

Bulletin of the Near East Society



National Tourist Organization of Greece

Mykonos, one of the islands in the Cyclades.



The Iranian oil situation continues to command the attention of an anxious world. Fraught with many impasses, the Persians' uncompromising fight for nationalization of their oil industry has resulted in the evacuation of the British staff from the refinery at Abadan. Reports coming from London indicate that the British plan to eliminate the word Iranian from the Anglo-Iranian Oil Company name, call the concern the British Petroleum Company (BP is already its trademark and brand, one sees it everywhere in Iran), and concentrate on their concessions elsewhere. These holdings include half of the concession at Kuwait on the Persian Gulf, 23 per cent of the Iraq concessions, and 23 per cent of the Qatar field in Arabia. In addition, Anglo-Iranian, on its own or with other companies, is prospecting for oil on four continents. Despite the loss of the refinery at Abadan, which has been responsible for 70 per cent of AIOC's profits, the company is selling almost the same amount of oil as before.

To date only Afghanistan has agreed to buy oil from the new National Iranian Company, and no one seems to know how the oil can be transported for delivery.

However, there is still hope that an agreement can be reached between the Persians and the British whereby the Persians will have a legitimately nationalized business and the British can have their place in the picture as technicians and advisors. There are many complex details to the situation, details which will have to be settled before an amiable solution can be reached, IF it can be reached, and there seems to be hope in many quarters that it is still not too late. It is to be hoped that a satisfactory ending may be forthcoming, to use a favorite Persian phrase, *insha'Allah*, if God wills it.

At the opposite pole of the oil problem, Dr. George C. Cameron, head of the University of Michigan's Near Eastern expedition, returned from Iran recently with the news that a new "Rosetta Stone" was discovered by the expedition during a six-months survey in Kurdistan, the wild remote land in northern Iran and Iraq. Dr. Cameron believes that this new inscription may provide a key to the dead Urartu language and help revise man's knowledge of ancient history. The University of Michigan's party reproduced the inscription which dates from 900 B.C., on rubber molds to be studied at the University in Ann Arbor. The inscription is carved into the stone walls of Kelishin Pass. Because of the vaguely defined boundaries established by the nomadic Kurds, Dr. Cameron reported that the expedition was unable to say whether the Kelishin stone was in Iran or Iraq.

Previous attempts to study this stone had met with failure, a German priest was killed by a group of Kurds when he attempted to study it in 1892 and six years

later, a French scientist saw the stone but was unable to complete his work. In 1903 a German tried to make an impression of the carvings but his methods were not satisfactory. A modern latex compound enabled the Michigan expedition to take home accurate molds of the stone, which is seven feet high, eighteen inches thick, and two feet wide.

* * *

The United Nations Conciliation Commission for Palestine is seeking to determine a basis for a formal peace between Israel and the Arab states. Their task has been complicated by the British collapse in Iran. Persia is not an Arab country but her economy has been founded on petroleum in collaboration with the west, and several Arab states, Iraq, Syria, and Lebanon, are in much the same position (Syria and Lebanon for their pipelines, not actual concessions). It is difficult, according to C. L. Sulzberger writing in the *New York Times* of last October 7, for Western diplomats to "cajole, threaten or induce by economic promises a less adamant attitude on the part of the Arab capitals when Palestine peace is discussed."

The Commission has advised Arab and Israeli delegations that it is convinced that each side in the Palestine dispute should subscribe to pledges of nonaggression, and accept the spirit of the commission's preamble for peace proposals. This preamble called on the Arabs and the Israelis to state that they would resort only to "peaceful procedures" and refrain from "any use of force or acts of hostility". The Israelis had answered by proposing bilateral agreements between Tel Aviv and the Arab capitals, binding both parties to refrain from "any acts of hostility". The Arabs replied by restating a previously-made pledge not to resort to armed force in settling the Palestine issue.

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The Arabs Had A Name For It

BY DANIEL BLISS

The author is the grandson and namesake of the founder and first president of the American University of Beirut. His father, Dr. Howard Sweetser Bliss, was AUB's second president.

Dr. Bliss spent most of his early life in Beirut and it was there that he developed his interest in astronomy as a hobby with the help of Professor Alfred H. Joy, who taught astronomy at AUB in 1904-10 and who is mentioned in this article.

Dr. Bliss is a member of the Amateur Astronomers Association, and is making his own six-inch reflector telescope at the Hayden Planetarium in New York.

A graduate of Amherst College and Union Theological Seminary, Dr. Bliss is minister of the Second Congregational Church of Greenwich, Connecticut, a post he has held for sixteen years. He was awarded a Doctor of Divinity degree from Amherst in June 1950.

For source material used in this article Dr. Bliss credits: "Star Names and Their Meanings" by Richard H. Allen and "Field Book of the Stars" by William T. Olcott and Edmund W. Putnam.

EDITOR.

How is your eyesight? If you want to know whether or not you have good eyesight, here is a test.

Go out under the stars at night and find the Big Dipper. Almost everyone knows where that is. But if you are rusty on your astronomy, look for seven stars in the north that form the outlines of a water dipper with a bent handle. Its "pointers", or the two end stars of the bowl of the dipper, point to the North Star or Polaris, twenty-eight and three quarters degrees away.

The Dipper is right side up now (signs of good weather, some people say) but it is still easily recognizable. Look for the star that marks the bend in the handle (it's the second from the end or the middle one in the handle). Now if your eyesight is good, provided the night is clear and the air not too thick with smoke or dust, you should be able to see a small star just above the one at the bend.

That is the test the Arabs of the Near East have used for centuries to check up on their eyesight. They even had a name for it. They called the little star Saidak, which means "the proof" in Arabic.

People from the beginning of time have been "seeing" things in the night skies. Except for the constellations of Scorpio and Corona and one or two others, it takes a fertile imagination to picture in the heavens what the ancients apparently saw: Kings and queens, gods

and goddesses, chariots, flying horses, heroes, dragons, and even small objects like rabbits, crows and horseflies. Indeed, what we call the Big Dipper, which looks like one, is really the Great Bear, or Ursa Major. By no stretch of the imagination can the figure of a bear be traced out of the stars in this region. Yet that is what as widely separated people as the old Chinese, the ancient Chaldeans, and the Iroquois Indians of our own land, have called this constellation. And in England, they call it "the Plough", or "Charles' Wain".

