go buy a new jug."

When the doctor passed by a few days later, he saw the same man sitting by the side of the road. His stomach had shrunk, he had gained weight, and his color was back. Seeing the doctor, the man heaped praise on him.

—ATTRIBUTED TO IBN ABI USAYBI'A, 13TH CENTURY

Illustrations of surgical instruments from a 13th-century Arabic copy of al-Zahrawi's *On Surgery*. Top: Detail from a folio based on the 1375 "Catalan Atlas" by Abraham Cresques.

While this demonstration of clear reasoning was taking place in Muslim Spain, medical practice in Christian Europe, hobbled by a mindset that would have seen the doctor's work as a challenge to divine will, offered the sick little more than prayers and comfort, rather than medicine or treatments.

In the East, the spread of Islam, beginning in the seventh century CE, sparked the assimilation of existing knowledge and its development in all branches of learning, including medicine. Arab conquerors rapidly absorbed much from their new subjects. Arabic became to the East what Latin and Greek had been



to the West—the language of literature and of the arts and sciences, the common tongue of learned men from the Rann of Kutch to the French border—and the Hajj, or pilgrimage to Makkah, brought hundreds of thousands of pilgrims together each year, facilitating the exchange of ideas, knowledge and books.

Recognizing the importance of translating Greek works into Arabic to make them more widely available, the Abbasid caliphs Harun al-Rashid and his son, al-Ma'mun, sponsored a translation bureau in Baghdad—the *Bayt al-Hikmah*, or House of Wisdom—starting in the late eighth century, that sent agents throughout Muslim and non-Muslim lands in search of scholarly manuscripts in every language. Rendered into Arabic, these precious documents established a solid foundation for the Muslim sciences, not the least of which was medicine.

As in Greece, medicine in the Muslim world was based on the theory of the four humors that had been advanced by the second-century Greek physician Galen. Each of the four universal elements that comprised the world—earth, air, fire and water—was associated with one of the humors—blood, phlegm, black bile and yellow bile—whose various mixtures defined the different temperaments. When the body's humors were in correct alignment, a person was healthy;

In the western caliphate, doctors exhibited more independence of thought than their more classics-bound eastern colleagues.

when out of balance, he was sick. The task of the doctor, Galen wrote, was to restore this alignment by prescribing changes in diet, exercise or certain activities, or by taking other measures. For example, fever was caused by too much blood, and thus he prescribed bloodletting to remove the excess.

However incorrect, Galen's essentially rationalist view of health and disease found favor in the East, where the Qur'an assured that "for every disease there is a cure." Thus Muslim physicians saw themselves as healers and preservers of health rather than passive witnesses to events with supernatural causes.

While the translators in the House of Wisdom toiled, Muslim doctors developed the *bimaristan*—later simply *maristan*—the forerunner of today's hospital. Open to all, it welcomed patients to be treated for, and recover from, a variety of ailments and injuries, including mental illness. The larger maristans were attached to medical schools and libraries, where prospective physicians were taught, examined and, as today, licensed. The maristan became the cradle of Islamic medicine and the means of its dissemination throughout the empire.

Like the hospital, pharmacy as a profession is also an Islamic innovation. In the maristans, trained pharmacists prepared and dispensed remedies that more often than not had some positive effects. Their extensive pharmacopeias detailed the geographical origins, physical properties and methods of application of everything found useful in the curing of disease. By al-Ma'mun's time, the pharmacists (*saydalani*) were, like doctors, licensed professionals required to pass demanding examinations, and to protect the public from errors and incompetence, government inspectors monitored the purity of their ointments, pills, elixirs, confections, tinctures, suppositories and inhalants. In the maristan, the chief pharmacist held a rank equal to that of the chief of medicine.

But while Abbasid Baghdad, with the House of Wisdom and the first maristans, may have begun the golden age of Islamic medicine, the center of learning and progress began to shift westward in the eighth century, to al-Andalus, today's southern Spain.

The Abbasids had taken power from the Damascus-based Umayyad dynasty. Abdulrahman, grandson of the 10th Umayyad caliph, escaped the massacre of his relatives and in 758 CE took asylum in Spain. Within a few years, this intrepid ruler had carved out a rival caliphate with its capital at Córdoba, and by the late 10th century Córdoba had surpassed Baghdad as the center of intellectual activity in the Islamic world.

Córdoba's 70 libraries, 900 public baths, 300 mosques and 50 maristans were available to all of its one million residents. Córdoba's university, founded in the eighth century, was a premier center of learning, and its library held at least 225,000 volumes. (At that time, the library of the University of Paris held some 400 volumes.) It drew scholars from all over Europe—one of them, Gerbert of Aurillac, later became Pope Sylvester II, who replaced cumbersome Roman numerals with today's "Arabic" numbers. Al-Andalus was soon



«Servido: de albuchasis.

By the time this woodcut showing followers of Albucasis (as Al-Zahrawi was known in Latin) was produced in 1516 in Spain, his medical legacy was already more than 500 years old.

home to accomplished and innovative philosophers, geographers, engineers, architects and physicians.

In the western caliphate, doctors differed from their eastern counterparts. Although Córdoba and Baghdad were in close contact intellectually, the western physicians exhibited more independence of thought than their more classics-bound eastern colleagues, offering no blind obedience to either Galen or the *Canon* of Ibn Sina, the 10th-century Bukhara-born physician who was the Arab world's equivalent of Aristotle and Leonardo. Instead, they challenged and rejected both when their own experience justified it. Their writings and research showed their preference for the concise, the brief and the exact, as contrasted with the discursive, often hair-splitting, subtleties preferred by the savants of the East.

While the western Islamic world produced hundreds of insightful and even brilliant medical men between the ninth and 15th centuries, five stand at the pinnacle of medicine during their eras, and their influences reverberate even now, more than a millennium later.

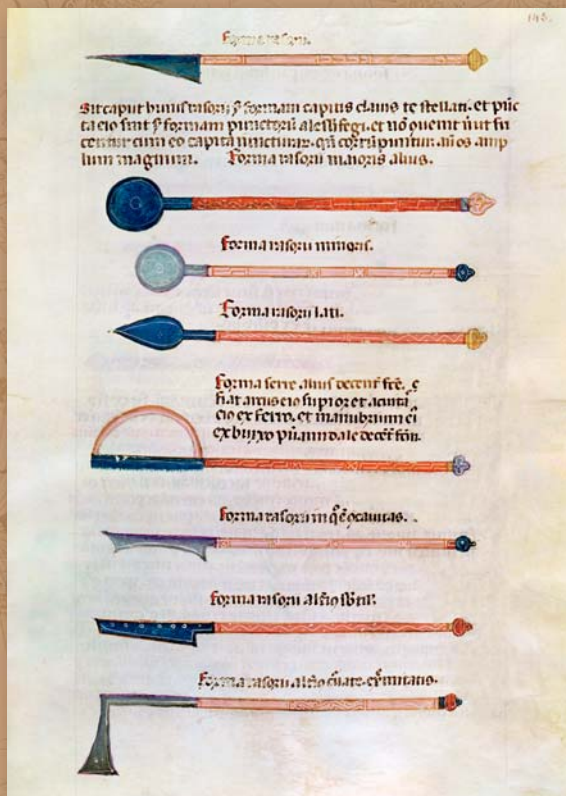
“THE FATHER OF SURGERY”

Born in 938 CE just north of Córdoba in Al Zahra, the royal city of Abdulrahman III, Abu al-Qasim Khalaf ibn al-Abbas was known to contemporaries as al-Zahrawi, and his name was Latinized

On the Cutting Edge

A list of major surgical procedures that Al-Zahrawi describes reads like a compendium of medicine in itself. Among his "firsts" were:

- ✱ Exposure and division of the temporal artery to relieve certain types of headaches
- ✱ Extraction of cataracts
- ✱ Guillotine tonsillectomy (as opposed to the more painful snare or ligature methods)
- ✱ Tracheotomy
- ✱ Using a hook to extract a polyp from the nose
- ✱ The supine posture for childbirth (now known as "Walcher's position")
- ✱ Application of ligature for bleeding vessels
- ✱ Treatment of anal fistulas
- ✱ Reduction of a dislocated shoulder (centuries before European techniques)
- ✱ Removal of thyroid cysts
- ✱ Thyroidectomy
- ✱ Mastectomy to treat breast cancer
- ✱ Surgery for breast reduction



Al-Zahrawi's annotated illustrations of surgical instruments were circulating in Europe in Latin translation in the 14th century.

to Albucasis. While little is known for certain about his personal life, his surgical acumen was unprecedented.

