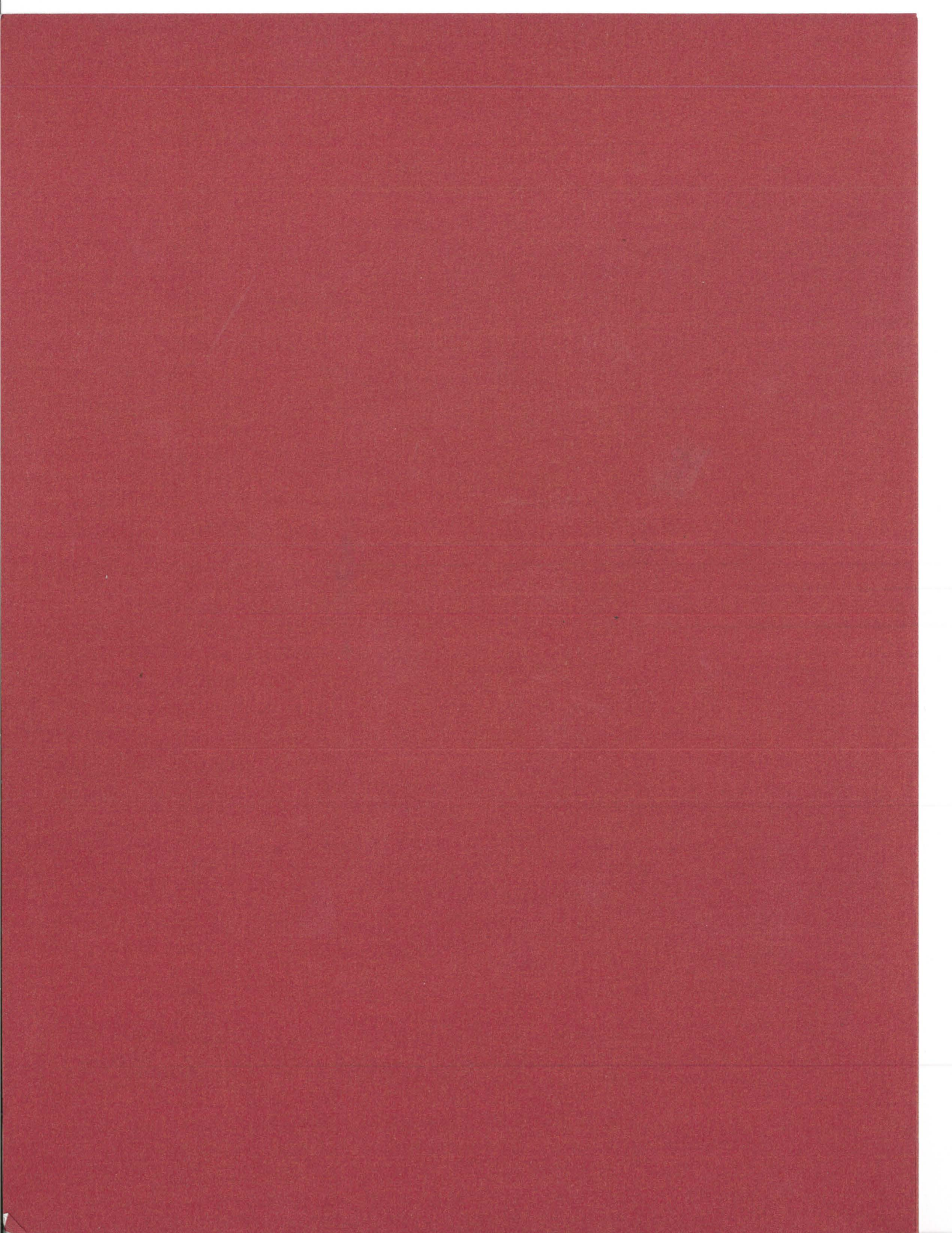




The Silk Road

Connecting Cultures, Creating Trust

2002 SMITHSONIAN FOLKLIFE FESTIVAL
On the National Mall, Washington, D.C.



THE SMITHSONIAN INSTITUTION
CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

partners with

THE SILK ROAD PROJECT, INC.

to present

The Silk Road
Connecting Cultures, Creating Trust

the 36th annual Smithsonian Folklife Festival

On the National Mall, Washington, D.C.

June 26–30, July 3–7, 2002

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Smithsonian Folklife Festival

THE SILKROAD project inc.

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Note on Transliteration

To ensure that program materials are as accessible as possible to Festival audiences and that the many languages used along the Silk Road are treated equitably and consistently in these materials, we have followed these principles:

Words that are commonly used in English are primarily used in that form. In addition, we provide (in parentheses) the form that is familiar to native speakers and scholars.

Diacritical marks are omitted unless they are an integral part of the language.

For transliterations we have been guided by National Museum of Asian Art (Smithsonian Institution) and Library of Congress usage.

For place names we have referred to the U.S. Board on Geographic Names.



The Silk Road on the Mall

Lawrence M. Small, Secretary, Smithsonian Institution

For ten days this summer, the great geographical and cultural distance that lies between the heart of Europe and the far reaches of Asia is being reduced to the length of a leisurely afternoon stroll on the National Mall. For the first time in its 36-year history, the Smithsonian Folklife Festival has a single — and remarkably ambitious — theme: the Silk Road. The name denotes the network of trade routes, over both land and sea, along which merchants and travelers began to move across Asia and Europe from the first millennium B.C.E. The most famous east-west component of the Silk Road began in Xi'an, the ancient capital of China, broke north and south of China's Takla Makan Desert, and traversed a vast stretch of Central and Western Asia on its way to the eastern end of the Mediterranean. Along those staggering distances lay a wealth of cultures and traditions. They are still there; during the Folklife Festival, they come to life in the heart of Washington as well.

Merchants took to the Silk Road for commercial gain. But their movement also brought riches of another kind: the cultural traditions that were transported along the Silk Road. The ingenious, distinctive emblems of peoples — their science, technology, religions, customs, crafts, music, food, architecture, fashions — made the journey, too, and the dazzling variety of the world that commerce opened was diffused, welcomed, and adapted.

That's the tale to be told in this year's Folklife Festival, *The Silk Road: Connecting Cultures, Creating Trust*. Produced in association with the Silk Road Project, Inc., an organization founded by the cellist Yo-Yo Ma, supported in large part by the Aga Khan Trust for Culture, and featuring exhibits designed by Rajeev Sethi, the Festival turns the National Mall into a mammoth visual representation of the Silk Road, with the Great Gate in Nara, Japan, at the eastern end, toward the Capitol, and St. Mark's Square in Venice at the western end, in the shadow of the Washington Monument. And between the two, visitors will wander Eurasia, through Istanbul, Samarkand, and Xi'an. On the way they'll move among hundreds of musicians, artists, dancers, crafts workers, and chefs from some two dozen nations of the Silk Road, working side by side with Americans who trace their origins to the region or have been culturally influenced by its traditions.

An especially valuable aspect of the event is its focus on Central Asia, a region to which we Americans were all too indifferent before events of the past year. We now know the names of the nations in that part of the world. The Festival gives the people of those nations and their traditions a human face.

Visitors who make the journey across the Festival site can immerse themselves in the energy and larger educational purpose of the Festival; they'll have an opportunity to travel across continents, centuries, and cultures. They will meet with a diversity of artists who, through their demonstrations of skill — with silk, jewelry, ceramics, carpets, paintings, paper, calligraphy, food, and, not least, music — do more than merely affirm their cultural traditions. They embody them. This year's Folklife Festival, like every other, celebrates humanity and breathes a spirit of human engagement. On a great green stretch of this nation's capital, people from many different societies will be brought together face to face. And those chance, transient encounters may affect the way they think about the world.

THIS ARTICLE ORIGINALLY APPEARED IN *SMITHSONIAN MAGAZINE*, JUNE 2002.



A Journey of Discovery

Yo-Yo Ma, Artistic Director, The Silk Road Project, Inc.

These days, the Silk Road is mostly remembered as a string of fabled places — Samarkand, Nishapur, Bukhara, Kashgar. For me, however, the Silk Road has always been fundamentally a story about people, and how their lives were enriched and transformed through meeting other people who were at first strangers. By starting a conversation and building shared trust, strangers could become allies, partners, and friends, learning from one another along the way and working creatively together.

If you accept that the Silk Road is still present in our world as an inspirational symbol of intercultural meetings, then there are many people alive today whose lives exemplify modern-day Silk Road stories. I am one of them. I was born in Paris to Chinese parents. My father was a violinist and composer who devoted his career to building musical bridges between China and the West. When I was seven, my family moved to the United States. I began playing Western classical music as a youngster but have always been curious about other cultures.

As a cellist who loves working in different musical styles, I've had the good fortune to travel and learn about music outside my own tradition. I have visited the Khoisan people of the Kalahari Desert and listened to Buddhist chant in Japan's ancient Todaiji Temple. I have learned Celtic and Appalachian dance tunes and have taken lessons on the *morin huur*, the Mongolian horsehead fiddle. These encounters have led me to think about the way that music reveals the connections among us.

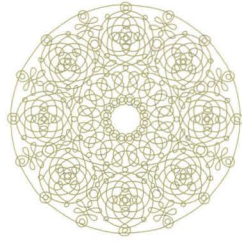
For example, is the horsehead fiddle, held upright and played with a horsehair bow, in fact an ancient ancestor of European viols? How did a Japanese stringed instrument, the *biwa*, originally created in the 8th century and now part of the Imperial Shosoin collection in Nara, come to be decorated with West and Central Asian motifs? Why does music from the Celtic lands, Mongolia, India, and many other disparate places rely so heavily on the concept of melody played against a steady drone? Answers to these questions are not always fully known, but persuasive evidence suggests that peoples now separated by great distances had at some time been connected. Moreover, these

connections were not passive but based on a vigorous exchange of ideas, artifacts, technologies, and fashions. Cultural exchange has in turn inspired innovation and creativity.

The message seems clear: we all have much to gain by staying in touch, and much to lose by throwing up walls around ourselves. We live in a world of increasing interdependence where it is ever more important to know what other people are thinking and feeling, particularly in the vast and strategic regions of Asia that were linked by the Silk Road.

In 1998 the Silk Road Project was founded to study the historical and present-day flow of culture and ideas along the trans-Eurasian trade routes. I believe that when we enlarge our view of the world we deepen our understanding of our own lives. Through a journey of discovery, the Silk Road Project hopes to plant the seeds of new artistic and cultural growth, and to celebrate authentic living traditions and musical voices. But what are "authentic" traditions? Look deeply enough into any one, and you'll find elements of others. Discovering what's shared, and what can be appropriated, refined, and restyled, is the essential work of cultural exchange and innovation.

As a crucible for cultural intermingling, the lands of the Silk Road, then and now, offer an unparalleled vantage point from which to understand vitally alive and ever-evolving languages of music, art, and craft that may seem by turns familiar and exotic. Our challenge is to embrace the wondrous diversity of artistic expression while remaining mindful of the common humanity that links us all. I hope that your own visit to the Festival will lead to enduring discoveries on both fronts.



The Silk Road Today

Luis Monreal, General Manager, Aga Khan Trust for Culture

For the two weeks of the Folklife Festival, the United States capital is the destination for an idea that began over 2,000 years ago, when the Silk Road became an economic thoroughfare, a conduit of knowledge and culture, a network, a myth perfumed by spices and resplendent in silk. When Yo-Yo Ma and the Silk Road Ensemble perform, or when an unknown folk group from Kazakhstan plays to an American audience, we are moved because we understand, in those transcendent moments, how we all connect, and what our true responsibilities are to each other. We also feel a poignant anguish at the realization that, too often, we do not take these responsibilities to heart.

Those responsibilities go beyond music, of course — to make connections on the ground, to help societies reconstruct after being destroyed by war, drought, and famine. When the Aga Khan Development Network began work in the Central Asian part of the Silk Road in 1992, we needed to address the most immediate problems — food sufficiency and the repair of roads, bridges, and the electrical grid — but another pressing task was to help in the construction of pluralistic societies capable of dealing with age-old ethnic tensions.

It is not new to assert that a classical education should include more than the usual Great Books in the traditional Western canon, but perhaps it is new to suggest that a broad, inclusive humanities curriculum should be introduced in countries where no such program ever existed before. One of our programs in Central Asia, a region undergoing a period of transition, is the Humanities Project. The Project arose out of deep concern for the divisions that emerged after the dissolution of the Soviet Union and the humanitarian crisis that followed. Ethnic rivalries surfaced, and the region was menaced by civil war. If the people of the region were to live in peace with their neighbors — who, by extension, include the rest of the world — then we needed ways to create an appreciation of other cultures and intellectual traditions.

The Humanities Project therefore aims to develop skills of cultural interpretation, independent thinking, reasoned debate, and open-ended curiosity. The Project, based in Dushanbe, Tajikistan, will eventually extend to many Central Asian universities. It is also intended to promote tolerance for pluralism in ideas, cultures, and peoples, and aims to develop the capacity for ethical reflection and aesthetic appreciation.

In 2000, we established the University of Central Asia, an internationally chartered private institution of higher education dedicated exclusively to education and research on mountain regions and societies. Mountain populations experience extremes of poverty and isolation as well as constraints on opportunities and choice, but at the same time, they sustain great linguistic, cultural, ethnic, and religious pluralism, and show remarkable resilience in the face of extraordinarily harsh circumstances. By creating intellectual space and resources, the university will help turn the mountains that divide the nations and territories of Central Asia into the links that unite its peoples and economies in a shared endeavor to improve future well-being.

Another related issue of concern in Central Asia, and one that the Aga Khan Development Network has been working to address, is the decline of musical traditions and activities that coincided with rapid changes occurring in the region. In response, we created the Music Initiative in Central Asia, which has been collaborating with the Smithsonian Institution and the Silk Road Project to put on this year's Festival. While the sounds of the Silk Road come to the National Mall in Washington, D.C.,

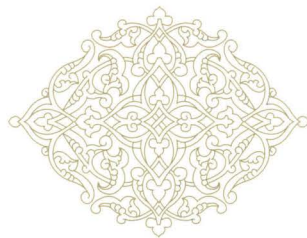
the Music Initiative is working to preserve and promote the musical traditions of the Central Asian portion of the Silk Road: in Kazakhstan, the Kyrgyz Republic, Tajikistan, and Uzbekistan — and now, Afghanistan.

The Initiative provides financial resources and technical assistance for the restoration of the great classics of Central Asian music and funds recordings, research, conferences, publications, and concerts of traditional music. The Initiative supports selected music schools that train students through oral-tradition transmission from master to disciple (*ustad-shagird*) and facilitates apprenticeships of promising students to master luthiers with the aim of improving the quality of musical instrument construction. A Multimedia Programme is producing an anthology of Central Asian music and promoting it through broadcasts and video and audio recordings. The Intra-Asian Cultural Exchange Programme organizes local festivals featuring a variety of repertoires and artists, supports educational activities, and facilitates exchanges of performers and teachers among music schools in different regions.