While the names of the constellations of the sky are all in Latin, in sharp contrast a large majority of the individual star names are Arabic in their origin. In a representative list of names of the two hundred more prominent stars in the northern hemisphere, more than a hundred and seventy-five are from the Arabic. The Arabs did have names for the stars, and they, for the most part, have stuck.

There are some good reasons for this. In early times the Arabs were for the most part a pastoral people, shepherds and herders of sheep, goats, camels and horses. They lived in the open. They slept under the stars. They had leisure to observe the skies at night. They used no

artificial light but they had the sun by day and the moon and the stars by night.

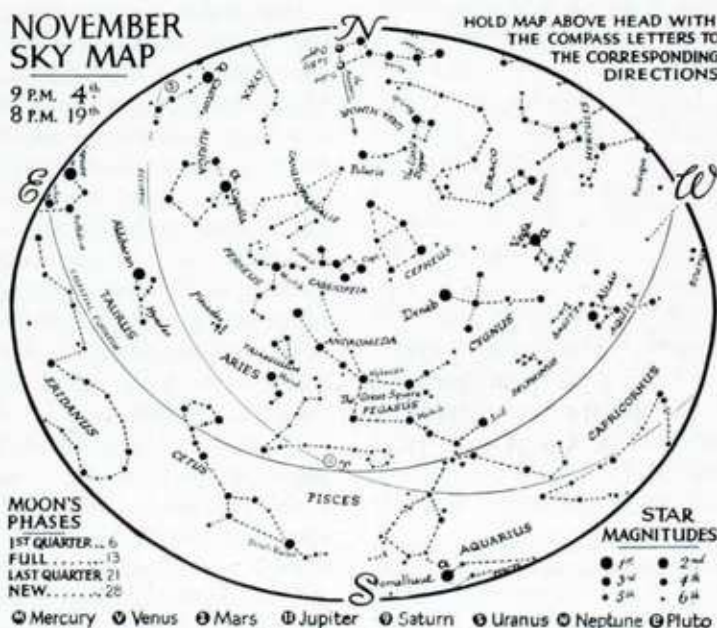
After sunset, night falls quickly in the Near East, and the dry, dustless desert air makes the stars brilliant and brings them very near. It is small wonder, then, that the Arabs have always been great students of the stars. They became familiar with the night skies. They made friends with the stars and gave them names. And the names they gave have largely survived.

To be sure, not all the Arabic star names originated in Arabia. Many were taken from the Greek by Arab scholars in the middle of the eighth century when Ptolemy's *Great System of Astronomy*, written in the second century, was translated into Arabic. But we must also remember that it was this "borrowing" from the Greeks that preserved for us the beginnings of modern astronomy which during the thousand years of the Dark and Medieval Ages in Europe would have been lost.

But the names seem strange to us and we notice a number of unusual features. The first thing we notice is the large number that begin with "Al" or "El" or their derivatives. The reason, of course, is that "Al" is the transliteration

NOVEMBER SKY MAP

9 P.M. 4th
8 P.M. 19th



Amateur Astronomers Association, Hayden Planetarium, New York, New York

The November sky

for the Arabic definite article "the". In that same list of two hundred star names fifty of them begin with the Arabic for "the" and many more have "al" hidden within the name.

Another thing we notice is that there seems to be no rule for transliteration in the spelling of Arabic star names. Many are the systems that have been used through the years for assigning English or Latin letters to Arabic sounds, which are often guttural with no exact English equivalents. But nowhere is the spelling more fantastic than in Arab star names. For instance, Alpha (*) Cassiopeiae has for a name Schedar, which is also spelled Shedar, Schedir, Shedir, Shadar, Sheder, Seder or Shedis; and Gamma Cygni is called Sadr or Sadir. But the Arabic derivative for the two stars and all the spellings is the one Arabic word "sudr" meaning "breast" or "chest".

In the same way, there are three stars in three different constellations called Ruchba, Ruchbak or Ruchbah, and Rukbat, which are Omega Cygni, Delta Cassiopeiae and Alpha Sagittarii respectively. Yet they all stem from the one Arabic word "rikb" which means "knee".

A third point to notice is the presence in star names of Arabic words used in combination with other words. "Ras" means "head" in Arabic and it appears in the names of a number of stars. Rasalas is Mu in the constellation of Leo and is derived from the Arabic "al ras al asad al schmali" meaning "the lion's head is toward the north". Ras Algethi (Alpha Herculis) comes from "al ras al jathi" meaning "the kneeler's head". Rasalhague is Alpha Ophiuchi, comes from "al ras al hayyi" and means "the head of the snake". Rastaban is Beta or Gamma in Draco and means "the head of the dragon".

One more note. Apparently the Arabs did not mind having duplicate names of stars in different constellations. In addition to Schedar and Ruchba mentioned above, Marfik meaning "elbow" was a popular name. It is the name of Lambda in Ophiuchus and of Kappa in

Hercules, and with the variant spelling of Marfak, it is Theta in Cassiopeia and also a star in the constellation of Perseus.

That was due to the usual custom of the Arabs not to group together several stars to form a single figure or object, as did their western neighbors, but with them single stars represented single creatures.

Perhaps the star name Deneb meaning "hindmost" and therefore "tail" has given its name to the most number of stars. Its chief representative is Alpha in Cygnus, the Swan, that bright, first magnitude star which we can still see high in the sky that is one of the three triangle-stars overhead in summer whose initial letters spell ADV (for convenience in remembering as the abbreviation for advertisement) namely, Altair, Deneb and Vega. Deneb is at the top of the Northern Cross, or more properly for its name, at the tail of the swan: "al danab al djajah" or "the hen's tail". Then there are two Denebs in Aquila called Deneb Al Okab, Deneb Algedi in Capricornus, Deneb Al Shemali and Deneb Kaitos both in Cetus, the Whale, Deneb in Delphinus, the Dolphin, and Denebola in Leo.