Al-Zahrawi only wrote one book, *Kitab al-Tasrif li-man 'Ajizja 'an al-Ta'lif* (*The Arrangement [of Medical Knowledge] for One Who is Unable to Compile [a Manual for Himself]*), a compendium of 30 volumes on medicine, surgery, pharmacy and other health topics compiled during a 50-year career. Its last volume, the 300-page *On Surgery*, was the first book to treat surgery as a separate subject and the first illustrated surgical treatise. Covering ophthalmology, obstetrics, gynecology, military medicine, urology, orthopedics and more, it remained a standard surgical reference in Europe until the late 16th century.

Al-Zahrawi described a vast repertoire (see "On the Cutting Edge," at left) of procedures, inventions and techniques, including thyroidectomy, extraction of cataracts and an innovative method of removing kidney stones by diversion through the rectum that dramatically reduced the mortality rate for the procedure, compared to the method Galen recommended.

The Arrangement of Medical Knowledge was the earliest text to deal with dental surgery in detail, including reimplantation of dislodged teeth. It also described the carving of false teeth from animal bone, as well as how to correct non-aligned or deformed teeth. Al-Zahrawi also detailed procedures still used by today's dental hygienists to remove calculus deposits from teeth.

More prosaically, al-Zahrawi used ink preoperatively to mark the incisions on his patients' skin, now a standard procedure worldwide. He was the first to use catgut for internal sutures, silk for cosmetic surgery and cotton as a surgical dressing. He described, and probably invented, the plaster cast for fractures—a practice not widely adopted in Europe until the 19th century. He produced annotated diagrams of more than 200 surgical instruments, many of which he devised himself. His meticulous illustrations, intended as both teaching tools and manufacturing guides, are the earliest known and possibly the first ever such published diagrams. His best-known inventions were the syringe, the obstetrical forceps, the surgical hook and needle, the bone saw and the lithotomy scalpel—all items in use today in much the same forms.

THE DOCTOR OF SEVILLE

The doctor who observed, diagnosed and cured the man by the side of the road at the beginning of this article was Abu Marwan 'Abd al-Malik ibn Zuhr, later Latinized to Avenzoar, who was born in 1091 CE in Seville. Since the Banu Zuhr, as his family was known, had already produced two generations of physicians (and would produce five more), there was no question about his career.

Ibn Zuhr, however, did not merely follow in his ancestors' footsteps. He became the first Muslim scientist to devote himself exclusively to medicine, and his several major discoveries were chronicled in his books *Kitab al-Taysir fi 'l-Mudawat wa 'l-Tadbir* (*Practical Manual of Treatments and Diets*) and a treatise on psychology whose title translates *Book of the Middle Course Concerning the Reformation of Souls and Bodies*, as well as *Kitab al Aghdiya* (*Book on Foods*) that describes the health effects of diets, condiments and drinks.

In this body of work, one of his smaller but most effective accomplishments was proof that scabies is caused by the itch mite, and that it can be cured by removing the parasite from the patient's body without purging, bleeding or any other (often painful) treatments associated with the four humors. This discovery sent a shudder through medical science, for it unshackled medicine from strict reliance on the theory of humors and, with that, blind acceptance of Galen and Ibn Sina.



This 15th-century Italian illustration depicts the presentation of a work by Ibn Zuhra of Seville, translated into Latin by John of Capua.

Ibn Zuhra also wrote about how diet and lifestyle can help a person avoid developing kidney stones. He gave the first accurate descriptions of neurological disorders, including meningitis, intracranial thrombophlebitis and mediastinal tumors, and he made some of the first contributions to what became modern neuropharmacology. He provided the first detailed report of cancer of the colon. Ibn Zuhra was the first to explain how to provide direct feeding through the gullet or rectum in cases where normal feeding was not possible—a technique now known as parenteral feeding.

Ibn Zuhra introduced the experimental method into surgery, using animals as test subjects—using, for example, a goat to prove the safety of a tracheotomy procedure he devised. He also performed post-mortems on sheep while doing clinical research on how to treat ulcerating diseases of the lungs. Ibn Zuhra is the first physician known to have performed human dissection and to use autopsies to enhance his understanding of surgical techniques.

Ibn Zuhra established surgery as an independent field by introducing a training course designed specifically for future surgeons before allowing them to perform operations independently. He differentiated the roles of a general practitioner and a surgeon, drawing the metaphorical “red lines” at which a physician should stop during his management of a surgical condition, thus further helping define surgery as a medical specialty. He was also among the first to use anesthesia, performing hundreds of surgeries after placing sponges soaked in a mixture of cannabis, opium and hyoscyamus (henbane) over the patient’s face.

Not least, by seeing to it that both his daughter and his granddaughter went into medicine, he became a pioneer in a different way. Though largely limited to obstetrics, these women began a tradition

in the Muslim world that accepted females as medical doctors 700 years before Johns Hopkins University graduated the first American female physician.

DOCTOR AND PHILOSOPHER

Born in Córdoba in 1126 and at one time a student of Ibn Zuhra, Abu ‘l-Walid Muhammad ibn Ahmed ibn Muhammad ibn Rushd was in many respects to the western caliphate what Ibn Sina was to the eastern one. Known in Europe as Averroës, he became known mainly for his works on philosophy. Ibn Rushd’s principal medical work, a slender volume called *Kitab al-Kulliyat fi al-Tibb* (*General Rules of Medicine*) became an important précis of medicine. Beginning with a brief anatomical survey of the human body, the book continues with sections on the functions of the various organs, systemic diseases, diet, drugs, poisons, baths and the role of exercise in maintaining health. The sections on surgery briefly cover the treatment of abscesses and the use of styptics, cauterization and ligatures. Perhaps most notably of all, he observed that smallpox “is a disease (that) attacks the patient only once”—the first known reference to acquired immunity.

DOCTOR IN EXILE

Musa ibn Maymun (Latinized to Maimonides) was a Renaissance man before there was a Renaissance. He too was born in Córdoba, just 12 years after Ibn Rushd, to a family that had produced eight generations of scholars. The towering genius of his era, a Jew living in a Muslim world, his achievements covered law, philosophy and medicine. At an early age, he developed an interest in science and philosophy. In addition to reading the works of Muslim scholars, he also read those of the Greek philosophers made accessible through Arabic translations. His great work on Jewish law was written in Arabic using the Hebrew alphabet, and as a religious scholar he opposed the mingling of religion and medicine. He was the only intellectual of the Middle Ages who truly personified the confluence of four cultures: Greco-Roman, Arab, Jewish and European.



This bronze bust of Maimonides is in Córdoba, where he was born.

When he was 10 years old, the less-than-tolerant Almohads conquered Córdoba. They offered the city's Jews and Christians the choice of conversion to Islam, exile or death. Maimonides's family chose exile, and they eventually settled near Cairo. When family tragedy reduced them to penury, he took up the practice of medicine.

Maimonides wrote 10 known medical works in Arabic. They describe, among much else, conditions including asthma, diabetes, hepatitis and pneumonia. They emphasize moderation and a healthy lifestyle. A doctor, he wrote, must be knowledgeable in many disciplines, treat the whole patient and not just the disease, heal both the body and the soul, and must himself be imbued with human and spiritual values, the foremost of which is compassion.

Throughout his medical works Maimonides often challenged what he called Galen's "arrogant presumption" when it differed from his own experiences, leading to one of his key contributions: the idea that, in medicine, personal empirical experience trumps written authority. Nonetheless, his passion for order and learning led him to abridge the Roman physician's massive literary output to a single book of key extracts that a physician could carry in

One of Maimonides's key contributions was the idea that, in medicine, personal empirical experience trumps written authority.

all widespread in medical practice, his writings contain no references to these, nor to Talmudic medicine. That which is correct, he argued, is that which works.

Maimonides taught that individuals should look after their own health by avoiding bad habits and seeking medical attention promptly when ill. "One's attention," he wrote, "should first focus on the maintenance of natural [body] warmth, before anything else. That which best insures this is [the performance of] moderate physical exercise, which is good both for the body and soul." He then goes on to prescribe a daily regimen of walking for elderly patients, something with a distinctly modern ring to it. He also discusses the benefits of massage and touch as a means of stimulating the innate "heat" of the body, insofar as it rejuvenates the body naturally.