Under the aegis of the Initiative, Yo-Yo Ma and the Silk Road Ensemble are performing in Central Asia in a series of concerts and master classes that feature specially written pieces by outstanding composers from the Silk Road region. The Music Initiative also worked with the Smithsonian and the Silk Road Project to produce the two-CD compilation, *The Silk Road: A Musical Caravan*.

I believe these efforts in Central Asia should be mirrored by a greater effort at cultural inclusion in the teaching of the sciences and the humanities throughout the world. If the Smithsonian Folklife Festival is about broadening our cultural and intellectual horizons, and I believe it is, then we should take this idea beyond the duration of the Festival and make it a feature of all our societies.

As we listen now to the harmonious conjunction of East and West, here on the National Mall, let us reflect on our responsibilities to remain curious and open to the world's riches. We may find our identities in our own cultures, but we gain nothing by exclusion. Let us all be moved by others' music, by their art, by the vast and myriad possibilities in the cross-fertilization of cultures that make up the world today.



The Festival and the Transnational Production of Culture

Richard Kurin

Director, Smithsonian Center for Folklife and Cultural Heritage

Diana Parker

Director, Smithsonian Folklife Festival

Who produced the Festival this year? In the end, over a thousand people of good will from around the globe will join with a million visitors to produce the experience. The inspirational idea and genuine engagement of Yo-Yo Ma, a musical artist of Chinese parentage who grew up in Paris and studied at Harvard, has provided the vision. The support of His Highness the Aga Khan, the leader of the Ismaili Muslim community, who supports educational, health, architectural, and development programs in places ranging from Central Asia to Mali to MIT, has been crucial. The site was designed by Rajeev Sethi, South Asia's renowned scenographer, who is currently working on projects in several continents. It was curated by the Smithsonian's Richard Kennedy, whose English family long ago migrated to Berkeley, and who himself turned back east to specialize in the study of Tamil history and Cambodian dance; and by Ted Levin, a Dartmouth professor who has worked with Uzbek, Bukharan Jewish, and Tuvan musical traditions in the heart of Inner Asia. Alma Kunanbay, a scholar from Kazakhstan married to a prominent Russian musicologist, organized the area devoted to nomadic traditions, while Henry Glassie, a folklorist and material culture expert who has worked in Turkey, Japan, and Bangladesh, organized ceramic and textile artists. And so it goes, among the many members of our staff, our collaborators with the Silk Road Project, Inc., and the Aga Khan Trust for Culture, our many volunteers, and, most of all, the hundreds of musicians, artists, storytellers, cooks, and performers who have come to the National Mall of the United States from all over the United States and from two dozen other nations. Artists from India have painted fabrics to simulate the great bell tower of Xi'an, and woven textiles to simulate the *ikats* of Japan. Japanese masked performers include in their troupe members from Senegal and Guinea. Of course, the Festival itself would not exist save for the Smithsonian, founded by an Englishman who lived mainly in France and Italy, and loved America without ever having visited.

Clearly we live in a transnational world, where people and ideas overflow the conventional boundaries of their birthplaces and birth groups. The Festival is a transnational creation, animated by artists from numerous and diverse communities but speaking a common language of cultural creativity and engaging in a joyful mission of encouraging cross-cultural understanding. The Festival is also a place to learn. Visitors, artists, and organizers alike share in the highly mutual, sometimes studious, sometimes serendipitous act of learning about people, traditions, and ideas that, seemingly distant, become quite familiar.

The Festival also exists within a framework in which knowledge rather than ignorance is valued; the dignity of representation is prized, not sullied; toleration and humility are virtues, not weaknesses; and the right to proclaim, shout, sing, dance, cook, and mold one's existence does not impede the rights of others to do so.

The Festival, it turns out, is a station on the Silk Road. Not the historical one of ancient, medieval, or early modern times, but rather the contemporary Silk Road that draws inspiration from the bountiful cultural interchange it represents. The Festival is a caravanserai in which people from different backgrounds, speaking different languages, and having varied interests can nonetheless stop for a moment on their life's journey, gather with others, trade and share their art, knowledge, and perspectives. We as a society, we as people of a planet, need spaces such as the one that the Festival on the National Mall of the United States provides to meet each other in a respectful way, to hear what our neighbors have to say, and hopefully be inspired to become better human beings as a result.

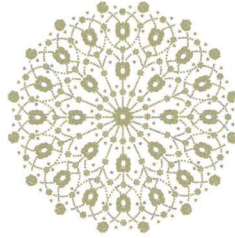
The Silk Road brought wondrous things — silks, porcelain, horses — to appreciative people. Music, song, instruments, and styles moved along the transcontinental byway, and our musical heritage is the better for it. Ideas about the heavens and cosmos, mathematics, physics, and the elements were carried with its caravans. Religions developed, spread, and thrived along the Silk Road, sometimes in harmony, sometimes in conflict. The Silk

Road did not always bring good. War, disease, and banditry moved along its networks. Those traversing it endured a variety of travails. Differences of values, languages, and interests sometimes closed the roads, cut off the exchanges, and destroyed communities. Yet by and large, the Silk Road proved beneficial to humanity; precisely because it brought diverse people into contact, it stimulated the development of foods, medicines, philosophies, religions, and the arts.

The Silk Road is an apt metaphor for our times; it speaks to the transnational creation of culture. We are all connected. The Festival makes that perhaps more obvious — it heightens our sensation of those connections. The question is what to do with them. Do we think of our connection as a rare moment to be forgotten, or as one that encourages us to explore our own potential to grow as human beings?

Very few Americans have met someone from Kyrgyzstan. At the Festival you can easily do so. Most Americans are unfamiliar with the culture of Central Asia. Now is a chance to change that. Many Americans have an open mind toward learning about the beliefs and practices of people who are Muslim, Buddhist, and Hindu. Here at the Festival you have the opportunity.

Following the events of September 11, it seems clear to us that it is ever so important for people and societies the world over to take account of their neighbors, to come to know them and learn of and from them, to engage them in positive ways. Insularity and xenophobia, the fear and dehumanizing of "others" — even one's own neighbors — are recipes for disaster in a complicated world. It is better to do the hard work of fostering understanding and respect, for these often produce inspiration. So weather Washington's summer heat and humidity, don't be dissuaded by the dust, overcome your shyness, don't worry about the fact that you don't speak Uyghur or know the difference between Turk and Turkmen — embrace, engage, and enjoy the Festival journey. May it inspire you as it has us and the very fine community of cultural workers and supporters who have produced it.



The Silk Road: Connecting Cultures, Creating Trust

by Richard Kennedy

For 35 years the Smithsonian Folklife Festival has presented well over a hundred programs focused on the traditional cultures of nations, regions, states, and communities, as well as on various occupations and themes. Never before has a Festival been devoted to one topic; never before has a Festival offered such research, conceptual, and logistical challenges. Producing *The Silk Road* for the 2002 Smithsonian Folklife Festival has stretched our thinking, our professional abilities, and our relationships with collaborating organizations. This has been a daunting but exhilarating effort, and one well worth doing in the hopes of benefitting both the American public and people of Silk Road lands.



The Silk Road, a term coined in the 19th century with 20th-century PR savvy, defines an exchange of products, both material and intellectual, across Eurasia from China to the Mediterranean, traditionally from the 2nd century B.C.E. and over the first 1,200 years of the Common Era. People who know something of the Silk Road think first of the transport of silk to Rome or the expansion of Buddhism from India to China, although certainly it is much more. But why silk, and why a road to describe this exchange? Silk provides the example of a mysterious luxury product for which people throughout the region were willing to pay high prices and even jeopardize lives. And the “road” refers to the exchange of those material products that traveled by land, although this literal meaning must be extended to include cultural and spiritual exchanges that would be part of a metaphorical Silk Road. Beyond these definitions the idea of the Silk Road is still available for new interpretations. And in the present political environment the idea is particularly evocative.

One reason Smithsonian staff has been particularly excited to work on a Silk Road project at this time is the political transformations that have taken place in the region over the previous two decades. The opening of China and the collapse of the Soviet Union have enabled researchers, businessmen, and travelers alike to visit a vast area little known to Westerners in the past hundred years. A new Silk Road is being traveled. The modest victories of



democracy and capitalism at the end of the second millennium allowed strangers once again to meet along the ancient roads of silk and once again exchange ideas and products. People spoke of new economic and political realities, and it seemed that new cultural realities were likely developing out of this transformation as well. If oil was the new silk, and democracy the new religion, then where did the old cultural traditions of the Silk Road stand? Had they withstood the onslaught of the Mongols, the seafaring European capitalists, and the more recent Russian and Chinese communists? How had they been transformed?

The understanding of exchange along the Silk Road has broadened with new archaeological discoveries throughout the region. It is now clear that there has been trade between what is now defined as Europe and Asia for many millennia. Textiles, beads, and languages all moved across the region centuries before

(Above left) Ahmed Şahin continued the centuries-old tradition of çini pottery in Kütahya, Turkey. Çini pottery has its roots in the blue-and-white tradition of China, elaborating the art with finely painted surfaces.

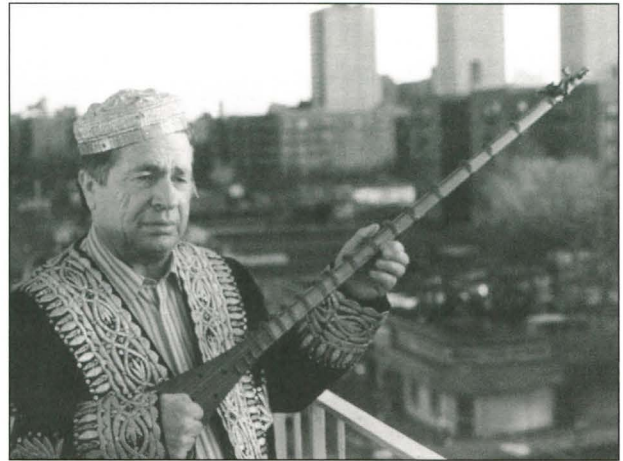
Photo by Henry Glassie/Pravina Shukla

(Above right) Pottery studios like this one in Jingdezhen, China, have produced the famous blue-and-white porcelain for over 600 years. Jingdezhen ware influenced ceramics in Japan, Turkey, and throughout Europe.

Photo by Richard Kennedy © Smithsonian Institution

the Common Era. Traffic between India and Europe, including Russia (a North/South component of the Silk Road), was always an integral part of the Silk Road and continued long after the collapse of the 13th-century Pax Mongolica that closed major land routes across Eurasia. Products and ideas have been continuously exchanged back and forth across the region, and that exchange continues today. *The Silk Road Festival* features only a select few of these living traditions, but their survival will tell surprising stories of long-standing connections between peoples and nations.

Visitors to the Festival will be greeted by five “sentinels of arrival,” landmarks along the ancient Silk Road — St. Mark’s Square in Venice, Hagia Sophia (Ayasofya) mosque/church/museum in Istanbul, Registan Square in Samarkand, the Xi’an bell tower, and the great gate to Todaiji Temple in Nara. Each will house a stage that reflects a different performance tradition. The performing arts selected for the Festival have been grouped into spiritual activities, courtly entertainment, local celebrations and entertainments, nomadic presentations, and new musics that draw from tradition. Spiritual music, for example, provides the program an opportunity to present the stories of the expansion of religion — Buddhism, Islam, and Christianity — along the Silk Road. Buddhist monks from Tibet and Sufi Muslim devotees from Turkey and Bangladesh will highlight the central role that religion played in Silk Road trade.



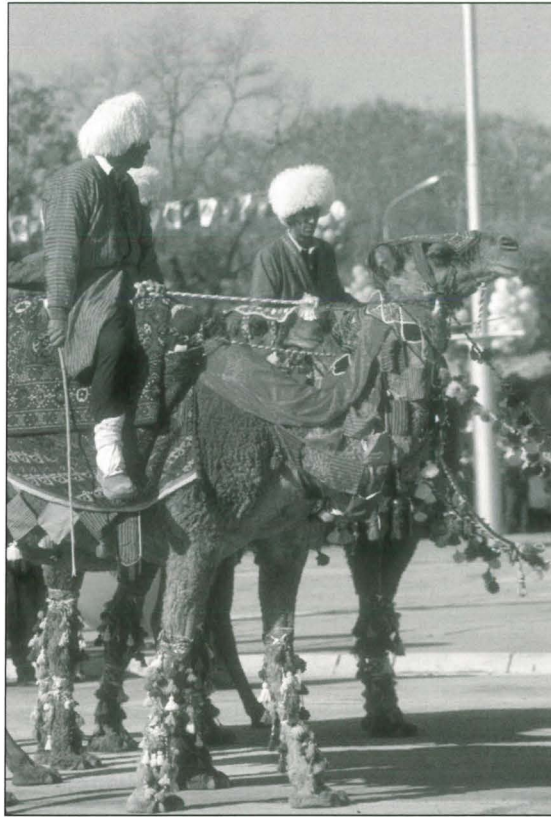
The Silk Road was not just a story of merchants, nomads, and dusty caravanserais, but also functioned because of powerful military forces based in urban centers along the route. These centers not only hosted the travelers and exacted tolls but also supported communities of artists of all kinds. Craftspeople and musicians traveled throughout the region, sometimes freely, sometimes subject to restrictions, and sometimes even as prisoners of war. Music of the royal courts, some of which survives, was an important tradition developed in these centers. *Maqam* ensembles from Azerbaijan to Xinjiang as well as Chinese and Japanese courtly music still have a place in the lives of people along the Silk Road.

These centers were also a place of cultural confluence and celebration. Folk musics, then as now, were a part of everyday life. Bukharan Jews settled in Central Asia and now in the United States still celebrate traditional weddings, while contemporary Armenian and Chinese folk ensembles share instruments if not a language in their musics. Similarly, nomads from Iran to Mongolia, who were so instrumental in supporting the caravans on their journeys, share stories, songs and language. Their fine

Bukharan Jewish musician Ilyas Malaev plays the tanbur on the balcony of his apartment in Queens, New York. Bukharan music, Chinese opera, karate, and pizza all came to the U.S. with immigrants from Silk Road countries. Photo © Hermine Dreyfuss

weaving skills are displayed in the textiles that decorate camels, brought to the Festival site to demonstrate nomadic travel. In the twenty-first century transport is more often by painted trucks, on which similar aesthetic skills are brought to bear.