Now let us look at the Arab names of stars in some of the constellations: first those that never leave our night skies, but circle the whole year around the North Star, Polaris.

Ursa Major, the Big Dipper, is the first of them. Its Alpha star, the "pointer" nearest Polaris, is called Dubhe, "al dubbu" in Arabic, which means "the bear". The other "pointer", Merak (Beta Ursa Majoris) means "the loin of the bear", and Gamma, called Phad, means "the thigh". Benetnasch, Eta at the end of the handle, is from the Arabic "qa'id banat al na'sh" meaning "the governor of the daughters of the bier" literally, but more commonly, "the chief of the mourners". This star is also called "al ka'id" by the Arabs, "governor".

Mizar and Alcor, which we have met before at the bend of the handle, are Arabic for "veil or cloak" and "the weak one, al khawwar", but the Arabs often call this pair, "The Horse and the Rider". Alioth, (Epsilon), comes from "al yat" or "the tail of a fat sheep", and Megrez (Delta) means "the root".

In Ursa Minor, the Little Dipper,

Beta, its brightest star next to Polaris which is Alpha, is Kochab, one of "The Guardians of the Pole", and means itself "star" from "kaukab" in Arabic.

In Draco, the Dragon, its Alpha is Thuban, sometimes called Adib, both derived from the Arabic "al diba", "the dragon". Beta, Rastaban, means "the head of the dragon", "ras al diba", while Gamma, called Eltanin or Etamin, comes from "al tanninu" also meaning "dragon".

The Arabs thought that the constellation Cepheus looked like a shepherd and his dog guarding a flock of sheep. So, Gamma, called Er Rai, comes from "al rai" meaning "the shepherd", while Alpha or Aderamin is "al dhra' al yamin" or "the right forearm", and Alfirk, Beta in this constellation, means "the flock".

Cassiopeia, a queen of Ethiopia in Greek mythology, was a "hand" or a "kneeling camel" to the Arabs, and the Egyptians called it "the leg". Thus, Beta is called Caph which means "hand" in Arabic, and Delta is called Ruchba which means "knee".

We come now to some of the other constellations prominent in the November skies.

Auriga, the Charioteer, has as its Alpha, Capella, Latin for "goat", a beautiful first magnitude star, the third brightest in the northern skies, which the Arabs called "The Driver", because it seemed to rise earlier than the other stars in the constellation, and so, apparently watched over them. To a westerner it would appear strange that a "driver" should be ahead of his drove, for to us the word connotes a man who urges his animals on from behind. But in the Near East a shepherd or goatherd always precedes his flock and they follow. Hence, Capella is a "driver" rising in the east before the rest of the stars in Auriga. The Arabs called the three small stars above Capella "the kids", and Beta Aurigae is Menkalinan from "al mankib dhil 'inan" meaning "the shoulder of the reinholder".

Perseus is an interesting constellation because it contains a naked eye object of great interest, Beta, which is the short period variable star Algol, known to the Arabs as "the Demon Star". Algol is derived from "al Ghul", "the ghoul or ogre", and got its name probably because of the fact that it shines brightly at times

* For convenience in identifying stars, astronomers have assigned the letters of the Greek alphabet to the more prominent stars of a given constellation in order of their star magnitude or prominence. Thus, in this case, Alpha Cassiopeiae is the most prominent of the three second magnitude stars in the constellation of Cassiopeia.

The Islamic Collection in the Walters Art Gallery

BY DOROTHY MINER

The author is Librarian and Keeper of Manuscripts at the Walters Art Gallery, where she has been a member of the staff since 1934. Miss Miner is editor of the JOURNAL OF THE WALTERS ART GALLERY. EDITOR.

A survey of the Near Eastern collection in the Walters Art Gallery, to be more or less complete, would have to take account of the material in many different parts of the collection, and range from objects of the fourth millennium B.C. up to the nineteenth century. It would include the intensely interesting objects from ancient Mesopotamia, Iran, and Syria, the extensive Egyptian collections, as well as the art of early Christian and medieval times in Egypt, Syria and Byzantium for which the Gallery is justly renowned. However, so wide a range includes subjects not for one, but for several accounts, and in each case should be discussed by the curator who knows the material best. For this brief introduction of the Walters Art Gallery to the readers of the BULLETIN OF THE NEAR EAST SOCIETY, I shall confine myself to trying to present a general idea of the collections representing Islamic art.

Before coming to this point, however, the reader may like to know something of the nature and history of the Gallery and its contents. The Walters Art Gallery is now a public museum owned by the city of Baltimore, having been bequeathed to the city by the late Henry Walters on his death in 1931. The collections range over the arts of nearly all the chief cultures and civilizations from the dawn of history through the nineteenth century, comprising a wealth of material of which only a relatively limited part can be exhibited at any one time in the small, but charming building. All but the most recently acquired of these objects are the result of a lifetime of collecting on the part of Henry Walters, and of his father before him—for William T. Walters began acquiring paintings and sculpture in the 1840's.

Although William Walters as early as 1860 became intensely interested in Far Eastern art, and formed one of the earliest and largest Western collections of Chinese porcelains, he does not seem to have concerned himself with the Near East. Just when his son commenced to



Walters Art Gallery
Brass ewer inlaid with silver from
Mosul, Mesopotamia, XIII Century

be attracted by the wares of this region cannot be stated precisely, since, as so often is the case of privately formed collections, records of purchases were not systematically kept, and such scattered ones as do exist are tantalizingly vague. However, we do know that as early as 1897 Henry Walters was buying Near Eastern *objets d'art* in New York, in Paris and in Constantinople. These earliest purchases seem to have consisted of the rich, decorative materials of the later epochs of Islamic production which were fashionable at the time—Turkish plates, jugs and tiles, brocades and carpets, exotic oriental daggers and swords. Along with these, however, he was also acquiring illuminated Arabic and Persian manuscripts. The most important Koran in the collection was acquired in 1903 and by 1908 we know that he already had at least sixty of the 163 Islamic manuscripts now in the Library.