He recognized furthermore the medical benefits of positive thinking, leading to an early form of psychosomatic medicine. Whether certain amulets or trinkets were anathema to his rational world view was unimportant compared to the needs of the patient. If they made the patient feel better, he wrote, then having them present was best "lest the mind of the patient be too greatly disturbed."

his pocket. Though he was also a Talmudic rabbi, when it came to the understanding of disease, Maimonides was what today we would call a "natural scientist"—a strict empiricist—and he strove to clearly divorce medicine from religion. At a time when magic, superstition and astrology were

This modern gouache illustration depicting Ibn al-Nafis is titled "Discovery of the 'Small Circulation'"—the movement of blood from the right ventricle of the heart to the lungs and back to the left atrium. It was Ibn al-Nafis who first correctly described the interaction of the heart and lungs in circulation and oxygenation of blood.



SECRETS OF THE HEART

By the time Ala al-Din Abu al-Hassan Ali ibn Abi-Hazm al-Qurashi al-Dimashqi—far more easily known as Ibn al-Nafis—was born in 1213 in Damascus, the intellectual center of the Islamic world had become Ayyubid-ruled Cairo. While in his early 20's, Ibn al-Nafis moved there and eventually became chief physician at the 8000-bed Al-Mansouri Hospital.

At 29, he published the *Sharh Tashrih al-Qanun Ibn Sina* (Commentary on Anatomy in the Canon of Ibn Sina). The book described a number of his anatomical discoveries, including the earliest explanation of the pulmonary circulation of blood.

Ibn al-Nafis went on to show that the wall between the right and left ventricles of the heart is solid and without pores, thus disproving Galen's teaching that the blood passes



directly from the right to the left side of the heart. Ibn al-Nafis then correctly stated that the blood must pass from the right ventricle to the lungs, where its lighter parts filter into the pulmonary vein to mix with air and then to the left atrium and finally onward to the rest of the body. It was the first time anyone was able to explain how air entered the blood.

Ibn al-Nafis also hinted at the existence of capillary circulation, arguing “there must be small communications or pores [*manafidh*] between the pulmonary artery and vein.” Though his hypothesis was limited to blood transit in the lungs, it would be confirmed for the entire body 400 years later when Marcello Malpighi described the action of capillaries. Moreover, after the 14th century, Ibn al-Nafis’s discovery was lost, and it was not until 1924, when Egyptian physician Muhyo al-Deen Altawi found a copy of the *Commentary* in Berlin’s Prussian State Library, that the full extent of Ibn al-Nafis’s work was understood—showing that it was he, and not William Harvey some four centuries later, who had discovered the circulatory system.

Unfortunately, Ibn al-Nafis’s fall into undeserved obscurity was not unique or even particularly unusual. Over those medieval centuries Muslim physicians by the tens of thousands, the great and the ordinary, lived and worked mostly outside centers of medical science. While they toiled, small groups of Christian and Jewish scholars also labored, filling for a coming era the roles of translators and disseminators that their Muslim predecessors had once filled for al-Ma’mun in Baghdad. Many were located along the porous, shifting, multicultural frontier with Spain where Toledo, Barcelona and Segovia offered them support; others gathered in the cities of France, Italy and Sicily that were touched by Islam. They too became cultural bridges, returning to a reawakening West both the intellectual foundations it had foregone nearly a millennium earlier and a rich legacy

In a 14th-century French version of al-Zahrawi’s *Arrangement of Medical Knowledge*, a sick man and a crippled man are presented to a doctor. Al-Zahrawi’s compendium was used in Europe till the late 16th century.


of discovery upon which today’s western medicine is founded.

The physicians who produced this legacy of discovery in the Muslim world devised techniques and further unraveled enduring mysteries of the human body and mind. They established hospitals and the professions of surgery, medicine and pharmacy, invented surgical instruments and applied empirical methods to test hypotheses. They separated religion from science and opened a door for women. Many of their precepts of personal health, diet and hygiene are common sense today. Perhaps most important of all, they re-taught European physicians that sickness is only a deviation from health, and that the role of medicine is to cure disease.

If any of this seems too easily self-evident to us, that is because progress turns yesterday’s discoveries into today’s everyday knowledge. 🌐



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

history of Arab medicine: M/A 97
Al-Zahrawi: M/J 07, M/J 82
Ibn Zuhr: J/F 94, J/F 93

Ibn Rushd: M/J 07, M/J 03
Maimonides: M/J 07, M/A 03, M/J 82
Ibn al-Nafis: M/J 07, M/J 82



SULAYMANIYAH

Photo essay by Jamal Penjweny / Demotix

Written by Maria Fantappie

I remember that, when I was a child in my village, we played the simplest games—we would just jump as high as we could. But for me, jumping was also like a dream. I wanted to fly high to watch my house and the road from the sky. Now I can see my city and even all of Iraq from the tiny window of an airplane, but everything looks different. When I was a child, I used to jump with my friends for joy and happiness, and I only dreamed of watching my home from a height for no reason. But in 2006, I found in my archives a picture where three kids were jumping for a farewell party, and I decided to snap similar jumps of people I met in the streets of Sulaymaniyah, Baghdad, Babil, Fallujah, Kirkuk and 'Amara. I wanted to give Iraq's energetic people a chance to regain their dignity, to let them jump beyond the setting of their lives and show how we all carry a bit of the child still within us. I wanted all Iraq's people to fly.

—Jamal Penjweny

ABOVE IRAQ



KALAR



ARBIL



KIRKUK



ARBIL



SULAYMANIYAH



ARBIL



BABIL



BAGHDAD



BAGHDAD



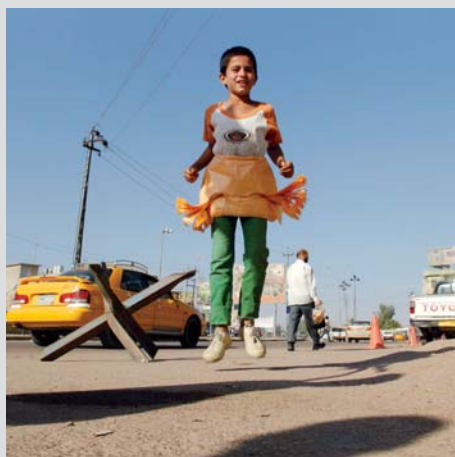
QANDIL



FALLUJAH



ARBIL



KIRKUK



BABIL



CHAMCHAMAL



ARBIL



NAJAF



QARA DAG



ZAKHO



SULAYMANIYAH



ARBIL



QANDIL



'AMARA



BAGHDAD



PENJWEN

Jamal Penjweny, one of Iraq's most prominent photographers, has been a shepherd, an inventor and a sculptor, but he does not know his exact age.

"My mother always told me that I was born in 1981, but according to my passport I am already over 30," he says, laughing. He is sure of his birthplace, however, as its name is also his: Penjwen is a village in the mountains on the border between Iraq and Iran.

"Like many others of my age, I can say that I am a child of war. Iraq's wars have marked the phases of our lives: We were born at the beginning of the Iraq-Iran war, and we became teenagers after the invasion of Kuwait. We were adults when we listened to gunfire during the Kurdish civil war, and we were getting married during the US invasion," he explains.

In the 1990's, he used all his creativity to help support his struggling family.

"In Penjwen you did not have much choice: You could be a shepherd, a smuggler or a farmer. I was a shepherd," he says. "Every day, I told myself that I wanted to change my life. I began making things. I made sculptures from stones I found in rivers and painted them so I could sell them.

I also built a car for children from the remains of guns that I found in the fields around Penjwen. This is how I developed into an artist. It was a complete accident."

In the 1990's, his talent was discovered by the wife of Iraqi president Jalal Talabani, and he was given the opportunity to study art in Sulaymaniyah. In 1996, he bought his first camera and shot his first images in the Kurdish mountains: pictures of villagers, smugglers, Peshmerga fighters and their children.

After the 2003 invasion, strife and urban blight became his backdrops. Drawn to the capital and the potential of a camera to tell stories, he left for Baghdad. Amid the war, Jamal explored the streets with his camera. As he did, he found his own unique perspective.

"The media always presents Iraq and Iraqis as tragic. I wanted to report the untouched Iraq and show moments of happiness and dignity beyond the ongoing chaos," he explains.

"I will always keep the memories of being a refugee and of witnessing war, displacement and instability. In the characters I photograph on the streets, I can see the

same memories. At the end of the day, I am one of them," he adds.