Trade products are perhaps easier to trace along the Silk Road than music. Existing examples of ancient silk, pottery, carpets, and glass all tell very specific stories of travel and exchange and remind us of the extent to which people across the region have been connected throughout history. What may be surprising to some, however, is how many such objects are still made today. The curatorial staff has chosen to feature ceramics, silk and cotton textiles, carpets, paper, and stone and metal products, including glass. Each is in a different compound — the Paper Garden, the Ceramics Courtyard, the Silk Grove, the Family Oasis, and the Jewel Garden — and tells a story from a different period along the Silk Road, including, in some cases, a chapter from life in the United States. Paper, for example, was invented in China and remained a secret of the region for centuries; along with written language, writing materials were thought to possess magical qualities. Religious texts as well as commercial bills were written out and transported along a route that, through such communication, could more easily function. Each region added its own distinctive features of paper art including Turkish marbling and Italian watermarks. Similar elaborations have been made in the art of calligraphy, which, particularly in Islamic and Chinese cultures, has become highly refined and stylistically differentiated as to



Decorated camels participate in an Independence Day parade in Ashgabat, Turkmenistan. Decorating camels displays the fine weaving skills of nomads and mirrors the skills of Pakistani truck painters.

Photo © Hermine Dreyfuss

school and usage. Representatives of these schools still train new generations of artists along the Silk Road and in the United States.

Certain ceramics along the Silk Road became particularly sought after. Finely painted, pure porcelain from China was greatly desired by the Islamic elite and was traded from China east to Japan and west across Asia, and eventually on to Europe. Japanese and Turkish potters put their own stamp on this ceramic tradition. On the coattails of porcelain came tea, and with the passion for tea in the West came the fine teapots of China and Japan. Chinese, Japanese, and Turkish ceramics traditions all remain vital.

Silk was the most highly visible product to come to Rome during the first large-scale Silk Road exchange around the beginning of the Common Era. In fact it was more than a symbol for luxury exchange; it was an obsession of the Roman elite and caused a serious drain of gold and silver to the East. As explained by Richard Kurin in his article, silk moved easily and became a “vehicle of cultural creativity wherever it went.” This continued creativity can be seen in the fashion designers at the Festival from Japan and Central Asia. But silk’s flexibility can also be seen in the *ikat* and embroidery techniques still produced by hand in India, Uzbekistan, and Syria. Cotton has a similarly long if less expensive history. From India cotton traveled to Central Asia and Europe, becoming the crop that almost ruined economies as varied as those of 20th-century Uzbekistan and the 19th-century American South. Cotton production became a symbol of India’s independence in the 1930s and an ecological disaster in parts of Central Asia. Both fibers, though, have for millennia been continuously woven and embroidered to suit the fashion of people.

Carpets have a more nomadic history, which springs from the looms of sheep herders in ancient Iran and Central Asia. One

of the extraordinary archaeological discoveries of the 20th century was the 4th-century B.C.E. Pazyryk carpet, found perfectly preserved on the Eurasian steppes west of Mongolia. This finely woven carpet connected the frozen steppe with Persian civilization and indicated that carpet weaving stretched back more than three millennia. The carpet has been an important decorative element of nomadic culture that has carried its motifs across the Silk Road region for thousands of years. At the Festival, audiences can see Turkmen carpet weavers, whose ancestors fled the tsars' persecution to Afghanistan and now, in the most recent upheavals, reside in Pakistan still weaving patterns known throughout the region. They are joined by other exiles, Tibetans who have brought their weaving traditions to new homes in India and Nepal away from Chinese domination, and by settled Turkish weavers who carry on the tradition and motifs of their nomadic ancestors.

Workers in stone and metals also fashioned luxury goods for exchange. People all along the Silk Road sought jewelry and engraved metal containers that were easily transported. Glass and stone beads particularly were traded throughout history and are often found far from their source. Lapis lazuli from the Pamir Mountains, precious gems from India, and turquoise all found their way to Rome, Byzantium, China, and Japan. Festival visitors can meet contemporary jewelers from Syria, Turkey, and India, and bead makers from Pakistan and Europe. Glass, which like silk seemed magical to those who did not understand its origins, was traded from the Middle East to China. Unlike textiles and jewelry it did not travel well, and its exchange is more difficult to trace. Glass and metalwork, however, are two of the

Painted trucks travel the ancient silk roads between Pakistan and China.

Photo by Mark Kenoyer © Smithsonian Institution



great Islamic decorative traditions that still survive. The Venetians, in turn, took glass art perhaps to its highest form.

The movement of religious traditions around the world has arguably been one of the most important forces throughout world history. Both Islam and Buddhism were introduced to millions of new adherents along the Silk Road, and these conversions

continue to alter the face of our world. These religions, along with all of the above exchange goods, have also altered the face of the United States. Many Americans drink tea in fine china, buy "Oriental" carpets, and certainly wear garments of cotton, wool, and silk. They are likely familiar with Asian martial arts and may attend an Islamic mosque. The Silk Road has extended to the United States and, since

the tragic events of September 11, understanding that connection clearly has become more important. There is no better time, then, to learn more about the roots of this vital connection and to celebrate the long-standing relationships that have existed between East and West and North and South. This Festival provides a rare opportunity to connect with other cultures as well as with one's own and in doing so, in a small way, to build trust between and within cultures of the global Silk Road.

RICHARD KENNEDY, DEPUTY DIRECTOR OF THE CENTER FOR FOLKLIFE AND CULTURAL HERITAGE, IS CO-CURATOR OF *THE SILK ROAD: CONNECTING CULTURES, CREATING TRUST*.



Making the Silk Road Festival

by Rajeev Sethi

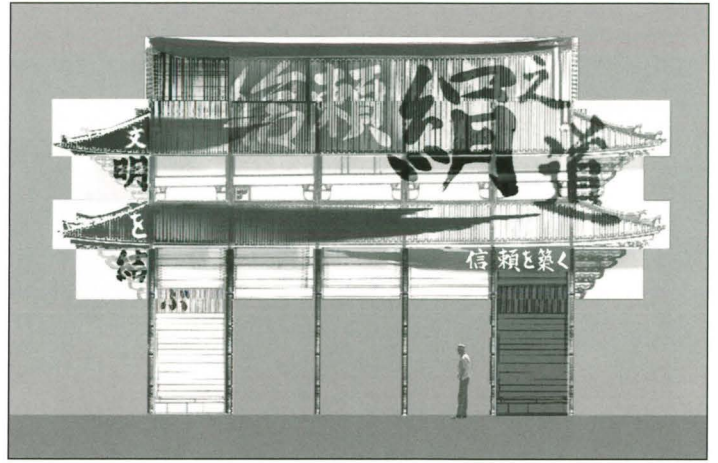
As a South Asian, the influence of the ancient Silk Road is part of my living reality. Helping create a Festival that would constitute a major pan-Asian presence on the National Mall has been a rare opportunity. Interface between the Asian diaspora in the United States, the American public, and hundreds of Silk Road artists can help us better understand who we are as Asians and what we mean to the world.



In search of a comprehensible and meaningful Asian identity, I was most inspired by commonalities, still visible across many countries, where the past and the present are never far apart. The design for the Festival evolved through my search. As I traveled through Uzbekistan, China, Japan, Italy, Turkey, and South Asia, contemplating the Festival's possible scenography, I was greeted with much proactive good will for the Silk Road concept. It has been seen as well in related projects — Pakistan, China, and various Central Asian nations have joined in developing their own Silk Road festivals, for example, while the Japanese Silk Road Foundation has sought to map historic trade routes across Eurasia using satellite technology. People are enthused by the idea of being seen as part of a phenomenon that predates globalization and yet continues to unite them in a variety of contemporary adaptations and re-inspirations.

The Festival design on the Mall reflects this concept of continuity and change. It offers a seamless journey in which each visitor is a traveler. Positioned between the U.S. Capitol Building and the Washington Monument, the vast Silk Road stretches along Washington's central vista. The regions represented by iconic monuments on the Silk Road are conceived as a series on the east-west axis. I called them "sentinels of arrival."

As portals of entry to their respective regions, these sentinels welcome and bid farewell to "travelers." As the guardians of territories and defenders of the great faiths of the world, I originally wanted them to be experienced in their real scale; having to design them within a limited budget and time frame was a challenge.



Architectural representation offers a slippery path. Deviating from tradition can mean not knowing where you fall, if you slip. How could we reinterpret in Washington these glorious specimens of an immensely influential material heritage — a heritage reflected in the very monuments and museums surrounding the Festival site? Replication of ancient monuments using existing skills would be one answer, but too expensive. Reducing the scale and finding a new context on the Mall without becoming Disney-esque became a huge concern, but one in which, with the use of deconstruction, playfulness, and contemporary artistic adaptation, I hope we succeed.

The Great South Gate of Todaiji Temple in Nara, Japan, already influenced by Chinese architecture, is restructured with bamboo and textiles. A body of suspended *noren* fabric screens calligraphed by Japanese and Indian contemporary artists redefined the architecture as an extension of traditional skills and as an affirmation of their training as fine artists. The principles of the Silk Road's artistic exchange were applied to the Festival. Japanese screens were fabricated in villages of Andhra Pradesh, India, where craftsmen had been exposed to Japanese *shibori* and have worked with contemporary international designers.

The ancient Xi'an bell tower, a sentinel symbolizing China's historical growth, required a contemporary interpretation. The Festival's bell tower, painted on screen-printed silk organza,

(Above left) The Great South Gate of Todaiji Temple in Nara, Japan. Photo by Jiro Okura

(Above right) As interpreted by Rajeesh Sethi Scenographers for the Folklife Festival.

hangs in the air like an exquisite memory of a glorious past beckoning a grand future.

The Buddhas of Bamiyan, carved in the niches of Afghan cliffs, were symbols of a secure haven for weary travelers. Seen from afar, the now destroyed Buddhas were the gateway to South Asia and evoked awe and tranquility. Buddhism defied any representation of the Buddha's body for many centuries after his death, so the destruction of the statues would perhaps have made the sage smile. As an act of contrition, a collective Asian catharsis, three Muslim sculptors from Pakistan who excel in carving Gandharan images create a plaster or soft stone Buddhist image at the Festival.

The Registan Square in Samarkand, Uzbekistan, resplendent in its austere symmetry and profuse ornamentation, offers a play of distances. We used a part of an arch in its actual scale and the monument in reduced ratio. The square presents a stunning combination of tile mosaic, *cuerta seca*, and the *bannai* technique where rectangular pieces of glazed tile alternate with unglazed bricks to create magical patterns which at times spell out sacred names. To suggest the way ceramic mosaics reflect and deflect light, we created a varying color palette at the Festival with a collage of layer upon layer of fine tissue paper!

Instead of recreating Istanbul's Hagia Sophia (Ayasofya) on the Mall, we recreated its plan as architectural ornamentation. The Byzantine configurations of ceramic blue tiles, the patterned lead roofs and domes upon domes, as well as the inlaid stone calligraphy that matured during the Islamic period, are represented. The continuity of architectural features is again seen at the western end of the Mall, in the archways of the Venetian sentinel, the Basilica of St. Mark (Basilica di San Marco), fabricated with an overlay of different historical periods and cultural influences that characterized that merchant city-state and terminus of the Silk Road.

The process of designing the site required much research and inspiration. Finding popular cultural metaphors and talented professionals in different parts of Asia became necessary. India, like an open palm stretched under a thriving Silk Road, became an overflowing crucible with seminal churnings. The Asian Heritage Foundation sought out skills within the Indian subcon-

continent that would complement the work of craftspeople from other Silk Road nations. Most of what has been fabricated on the Mall at the Festival has come from the unique synthesis of crafts seen on the Silk Road and would have been a part of the ancient trade. So craftsmen of Khurja and Jaipur in Rajasthan were commissioned to paint Turkish tiles. Sikkimese painters gilded Chinese architectural elements. *Ikats* from Uzbekistan and Japan were eagerly emulated on looms in Andhra Pradesh and Bihar. Screens, tents, and canopies from villages all over India were used to shade and filter light in a variety of Asian styles. Mats and rugs embellished with Silk Road iconography were easily understood, copied, and improvised upon.

The resonance of common motifs — the felines from Venice to Mongolia, the mosaic angels of Venice, the *farishtahs* of Central Asia, the *apsarases* of India, and the celestial beings of China and Japan — all appear as exhibits on stretched canvas walls demarcating the boundaries of the site. Pan-Asian composite beings, the lozenge, the star and the sunburst, blue pottery as an architectural ornament, and most of all the Tree of Life, an evocative metaphor for the Silk Road, helped us define our story.

The story is not new; many schools and styles were assimilated by this great grafted tree called the Silk Road. The more thorough the interaction, the more vibrant the resulting bloom. The Festival now takes its place among the living evidences of a common ethos and sensibilities. Like a banyan the branches have become roots and the spread is wide ... and widening.

RAJEEV SETHI IS THE PRINCIPAL OF RAJEEV SETHI SCENOGRAPHERS AND FOUNDER OF THE ASIAN HERITAGE FOUNDATION, ORGANIZATIONS SERVING AS FESTIVAL SITE DESIGN AND PRODUCTION PARTNERS. RAJEEV SETHI WORKED WITH THE SMITHSONIAN ON THREE GROUNDBREAKING EXHIBITIONS IN 1985 FOR THE FESTIVAL OF INDIA: *MELA!* FOR THE FESTIVAL, *ADITI* IN THE NATIONAL MUSEUM OF NATURAL HISTORY, AND *THE GOLDEN EYE* IN THE COOPER-HEWITT, NATIONAL MUSEUM OF DESIGN. HE WENT ON TO DESIGN THE BASIC NEEDS PAVILLION AT THE HANNOVER WORLD EXPO, AND IS NOW WORKING ON THE REDESIGN OF THE BARCELONA WATERFRONT.



The Silk Road: Connecting People and Cultures

by Richard Kurin

The Silk Road spanned the Asian continent and represented a form of global economy when the known world was smaller but more difficult to traverse than nowadays. A network of mostly land but also sea trading routes, the Silk Road stretched from China to Korea and Japan in the east, and connected China through Central Asia to India in the south and to Turkey and Italy in the west. The Silk Road system has existed for over 2,000 years, with specific routes changing over time. For millennia, highly valued silk, cotton, wool, glass, jade, lapis lazuli, gold, silver, salt, spices, tea, herbal medicines, foods, fruits, flowers, horses, musical instruments, and architectural, philosophical, and religious ideas traveled those routes. The roads themselves were generally in poor condition. Travelers in caravans had to brave bleak deserts, high mountains, extreme heat and cold. They had to face bandits and raiders, imprisonment, starvation, and other forms of deprivation. Those going by sea braved the uncertainties of weather, poorly constructed ships, and pirates. Yet because the goods and ideas were in great demand and commanded high prices, courtly rewards, or spiritual benefits, they were worth the trouble of transporting great distances.