Medieval potteries of Persia in which the collection is now so rich, were scarcely known in Europe before 1891 when the late Henry Wallis attracted attention to them by the publication of the catalogue of the Godman Collection. The Exhibition of Persian Art presented by the Burlington Fine Arts Club only six years previously had been able to muster only four examples of medieval pottery

from Persia. Therefore it is hardly surprising that such potteries do not seem to be included in the earliest recorded purchases of Henry Walters in the field of Near Eastern arts.

His attention to those wares was doubtless drawn by one of the dealers from whom he had been purchasing not only oriental textiles and manuscripts, but Egyptian sculptures and medieval European objects. This was the late Dikran Kelekian, an antiquary whose boundless enthusiasm for the arts of Persia and whose connoisseurship did much to promote interest in this field. However, the most important factor in stimulating Mr. Walters' desire for medieval Persian objects and fostering his knowledge of them was unquestionably the great exhibition of Islamic art held at Munich in 1910. Immediately thereafter Persian rarities of all kinds commenced to flow into the collection in ever increasing number and variety. Some of these were acquired at the Munich exhibition itself—notably a number of objects from the collection of Dr. F. R. Martin of Stockholm. Enthusiasm for the production of the Islamic craftsmen of the Middle Ages, once developed, continued unabated until the day Mr. Walters died, his collecting constantly increasing not only in scope but in discrimination and understanding.

Of the approximately 2300 objects now included in the Islamic collection of the Walters Art Gallery, the potteries form by far the largest group, totalling just under 350 examples. They are fairly well distributed among the major significant types of wares and range in date from the tenth to the eighteenth century, with the greatest emphasis being placed on the wares from the great epoch of Islamic production—the twelfth and thirteenth centuries.

Since, at the time of Mr. Walters' activity, the scientific excavations of early pottery sites had not yet been undertaken, there are gaps in the representation of the types of the ninth and tenth centuries. However, a dozen examples of the chamblevé "Garrus" ware of Kurdistan and the Sgraffito bowls give a sufficient representation of these particular productions. Although only a single example of

the Samanid potteries of Transoxania exists in the collection, it is nevertheless a unique piece because of its shape. The handsome so-called Laqabi-ware executed in imitation of the Chinese Tang dynasty potteries with polychrome glaze over relief is represented by two fine specimens.

The great mass of twelfth and thirteenth-century pieces represent with abundant examples most of the important centers and technical types, many of which scholars have only recently begun to sort out and name with some assurance: lustre, minai figure ware, "lajvardin" blue ware as well as the related technique over turquoise, monochrome plain and relief wares, underglaze and overglaze decoration from Rayy, Kashan, "Saveh" and the Sultanabad region, or from Raqqa and other Mesopotamian regions. Especially to be noted are the large dish from Rusafa with a splendid lusted bird within, an unusually large and impressive example of the white pierced and glaze-filled ware of Kashan, and two large bowls of highly complex technique with designs modelled in relief, which appear to be from the same workshop as the famous "Macy" jug in the Metropolitan Museum—although the design is not pierced as in this latter case. Among the dated pieces is a fine lustre Kashan bowl dated 1212 A.D., several Kashan tiles with thirteenth-century dates, a Kashan lustre mihrab of 1276 A.D. and a Sultanabad lustre dish of 1284 A.D.

The later wares are less numerous, but are sufficient to show characteristic examples of sixteenth-century blue and white ware imitating the Chinese, Shah Abbas lustre, the first and second Kubachi styles, Gombroon, "celadon," Shah Abbas green ware, Bokhara, and Turkish wares. Some pieces in this group are worthy of comment, such as a handsome plate in the first Kubachi style, glazed in turquoise over black and dated 1480 A.D.—the second earliest dated piece of this ware known. The finest of the Turkish examples is a large mosque lamp to be compared with the famous one in the British Museum from the Mosque of Omar in Jerusalem. The British Museum piece is signed by Mustafa and dated 1549 A.D.

The European phase of Islamic ceramic art is represented by a small col-

lection of Hispano-Moresque wares, but one which includes some notable pieces—the most outstanding being a handsome large basin decorated in cobalt and lustre of fifteenth-century Valencian workmanship, and a well-known lustre bowl from Muel (Aragon) dated 1603. These Spanish examples form a natural link with the considerable collection of Italian maiolica in the Walters Art Gallery.

The Islamic metalwork consists of only about sixty pieces, but the average of quality and interest is exceptionally high. The examples range in date from the earliest Islamic period up to the eighteenth century. In relation to the later phases of the metalwork should also be considered the collection of arms and armor of the Near East, comprising about 150 items ranging from the fifteenth to the nineteenth century and including many of significant merit.

It is, however, in the metalwork of the earlier periods that the chief interest and importance of the collection lies. The series is initiated by two fine silver vessels of Sasanian or post-Sasanian workmanship: a well-known bowl with a King and Queen in low relief and an exceptional boat-shaped dish with dancing figures. The latter is attributed to the fifth century A.D., but the date of the bowl has been placed variously by scholars from the fifth to the eighth century. A similar problem is presented by two striking ewers in yellow-bronze, which figured in the Munich exhibition of 1910, and which likewise vacillate in date between the sixth and the eighth centuries—a fact which only serves to emphasize the continuity of Sasanian tradition into Islamic times. One of these ewers displays inlays of copper and zinc, making it one of the earliest known examples of inlaid metalwork from a region which was shortly to excel in this technique.

The bulk of the Islamic metalwork in the collection does in fact illustrate the richness and variety of the inlaid metals of Persia, Mesopotamia, Syria and Egypt. Among so many fine pieces, it is difficult to select a few for special mention. One must, of course, point out the large Mesopotamian ewer, richly inlaid with scenes, inscriptions and patterns in silver and gold, and signed by the artist, Yunus ibn Yusuf an-Naqqash from Mosul, and the

date, 1246-7 A.D. Another piece of historical importance is a very splendidly inlaid base for a candlestick with the heraldic emblems and titles of Zain ad-din Kitbugha, a royal official in Mamluke Egypt. The rest of this piece, which is datable between 1290 and 1293 A.D., is in the Arab Museum in Cairo.