"To me, Iraq is much more than the name of a country. My life is embedded in the history of this country, and my work is, too," he says. "I make ordinary Iraqis the heroes of the history of their country, and now they really are flying, from Penjwen around the world." 🌐

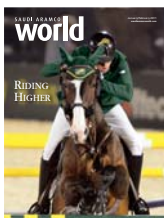


Jamal Penjweny (penjweny@googlemail.com) is based in Sulaymaniyah, Iraq. His photographs have appeared in more than a dozen international news publications, including *National Geographic* and *World Press Photo Magazine*.



Maria Fantappie (maria.fantappie@gmail.com) earned a master's degree in Middle Eastern studies from Sciences Po in Paris and is currently completing her doctorate at the Department of War Studies at King's College, London. She is also a contributing writer to *Niqash*, an online magazine dedicated to Iraq's politics and society, in which a longer version of this article first appeared.

🌐 View online at www.saudiaramcoworld.com



FOR STUDENTS

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

FOR TEACHERS

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

—THE EDITORS

Curriculum Alignments

To see alignments with national standards for all articles in this issue, click "Curriculum Alignments" at www.saudiaramco-world.com.

Professional Development Workshops

The Middle East Policy Council, an independent, non-partisan educational organization, offers free Professional Development Workshops to help K–12 educators understand the geographical, political and human complexities of the region and to provide valuable teaching resources. MEPC will design a workshop to give your school, organization or conference innovative tools and strategies for teaching about the Middle East and Islam. For information, e-mail Barbara Petzen at bpetzen@mepc.org with your name, school or organization, phone number, and subject and grade taught. MEPC has also developed a companion Web site, TeachMiddleEast.org, with background essays and lesson plans.

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CLASS ACTIVITIES

This edition of the Classroom Guide is organized around two themes. The first, *Festivals*, has students exploring two festivals that are topics of articles in this issue of *Saudi Aramco World*: The Cous Cous Fest in Sicily and the World Equestrian Games in Kentucky. The second theme, *Cultural Diffusion*, looks at how elements of culture spread from one place to another, moving from the concrete (objects) to the abstract (ideas). Finally, the Visual Analysis has students consider a photographer's intention and the meaning behind some everyday activities.

Theme: Festivals

Festivals come in all shapes and sizes. There are once-in-an-era festivals like Woodstock and recurring festivals like New Year's Eve. There are festivals targeted to a specific audience, like "The Night of 100 Elvises," and there are festivals that draw global participation and worldwide audiences, like the Olympics. In this section of the Classroom Guide, you will focus on two festivals highlighted in this issue of Saudi Aramco World, and you'll use them as a springboard to think more broadly about festivals.

What is the definition of festival?

The first step in exploration of any idea is to understand the word. What exactly is a *festival*? Look for definitions. Write down the definitions you think are most useful, and use them to come up with your own composite definition. Then read "Couscous Crossroads," "Kentucky's Horse Olympics" and "Riding Higher." Working with a partner, apply your definition of *festival* to the events described in the articles. In what ways are they festivals? With your partner, complete these two writing prompts:

- (1) What makes the Cous Cous Fest a festival is...
- (2) What makes the World Equestrian Games a festival is...

Share your completed sentences with other pairs of students to see if you have similar or different understandings.

Now pull back the lens and think about festivals more generally. As a class, brainstorm as many different festivals as you can. Have your teacher write them on the board. What patterns do you see on your list? For example, does the list include religious festivals? Patriotic festivals? Life-event festivals? Competitions? What other kinds of festivals are on your list? Create a chart that organizes the festivals into categories. Put the Cous Cous Fest and the World Equestrian Games in the category where they belong.

What makes a festival's location significant?

Geographers are very interested in location, which they define as the point or position in space where something is found. People often go to a great deal of trouble to choose locations for festivals. Think about your own experience and the experiences of people you know. Do you celebrate specific holidays in specific places? Why those places rather than any others? Think about family events, such as weddings. Have weddings in your family happened in places that hold special meaning for your family? Think about festivals in your community or region. Why are they held where they are? For example, a seaside town might have a Chowder Festival to recognize and celebrate the importance of fishing and seafood to residents and to the local economy.

Look at the two festivals in *Saudi Aramco World*. Why is the Cous Cous Fest held in San Vito lo Capo in Sicily? To answer the question, you need to look both at a map and at history. First, find Sicily on a map, such as the one on page 8 in the print edition. What do you notice about its location relative to other places? Why has that location been significant throughout Sicily's history? How does that significance relate to the Cous Cous Fest being held there? Now think about the World Equestrian Games: Why were they held in Kentucky? (You can find the answer in the story.) What is significant about that location? Why do you think some festivals move to different locations each time they are held, while others remain in the same place? How do changing or constant locations fit in with the significance of the festivals?

Look again at your class list of festivals. Choose one that you find most interesting. Find out where it is located and why it is located there. You may need to do some research to find out. Start a log to record information about your chosen festival because you will be coming back to it.

What do people do at festivals?

By definition, festivals are special. There are lots of things that make them that way. Go back to your class's list of festivals. Which of the festivals include special clothes? What are they, and why do people wear them? Are there special activities that people participate in—such as the opening ceremonies at the Olympics? Do some of the festivals include special music? If so, what kind, and why? When you look at your list, what else do you see that makes the festivals special? Focus on your chosen festival. Make some notes in your log about what people do there and any other objects or activities that make it special.

What makes festivals significant? What do they symbolize?

Now that you've seen what makes festivals special, ask some deeper questions: What meanings are attached to festivals? What makes them significant? Go back and reread the articles about the Cous Cous Fest and the World Equestrian Games. They both talk about a larger meaning attached to the events. What do they say about what the events symbolize? (When you think about the Games, don't forget to include the specific events described in "Riding Higher.") What about your chosen festival? Add to your log some thoughts and information about the bigger significance of your festival. Make a poster about your festival to show others what you have learned about it. Display the posters.

Theme: Cultural Diffusion

Culture refers to values, beliefs, traditions and behaviors that a group of people share. Everyone is part of a culture, and as different people interact, their cultures mingle and spread from one place to another. Often commerce is at the root of the spread of cultures. People come into contact with each other because they are buying, selling or trading goods. In the process of meeting to carry out their business, they also share some of their values, beliefs and behaviors. That's one way religions have spread. It's also how foods from one place end up being eaten (and then, perhaps later, produced) by people in another place, and how words from one language get adopted by another language. Several articles in this issue of Saudi Aramco World provide examples of cultures spreading. The activities in this theme will give you a chance to explore the movement of objects, language and ideas.

What important objects do people share? How does that sharing contribute to the diffusion of cultures?

Read "Hafiz's Gift." To be sure you've gotten the main point, summarize the story with a partner. What's being passed from one person to another in this story is horses. Given the definition of culture above, how were horses, in the early 1900's, part of Arab culture? In other words, what did horses mean to the people Homer Davenport met on his travels—some who gave him horses, others who sold them? When Davenport brought the horses to the United States, how did they affect American culture? (Hint: "Kentucky's Horse Olympics" can give you some ideas.)

Other elements of culture spread from one place to another. "Couscous

Crossroads" describes Sicily as a "conduit through which cultural, artistic and culinary influences flowed to the rest of Europe." Put that phrase into your own words. What is an example of a city today that is a "cultural conduit"? Go through "Couscous Crossroads" and circle or highlight the different elements of Arab and African cultures that arrived in Sicily. Mark on a map how they spread beyond Sicily.

Finally, read "Pioneer Physicians." The article says that, as the religion of Islam spread, elements of culture spread with it. As you did with "Couscous Crossroads," circle or highlight the elements of culture that "Pioneer Physicians" describes spreading with Islam. Chart them on a map. According to the definition of culture that you've been using, how is medicine an element of culture?

Sometimes something about a culture makes it easier for new ideas to take

root than it might otherwise be. That was the case with Islam and Galen's theories. Find the part of "Pioneer Physicians" that explains what made Islamic culture so receptive to the theory of the four humors, while at the same time, Christian culture was less receptive. Then revisit "Couscous Crossroads." What made it easy for Sicilians to adopt the foods they did? What would have made it more difficult? As a class, discuss cultural diffusion today. Use these questions as a guide: How does the Internet facilitate cultural diffusion? What aspects of your daily life come from other cultures? Hint: think about foods, words, fashions, music. How did you become familiar with them? Look again at the festival you studied. How does it help spread elements of one culture to another culture? Have volunteers share their examples.