Since the concept of “*Seidenstrassen*” or “Silk Roads” was first invented by the German geologist and explorer Baron Ferdinand von Richthofen in 1877, the “Silk Road” has been used as a metaphor of European and Asian cultural interchange. While largely commercial, the Silk Road provided the vehicle for all sorts of creative exchange between tremendously diverse peoples and cultures.

Given the Silk Road’s symbolic meaning of sharing and exchange, it is somewhat paradoxical that the desire to control its namesake commodity, silk, was so strong. The ancient Chinese guarded the secret of silk production for centuries. The Ottoman Turks and the Persians fought a war over it. The English and French competed to restrict its markets. But despite such attempts, silk moved across the planet with remarkable ease and was a vehicle of cultural creativity wherever it went. The degree of borrowings and choosing of techniques and patterns, the invention and discovery of uses and styles is incredible. Every culture that touched silk added to its adornment of humanity.

And silk turns up everywhere — aboard medieval Viking ships sailing out of Constantinople and as kerchiefs from India (*bandannas*, from *bandhana*) around the necks of cowboys in the American West. The terms used for silk reveal its history and influences. Damask silk, referring to the style of Damascus, Syria, is actually Chinese in origin. Silk *chinoiserie* is not Chinese but a European imitation of Chinese style. Martha Washington wore a dress of Virginia silk to her husband’s inauguration, and Native Americans learned silk embroidery to decorate traditional apparel. In the 19th century Paterson, New Jersey, of all places, declared itself “Silk City.”

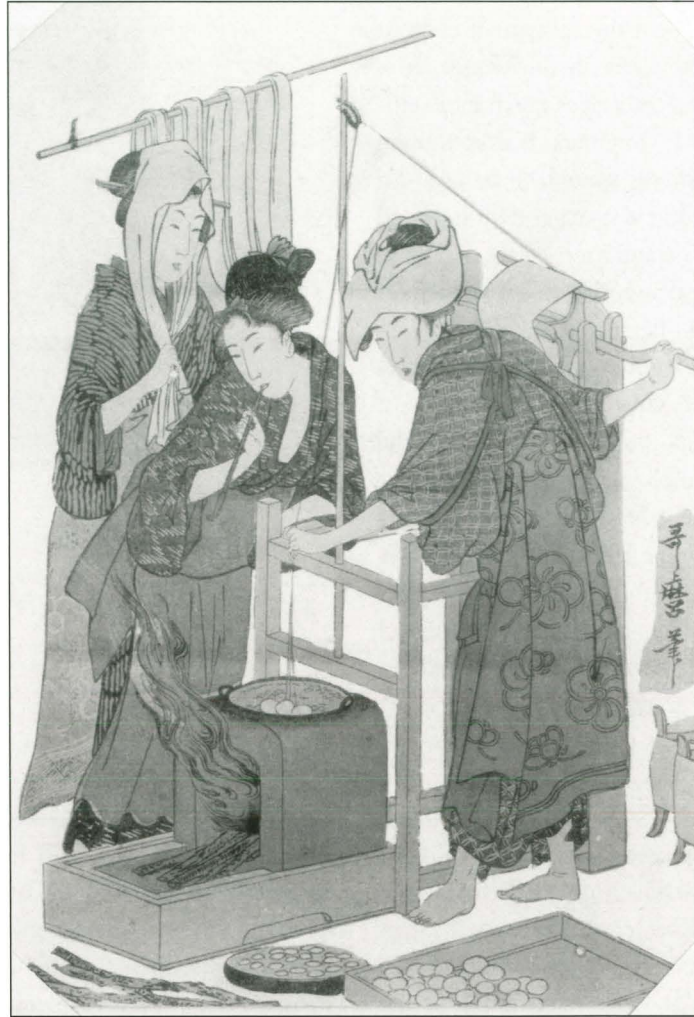
What is so special about silk? How did it go around the globe, and connect diverse civilizations for millennia? And what is the current significance of the Silk Road?

Chinese Silk Cultivation

Silk cultivation and production is such an extraordinary process that it is easy to see why its invention was legendary and its discovery eluded many who sought its secrets. The original production of silk in China is often attributed to Fo Xi, the emperor who initiated the raising of silkworms and the cultivation of mulberry trees to feed them. Xi Lingshi, the wife of the Yellow

Emperor whose reign is dated from 2677 to 2597 B.C.E., is regarded as the legendary Lady of the Silkworms for having developed the method for unraveling the cocoons and reeling the silk filament. Archaeological finds from this period include silk fabric from the southeast Zhejiang province dated to about 3000 B.C.E. and a silk cocoon from the Yellow River valley in northern China dated to about 2500 B.C.E. Yet silk cloth fragments and a cup carved with a silkworm design from the Yangzi Valley in southern China dated to about 4000–5000 B.C.E. suggest that sericulture, the process of making silk, may have an earlier origin than suggested by legend.

Many insects from all over the world — and spiders as well — produce silk. One of the native Chinese varieties of silkworm with the scientific name *Bombyx mori* is uniquely suited to the production of superbly high-quality silk. This silkworm, which is actually a caterpillar, takes adult form as a blind, flightless moth that immediately mates, lays about 400 eggs in a four- to six-day period, and then abruptly dies. The eggs must be kept at a warm temperature for them to hatch as silkworms or caterpillars. When they do hatch, they are stacked in layers of trays and given chopped up leaves of the white mulberry to eat. They eat throughout the day for four or five weeks, growing to about 10,000 times their original weight. When large enough, a worm produces a liquid gel through its glands that dries into a thread-like filament, wrapping around the worm and forming a cocoon in the course of three or four days. The amazing feature of the *Bombyx mori* is that its filament, generally in the range of 300–1,000 yards — and sometimes a mile — long, is very strong and can be unwrapped. To do this, the cocoon is first boiled. This kills the pupae inside and dissolves the gum resin or seracin that holds the cocoon together. Cocoons may then be soaked in warm water and unwound or be dried for storage, sale, and shipment. Several filaments are combined to form a silk thread and wound onto a reel. One ounce of eggs produces worms that require a ton of leaves to eat, and results in about 12 pounds of raw silk. The silk threads may be spun together, often with other yarn, dyed, and woven on looms to make all sorts of products. It takes about 2,000–3,000 cocoons to make a pound of silk needed for a dress; about 150 cocoons are needed for a necktie. The Chinese traditionally incubated the eggs during the spring, timing their



hatching as the mulberry trees come to leaf. Sericulture in China traditionally involved taboos and rituals designed for the health and abundance of the silkworms. Typically, silk production was women's work. Currently, some 10 million Chinese are involved in making raw silk, producing an estimated 60,000 tons annually — about half of the world's output. Silk is still relatively rare, and therefore expensive; consider that silk constitutes only 0.2 percent of the world's textile fabric.

There are other types of silkworms and of silk. Indian tussah silk dates back possibly to 2500 B.C.E. to the Indus Valley civilization and is still produced for domestic consumption and

foreign trade in various forms. Since traditional Hindu and Jain production techniques do not allow for the killing of the pupae in the cocoon, moths are allowed to hatch, and the resultant filaments are shorter and coarser than the Chinese variety. The ancient Greeks, too, knew of a wild Mediterranean silk moth whose cocoon could be unraveled to form fiber. The process was tedious, however, and the result also not up to the quality of mulberry-fed *Bombyx mori*.

On this postcard (date unknown), women are shown in costume feeding mulberry leaves to silkworms. DOE Asia: Japan: General: NM 90351 04668700, courtesy Smithsonian Institution National Anthropological Archives

Silk has been long thought to be a special type of cloth; it keeps one cool in the summer and warm in the winter. It is extremely absorbent, meaning it uses color dyes much more efficiently than cotton, wool, or linen. It shimmers. It drapes upon the body particularly well. Silk is strong enough to be used for surgical sutures — indeed, by weight it is stronger than steel and more flexible than nylon. It is also fire and rot resistant. All these natural characteristics make silk ideal as a form of adornment for people of importance, for kimonos in Japan and wedding saris in India, for religious ritual, for burial shrouds in China and to lay on the graves of Sufis in much of the Muslim world.

Early in Chinese history, silk was used to clothe the emperor, but eventually it was adopted widely through Chinese society. Silk proved to be valuable for fishing lines, for the making of paper, for musical instrument strings. Under the Han dynasty (206 B.C.E.–220 C.E.), silk became a great trade item, used for royal gifts and tribute. It also became a generalized medium of exchange, like gold or money. Chinese farmers paid their taxes in silk. Civil servants received their salary in silk.

Silk on the Road

Evidence of trade in ancient Chinese silk has been found in archaeological excavations in Central Asian Bactria (currently the region around Balkh and Mazar-i-Sharif, Afghanistan) dating to about 500 B.C.E. Strands of silk have been found in ancient Egypt from about 1000 B.C.E., but these may be of Indian rather than Chinese origin. Alexander the Great, who ruled much of the known world from the Mediterranean to India in the late 4th century B.C.E., wore robes of deep purple-dyed silk. The silk was probably from China, which the Greeks knew as Seres — the place where *serikos* or silk was made — and made optimum use of the rare and expensive purple dye that was produced by the Phoenicians of Tyre from the secretions of sea snails. Yet, in the West, knowledge of silk and its trade were relatively limited. So, too, in the Far East. Sericulture was carried to Korea by Chinese immigrants in about 200 B.C.E. Though silk was extant in Japan at the turn of the millennium, sericulture was not widely known there until about the 3rd century C.E.

Conventionally, historians refer to three periods of intense Silk Road trade: 1) from 206 B.C.E. to 220 C.E., between the



ancient Chinese Han dynasty and Central Asia, extending to Rome; 2) from about 618 to 907 C.E., between Tang dynasty China and Central Asia, Byzantium, the Arab Umayyad and Abbasid empires, the Sasanian Persian Empire, and India, and coinciding with the expansion of Islam, Buddhism, Assyrian Christianity, Zoroastrianism, Manichaeism, and Judaism into Central Asia; and 3) during the 13th and 14th centuries, between China, Central Asia, Persia, India, and early modern Europe, made possible by Mongol control of most of the Silk Road. Some would add a modern Silk Road period, beginning in the 19th century with the “Great Game” — the competition between Russian and British colonial powers for influence over Central Asia — and extending through today.

From Han China to Rome

In 198 B.C.E., the Han dynasty concluded a treaty with a Central Asian people, the Xiongnu. The emperor agreed to give his daughter to the Xiongnu ruler and pay an annual gift in gold and silk. By the 1st century B.C.E. silk reached Rome, initiating the first

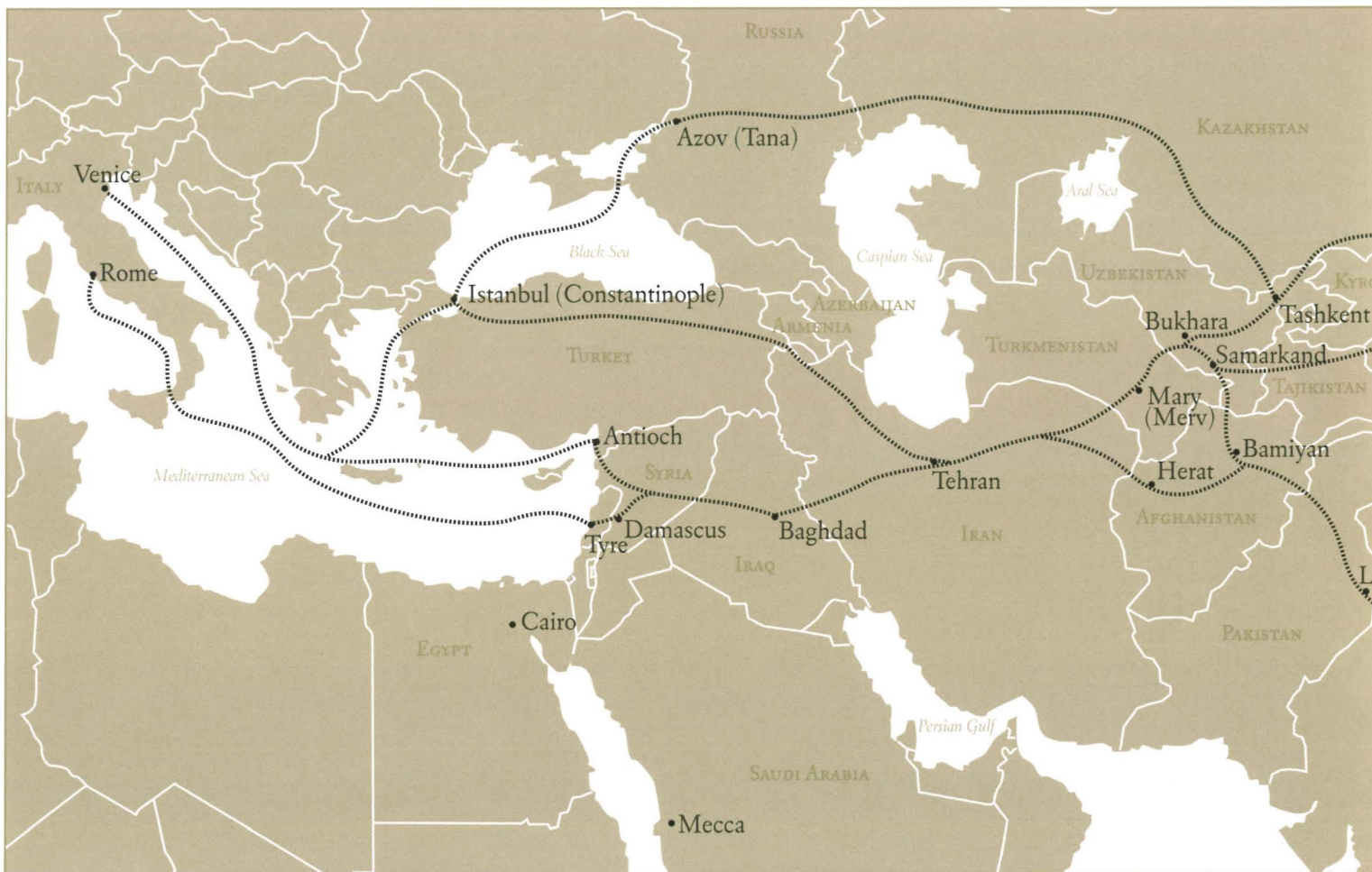


“Silk Road.” Pliny, writing about silk, thought it was made from the down of trees in Seres. It was very popular among the Romans. People wore rare strips of silk on their clothing and sought more; they spent increasing amounts of gold and silver, leading to a shortage in precious metals. Coinciding with the development of ruling elites and the beginnings of empire, silk was associated with wealth and power — Julius Caesar entered Rome in triumph under silk canopies. Over the next three centuries, silk imports increased, especially with the Pax Romana of the early emperors, which opened up trade routes in Asia Minor and the Middle East. As silk came westward, newly invented blown glass, asbestos,

amber, and red coral moved eastward. Despite some warnings about the silk trade’s deleterious consequences, it became a medium of exchange and tribute, and when in 408 C.E. Alaric the Visigoth besieged Rome, he demanded and received as ransom 5,000 pounds of gold and 4,000 tunics of silk.