Other notable items include a little tenn-sided vase with signs of the zodiac inlaid in silver, whose unusual shape occurs only in one other example in the British Museum; a large octagonal "turban box" of a type of which only two others are known; a small twelfth-century silver inlaid inkwell signed by Muhammad b. Abi'l-Sahl al-Haravi (i.e. "of Herat"), which serves to locate other objects of this type in Herat.

The Islamic metalwork is again tied into the European sections of the Walters Art Gallery by the inclusion of a few fine examples of all 'Azzimina ware—the work produced by Near Eastern craftsmen working in Renaissance Venice for the European market. Of the five such pieces, three are signed by the artists.

The collection includes representative groups in other fields of Islamic craftsmanship—carvings in wood and ivory, laquer, textiles from the seventh century to the nineteenth and carpets. The textiles include much material of great interest, although they are far less even in their representation of important types than is the case with the ceramics and metalwork. The carpet collection is very small, but includes a few fine pieces, notably a good sixteenth-century north Persian animal carpet and an important early seventeenth century prayer rug of a very rare type from the Turkish court manufactory in Anatolia.

The section of the Islamic collection to which Henry Walters directed his earliest attention—the manuscripts—is still of considerable interest. It includes a surprising number of miniatures dating from the thirteenth to the early fifteenth century. Among the Korans are ten that are earlier than the fifteenth century, of which four are in Kufic. The bindings include a number of particular beauty and interest, ranging from the tenth through the sixteenth century. Perhaps the foremost treasure of the Islamic books is a great Koran of the early Timurid period,

(Continued on page 10)

Near East Camera



National Tourist Organization of Greece



Hugh Schuck, Jr.



Hugh Schuck, Jr.



The caryatids at the upper left guard the temple of Erechtheus, an early king of Attica, on the Acropolis in Athens. This temple, famous for these caryatids, (Each of the heroic maidens is seven and a half feet tall and they stand on an eight foot parapet) is considered a perfect example of Ionic architecture. It was built in the Fifth Century B.C.

A view from the tower of the Crusaders' castle known as the Crac des Chevaliers (top). The castle, which dates from 1031, is on the border between Syria and Lebanon.

Below, a carved stone fragment and a Roman temple (in background) at the ruins of Palmyra, the Biblical Tadmor, and Zenobia's capital.

The port of Alexandria, Egypt, at the lower left.

Eyüb

BY I. C. GORDON CAMPBELL

The author has lived in Turkey where he did archaeological work and taught school. Formerly on the faculty of Doane College, Crete, Nebraska, Mr. Campbell is now pastor of the Congregational Church in Albion, Nebraska. His articles: "The Blue Mosque" and "The Mosque of Rustem Pasha" appeared in the BULLETIN in June 1950 and May 1951 respectively.

EDITOR.

Istanbul might well be named the City of a Thousand and One Sights. Some are spectacular and well known to the tourist; others are simpler and less often visited, yet offer more. One such place is Eyüb, for of Istanbul it alone preserves some of the best spirit of ancient Turkey, perhaps because for so many centuries no European was allowed to set foot there. To realize that Istanbul is not Turkey, it is necessary to travel in Anatolia, but those are not able to go so far may realize some of this difference by going to this little-frequented part of the city.

There are three ways of reaching it: By motor bus, by one of the small ferry boats of the Golden Horn, or by being rowed in a caique from the bridge. The last is the best for it is the most comfortable and gives a good armchair view of the city.

First of all is the Yeni Valide Cami at the end of the bridge, so called because the building of the mosque was completed in the middle of the seventeenth century by the Valide Turhan Sultana Hatice, mother of Mehmet III. Then there is one of the finest mosques in the city, Sulemaniye, built by Sinan for Suleiman the Magnificent. Behind it are the great arcades of the Aqueduct of Valens under which passes the great new Atatürk Bulvarı. From the side of the road, from a mass of old wooden houses, are the domes of the Pantocrator. Not far from the shore there is a glimpse of the Gül Cami, the old church of St. Theodosia. On one of the seven hills, on the site of the Church of the Holy Apostles is the great mosque which Mehmet Fatih built to celebrate his conquest of the city and which marks the transition period from Byzantine to purely Turkish form in the architecture of Istanbul. Then there is another mosque of Suleiman I, the Selimiye, which he



Plane tree in the courtyard of the Eyüb mosque

R. S. Hardy

had built in memory of his father, Selim I, and which stands on another of the city's seven hills. Below it near the shore in the midst of the Greek quarter of Phanar is the church of St. George and the buildings of the Patriarchate, the seat of the Greek Orthodox Church. A little beyond it is the sugar cake church of the Bulgarian Exarchate, one of the most fantastic pieces of architecture in the city. In the distance are the ruined towers of the land walls and the Tekfur Saray. Finally, well beyond the walls of the city is the district of Eyüb, in ancient times called Cosmidion. In those days there were a number of churches and other buildings but they were gradually destroyed during the many attacks on the city. All that may have been left of

them is said to have been used in building the original mosque of Eyüb.

One legend of how the mosque came to be built records that three days after the fall of Constantinople a friend of the conqueror announced to him that Abu Eyüb Halit Ensari had predicted that a conquering Turkish sultan would find his tomb and make it glorious. The friend declared that the whereabouts of Eyüb's remains had been shown him in a dream and would be identified by the presence of a spring and a slab of marble. When the Sultan directed that a search be made, Eyüb's bones were found by the spring and a slab of marble which bore his name. Another tradition, however, states that the inscription was an Hebraic one.

(Information about Eyüb varies. Professor Philip K. Hitti in his "History of the Arabs" says that he was the legendary hero of a siege on Constantinople by Yazid. Eyüb's presence, for he was an old man, was regarded as a blessing, rather than a military asset, because he was from Medina, had sheltered Mohammed on the occasion of the Hegira, and was known as the Standard Bearer of the Prophet. During the siege Eyüb died of dysentery (about 672 A.D.), and was buried outside the walls of Constantinople, where his tomb soon became a shrine even for Christian Greeks. According to Dr. Hitti, Eyüb's tomb was discovered during the siege of Constantinople in 1453 by rays of light and the mosque was built on the site. Thus, Dr. Hitti explains, this gentleman from Medina became a saint to three nations: Arabia, Greece, and Turkey. EDITOR.)