VISUAL ANALYSIS



"Above Iraq" is a collection of photographs accompanied by two pieces of writing: photographer Jamal Penjweny's explanation of what inspired his photographs and an interview with him. Read both. Then look at Penjweny's photos. Think about the whole collection. How do the photos make you feel? Why? When you look at them, do you think Penjweny achieved the goal he set for himself? Why or why not? Then think about the photos separately. Tell a partner which is your favorite. Then explain as carefully as you can why you like it so much. For example: Is it the silliest? Is it the most visually pleasing? Is it the position of the person or people? Which photo do you find most surprising? What makes it so surprising?

Think about one activity that you especially like doing, similar to the way that Jamal Penjweny liked jumping when he was a child. Maybe it's riding a bicycle, or cuddling a dog, or riding the waves. What is it about that activity that you like so much? Does it have a deeper meaning to you, the way that jumping, for Penjweny, has come to represent dignity for Iraqis? Make a photo essay of your own, modeled on Penjweny's. Take pictures of different people engaged in the activity that you've chosen. (It will be easiest if you use people whom you know already.) Present your photos—either printed or as a computer slideshow.

Bridge of Knowledge offers a rare glimpse of powerfully evocative books, engravings, manuscripts and documents on travel, science, art and literature from the holdings of the Arcadian Library, Europe's most reputed specialized private library on the East-West interface. The exhibition celebrates the centuries-old relationship between the West and the Arab and Islamic worlds; on display will be books from the dawn of printing, such as an illuminated edition of the medical compendium *The Canon* of Ibn Sina (Avicenna). Early printed editions of other scientific texts—medical, astronomical, alchemical—testify to the profound impact of Islam's greatest scientific minds on western learning. The library's collection embraces accounts by pilgrims, diplomats, merchants, soldiers, natural historians and other travelers; European pamphlets, documents, chronicles and illustrated books on the Turks, whose westward advance on central Europe, and ultimately to the gates of Vienna, provoked a violent response on the battlefield and in print; and works demonstrating the influence of Arab literature and learning on European scholarship and literature, reaching a peak in the illustrated versions of the *Arabian Nights* that became part of our heritage in the 19th and early 20th centuries. Brunei Gallery, SOAS, London, through March 26.



Ibn Baklarish (Yunus ibn Ishaq) was a Jewish physician of early 12th-century Spain whose *Kitab al Musta'ini (Book of Simples)*, written in 1130, provides a snapshot of the intercultural dialogue then taking place in medieval Spain, where Muslims, Jews and Christians were all involved in studying and disseminating medical knowledge. This is a spread from the Arcadian Library's manuscript.

CURRENT January

Arabia, an IMAX 3-D film shot at more than 20 locations across Saudi Arabia, provides a vivid portrait of the history, culture and religion of the Arabian Peninsula. The movie mixes scenes of modern-day life in the kingdom with images of its natural and built heritage, and looks into the future through the eyes of young Saudis. Actress Helen Mirren narrates, but the film's real voice is Hamzah Jamjoon, a Jiddawi film student at Chicago's DePaul University. He sets out with a film crew to explore his Arabian identity, diving in the Red Sea, flying over dune and oasis towns, riding camels with the Bedouin and exploring Madain Salih, the 2000-year-old Nabataean town famous for its huge sandstone tombs. Viewers also join three million Muslims making the pilgrimage to Makkah with another Saudi, Ni'mah Ismail Nawwab. A photographic companion book, *Arabia: In Search of the Golden Ages*, is available. Now playing at **Texas State History Museum, Austin**; Museum of Science, **Boston**; **Detroit Science Center**; **Canadian Museum of Civilization, Hull**; Papalote Children's Museum, **Mexico City**; Museum of Science and Industry, **Tampa, Florida**; Hemisférico, City of Arts and Sciences, **Valencia, Spain**; AFM IMAX, Istinye Park, **Istanbul**; AFM IMAX, Ankamall, Akköprü, **Ankara, Turkey**; Cinestar IMAX Sony Center, **Berlin**. Continues through May 2011 at **Louisville [Kentucky] Science Center**; through June 2011 at Auto & Technik Museum, **Sinsheim, Germany**; through July 23 at Scientific Center, **Salimiya, Kuwait**. Opens January 2011 at **Montreal Science Center**; January 29 at Discovery Place, **Charlotte, North Carolina**; February 18 at National Museum of Natural History, **Washington, D.C.**; April 11 at Keong Emas IMAX Theatre, **Jakarta, Indonesia**.

Sitio. Marie Bovo presents three of her recent photo series, with an emphasis on architecture. In the series *Bab El-Louk* (2006) she turns her lens toward the houses in downtown Cairo and their roof terraces, which she describes as "intermediate spaces, intercessors between the various dimensions of the city." Also in display are *Course Home* (2008), exploring the spaces between street and home in Marseille, as well as *Grisaille* (2010), where chipped ceilings reflect the history of buildings. Maison Européenne de la Photographie, **Paris**, through January 30.

Kings, Satraps and Shahs: Persian Coinage Through the Ages explores the history of Persia through the coins produced from the sixth century BCE until recent times. The gold and silver coins are a reflection of the political and cultural makeup of the Achaemenid Empire and the changes which took place after its collapse at the hand of Alexander the Great. Later developments are richly illustrated by the iconographic wealth of the Parthian, Sassanian and later coins of the Saffavid and

Qajar Dynasties. These pieces are juxtaposed with ceramics and seals which also reflect the artistic wealth of Persian history. Fitzwilliam Museum, **Cambridge (uk)**, through January 30.

Current February

Mudayyan: Toledo Mudéjar. Next door to the Church of Santo Tomé displaying El Greco's famous "Burial of the Count of Orgaz," and across a plaza from the famed Sinagoga del Tránsito, is the former palace of the counts of Fuensalida, with permanent and temporary exhibits of art and architecture of Muslim artisans and their descendants known as *mudéjar* or *mudayyan*—"those who were permitted to stay." More than 100 works of richly detailed carpentry and architectural ceramics form the current exhibit. The palace, part of which now is the seat of government of the Province of Castilla-La Mancha, is itself a landmark of mudéjar architecture. Palacio de Fuensalida, **Toledo, Spain**, through February 13.

Manuscript Heritage of the Kingdom of Saudi Arabia showcases selected items from a collection of 3000 historical manuscripts covering such topics as religion, language, literature, history, astronomy and geography. King Fahd National Library, **Riyadh**, through February 16.

The Aura of Alif: The Art of Writing in Islam presents the contextual and symbolic intentions of writing in religion, magic and poetry. Ranging from the early period of Islam to the 21st century, the exhibition presents beautiful works from the art of the ruling elite to folk art and everyday esthetics, written on surfaces including not only parchment, papyrus and paper but also ceramics, metal, stone, wood, leather and textiles, and demonstrates that writing is the key to understanding differing Muslim cultures. Staatliches Museum für Völkerkunde, **Munich**, through February 20.

Roads to Arabia: Archaeological Treasures from the Kingdom of Saudi Arabia. The study of archeological remains only really began in Saudi Arabia in the 1970's, yet brought—and is still bringing—a wealth of unsuspected treasures to light: temples, palaces adorned with frescoes, monumental sculpture, silver dishes and precious jewelry left in tombs. The exhibition, organized as a series of points along trade and pilgrimage routes, focuses on the region's rich history as a major center of commercial and cultural exchange, provides both chronological and geographical information about the discoveries made during recent excavations and emphasizes the important role played by this region as a trading center during the past 6000 years. Over 300 works—sculptures, ceramics, jewelry, frescoes—are on display, dating from antiquity to the beginning of the modern period; the majority have never before been exhibited. Caixa Forum, **Barcelona**, through February 27; thereafter Pergamon Museum, **Berlin**.

Current March

Shafic Abboud: Retrospective of Paintings, 1948–2003 pays tribute to renowned Lebanese and French painter Shafic Abboud. He was attached to Lebanon, its landscapes, its sceneries and his childhood memories, but at his own request, his first retrospective was held in Paris, the city that has recognized his artistic talent since 1959. This exhibition features more than 150 works, some dating back to 1948. In conjunction with this show, Espace Claude Lemand has also published a two-volume monograph on the artist in English and French. Espace Claude Lemand, **Paris**, through March 6.

Captured Hearts: The Lure of Courtly Lucknow. A cosmopolitan Indo-Islamic-European capital, Lucknow was the

18th- and 19th-century cultural successor of the resplendent Mughal Empire. It fostered some of the most vibrant artistic expression of its day in a variety of media, and represented a rare intersection of eastern and western artistic traditions. The exhibition features album paintings, historical and religious manuscripts, textiles, period photographs, metalwork, glassware and jewelry that offer proof of a rich and dynamic culture. **Los Angeles** County Museum of Art, through March 6; Musée National des Arts Asiatiques Guimet, **Paris**, April 13 through July 18.