(Opposite, above) When silkworm eggs hatch, they are placed on trays or frames, fed for several weeks, and then, when they have grown to about 10,000 times their original weight, they form cocoons. Both of these photos are from Karnataka State, India. One is a close-up of silkworms and cocoons in a specially woven frame; the other shows the full frames.

Photos © Jean-Luc Ray, Aga Khan Foundation



Silk Road Travelers

BY JAMES DEUTSCH AND STEPHEN KIDD

While the vast majority of connections along the Silk Road were made through countless anonymous journeys, several historical travelers have become famous for the scope of their discoveries and their impact on Silk Road cultures.

As China participated in Silk Road trade during the 7th century with the expansion of the Tang dynasty from its seat in Chang'an (present-day Xi'an), the journeys of one traveler helped to alter the religious beliefs of the Tang leadership. A Buddhist monk, Xuanzang left Chang'an around 629 c.e. in search of greater understanding of Buddhist religious texts that had been brought to China from Tibet and India centuries earlier. Xuanzang's quest took him to the Buddhist center of Dunhuang in western China, across the Takla Makan Desert to the great Central Asian cities of Bukhara and Samarkand, and then through present-day Pakistan to the source of Buddhism in India. In

India he studied the most difficult Buddhist texts, which he translated into Chinese and brought back to Chang'an around 645. On his return, he persuaded Chinese elites to embrace Buddhism.

An even more renowned traveler, whose name is familiar to any American child who has ever played the hide-and-seek game of "Marco Polo," is the legendary Venetian merchant who may have been the first to travel the entire Silk Road from Italy in the west to China in the east. Marco Polo (1254-1324) was more than a treasure-seeking trader; he claimed to have lived in China for 17 years, primarily in the court of Kublai Khan, acquiring knowledge that was instrumental in promoting the cultural exchange of ideas and commodities. His detailed travel accounts — compiled during the last 20 years of his life — were carefully studied (albeit sometimes skeptically) by generations of cartographers, merchants, explorers, and general readers who yearned to better



comprehend their world.

One year after Marco Polo's death, Muhammad Ibn Batuta (1304–1368?) left his native Morocco to make the customary Islamic pilgrimage to Mecca. Ibn Batuta could not have known then, however, that he would spend the next 24 years continually traveling throughout Asia (particularly China and India), Africa, and the Middle East, before returning to Morocco in 1349. During this time, he recorded everything that intrigued him: from political and economic conditions to variations in human anatomy. Like Marco Polo, Ibn Batuta's reputation rests largely on the published account of his travels (ca. 1354), which served not only to illuminate the depth and diversity of human culture, but also to expand the limited horizons of the medieval European world.

In our own time, when the countries of the Silk Road can be traversed in a single day, there is another traveler who has begun to

explore the complexity of the Silk Road. Tracing the roots of European classical instruments to Asia, cellist Yo-Yo Ma was inspired by the cultural connections made as diverse peoples met along the Silk Road. In 1998 he founded the Silk Road Project to celebrate and foster the traditional cultures found along the ancient trade route. Today, fulfilling this mission, the Project's Silk Road Ensemble crosses the globe performing both traditional works from Silk Road cultures and new commissions from composers who hail from Silk Road countries. In an era of supersonic journeys, Yo-Yo Ma travels in search of lasting cultural connections.

JAMES DEUTSCH AND STEPHEN KIDD, BOTH HOLDERS OF PH.D.'S IN AMERICAN STUDIES FROM GEORGE WASHINGTON UNIVERSITY, ARE PROGRAM COORDINATORS FOR THE 2002 FOLKLIFE FESTIVAL.

The Tang Silk Road: Connecting Cultures

Silk continued to be popular in the Mediterranean region even as Rome declined. In Byzantium, the eastern successor of the Roman state, silk purchases accounted for a large drain on the treasury. In 552 C.E., legend has it that two Assyrian Christian monks who visited China learned the secret of silk production and smuggled out silkworms and mulberry seeds in their walking sticks. They returned to Constantinople, the capital of the Byzantine Empire, and provided the impetus for the growth of a local silk industry. Under Emperor Justinian I, Constantinople's silks were used throughout Europe for religious vestments, rituals, and aristocratic dress. The Persians, too, acquired knowledge of silk production; and Damascus became a silk center under Arab rulers. By the time the second Silk Road developed under the Tang dynasty (618–907 C.E.) in China, Central Asians had also learned silk cultivation and developed the famed *abr* technique of silk resist dyeing generally known today by the Indonesian term *ikat*. Chinese silks, though, were still in demand for their exceptionally high quality. The Tang rulers needed horses for their military. The best horses were in the west, held by the Turkic Uyghurs and the peoples of the Fergana Valley. The Tang traded silk for horses, 40 bolts for each pony in the 8th century.

Not only did silk move, but so did designs and motifs as well as techniques for weaving and embroidering it. The Tang Chinese developed a satin silk, readily adopted elsewhere. Chinese silk weaving was influenced by Sogdian (Central Asian), Persian Sasanian, and Indian patterns and styles. For example, Chinese weavers adapted the Assyrian tree of life, beaded roundels, and bearded horsemen on winged horses from the Sasanians, and the use of gold-wrapped thread, the conch shell, lotus, and endless-knot designs from the Indians. Byzantines were also influenced by the Persians, weaving the Tree of Life into designs for European royalty and adopting the Assyrian two-headed eagle as their symbol. The Egyptian draw loom, adapted for silk weaving, was brought to Syria, then to Iran and beyond. Japanese weavers in Nara developed tie-dye and resist processes for kimonos. In some cases, weavers were uprooted from one city and settled in another; for example, after the Battle of Talas in 751, Chinese weavers were taken as prisoners of war to Iran and Mesopotamia. During the Tang dynasty, cultural exchange based upon silk

reached its apex. Discoveries of the silk stowed in the Buddhist caves of Dunhuang in about 1015 C.E. reveal the tremendous richness of silk work of the time, as well as an archaeology of shared styles of silk weaving and motifs.

The growth of silk as a trade item both stimulated and characterized other types of exchanges during the era. Curative herbs, ideas of astronomy, and even religion also moved along the Silk Road network. Arabs traveled to India and China, Chinese to Central Asia, India, and Iran. Buddhism itself was carried along these roads from India through Central Asia to Tibet, China, and Japan. Islam was carried by Sufi teachers, and by armies, moving across the continent from Western Asia into Iran, Central Asia, and into China and India. Martial arts, sacred arts like calligraphy, tile making, and painting also traversed these roads. The Tang capital city of Chang'an, present-day Xi'an, became a cosmopolitan city — the largest on earth at the time, peopled with traders from all along the Silk Road, as well as monks, missionaries, and emissaries from across the continent.

The Mongol Silk Road and Marco Polo

Though some new silk styles such as silk tapestry made their way eastward from Iran to Uyghur Central Asia to China, the transcontinental exchange of the Silk Road diminished in the later Middle Ages and through the period of the Christian Crusades in the Holy Land from 1096 to the mid-1200s. Yet Crusaders, returning home with Byzantine silks, tapestries, and other spoils, rekindled European interest in trade with Asia. Moorish influence in Spain also had an enormous impact. It was through Arab scholars that Europeans gained access to Indian and Chinese advances in medicine, chemistry, and mathematics, and also to ancient Greek and Roman civilizations that had survived in Arabic translations and commentaries. This flow of knowledge eventually helped to fuel the Renaissance.

With the Mongol descendants of Genghis (Chinghis) Khan in control of Asia from the Black Sea to the Pacific, a third Silk Road flourished in the 13th and 14th centuries. The emissary of King Louis IX of France, Willem van Rubruck, visited the court of the Mongol ruler in 1253, and, seeing the wealth of silks, realized that Cathay, or China, was the legendary Seres of Roman times. The Venetian Marco Polo followed.



Setting out with his uncles in 1271, Polo traveled across Asia by land and sea over a period of 24 years. The tales of his travels, narrated while a prisoner in a Genoa jail cell, spurred broad European interest in the Silk Road region. He told of the Mongols, who under Genghis and then Kublai Khan had taken over China and expanded their dominion across Asia into Central Asia, India, Iran, and Asia Minor. Polo related fantastic tales of the lands he had visited, the great sites he had seen, and the vast treasures of Asia.

The 13th and 14th centuries were characterized by considerable political, commercial, and religious competition between kingdoms, markets, and religious groups across Eurasia. Christians, Muslims, Buddhists, and Hindus vied for adherents

and institutional support. Conflict between and among the Mongols, European kingdoms, Arab rulers, the Mamluk Turks, Hindu chiefdoms, and others made for unstable states, diplomatic jockeying, alliances, and wars. Yet the Mongols, with their vast Asian empire skirting the edge of Russia and Eastern Europe, were, through a mixture of hegemony and brutality, able to assure a measure of peace within their domains, a Pax Mongolica. They were also pragmatic and quite tolerant in several spheres, among them arts and religion. Their Mongolian capital of Karakorum hosted, for example, 12 Buddhist temples, two mosques, and a church. The Mongols developed continental

In Bursa, Turkey, silkworm cultivators check cocoons that are about to be auctioned at a bazaar. Photo © Hermine Dreyfuss

postal and travelers' rest house systems. Kublai Khan welcomed European, Chinese, Persian, and Arab astronomers and established an Institute of Muslim Astronomy. He also founded an Imperial Academy of Medicine, including Indian, Middle Eastern, Muslim, and Chinese physicians. European, Persian, Chinese, Arab, Armenian, and Russian traders and missionaries traveled the Silk Road, and in 1335 a Mongol mission to the pope at Avignon suggested increased trade and cultural contacts.

During this "third" Silk Road, silk, while still a highly valued Chinese export, was no longer the primary commodity. Europeans wanted pearls and gems, spices, precious metals, medicines, ceramics, carpets, other fabrics, and lacquerware. All kingdoms needed horses, weapons, and armaments. Besides, silk production already was known in the Arab world and had spread to southern Europe. Silk weavers and traders — Arabs, "Saracens," Jews, and Greeks from Sicily and the eastern Mediterranean — relocated to new commercial centers in northern Italy. Italian silk-making eventually became a stellar Renaissance art in Venice, Florence, Genoa, and Lucca in the 14th and 15th centuries. New stylistic techniques were added, like *alto-e-basso* for velvets and brocades, while old motifs, like the stylized Central Asian pomegranate, took on new life.

Commercial trade and competition was of great importance by the 15th century with the growth of European cities, guilds, and royal states. With the decline of Mongol power, control over trade routes was vital. The motivation behind Portuguese explorations of a sea route to India was to secure safer and cheaper passage of trade goods than by land caravans, which were subject to either exorbitant protection fees or raiding by enemies. Indeed, it was the search for this sea route to the East that led Columbus westward to the "New World." When Vasco da Gama found the sea route to India and other Europeans subsequently opened direct shipping links with China, contact with Central Asia decreased dramatically.

The Modern Era

Trade in silks helped fuel the mercantile transformation of Western Europe. French King Charles VII, the dukes of Burgundy, and their successors participated vigorously through markets in Bruges, Amsterdam, Lyon, and other towns. The prac-

tice of emulating Asian silk styles was institutionalized in Lyon, France, with the development of imitative Chinese and Turkish motifs, *chinoiserie* and *turqueserie* respectively. A steady stream of European travelers and adventurous merchants moved luxury goods between Europe, the Middle East, Iran, India, and China. Jean-Baptiste Tavernier (1605–98), who traversed parts of the Silk Road on six journeys and witnessed the building of Versailles, Isfahan, and the Taj Mahal, traded in diamonds and pearls, was awarded "Oriental" silk robes of honor by the Shah of Iran and a barony by Louis XIV (for the sale of what later became the Hope Diamond). The English developed their own silk industry and tried silk cultivation in Ireland, and even in the New World. Mulberry trees and silkworms went with settlers to Jamestown in the early 1600s. Silk cultivation was successful but only for a time; other attempts followed later in Georgia, among the 19th-century Harmonists in Pennsylvania, and even among the Shakers in Kentucky. Still, imported silks showed the long reach of an international trade.

Silk styles and fashions were led, in Europe, by royalty, but soon extended to a wealthy merchant class, and were broadened further as a result of new manufacturing techniques. Silk production became industrialized in 1804 with the Jacquard loom. This loom relied upon punched cards to program the complex orchestration of threads into wonderful patterns; the cards later inspired the computer punch cards of the mid-20th century. Throughout the 19th century, chemists developed synthetic dyes. Designers, who could create one-of-a-kind items for the elite but also develop mass-produced lines of clothing, furnishings, and other silk products, set up shop in Paris. Asia was the subject of romantic allure and fascination by elites of the period. In the early 1800s, England's George IV built his Brighton palace in an Indo-Persian style, decorated it with Chinese furniture, and wore silk garments, thereby setting a trend, with his friend Beau Brummel, for men's formal fashion. Declared Empress of India in 1858, Queen Victoria was feted with grand celebrations and a diamond jubilee that included "Oriental" durbars or courtly convocations, replete with marching elephants and parades of Asian troops adorned in native dress. Parisians held costumed balls, dressed up as sultans and Asian royalty. Kashmiri and Chinese silk scarves were a big hit. Jewelers Cartier and Tiffany used Asian gemstones



Polo

In its earliest forms, polo dates back more than 2,500 years to the Central Asian steppes; the first recorded game took place in Iran in the 6th century B.C.E., and by the Middle Ages polo was played across the Silk Road from Constantinople to Japan. The game has a number of variations, including, for example, one played by Chinese women during the Tang dynasty 12 centuries ago. American polo is derived from the game viewed by British soldiers on the northwestern frontier of 19th-century colonial India. There, the game known as *buzkashi* is a raucous, physical exercise of competitive horsemanship. Two teams play against each other. The field might be a large meadow, with an area or pit designated as the "goal." A goat or calf carcass is the "ball." Horsemen from one side must scoop up the carcass, ride around a pole or designated marker, reverse course, and drop the carcass into the goal. The social purpose may be sport, but the game teaches and encourages excellent horsemanship skills — precisely those needed to attack caravans, raid towns, and rout opposing forces. Victorian Englishmen then turned this sport into one that we now think of as very sophisticated and upper class. Polo is a fine example of how meanings and practices can be transformed as they move across cultures, a wonderful Silk Road story.