So, where the bones were found, Mehmet II fulfilled the prophecy by building a fine *türbe* (mausoleum) and then in 1458, the mosque. Later, during the reign of Murat III, one of the latter's Grand Viziers enlarged it. A little more than a century later the two small minarets were replaced by two larger ones which are still standing. However, with the passage of time, the building became so ruinous that the mosque itself was completely rebuilt in 1800 in its present shape on the plan of its predecessor.

The architecture is quite simple for it is built on the plan of a rectangle, except for the projection for the *mihrab* (prayer niche). It is roofed by a large dome resting on eight half cupolas. There is little remarkable or of interest in the interior and all the beautiful rugs have vanished as they have in so many of the mosques. So, too, has the slab of marble bearing the imprint of the Prophet's foot, a relic found and placed there by Mahmut I.

The caique comes alongside a rickety, wooden landing stage at the end of the Street of Tombs. Although so many streets around the mosque are lined with tombs in this city of the dead, this is the only one so called. In the olden days it was a very special street indeed. Down it rode the newly consecrated sultan to embark from that same landing stage in one of the imperial barges to be rowed across the waters of the Golden Horn to

Hasköy. There, in the arsenal of the Otoman Empire which was founded on an earlier Byzantine one, he was wont to receive a purse of money, the first offering of his new subjects.

This short street has other interests, too, for it has some of the most elaborate of the many elaborate mausoleums. Among them is that of the mother of Selim III and her two daughters. At her death she left a substantial endowment for the upkeep of a *madrassa*, (a Mohammedan mosque school), and a food kitchen, to be attached to her tomb. Like the sultans, the *madrassa* has vanished but the *imaret* (soup kitchen) remains. In a well kept garden of flowers and vegetables is a pleasant old colonnaded building. Great wooden chests line the walls, one full of dried beans, another of rice, a third of onions and so on, while on the floors are half a dozen huge copper cauldrons for here, every day, two hundred poor and necessitous persons are fed. Here in the very midst of the dead, the living are cared for by a dead hand.

From this street there is an entry into the north side of the courtyard of the mosque. This courtyard is rather unusual for the portico, supported on twelve columns, rounds three sides of it only. On the fourth side, the place of the usual main gate, is the tomb of Eyüb. This is a marble building and the side giving on the courtyard has been covered with beautiful Turkish tiles of all shades, colors and designs. In the middle of the wall is a small lattice window the grills of which still show faint remnants of their gilding. It is possible to peer through these to see the catafalque within, surrounded by a railing that is reputed to be of silver, while from the roof hang many lamps. Somewhere nearby, so the story goes, is the spring which helped to identify Eyüb's bones and whose waters have the gift of immortality though the spring remains hidden until it shall be visited by someone unstained by sin. The tomb is still a popular place of pilgrimages for Moslems and parents bring their sons here after the elaborate ceremony of circumcision to say their prayers and drink some water from the well.

Today it is difficult to realize how sacred the mosque and its surroundings once were. No infidel might live or hold property within the vicinity and, while

on rare occasions, an unbeliever might be admitted to the courtyard, he was never permitted to cross the threshold of the mosque. To it came each Osmanli sultan to be girded with the sword of Osman, founder of his line. This ceremony was performed by the chief of the Mevlevi Dervishes who normally resided at Konya but they, too, have vanished down the path of history.

In the south of the portico a gate leads to the outer courtyard, another unusual feature. This latter is irregular in shape, one side formed by a covered ramp which leads to the old imperial box within the mosque. On the opposite side are a number of picturesque tomb-stones, while in the corner is a huge old plane tree whose boughs shade the whole courtyard and give shelter to thousands of pigeons whose plaintive cooing lends so much in atmosphere to this garden of the dead. In several of the nearby cypress trees, broken by winter storms, are storks' nests. Several of these birds always remain during the winter and the courtyard is their main place of promenade for it is here they and the pigeons are fed.

From the gateway any one of the streets which pass through this edge of the village lead to one of the footpaths which wander up the hillsides amidst the wilderness of graves and cypresses with which they are covered. Many people have followed one path which leads to the coffee house once frequented by Pierre Loti. The proprietor still shows a photograph, presented to his father, and points with pride to an amorphous face (Loti's) in a fly-specked group.

The best time for a visit to the Eyüb quarter is on the night of a full moon in September when one of the great *bayrams* (holidays or festivals) falls in this month. In this city of fine views, this is one of the most magnificent. On all sides the tombstones and ragged cypress trees cast oblique shadows, while across the city its seven hills stand out illuminated by a thousand candles for a band of light encircles the summit of every minaret. Across the waters, the full-faced moon is reflected to the end of the Golden Horn, the beginning of the valley of Kagit Hane, the once fashionable Sweet Waters of Europe. Here stood the Mosque of Blood while above

(Continued on page 10)

NEW BOOKS ON THE NEAR EAST

My Turkish Adventure by Pamela Burr. W. W. Norton, 1951. 218 pages. \$3.00.

The keynote of Miss Burr's book lies in the word "Adventure". She dramatizes people and situations, and, with the license of the born story-teller, finds adventure at every turn.

Because her chief interest is in people rather than places, when you lay the book down you feel that you have come to know Turkish people of all ages and social status. Some are still lingering in the old order, but the majority represent the new generation.

AMERICAN UNIVERSITY OF BEIRUT ALUMNI ASS'N OF NO. AMERICA

The A.U.B. Alumni Association of North America has been incorporated and chartered under the laws of New York State, according to Dr. William H. Shehadi, president of the organization. Tangible evidence of the new Association's support of its alma mater is a scholarship program which was established last month. A check in the amount of \$400 has been deposited with the Trustees of AUB in the name of the Alumni Association, and Dr. Shehadi in a presentation note to Dr. Stephen B. L. Penrose, AUB's president, expressed the earnest hope that additional scholarships can be provided in the future by the Association. Announcement of the recipient of this first Alumni Association scholarship will be made at a later date.