Visible Language: *Inventions of Writing in the Ancient Middle East and Beyond* presents the newest research on the invention of writing. Artifacts, some never before exhibited in the United States, reveal the origins of writing in Mesopotamia and Egypt as well as the other two independent writing systems of China and Meso-America. Among the objects are examples of the earliest pictographic tablets from Uruk (Iraq) and bone tags with the earliest Egyptian hieroglyphs. The exhibit addresses how the cuneiform writing of Sumer was adapted to write many other languages, the invention of the alphabet in the Sinai and the variety of scripts used to write ancient Egyptian. It also explores how technology is being used to study early writing systems, with CT-scanning of token balls to study the tokens sealed within, digital removal of clay envelopes from clay tablets to reveal the text inside and the use of FMT photography to create high definition images. Catalog. Oriental Institute Museum, **Chicago**, through March 6.

Ivory From Ceylon: *Art, Luxury and Diplomacy in the Renaissance* features fine 16th-century ivory carvings from Sri Lanka commissioned for the Portuguese court. These objects bridge Asia and Europe, illustrating the high quality of Sinhalese craftsmanship and symbolizing Luso-Sinhalese relations at the height of the Portuguese maritime empire. As exotic showpieces, the ivory caskets, combs and fans represent the reach and power of the Lisbon court and qualify as some of the most important "cabinet of wonders" pieces collected by Portuguese and other European rulers in the Renaissance. They are compared with later 16th- and 17th-century Sinhalese writing desks, caskets, mortars and powder horns, and an oratory/shrine, along with rare examples of Sinhalese rock crystal, hardstones and jewelry. Rietberg Museum, **Zurich**, through March 13.

Egyptian Magic displays amulets, scarabs, magical images and writing, magic knives and wands, pictures of deities and spells on papyrus to outline the magical world of the ancient Egyptians. Magic, inextricably connected with their religion, was an everyday matter to the Egyptians, who believed they could influence anything with magic. They attempted to gain the gods' favor by making sacrifices or wearing good-luck charms to steer the little things of daily life in the right direction. Priests performed intricate temple rituals for the protection of the whole land and people. Magic was present 24 hours a day, on every street corner, and Egyptian magical practices influenced many other cultures. Rijksmuseum

van Oudheden, **Leiden, Netherlands**, through March 13.

Contemporary Myths II centers on Wael Shawky's epic marionette animation film "Cabaret Crusades: The Horror Show File." Chronicling the First Crusade, from 1096 to 1099, the film features 200-year-old marionettes from the Italian Lupi Collection, and follows the course of events after a papal mandate sent a half-million Franks on a military campaign to reclaim Jerusalem from the Muslim armies. Mining this historical moment for its profound resonance today, the artist's film examines the causes and effects of religious war and its impact on European and Arab relations. Sfeir-Semler Gallery, **Beirut, Lebanon**, through March 19.

Heroes and Kings of the Shahnama shows folios of the famous text from each of the Library's 25 copies, produced in Iran and India between the 14th and 19th centuries. The *Shahnama*, or *Book of Kings*, is the Iranian national epic, relating the glorious, often gory, feats of the heroes and kings of pre-Islamic Iran. Compiled in written form in the 11th century by the poet Firdawsi, these tales have been popular both inside and beyond Iran for more than a millennium. While many tell of dragons and *divs*, others, such as stories of Alexander the Great, derive from recorded history. The exhibition celebrates the 1000th anniversary of Firdawsi's completion of the text in the year 1010. Fully illustrated catalogue. Chester Beatty Library, **Dublin**, through March 20.

Well-Dressed Afghanistan: *Men's and Women's Clothing from Afghanistan* includes more than 30 outfits, plus other garments and accessories, for men, women and children. The materials, designs and colors the Afghans use in their clothing reflect the central and strategic location of their country, but each of the main ethnic groups, with its own way of life and its own history, has its own traditional dress as well. Some of these garments are relatively plain; others are decorated with woven, dyed and embroidered patterns in bright colors. Some are made of silk, others of heavy felt. The exhibition also includes an unusual outfit for *buzkashi*, the aggressive polo-like game played by Afghan men, and a series of photographs by Dutch photographer Hans Stakelbeek. Textile Research Center, **Leiden, Netherlands**, through March 23.

History Lessons: *Mada'in Saleh, Al Ula and the Hejaz Railway* presents photographs by Jackie Leger that focus on architecture and landscape related to Nabataean society. Vast sandy desert surrounded by ethereal mountains is the setting for the Nabataean funerary architecture, but the approximately 130 tombs tell only a fragment of the story of the short-lived civilization that built them between 100 BCE and 76 CE. Little is known about the Nabataeans themselves, except that they raised camels and engaged in the incense trade from south to north. Mada'in Saleh was chosen as the Nabataean southern capital when trade flourished and the region was prominent on the ancient caravan routes. The Nabataeans were conquered by the Romans in 106 CE and the land routes were abandoned.

Brunei Gallery, SOAS, **London**, through March 26.

Les Rêves N'Ont Pas de Titre is French-Algerian artist Zineb Sedira's first retrospective, featuring a large selection of videos, photographs and installations created between 1995 and 2009. Articulated in chapters, the exhibition follows a chronological development from the artist's strongly autobiographical early works—concerned with her position as a French woman of Algerian descent living in the UK—to her more recent reflection on the stakes of human displacement and the mirages of a globalized world. Her practice is particularly relevant to Marseille, a port city fashioned by numerous waves of immigration and marked by its role during the colonial era. Her work contributes to the debates on the Mediterranean heritage shared by France and Algeria; it considers that relationship's difficult past in order to move forward. Musée d'Art Contemporain, **Marseille**, through March 27.

Lawrence of Arabia: *Genesis of a Myth* covers Lawrence's life and achievements, from his first encounter with the East to his death in 1935 at the age of 46, following a motorcycle accident, and presents the process which led to the creation of the Lawrence myth, which the exhibition does not intend to confirm or revive. The starting point of the myth, the show by American journalist Lowell Thomas, is reconstructed in an abbreviated multimedia format. Lawrence's literary work, *The Seven Pillars of Wisdom*, is investigated from an art-historical as well as a literary viewpoint. His last phase, as a soldier, writer, diplomat and enthusiast about technological progress, provides the conclusion of the exhibition. Landesmuseum Natur und Mensch, **Oldenburg, Germany**, through March 27.

Current April

A Glimpse of Paradise: *Gold in Islamic Art* explores the unique status of gold in Islam through a small group of objects drawn from the Museum's collection. The diverse selection includes a 14th-century Qur'an folio from Central Asia or Turkey with gold decoration added in India, and a resplendent eagle-shaped pendant made in Iran during the 19th century. As these works show, gold has been put to multiple uses in the arts of Islam, serving both as a sign of the divine and as an ornament for earthly pleasure. **Philadelphia** Museum of Art, through April 2011.

Monumental "Miniatures": Large-Scale Paintings From India. The miniature paintings of India were made in sets to illustrate stories and were intended to be viewed at a close distance, usually by one person at a time. In some cases, however, Indian "miniatures" were produced on a grand scale, making them especially well suited for certain devotional rituals and such group activities as storytelling. This exhibition features a selection of paintings dating from the 15th through the 21st centuries and explores the great regional and thematic diversity of India's tradition of large-scale painting. Highlights include an elaborate storytelling scroll from Andhra Pradesh and a sumptuous reinterpretation of an illustrated manuscript by the contemporary Pakistani-American artist Shahzia Sikander.

At 150 centimeters (5') tall, this work reveals in clear, bold terms the deep impress of the "miniature" upon artistic practice today. **Philadelphia** Museum of Art, through April 2011.

Indian Painting From the Seitz Collection provides a unique perspective on the artistic tradition of the Mughal courts of north India and the southern Deccan, drawing on one of Europe's most important private collections. Museum Rietberg, **Zurich**, through April 10.

Fakes, Forgeries and Mysteries highlights mistakes and discoveries regarding the attribution, authenticity and value of works in the museum's collection, and includes some 50 paintings, sculptures, photographs, prints, drawings and decorative arts from—or thought to be from—European, African, American, Asian, Islamic and ancient Near Eastern cultures. The exhibition displays works whose attribution has changed, known forgeries and ongoing "mysteries." **Detroit** Institute of Arts, through April 10.