Polo and variations on the game have been played along the Silk Road for thousands of years. Pictured here is a 1985 game in Susum, Pakistan.

Photo © Jean-Luc Ray, Aga Khan Foundation



and imitated Asian decorative styles. Tiffany and Lalique were designing silk sashes, scarves, and other items. New silk textiles like chiffons and crepes were developed in France, and silk cultivation centers sent raw silk to design houses and production factories to meet demand. This demand extended to the United States, and raw silk was imported from Japan and dyed using the soft waters of the Passaic River in Paterson, New Jersey. Paterson became the U.S. headquarters of silk supply, design, and furnishing companies.

It was during this Orientalist period that the idea of the Silk Road as a way of connecting European and Asian culture, history, and art, was articulated by Baron von Richthofen. In 1786 William Jones had found the links between Sanskrit and Latin, devising the idea of an Indo-European family of languages. Throughout the 19th century, European philologists were working on the relationships between European and Asian languages, positing such “families” as Uralic and Altaic. European scholars found common roots in religions and symbols spanning Eurasia and relating Hinduism and Buddhism to ancient Greco-Roman mythology, and with Judaism, Islam, and Christianity. Archaeologists had begun to find links between widely dispersed civilizations of Egypt, the Mediterranean, Mesopotamia, Iran, India, and Central Asia. Cultural diffusion, particularly strong in German and later English social science, became an explanatory model for the similarities found in widely separated societies, and an alternative to cultural evolutionary theories. These connections across cultures, history, and geography still intrigue us today. Consider, for example, the names of a number of stringed instruments with the root *tar* (“string” in Persian), from the *tar* itself to the *dotar*, *dutar*, *lotar*, *setar*, *sitar*, *qitar*, *guitarra*, and the guitar.

Silk became both a component and a symbol of this cultural diffusion. It was seen as a valuable index of civilization with regard to religious ritual, kingship, artistic production, and commercial activity. Silk stood for the higher things in life. It was a valuable, traded commodity, as well as a historical medium of exchange. Silk both epitomized and played a major role in the

Silk turns up everywhere. This Cree caribou hide pouch from Roberval, St. Johns Lake, Hudson Bay, Canada, ca. 1900, is decorated with silk embroidery. Courtesy National Museum of the American Indian

Photo by Katherine Fogden

early development of what we now characterize as a global economic and cultural system. Europeans of the 19th century saw this new globalism not just as an interesting historical occurrence, but also as something that resonated with the growing distribution of silk use and manufacturing of the time.

Central Asia and the Silk Road Today

In formulating the idea of the Silk Road, Richthofen saw Central Asia as not only the land bridge between distant civilizations, but as a source of cultural creativity in its own right. He also saw it as disputed territory, a region that had served as the crossroads of political and military influence. Indeed, control over the Silk Road, particularly its Central Asian link, was serious business for 18th-century colonial powers playing the "Great Game." Both the Russians and the British vied for control over Afghanistan at the limit of their territorial aspirations. Rudyard Kipling, the English colonial writer, set the fictional tale of *Kim* against this backdrop, with the hero traveling one of the historical trade routes along what is now the Afghan-Pakistan frontier and partaking of what we might today call a multicultural adventure.

Though eclipsed in trade volume by sea routes for several centuries, Central Asia has in recent times and particularly after September 11 resumed its historical importance. Its geopolitical significance has grown as a result of the demise of the Soviet Union, the need to achieve stable political states in light of competing interests, and the need to find an appropriate role for religion, particularly Islam, in civic life. Most recently, the entry of the United States in Central Asia, fighting the Taliban and al-Qaeda in Afghanistan, using bases in Uzbekistan and Pakistan, and being drawn into disputes over sovereignty in Kashmir, democracy in Iran, rights for ethnic minorities in western China, and freedom in Kazakhstan, mark a new development in the contemporary jockeying for political influence and control.

The nations of the region are trying to build their own post-Soviet and contemporary economies. They are struggling to develop local markets, industries, and infrastructures, while at the same time participating in an increasingly globalized world economy. Some local entrepreneurs seek to rebuild economies based upon a traditional repertoire of deeply ingrained Silk Road commercial skills. Among emerging markets are those for recently

discovered oil in Azerbaijan, Kazakhstan, and western China. Pipelines are being planned and constructed, constituting new pathways for moving a valuable commodity across the region to the rest of the world.

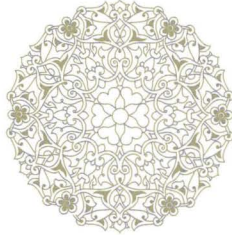
New social institutions are being built — universities, hospitals, and financial systems. Some leaders like the Aga Khan are encouraging a contemporary renaissance of traditional knowledge, architecture, and artistry embedded in Central Asian history that will allow local citizens the opportunity to flourish. Famed and beautiful Uzbek *ikat* weavings are returning to the world marketplace. Designers from the region are creating their own distinctive fashions. Ancient musics performed by contemporary artists are making their way onto world stages. Historical sites are being restored.

Given the needs in the region, the work to build politically stable nations that are economically healthy, socially secure, and culturally confident is of immense scope, and the prognosis far from certain. But it does seem clear that people in the region stand the best chance of bettering their lives and those of their children by reclaiming their place in a transnational, transcultural flow of goods and ideas exemplified by the historical Silk Road. It is better to connect to the peoples and cultures around them and to participate in the commerce of nations than to withdraw from such interchange. By reclaiming the heritage of the Silk Road, the region may, once again, play an important role in the cultural and economic life of the global community.

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The Silk Road: Crossroads and Encounters of Faiths

by Azim Nanji and Sarfaroz Niyozov

The Silk Road evokes images of places and peoples linked by the exchange of exotic goods and fabled treasures. This limited notion of commerce, however, overshadows the fact that the Silk Road as a network of trade routes also spread religious ideas and beliefs.

Communities of faith interacted, co-existed, competed, and influenced each other over long periods of time. These include local traditions that evolved in ancient China, the Middle East, Central Asia, and Korea and Japan, and the subsequent larger traditions that arose in the region — Judaism, Buddhism, Zoroastrianism, Christianity, and Islam — as well as the shamanistic and animistic traditions of various nomadic peoples stretching across Central Asia, some of which still are practiced today. The history of religions along the Silk Road is a remarkable illustration of how beliefs and indeed civilizations often reflect a broad pattern of synthesis, rather than clash.

Zoroastrianism

Various accounts place Zoroaster's birth sometime between the 11th and the 6th century B.C.E. and somewhere between Mongolia and Azerbaijan. He taught belief in one God (Ahura Mazda), the Lord of Wisdom, and regarded the other Iranian gods (*daevas*) as demons. He also saw an evil force in the Universe called Ahriman (Angra Mainyu). Juxtaposing Ahura Mazda against Ahriman, Zoroaster viewed human life in a cosmology of an eternal dialectical struggle between good and bad. Through this approach emerged profound messages of realism and of a necessary struggle to sustain hope (good) by means of ethical action.

In the 3rd century C.E., long after Zoroaster's death, the Sasanian dynasty began its rule in Iran and embarked on a period of conquest and expansion. It sanctioned Zoroastrianism as the official religion of the state and supported the codification of its texts, practices, and doctrines. Even so, Zoroastrianism continued to interact with and be influenced by local traditions and practices in different regions, and there were a number of rituals that distinguished Central Asian Zoroastrians from their Western Iranian cousins. In Central Asia, for example, the moon was also seen as a divine force. The famous temple of the Moon (Mah) in Bukhara was devoted to its veneration. Similarly, the tradition of a New Year, Nawruz, is a regional ritual that predates Zoroaster.

Judaism

The Silk Road became a meeting point between Iranian religions and another ancient faith, Judaism. Judaism as expressed in both its ancient oral and written traditions was centered on the belief in one God, who revealed Himself to the people of Israel and made a covenant with them to live according to His will, as articulated in the Torah (the first Five Books of the Hebrew Bible) and concretized as Halakah, or "the way." Part of this ancient history is traced to Abraham, the great Patriarchal figure in Judaism, and his descendants, who were chosen by God to lead the people from slavery to freedom. The well-known event of the Exodus, under the prophetic figure of Moses (ca. 1200 B.C.E.), led to their eventual settlement in Israel, the emergence of a kingdom, and the writing down and codification of the first part of the Scriptures.

In 586 B.C.E., the southern part of the kingdom, Judah, was conquered by the Babylonians, and this led to many Jews being exiled to Central Asia. In 559 B.C.E., the Sasanian ruler Cyrus freed the Jewish population, and, while some returned to Israel, many chose to stay in Iran, where they continued to practice their faith. They also created Jewish settlements along the Silk Road, including in the cities of Samarkand and Bukhara. Jewish practices and beliefs were enriched by contacts with existing traditions and the intellectual heritage of Iran, and then Greece. Apart from the original community of exiled Jews, it seems that Judaism gained local converts, too, though these were not a result of proselytization. The Jewish presence in the region continues to the present.

Buddhism

The Silk Road provided a network for the spread of the teachings of the Buddha, enabling Buddhism to become a world religion and to develop into a sophisticated and diverse system of belief and practice. Of the 18 Buddhist schools of interpretation, five existed along the Silk Road. Among these was the less monastic but very significant tradition of Mahayana, which preached the continuity of the Buddha's compassionate nature through bodhisattvas — embodiments of love and teaching who became the bridge to local traditions, communities, and cultures. The tradition suggests that all bodhisattva Buddhist seekers are equal before the Buddha, have a Buddha-nature, and may aspire to reach Buddhahood through right ways of living.

In Central Asia, Buddhism is associated with the rise of the Kushan Empire, which lasted from the 1st to the 3rd century C.E. While Kushan rule marked a significant period in the growth of Buddhism, Kushan coins illustrate more than a narrow adherence to Buddhism. They show that along the Silk Road there were kings and rulers who sought to rise above certain groups, tribes, and religious traditions. Along with figures of their own kings such as Kanishka, Kushan coins depict Buddhist, Greek, and Iranian nobility. Statues made by the Gandharan school also feature a blend of Indian, Greek, and Iranian elements. The rulers built monasteries and temples along the Silk Road that were often used by the faithful of various religions. One such monastery is believed to have been in the famous city of Bukhara, which later



became a major Central Asian cultural center of Islam. The oldest manuscript of an Indian Buddhist text, the *Dharmapada*, has been preserved in the Central Asian Kharosthi script. This combination of patronage, the founding of monasteries, and the rise of Buddhist scholarship produced favorable conditions for the general spread of Buddhism. Rulers, missionaries, monks, and traders all contributed to make Buddhism a very significant presence all over Central Asia.

The greatest success of Buddhism came with its spread to China, where it reinvigorated the existing philosophy, culture, and literature. It also reached Korea and Japan. Its encounter with Daoism and Confucianism helped establish deep roots among the peoples of East Asia. Here Buddhism became a religious and spiritual presence as well as the catalyst for greater links with

Eurasia. Thus, during the first millennium of the Common Era, Buddhism was the strongest influence among the peoples of the Silk Road. Great Buddhist scholars always looked at the Silk Road as a connecting thread with what they regarded as the founding values of Buddhism. Among them was the pilgrim-monk, Xuanzang (595–664 C.E.), who undertook a challenging 16-year journey (629–45 C.E.) towards the West, crossing the

Dunhuang was an important trading post along the Silk Road in western China for over 1,000 years and also was a center of Buddhist learning. Near the city are almost 500 caves that were hollowed from cliffs as dwelling places, meditation sites, and worship halls for Buddhist monks beginning in the 4th century. These caves house an unparalleled collection of ancient Buddhist art.

Mogao Grottoes, Dunhuang, China. Photo by Neville Agnew, May 1998.

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Martial Arts along the Silk Road — from Bodhidharma to Bruce Lee

BY DOUG KIM

As a conduit for religion and commerce, the Silk Road was an important means by which Asian martial arts were nurtured and disseminated.

According to tradition, the process started with Bodhidharma, an Indian missionary who introduced Chan Buddhism to China in the 6th century. Called Damo, Tal-ma, and Daruma in China, Korea, and Japan respectively, this monk from India's warrior caste was the progenitor of Shaolin martial arts — many of which have come to be known as kung fu (*gungfu*). To improve the Shaolin monks' physical and mental ability to endure long meditation sessions, he is said to have taught them 18 exercises, probably derived from Indian yoga practices of the period. These "18 Hands of Lohan" were built upon and expanded into Shaolin "boxing." Shaolin temples, often remote and secluded, evolved into centers of meditation and martial arts training; they also attracted soldiers and professional warriors seeking sanctuary, who added their knowledge and skills to the training. Shaolin boxing strongly influenced indigenous martial arts styles as itinerant monks and Shaolin disciples spread religious and fighting principles throughout China and beyond.

It may seem curious that lethal fighting arts were elaborated and regularly practiced by religious orders. However, study and use of these skills were highly valued by the monks — to improve their ability to focus and meditate in their quest for spiritual enlightenment, and for self-defense against road bandits, would-be temple robbers, and, at various times, government persecution. Shaolin missionaries carrying Chan Buddhism eastward not only influenced Korean and Japanese martial arts but also provided the basis for Zen Buddhism, which itself became a fundamental part of the samurai tradition and bushido (the Japanese "way of the warrior"). Numerous guardian figures in fearsome martial poses can be found at Buddhist temples and shrines along the

Silk Road, clearly demonstrating the intimate connection between Buddhism and martial arts.

Commerce played a crucial role as well in the diffusion of Chinese styles to neighboring areas: monks and mercenaries skilled in martial arts served as escorts for merchants traveling along the Silk Road, providing protection against attackers. The recent award-winning film *Crouching Tiger, Hidden Dragon* is a classic Chinese tale about such "guards for hire."

Asian martial arts first came to the United States with Chinese immigrants in the mid-19th century but remained largely secret, guarded within their community. Although President Theodore Roosevelt took judo lessons from a Japanese instructor in the White House in the early 1900s, it was almost half a century before Asian martial arts started to attract widespread interest in America — the result of contact between American servicemen and Japanese practitioners during the occupation of Japan and Okinawa after World War II. The floodgates of interest burst open as Bruce Lee's kung fu movies hit the United States in the 1970s. Virtually overnight kung fu, judo, karate, tae kwon do, and wu shu schools, clubs, movies, and competitions became well-established parts of everyday American life. Martial arts techniques traditionally taught only to blood relatives or fellow members of religious orders — and never to non-Asians — can now be acquired openly by anyone who wants to learn. Asian martial arts have become staples of international competition; judo and tae kwon do are Olympic sports, and serious efforts are underway to add wu shu to this list.

DOUG KIM, A SECOND-GENERATION KOREAN AMERICAN, HAS BEEN ACTIVE IN MARTIAL ARTS FOR OVER 25 YEARS, AND HOLDS BLACK BELTS IN TAE KWON DO AND HANKIDO. HE WAS A PRESENTER AT THE 1982 FOLKLIFE FESTIVAL.