Miss Helen Braun, AUB Field Secretary, with office in the Near East College Association in New York, acts as liaison between the Association and the American University of Beirut. At the present time she is working on a compilation of all alumni in the Western Hemisphere, while Andre Tabourian, AUB alumnus, is working in Beirut on material for the Eastern Hemisphere. When all information is assembled, a complete Alumni Directory will be published.

WHAT IS IT?

The photograph on page 12 shows an Arabian American Oil Company drilling rig near Abaiq in Saudi Arabia. Abaiq is one of Aramco's three desert communities. It is the center of a large oil field and the location of a new stabilizing plant.

Miss Burr has written a book that is witty and most entertaining. The material for her book was acquired during a two years' residence in Turkey where she taught at the American College for Girls in Istanbul.

Allah the God of Islam, Moslem Life and Worship by Florence Mary Fitch. Lothrop, Lee and Shepard Company, 1950. 144 pages. \$3.00.

A simplified account of Islam for children and adults making a beginning study.

THE WALTERS ART GALLERY

(Continued from page 6)

preserved in its original gold-tooled and cut-leather binding. The text in imposing Thulth characters is accompanied by an interlinear Persian translation in red and surrounded on every page by a highly decorative marginal commentary in red, blue and gold calligraphy. In addition to lavish ornamentation of the lesser headings, the book is preceded by a sumptuous series of fifteen elaborate ornamental pages, while eight other equally rich pages occur at the main divisions. No other complete Koran comparable to this is known, although some leaves of a similar volume are included in the Chester Beatty collection in Dublin.

EYÜB

(Continued from page 9)

it stretches the still, bare, rocky and desolate hill where so many Moslem soldiers found their last resting place in 1453. Far beyond, the twinkling lights of Kurlush merge into the blaze of Pera where the Tower of Galata rises like a solemn sentinel. Soon the eyes tire of the lights and return to the quiet beauty of the mosque below. Here the twin minarets with their circles of light and the rigid clumps of trees seem like guardians of the tombs. In this, the holiest Moslem ground in Europe, lie so many famous persons: Ali Pasha, the Lion of Janina; Sokollu Mehmet Pasha; sultans, princes, princesses, vizirs, eunuchs and common people, all returned to the dust from which they sprang. Many of the stones are fallen, the tombs are ruined and dilapidated, the gilt has gone, but the soft

silver light and the shadows of night hide them, just as they hide the glories and tragedies of the past. Nothing remains but an atmosphere of great peace, none of the coldness of a vast necropolis, but the dignity and calm of a great house that has been lived in and loved.

NECA ANNUAL BENEFIT

Instead of the usual annual opera benefit, this year the Near East College Association is sponsoring a performance of the new musical, "Paint Your Wagon". The benefit will be held the evening of Thursday, December 27. Tickets may be obtained from the NECA office, 46 Cedar Street, New York 5, New York; telephone: Bowling Green 9-7900.

NECA FILM AVAILABLE

"Outposts of American Education", a 16 mm. colored film narrated by Lowell Thomas is available on request from the Near East College Association office, 46 Cedar Street, New York 5, N. Y. The film, which runs approximately an hour, shows the member colleges of the Association, and the countries in which the institutions are located. There is no charge, except for the express charges both ways.

Near East Society Bulletin

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THE ARABS HAD A NAME FOR IT

(Continued from page 4)

and then fades away fluctuating every two days from a second magnitude star to a third and making the change within a five hour period.

Algol is of interest to friends of the Near East Colleges for another reason. Professor Alfred H. Joy, who is President of the American Astronomical Society and a distinguished member of the staff at Mt. Wilson Observatory in California, was a staffite at the American University of Beirut in the early 1900's. He it was who in later years helped to establish the fact through his research in parallax determinations that Algol is sixty light years distant from the earth.

Another variable star studied by Professor Joy is Mira in Cetus, the Whale. He established the fact that it is moving in an orbit thirty-five million miles in diameter, and he proposed the theory by mathematical deduction that it should be a double star, that is, two stars revolving about a common center. This was confirmed by Professor Aiken of the Lick Observatory in Wisconsin.

A whale has two prominent fins in its tail. The Arabs noting that called the two stars in the tail of Cetus, Deneb Shemali and Deneb Kaitos, from the Arabic words meaning "the tail to the north" and "the tail of the whale to the south." Baten Kaitos (Zeta Ceti) in the center of the constellation means "the belly of the whale".

Pegasus, the Flying Horse, despite its Greek mythological origin and its adoption by a modern gasoline company, is really an Arabian steed, if you can go by the names of its individual stars. The "great square" of Pegasus is bounded by four stars: Alpheratz, from "al faras", "the horse"; Scheat, "the foreleg"; Algenib, "the side"; and Markab, "the saddle". Enif at the end of the nose, comes appropriately from "al anf", meaning "the nose".

Aquila, Cygnus and Lyra, the three constellations that have the three prominent first magnitude triangle-stars of Altair, Deneb and Vega, all have Arabic names. Altair means "the flying one" or "the eagle"; Beta Aquilae is Alschain, meaning "the falcon"; Vega means "falling"; and Mu Lyrae is Aladfar meaning

"the talons". Yet the Arab name for the constellation of Lyra is "The Tortoise" (it looks like one too, with a large head); and so Beta and Gamma Lyrae are called Sheliak and Sulafat, both of which mean "tortoise". In Cygnus, besides Deneb, "the tail of the hen", there are Sadr, its "chest", Gienah, its "wing", and Ruchba, its "knee".

We have mentioned some of the stars of Hercules, Ras Algethi and Marfik, and they with the constellations of Ophiuchus and Serpens are almost out of the November skies. But Beta Ophiuchi is called Cheleb which means "dog" in Arabic, and two stars, Theta and Alpha, in Serpens bear the names Alya and Unuk al Hay from the Arabic "al hayyah", "the snake", and "al 'unuk al hayyah", "the neck of the snake".

Capricornus, the Sea Goat, in the south has two Arab goats in it: Prima and Secunda Giedi or Algiedi; and Pisces, the Two Fishes, each with a ribbon tied to its tail, with the ends of the ribbons joined together by a knot, has a star at the knot, Alpha, called Al Rischa, which of course means "the knot" in Arabic.