Passion For Collection: *Islamic Art From The Khalili Collections* presents highlights from one of the world's most renowned collections of Islamic art. Displaying some 500 objects, De Nieuwe Kerk glitters with richly illuminated copies of the Qur'an and other manuscripts, paintings, gold, jewels, textiles, ceramics, glassware, lacquerware, metalwork and wood carvings. These works illustrate the refinement and grandeur of Islamic art and bear witness to a quest for perfect craftsmanship. The exhibition shows that Islamic art is an expression not of a single national culture or civilization, but of the many people linked by Islam for more than 1400 years. Nieuwe Kerk, **Amsterdam**, through April 17.

Shahnama: 1000 Years of the Persian Book of Kings displays 33 paintings and objects from the 14th to 16th centuries to celebrate the *Shahnama*, Iran's national epic and one of the world's greatest literary masterpieces, completed in about 1010 by the poet Firdawsi. Intricately detailed and sumptuously painted images of kings, heroes and mythological creatures will be on view, as the *Shahnama* recounts the myths, legends and "history" of Iran from the beginning of time to the Arab conquest in the seventh century. Sackler Gallery, **Washington, D.C.**, through April 17.

Current May

Sajjil: A Century of Modern Art is the first in a series of exhibitions that survey the Museum's collection of more than 6000 works representing major trends and sites of production of modern Arab art, from the 1840's to the present. The exhibition features paintings and sculptures by more than 100 artists, including Dia Azzawi, Cesar Gemayel, Hamid Nada, Sliman Mansour, Paul Guiragossian, Mahmoud Hammad, Ahmed Cherkaoui and Mahmoud Said, and explores the multiplicity of experiences that form modern art from the Arab world. Mathaf Museum of Modern Art, **Doha, Qatar**, through May 28.

Mummies of the World presents 150 human and animal mummies and related artifacts from South America,

Europe, Asia, Oceania and Egypt, showing how science can shed light on the historical and cultural record and demonstrating that mummification—both intentional and by natural processes—has taken place all over the world. The exhibition includes interactive multimedia exhibits that illustrate how such scientific tools as computer tomography, magnetic resonance imaging, DNA analysis and radiocarbon dating allow researchers to deduce facts about the lives, history and cultures of the mummies. **Milwaukee [Wisconsin]** Public Museum, through May 30.

Current June

Motawi Tileworks showcases tile as both art and architectural decor, sheds light on the tile-making process and draws connections between the firm's contemporary production and the Arab world's tile-making tradition. Motawi Tileworks products are hand-made in a studio in Ann Arbor, Michigan, and though Egyptian-American siblings Naval and Karim Motawi have been producing them for less than 20 years, they are widely admired for their rich glazes and their Arts-and-Crafts-influenced designs. Arab American National Museum, **Dearborn, Michigan**, through June 12.

Georg Schweinfurth: Pioneer of Textile Archaeology and African Explorer began excavations at Arsinoë (Egypt) at the beginning of the 1880's and, within two short years, unearthed around 450 textile fragments from late antiquity, as well as complete items of clothing and headdresses, blankets and cushions. While it was customary for other excavators at the time to cut out the ornamental features of textiles and discard the rest, thus destroying the objects' cultural-historical context, Schweinfurth preserved the items as completely as he could. Some 30 archeological textiles are on display, spanning the entire spectrum of clothing and used fabrics from late antiquity. In addition, the exhibition uses several of Schweinfurth's ancient Egyptian finds as well as manuscripts, drawings and printed books to trace the explorer's biography and examine the full range of his diverse researches. Bode-Museum, **Berlin**, through June 19.

Archaeologists and Travelers in Ottoman Lands. In the late 1800's, the University of Pennsylvania began excavating the ancient city of Nippur, located in present-day Iraq. This marked the first American expedition in the Middle

East. Over a decade, the excavation team unearthed a remarkable collection of nearly 30,000 cuneiform tablets. This exhibition tells the stories of three men whose lives intertwined during the Nippur excavation, as well as the story of the excavation. Osman Hamdi Bey, director of the Imperial Museum in Istanbul (now the Istanbul Archaeological Museum) was the gatekeeper for all excavations in the Ottoman Empire. Also an accomplished painter, Hamdi Bey created a painting of the excavations at Nippur. This painting, along with another Hamdi Bey painting in the Penn Museum's collection, is featured in the exhibit. University of **Pennsylvania** Museum of Archaeology and Anthropology, **Philadelphia**, through June 26.

Current July and later

Of Gods and Mortals: Traditional Art from India. In India, art is an integral part of daily life. The importance of paintings, sculpture, textiles and other art forms comprises two basic categories, one related to religious practices and the other to the expression of prestige and social position. This new installation of works from the Museum's collection features some 28 pieces, principally representing the 1800's to the present. Peabody Essex Museum, **Salem, Massachusetts**, through March 1, 2012.

Painting the Modern in India features seven renowned painters who came of age during the height of the movement to free India from British rule. To liberate themselves from a position at the margins of an art world shaped by the colonial establishment, they organized path-breaking associations: the Calcutta Artists Group in 1943, the Progressive Artists Group in Bombay in 1947 and the Delhi Shilpi Chakra in 1949. They pioneered new approaches to painting, repositioning their own art practices internationally and in relation to the 5000-year history of art in India. These artists created hybrid styles that are an under-appreciated yet essential component of the broad sweep of art in the 20th century. After independence in 1947, they took advantage of new opportunities in art centers around the world, especially Paris, London and New York, intensifying their quests for what the Bombay Progressives termed "aesthetic order, plastic coordination and color composition." At the same time, they looked deeply into their own artistic heritage, learning from the first exhibition of Indian art in 1948 at Raj Bhavan in Delhi and taking inspiration from ancient sites like the old city in Benaras and the temples at Khajuraho. Peabody Essex Museum, **Salem, Massachusetts**, through June 1, 2012.

Coming January

DIY, Tehran, 2010 examines systems and networks that underpin the daily life of Iranian artist Nazgol Ansarinia. Her multilayered work fuses patterns and objects with contemporary slices of life. In this exhibition she focuses on the home, a domestic sphere which, for her, is the repository of stored emotion, experience and memory, particularly in a culture that does not encourage free expression. Emotions, fears and desires are subsumed by the carpets, furniture and decoration of the domestic setting, becoming charged objects as they take on psychological weight.

Told / Untold / Retold:

23 Stories of Journeys Through Time and Place

presents new commissioned works from 23 contemporary artists with roots in the Arab world, including painting, sculpture, photography, video, multimedia installations and interactive digital art. Some works' stories are "told," evoking autobiographical accounts and nostalgia for the things that were. Other stories are "untold," anticipating imagined futures that could be. And there are those that are "retold," proposing an alternative narrative to the things that are. Central to each story is the use of time as a concrete compositional element and the reflection on the act of journeying, a condition that has come to describe the rampant fluidity of today's society. Mathaf Arab Museum of Modern Art, **Doha, Qatar**, through May 28.

Green Cardamom, **London**, January 20 through February 25.

Woven With Her Brush. Tunisian artist Zohra Ben Hamida is Arab and Berber by ancestry. Drawing inspiration from her personal experiences, she aims to reflect the beauty of mosques. "The textures and colors are memories of the domes of mosques that called attention to themselves five times a day, the blazing sun straddling the cool shades over the desert in Saudi Arabia, a country that shaped a good part of my young life," explains the artist. Jerusalem Fund Gallery, **Washington, D.C.**, January 21 through March 4.

Gaza Graffiti: Messages of Love and Politics features photographic works by Swedish artist Mia Gröndahl, who spent seven years capturing the graffiti on the walls of Gaza. This exhibition consists of 60 images depicting all types of graffiti, from political slogans to portraits of martyrs, messages of wedding congratulations and religious holidays. The works on show provide insight into the lives of Palestinians and their enduring spirit of resistance. **Jordan National Gallery of Fine Arts, Amman**, January 26 through February 15.

The Salvaged Gods From the Palace of Tell Halaf. During an expedition in the Middle East in 1899, Max Freiherr von Oppenheim (1860–1946), heir to a banking family and diplomat from Cologne, unearthed the remains of a palace dating from the early first millennium BCE on the Tell Halaf mound in what is today north-east Syria. Once the excavations were completed, most of the spectacular finds were brought to Berlin and were not—as originally intended—exhibited on Berlin's Museum Island, but were instead placed on display in a renovated machine plant in 1930. During World War II, a bomb destroyed the private museum and the unique sculptures it housed. Nearly 60 years after the collection's devastation, one of the largest restoration projects ever undertaken has led to the reconstruction of the monumental stone sculptures and relief panels, pieced together from 27,000 fragments. This is the first chance for visitors to experience sculptures at first-hand that were, until now, thought to be lost forever. Staatliche Museen zu **Berlin**, Pergamon Museum, January 28 through August 14.