Takla Makan and Gobi deserts, the high Pamir Mountains, and also visiting Buddhist monuments in Bukhara, Samarkand, and Herat. Xuanzang returned to China laden with 650 books on Buddhism and provided a colorful account of his journey and the history of Buddhism in the region. He contributed greatly to the survival and spread of Buddhism in East Asia.

Christianity

Along with the growth of Buddhism, the Silk Road nurtured minority groups from other major faiths. Assyrian Christians, or more accurately the Church of the East, were one such group. Often mistakenly identified simply as Nestorianism, the Church was strongest in eastern Syria, where as part of the Persian Empire it gained recognition and subsequently flourished after the arrival of Islam. In Syria, this tradition is a visible presence to this day, attesting to the lasting influence of the Eastern Christian tradition in the region. The Assyrian Christians played a crucial role in the creation of an important intellectual center at Jundishapur, where study of philosophy, astronomy, medicine, and astrology directly influenced Muslim learning. Doctrinally, they shared with other Christian groups the belief in the foundational and redemptive role of Jesus Christ, but they also taught that Jesus Christ had two distinct natures, divine and human, a view that brought the then patriarch of Constantinople, Nestorius, into conflict with those who held to the doctrine of the inseparability of the two natures of Jesus. Subsequently, the followers of Nestorius were excommunicated and eventually became a separate church with its own distinctive hierarchy, liturgy, and theological tradition.

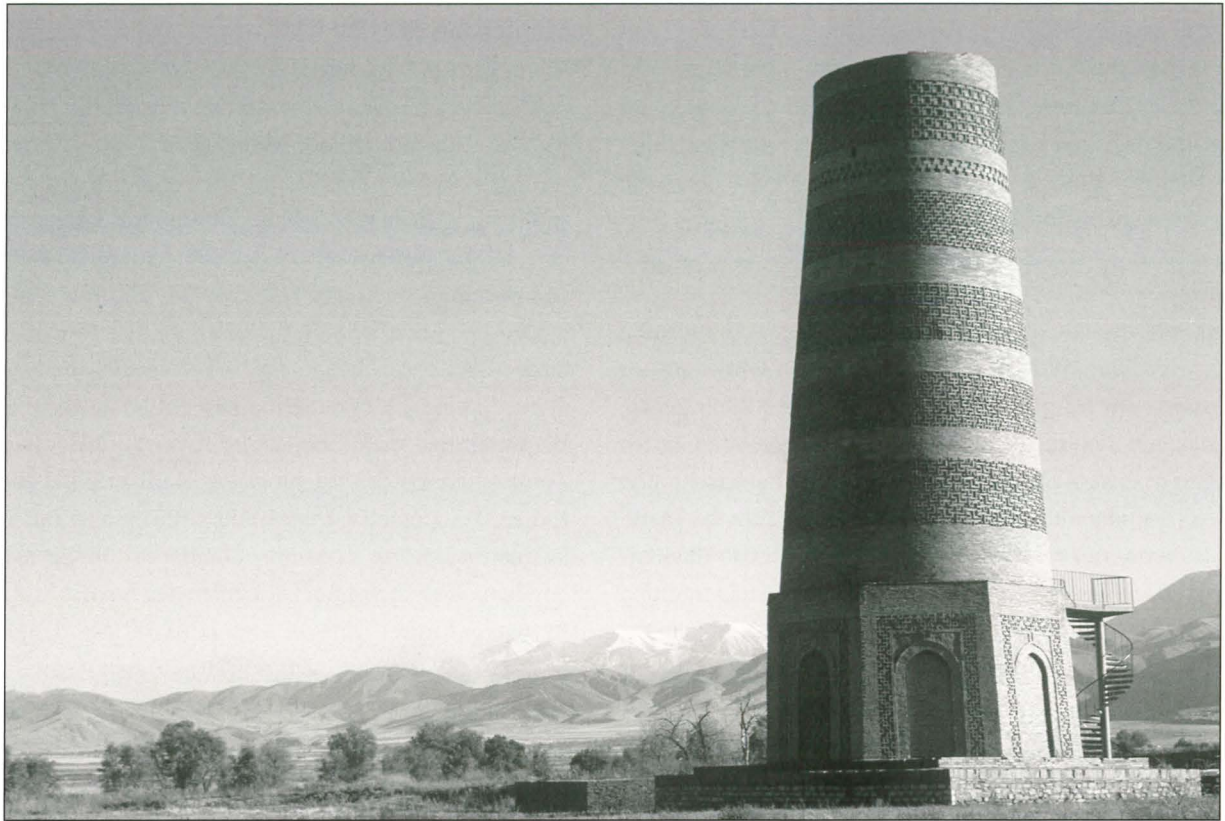
In Central Asia the Assyrian Christians influenced the Sogdians, who, due to their strategic location, had already become the commercial masters of the Silk Road and its cultural transmitters. Sogdian became the lingua franca of the Silk Road, spreading Christianity further east to China and north among the Turks. The Eastern Christians succeeded in three major mass conversions of Turks in Central Asia from the 7th to the 11th centuries. Despite being seen as a faith of foreign traveling merchants, Eastern Christianity gained acknowledgment as “the Brilliant Religion” (Foltz 2000: 72) in China, with Christian saints being referred to as Buddhas and their treatises as sutras.

Manichaeism

Manichaeism, founded by a royal Parthian called Mani (b. 216 C.E.), was another important religion that emerged in West Asia. A gnostic tradition, Manichaeism “posits a radically dualistic view of the universe, in which ‘good’ is equated with spirit and ‘evil’ with matter” (Foltz 2000: 75). The cosmology drew from Iranian figures such as Zurvan, Ahura Mazda, and Ahriman and portrayed good and spirit as light and fire and evil as darkness. Life was a struggle between good and evil in which the former strives to liberate the self from evil matter. Knowledge derived rationally became the basis of an awakening of the self. Blending the major beliefs of Christianity, Buddhism, and Zoroastrianism, the teachings of Mani reached the peoples of India, Mesopotamia, Iran, Central Asia, and China in their own languages and in concepts familiar to them. Central Asian Sogdians with their pragmatic tolerance helped Manichaean ideas to move further east to the land of the Uyghurs, where Manichaean became the official state-sponsored religion for about 70 years. Its powerful appeal, offered as a significant alternative to the other major traditions, resulted in tension and conflict as it gained converts. Yet, despite its appeal, Manichaeism was not able to survive the arrival and dominance of new traditions and was eventually eradicated as a distinct religious tradition, though some of its ideas lived on, assimilated into other faiths.

Islam: Arrival and Diffusion

Islam became the faith of the majority of people along the Silk Road. The first Muslim community emerged in Arabia in the 7th century in a region dominated by ancient civilizations and empires. Muhammad, the Prophet of Islam, a family man and a merchant by trade, was also committed to a life of contemplation. The revelations that came to him are recorded in Arabic in the Koran (Qur’an), the revealed book of Islam. It affirms a belief in one God, unique and merciful; in past messengers and scriptures sent by God to other societies; in the creation of a society ruled by compassion, charity, and justice that would be a model for all peoples. The initial establishment of Muslim rule in neighboring territories in the 7th and 8th centuries was a result of conquest, but the actual spread of Islam was achieved primarily by



preaching and conversion undertaken by scholars, merchants, and devout men and women. Muslims are taught by the Koran to spread the faith by example, not by compulsion.

The first Muslim expeditions to Central Asia were part of the general pattern of conquest and expansion of territory during the first centuries of Islam. The consolidation of these early attempts at conquest was continued under early Umayyad rule (661–750) and its successor, the Abbasid dynasty, which established its capital in Baghdad in 762. Muslim armies conquered territories beyond the River Oxus (Amu Darya), and by the end of the 9th century the Samanids emerged as the first of the local Muslim kingdoms in the area. The process of conversion and Islamization of Central Asia that accompanied this spread and diffusion of Muslim culture and influence lasted several centuries. As the Silk Road once again became a vital international artery of commerce and trade, Muslim travelers, preachers, mystics, and merchants acted as mediators of faith, enlarging the communities

of Muslims in the various regions of Central Asia.

The famous North African traveler Ibn Batuta (1304–68?), taking advantage of a well-defended and secure pathway along the Silk Road, managed to travel from his hometown of Tangier to China and India, reporting on his travels and illustrating the burgeoning trade, social activity, and vital religious life in the region.

The history of the Silk Road under Muslim influence reveals a diverse religious landscape, among different faiths and also within the Muslim community. Sunni, Shia, and Sufi Muslim groups interacted and flourished together. Charismatic Sufi leaders such as Ahmad Yasawi (d. 1166) and Bahauddin Naqshband (1318–89) built communities that nurtured vernacular tradition and languages. The full diversity of Muslim law,

The Burana Tower in the Zhu River Valley, Kyrgyzstan, is a minaret from the 11th century, one of the first in Central Asia.

Photo © Hermine Dreyfuss

theology, culture, arts, and architecture spread across the Silk Road. This multidimensional world of Islam contributed to a broadly based society, bound by common ethical and cultural assumptions but differentiated in its practices and local traditions, that stretched from Afghanistan to Southeast Asia, China, and the Philippines. Some of the greatest scholars of Muslim science and technology lived in the region. The Ismaili Muslims who founded Cairo in the 10th century also spread along the Silk Road and with many other Muslims brought a tradition of philosophical inquiry and scientific knowledge across the Mediterranean to Iran and the Karakoram and the Pamirs (Daftary: 1990). The great Ismaili poet and philosopher, Nasir Khusraw (1004–88), traveled along the Silk Road on a seven-year journey from Balkh across the Middle East, North Africa, and on to his pilgrimage destination, Mecca. His *Safarnamah* (travelogue) describes in vivid detail his meetings with famous scholars and visits to the region's religious communities and sites.

Conclusion

A historical view of the Silk Road reveals a world in which religions were living traditions. Central Asia, then one of the most pluralistic religious regions in the world, has again become a center of attention, and perhaps the most important lesson learned on the Silk Road — the ideal of religious pluralism and tolerance — may yet enable it to become a bridge between cultures once more.

Some of the oldest inhabited places in the world can be found along the Silk Road. Each faith has left its signature there, in ideas, art, music, and buildings, and in traditions of learning, remembering, celebrating, and sharing. This cumulative resource from different traditions of knowledge and faith can still, as in the past, help us build trust, reinvigorate civilizational dialogue, and move away from the constraints and ignorance that exacerbate division and generate conflict.

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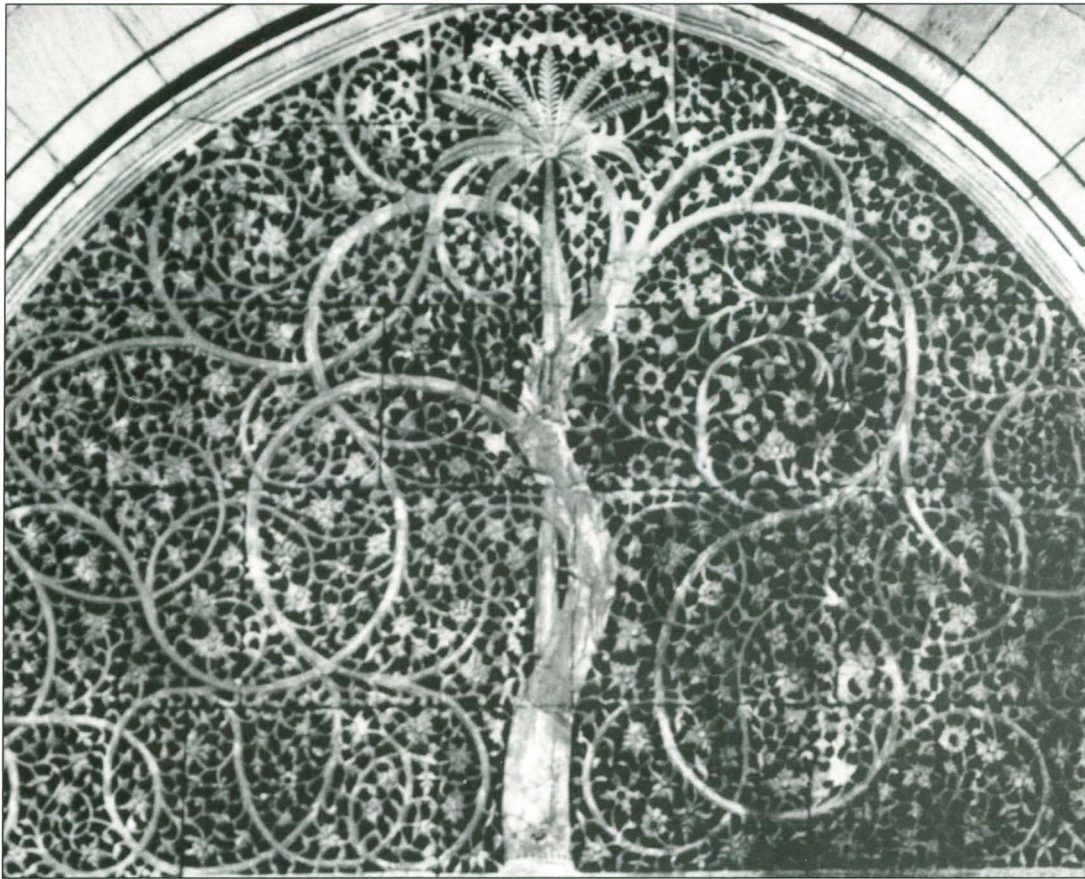
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The Tree of Life

by Elizabeth Moynihan

The remote, mountainous Kohistan district of Pakistan was one of the most difficult and dangerous passages along the historic Silk Road as described by the Chinese Buddhist pilgrim Faxian at the beginning of the 5th century. If travelers from Xinjiang survived crossing the rope suspension bridges that linked narrow footpaths chiseled into the rock walls above the Indus River, they then had to avoid marauding tribesmen.



The constant tribal wars of these fierce mountaineers kept the northern provinces isolated and largely unexplored by Westerners until the 1890s. However, in the 1970s you could follow the old Silk Road in relative safety. In early spring the valleys were alive with wildflowers, but, colorful and evanescent as a rainbow, they disappeared, and within a few short weeks the arid valley floor became shrouded in dun-colored dust. It shimmered in the sunlight, and everything — travelers, donkeys, the car, even the birds — was covered with a fine coat of dust.

The road skirts the base of the mountains which rise steeply here, and many small, ancient Buddhist shrines are carved in the rock walls. Said to lead to a sacred site, one of the side tracks lacing across the historic route was a difficult path up a rocky, dry riverbed bounded by buff banks that wound through the sere landscape. Around a deep curve on a bluff stood a solitary tree, old, wind-whipped, and crooked, its roots partially exposed

where the bank had been scoured out below. Its branches were adorned with a few prayer flags, faded and frayed beneath a layer of dust. The surprise of this unexpected, vivid image swept away the centuries and intervening cultures and elicited a reverential response to the tree.