Alpha in Aries, the Ram, is Hamal which means "sheep", and the Arabs called the whole constellation "Al Hamal". Beta is Sheratan, the dual form of the word "al sharat", "sign", the sign of the beginning of the zodiacal year.

"Lucky Star" is a phrase which we may think English speaking people invented. Not so. The Arabs had the name for it first. In the constellation of Aquarius, the first three stars, Alpha, Beta and Gamma, are called Sadal Melik, Sadal Suud, and Sadachbia, and they mean respectively, "the lucky star of the king", "the luckiest of the lucky", and "the lucky star of hidden things". Two stars in Capricornus, Beta and Gamma, are Dabih and Nashira, and they mean "the slayer's lucky star" and "the fortunate one". Pegasus also has some lucky stars: Sad al Bari, "the good luck of the excelling one"; Matar, "lucky rain"; and Homam, "the lucky star of the hero".

Other stars, not all visible now, have some interesting Arabic names: the famous giant red star in Orion, Betelgeuse, comes from "beit al jauza", "the home of the twins"; Rigel in Orion means "foot" and Saiph, "sword"; Arneb, which is Alpha in Lepus, the Hare, means a

"rabbit", and Delta in Corvus, the Raven, means a "crow". But Alpha in Corvus is called by the Arabs Alchiba which means "tent", and was the Arab name for the constellation (it looks more like a tent than a crow, too). Beid and Cursa, Beta and Omicron in the faint constellation of Eridanus mean "egg" and "chair" in Arabic.

Star names are traditionally jaw breakers for pronunciation. Try Azelfafage (Pi Sygni) or Zubaneschamali (Beta Librae). But they are not hard when you know what they mean. Azelfafage comes from "al zif al faras" and means "the track or foot of the horse". Zubaneschamali, together with its companion below it, Zuban El Genubi, are the two claws of the Scorpion, the Northern Claw above and the Southern Claw below. Easy, isn't it? You see the Arabs had a name for it.

TURKISH GENERAL ONCE ON R.C. STAFF

General Tahsin Yazici, commander of the Turkish forces in Korea for the past year, was an instructor in military science at Robert College in Istanbul during the years 1937-1940. Dr. Floyd H. Black, president of Robert College, writes that General Yazici learned part of his English at the College, and while there "became familiar with American ways, points of view and mentality". The general was born in Monastir in Macedonia in 1893.

NEW NEF FILM

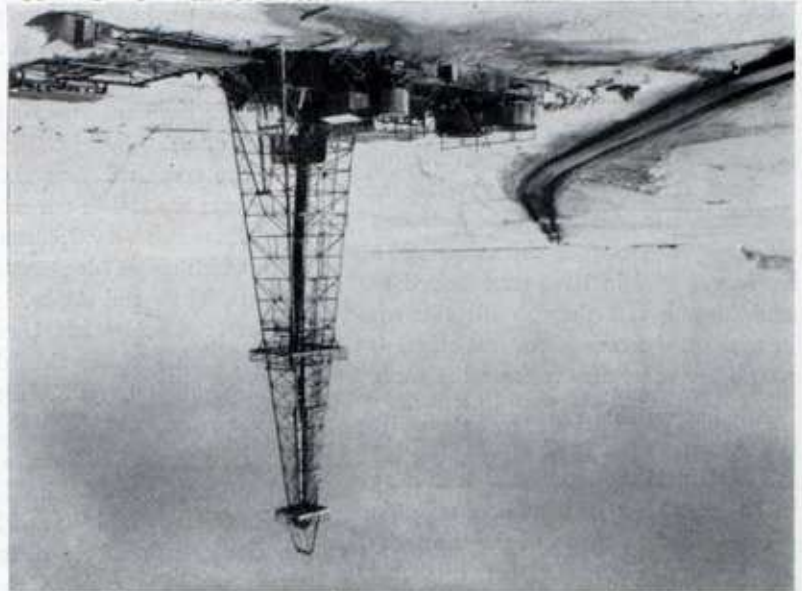
"Candle in the Dark", a silent 16 mm. film, which runs twenty-five minutes, shows the work of the Near East Foundation in Greece, Lebanon, and Syria. Photographed in color, the film was made recently, and is available on loan by application to the Near East Foundation, 54 East 64 Street, New York 21, New York. Material for narration to accompany the film may be obtained from the Foundation.

The Foundation activities are vividly portrayed in the film, and there are many scenic shots of the countries in which the Foundation conducts its agricultural, educational, and sanitation programs for villages. Its work in Greece also includes a rehabilitation center for vocational training and physical therapy for the disabled, as well as recreation centers for working boys and girls.

The Arabs Had a Name For It
The Islamic Collection in the Walters Art Gallery

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NEAR EASTERN LEADERS

Selim Sarper (photograph at the left) has been Chairman, with title of Ambassador, of the Turkish Permanent Delegation to the United Nations since 1947.

Mr. Sarper was born in Istanbul in 1899. He is a graduate of Robert College, Istanbul, and of the Faculty of Law at Ankara. He began his career at the Turkish Ministry for Foreign Affairs in April 1927. He was appointed vice consul to Odessa, then Third Secretary of Embassy in Moscow where he became Second Secretary later. Following his Russian assignments he was transferred to Ankara as assistant secretary to the Minister for Foreign Affairs. Subsequently, he served as Turkish Consul at Komotini (Greece), Odessa, and Berlin. Returning to Ankara, he became head of a political section in the Ministry of Foreign Affairs, and then Counsellor of Embassy in Bucharest. Another tour of duty in Ankara brought him the director general position of the Press Department, organized in 1940.

He became a Minister Plenipotentiary on March 10, 1944, and was appointed Ambassador to Moscow that same year, where he remained until 1946 when he went to Rome as Ambassador.

Within the organization of the UN he has been elected vice president of the General Assembly at its Second Special Session in 1948, chairman of the Interim Committee in 1949, Rapporteur of the First Committee of the General Assembly in 1948 and vice chairman of the same committee the following year.

When Turkey was elected to the Security Council, Mr. Sarper was designated as his country's representative on the Council. He became chairman of the UN Additional Measures Committee last February.



Turkish Information Office