Orientalism in Europe: From Delacroix to Kandinsky includes some 150 paintings and sculptures that reveal western artists' multifaceted approach to the Islamic Orient, Northern Africa and the Near East. Beginning with Napoleon's military campaign in Egypt (1798–1799), which unleashed "Egyptomania" throughout Europe, the exhibition continues to early 20th-century modernism. Masterpieces by Ingres, Delacroix, Gérôme, Renoir, Klee, Kandinsky, Sargent and Matisse present orientalism as a significant theme across styles, artistic convictions and national borders, and also address orientalism's social, political, ethnic and religious aspects. Kunsthalle der Hypo-Kulturstiftung, **Munich**, January 28 through May 1.

Coming February

Monsters, Demons and Winged-Beasts: Composite Creatures in the Ancient World. The abundant imagination of the ancient world gave birth to a vast array of monsters that inhabited a rich world of myth, legend and high adventure. This exhibition explores the menagerie from the Greek perspective, focusing on the ways in which the Greeks borrowed imagery from Egypt and the ancient Near East and developed a vast repertoire of imaginary creatures that proliferated in the Greco-Roman world. From the siren, the human-headed bird whose call is fatal, to the fire-snorting lion with a serpent's tail, the exhibition traces the development and dissemination of "monstrous" imagery through works in gold, silver, precious and semi-precious stone. Carlos Museum, Emory University, **Atlanta, Georgia**, February 5 through June 19.

Secrets of the Silk Road features more than 150 objects relating to the people and cultures of the Silk Road during its early period. The exhibition's "secret" is that many of the exhibits predate the known Silk Road by almost 2000 years and reflect a much more global population than previously realized. The legendary trade route linked Xian, then the capital of China, in the East, to such Mediterranean cities as Rome and Baghdad. Exhibits include a travel permit from the year 732; a deed for a female slave; an impeccably preserved female mummy with European features dating from between 3100 and 700 BCE; the stylish boots of a Silk Road traveler from between 206

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BCE and 420 CE, and exquisite jewelry from the same time period. Such finds along the Silk Road have helped historians better understand the settlement of ancient East Central Asia and have opened a window to understanding the very early exchange of important technologies, life-improving inventions and ideas and customs. University of Pennsylvania Museum of Archaeology and Anthropology, **Philadelphia**, February 5 through June 5.

Alsabiya, Enlightens Your Night, Iraq. Through the works in this exhibition, Saudi artist Mounirah Mosly pays homage to Iraq, a country plagued by political conflicts and ravaged by war. Her pieces aim to remind the public about the country's days of glory, from the Babylonian and the Sumerian to the era of the Abbasids. "My testimony is to the birth of a new artistic memory for a country whose tragedy has made it a legend, to add to history," explains Mosly. Albareh Art Gallery, **Manama, Bahrain**, February 9 through 27.

To Live Forever: Egyptian Treasures from the Brooklyn Museum uses some 100 pieces of jewelry, statues, coffins and vessels dating from 3600 BCE to 400 CE to illustrate the range of strategies and preparations that the ancient Egyptians developed to defeat death and to achieve success in the afterlife. The exhibition explores the belief that death was an enemy that could be vanquished, a primary cultural tenet of ancient Egyptian civilization, and explains the process of mummification, the economics and rituals of memorials, the contents of the tomb, the funeral accessories—differentiated by the class of the deceased—and the idealized afterlife. Exhibits include the vividly painted coffin of a mayor of Thebes, mummies, stone statues, gold jewelry, amulets and canopic jars. Norton Museum of Art, **West Palm Beach, Florida**, February 12 through May 8; Nevada Museum of Art, **Reno**, June 11 through September 4.

Central Nigeria Unmasked: Arts of the Benue River Valley is the first major international exhibition to present a comprehensive view of the arts produced in the Benue River Valley, source of some of the most abstract, dramatic and inventive sculpture in sub-Saharan Africa. Yet compared to the majority populations living in northern and southern Nigeria, the diverse groups flanking the 650-mile-long river—and their fascinating arts—are far less known and studied. The exhibition includes more than 150 objects used in a range of ritual contexts, with genres as varied and complex as the region itself—figurative wood sculptures, masks, figurative ceramic vessels, and elaborate bronze and iron regalia—and demonstrates how the history of central Nigeria can be "unmasked" through the dynamic interrelationships of its peoples and their arts. Fowler Museum at UCLA, **Los Angeles**, February 13 through July 24.

Coming **March**
Jean-Léon Gérôme, the first major retrospective in 30 years to focus on the work of the 19th-century French orientalist painter and sculptor, displays a carefully selected group of some 70 works that cast new light on Gérôme's oeuvre on the basis of research undertaken in recent decades. The exhibition

will consider Gérôme's theatrical concept of history and mythological painting (his preferred genres), his use of a realistic idiom and the interest in detail evident in his orientalist works (based on highly detailed sketches made during his numerous trips, as well as on photographs), and his use of polychrome in his sculptures. The exhibition will also look at the artist's use of illusionism and *trompe l'oeil*, revealing the links between his paintings and new media of that time such as photography. It will also be shown at the Musée d'Orsay, Paris, and the J. Paul Getty Museum, Los Angeles. Museo Thyssen-Bornemisza, **Madrid**, March 1 through May 22.

In Search of Biblical Lands: From Jerusalem to Jordan in Nineteenth-Century Photography. In the 1800's, travelers came to the eastern margins of the Mediterranean and encountered a landscape of belief, at once forbidding and monotonous. Propelled by a connection to the Old and New Testaments of the Bible and encouraged by texts recently discovered in Egypt and Assyria, explorers, excavators and entrepreneurs came to photograph places hitherto only imagined. This exhibition presents images of the region known variously as Palestine, western Syria, the Transjordan Plateau and the Holy Land. Subjects range from architectural sites and strata to evocative geography and scenes of pastoral life. Getty Villa, **Malibu, California**, March 2 through September 12.

Coming **April**
Global Patterns: Dress and Textiles in Africa focuses on the accomplishments of African weavers, dyers, bead

embroiderers and tailors, and highlights continuities, innovation and the exchange of ideas from within and without that mark dress and textile production in Africa. More than any other artistic expression, dress and textile production in Africa demonstrates the continuous connections of the continent with the outside world. Throughout centuries, African textile artists seamlessly and joyfully integrated into their visual vocabulary new design elements and new materials such as glass beads, buttons and fabrics that arrived as the result of trade with Europe and places as far away as India and Indonesia. They added to or transformed existing traditions, and at times created new types of textiles and garments. Beadwork among the Ndebele peoples of South Africa and the Yoruba peoples of Nigeria, Kente cloth in Ghana and Togo, and Yoruba indigo-dyed cloths called Adire are among the highlights of the display. Museum of Fine Arts **Boston**, April 13 through January 8, 2012.

Coming **May**
1100–1900: The 40 Greatest Masters of Indian Painting presents 240 of the works of artists who, in their own tradition, are equivalent to Dürer, Michelangelo, Rembrandt or Vermeer in the West: 'Abd al-Samad, Farrukh Beg, Nainsukh, the "Master of the Elephants" and many others. The milestone exhibition provides an overview of the development of Indian painting from 1100 to 1900. Museum Rietberg, **Zurich**, May 1 through August 21.

Coming **July and later**
Inside the Toshakhana: Treasures of the Sikh Courts brings together some of the finest examples of Sikh art and

heritage in public and private collections as a tribute to Punjab's rich artistic traditions. The *toshakhana* (treasury) in question belonged to the one-eyed ruler of Punjab, Maharaja Ranjit Singh (1780–1839). Though physically unattractive himself, the "Lion of Lahore" surrounded himself with handsome courtiers and amassed a magnificent collection of beautiful objects and works of art; a vast array of jewelry, paintings, textiles and arms and armor was variously purchased, bartered, stolen or given to him to form his unrivalled *toshakhana*. The exhibition focuses on objects connected with the Sikh court of Lahore generally and Ranjit Singh's *toshakhana* specifically, which was dispersed a decade after his death following the annexation of Punjab to British India. Brunei Gallery, SOAS, **London**, July 14 through September 24.

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

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

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