This sacred tree in Kohistan represented one of the oldest known forms of veneration; tree cults were common to all ancient cultures and civilizations, and the tree as a symbol of rebirth was universal. The prominence of votive trees in religious ritual was particularly well developed very early along the Eurasian routes of the Silk Road. For example, a wonderful carving, now in the British Museum, shows Ashurnasirpal, who ruled Assyria in 885–60 B.C.E., pouring the Water of Life on the Tree of Life.

An image of the Tree of Life is delicately carved in stone in the 16th-century Sidi Sayyid Mosque, Ahmedabad, India.

Photo by Elizabeth B. Moynihan

Using the familiar objects of trees and water as symbols was well established 5,000 years ago in the Middle East. In 1937 Dr. Phyllis Ackerman of the American Institute for Persian Art and Archaeology devised an enchanting explanation of the Tree of Life or Moon Tree based on the early Mesopotamian conception of the sky as a triangle and depicted as a mountain. The moon, which brought relief from the relentless sun, was represented as a tree atop the mountain of the sky. As trees mark an oasis and the moon is a life-giver, so the sap of the moon tree must be water, the elixir of life.

From prehistoric times there was communication between the civilizations of the Indus Valley, Mesopotamia, and the Iranian plateau. Indus Valley seals incised with a Moon Tree resembling the peepul tree native to the subcontinent were found at Susa, an ancient Persian site.

The myth of the miraculous Cosmic Tree not only represented regeneration and immortality but in some cultures symbolized a means of ascent to heaven. In the ancient Brahmanical tradition of India and the shamanism practiced throughout much of Central Asia, the sacred tree symbolized the Axis Mundi, the central axis of the earth. Such a World Tree is a powerful unifying symbol, the center of the universe, binding the heavens to the earth.

Often a shaman's ritual garments were decorated with the Tree of Life to aid him in invoking spirits and reaching an ecstatic state. An actual tree or pole representing the tree as a ladder to the heavens was central to the ceremony in which the shaman made a celestial journey or descended to the underworld.

Sacred trees are mentioned in the literature of the world's major religions as the Tree of Knowledge or the Tree of Good and Evil. In the Book of Revelation (22:1-2) and in Genesis (2:9) the Tree of Life in Paradise is associated with the rivers of life. The Koran (13:38) mentions the Tuba Tree in Paradise. The Cosmic Tree is depicted in an inverted position growing downward toward the earth with its roots in heaven in the Upanishads of ancient India and in medieval cabalistic writings. In the Middle Ages, the Tree of Life, associated with the Cross of Christ, was a major allegorical theme in religious art and writings.

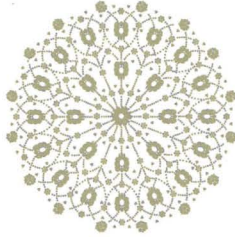
From ancient times, priests in India maintained groves of sacred trees at temple sites and used the blossoms in religious

ritual. Certain trees and flowers were thought to symbolize deities or possess qualities which could enhance man's spiritual life. Such was the sacred Bodhi Tree under which the Buddha attained perfect knowledge. There is a legend that in the 3rd century B.C.E., before his conversion to Buddhism, the great Ashoka burned this sacred wild fig tree, and it was miraculously reborn from its own ashes. In the 7th century C.E., a cutting from this tree was the greatest gift an Indian ruler could send to the emperor of China. Such a gift would have been carried along the Silk Road in the footsteps of the monks who first brought Buddhism to East Asia.

Another gift the Chinese emperors coveted were "flying horses" from Fergana, now in Uzbekistan, famed for their speed and endurance. In the early 15th century, when the importance of the Silk Road had greatly diminished, Babur, a feudal prince from Fergana who ruled Kabul, conquered northern India and founded the Mughal dynasty. His ancestor, the Central Asian conqueror Timur, had brought the tradition of the paradise garden to Samarkand from Persia, and Babur introduced these walled gardens with their symbolic trees and water in India.

In the wake of the caravans along the southern route crossing the high Pamirs, as well as the northern route across the Heavenly Mountains, cross-cultural influences were reflected in the arts, architecture, and handicrafts of the city-states and throughout the mountains, steppes, and deserts of the Silk Road. Classic and stylistic representations of the Tree of Life are still ubiquitous, rendered on everything from richly embroidered Uzbek coats and Chinese robes to block-printed cottons, carpets, porcelain, and bronze. Today, centuries after commerce moved away from the Silk Road, the Tree of Life motif remains, its tendrils binding the multitudes along the route that crosses boundaries and the ages, reaching even to the National Mall of the United States.

ELIZABETH B. MOYNIHAN BEGAN RESEARCH IN INDIA IN 1973 ON MUGHAL ARCHITECTURE, ESPECIALLY THE GARDENS. UNTIL ITS DISSOLUTION IN 1996 SHE WAS A MEMBER OF THE INDO-U.S. SUB-COMMISSION ON EDUCATION AND CULTURE AND IS THE AUTHOR OF *PARADISE AS A GARDEN IN PERSIA AND MUGHAL INDIA*, *THE MOONLIGHT GARDEN: NEW DISCOVERIES AT THE TAJ MAHAL*, AND NUMEROUS ARTICLES.



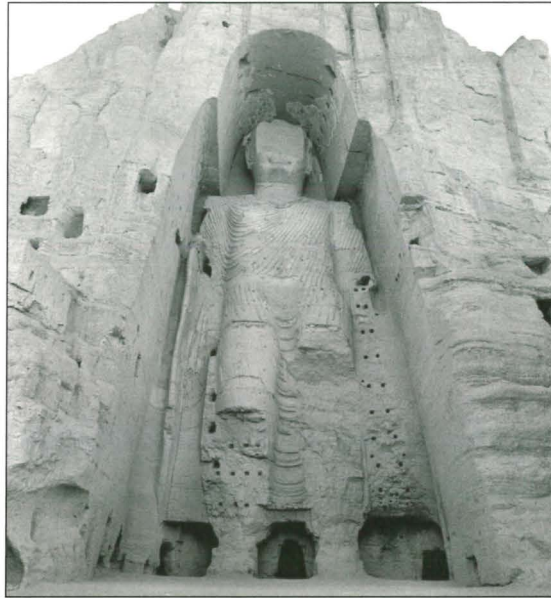
Visual Arts of the Historical Silk Road

by Elizabeth ten Grotenhuis

Although people, ideas, and goods had been traveling across Eurasia for millennia, the historical Silk Road is considered to have been established in the 2nd century B.C.E. when a Chinese envoy journeyed into Central Asia in search of horses and allies to fight marauders on the borders of China. Soon afterward, Buddhism began to spread from India north along Silk Road land routes to Central Asia, China, Korea, and Japan and south by sea routes to Southeast Asia. Buddhist art and architecture, of course, were transmitted along with the religious doctrines. One of the major architectural monuments of Buddhism is the stupa, in India a solid hemispherical mound signifying the death and final great enlightenment of the historical Buddha Shakyamuni who lived and taught ca. 450 B.C.E. Influenced by the shape of Chinese watchtowers, the stupa was transformed into a multistoried pagoda in China, Korea, and Japan, but it retained its original symbolism.

Until about the beginning of the Common Era, the Buddha was represented by signs such as the Bodhi Tree under which he experienced enlightenment and the Wheel of the Law, a term given to Buddhist teachings. By the time Buddhism was spreading to the rest of Asia, in the 1st–2nd centuries C.E., worship was aided by anthropomorphic images. The human image of the Buddha first developed in two places on the Indian subcontinent — in Gandhara (present-day northwest Pakistan) and in north-central India. The Gandharan figures were partly inspired by provincial Roman images, such as grave portraits produced in Palmyra on the eastern shores of the Mediterranean, a trading terminus of the Silk Road. These Gandharan figures wear heavy, toga-like robes and have wavy hair. The figures from north-central India (particularly the city of Mathura) were partly modeled on indigenous Indian male fertility deities and wear cool, lightweight garments.

With the development of the tradition of Mahayana (Greater Vehicle) Buddhism from the beginning of the Common Era onward, the number of sacred Buddhist figures greatly increased. Devotion was focused not only on the historical Buddha Shakyamuni, but also on a growing number of celestial Buddhas and bodhisattvas. (Bodhisattvas are agents of salvation who attend the Buddhas, postponing their own complete emancipation from the world of suffering until they can save all sentient beings.) The celestial Buddhas did not have historical biographies like Shakyamuni but, like Shakyamuni, were embodiments of the wisdom and compassion of the faith. The hierarchy of Buddhism includes many other angelic and guardian figures, all



of whom were represented in painting and sculpture throughout South, Central, East, and Southeast Asia. Cave-temples were often carved out of rock escarpments to house these images in India, on the Central Asian Silk Road routes, and in China. Bamiyan, in Afghanistan, with its (now destroyed) colossal Buddhas was one such site. Another well-known

site, comprising almost 500 cave-temples filled with some 45,000 wall-paintings and thousands of sculptures, is found near the town of Dunhuang in northwest Gansu province. Dunhuang was the first Silk Road oasis trading center within the borders of China proper, and merchants grown wealthy from Silk Road trade were among the patrons of the cave-temples.

Another visual form associated with Buddhism is the mandala, a representation of an enlightened realm where union between the human and the sacred occurs. Most often, for example in Tibetan Buddhist art or in Japanese Esoteric Buddhist art, the mandala is a circular or square configuration, with a center that radiates outward into compartmentalized areas. The deity at the center of the configuration, who signifies absolute truth, engages in reciprocal interactions with figures in the outer precincts, who signify manifested aspects of that truth. The practitioner unites the outer manifestations in the center of the mandala and then internally absorbs the mandala as a whole.

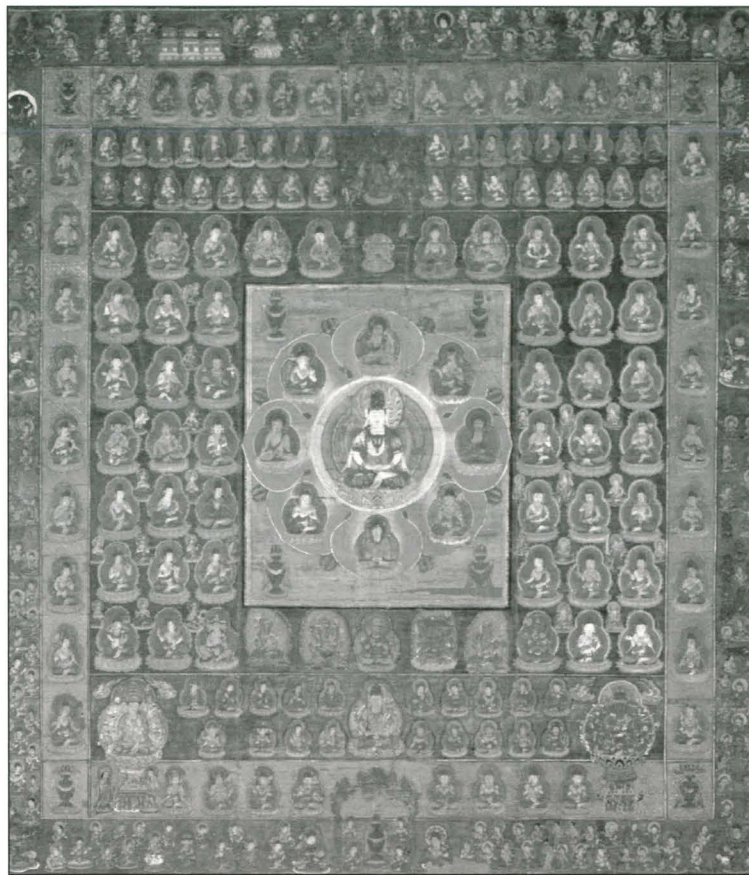
During and after the 8th century C.E., mandalas were drawn on paper or cloth through all of Asia. These two-dimensional

Fifty-three-meter (175 feet) Buddha at Bamiyan, Afghanistan, ca. 600 C.E. (destroyed 2001). Photograph © John C. Huntington

Photo courtesy The Huntington Archive of Buddhist and Related Arts

mandalas were hung on temple walls as focal points for veneration, for contemplation, and for rituals, or they were spread out on altar tops for specific ceremonies. A two-dimensional mandala, however, is meant to be transformed into a three-dimensional realm, usually a palatial structure, by means of contemplation and ritual. In their two-dimensional forms, these mandalas often look like architectural ground plans, seen from an aerial viewpoint.

Buddhism was well established in India, Central, East, and Southeast Asia by the 7th century C.E. when another religion, Islam, and its visual images began to spread across Eurasia on Silk Road routes. By the 8th century, just one century after the death of the prophet Muhammad in 632 C.E., Islam had spread from its homeland in Arabia west across Egypt and North Africa to Spain and east to Sasanian Persia. Early Islamic art showed a mixture of Roman, Coptic, Byzantine, and Sasanian styles. Although the holy text of Islam, the Koran (Qur'an), does not prohibit figural images, the non-figural character of Islamic decoration began early, based on traditional theological prohibitions against imitating God's creation. The earliest extant Islamic structure is the Qubbat al-Sakhra (often called the Dome of the Rock by Westerners) in Jerusalem. Built in 691–92 to commemorate the place from which Muhammad is believed to have ascended to heaven, this shrine with its golden dome displays vivid mosaics of scrolling vines, flowers, crowns, and jewel forms in greens, blues, and gold. Sacred calligraphy — writing from the Koran — also adorns this shrine, reflecting the importance of the



Word of God in the Islamic tradition. The Koran was sometimes written in gold script on parchment decorated with floral interlaces. An interesting parallel to this form of sacred writing is found in East Asia where Buddhist scriptures were often written in gold characters

on bluish-purple paper. The Buddhist tradition of sacred writing developed independently but reflected a similar yearning on the part of devotees to sanctify holy utterances with the color gold.

Many other religions were practiced in Silk Road lands — Hinduism, Zoroastrianism, Judaism, Assyrian Christianity, Manichaeism, Confucianism, Daoism, shamanism — but Buddhism and Islam spread most pervasively throughout this region, leaving the greatest imprint on Silk Road culture.

The Silk Road was at its height during the 7th through 9th centuries, when Muslims ruled in West Asia and the Tang dynasty presided over a cosmopolitan culture in China. Various land and sea routes stretched from the shores of the Mediterranean to Japan, the easternmost terminus of Silk Road culture. Ceremonies that took place in the year 752 at the Buddhist monastery of Todaiji in present-day Nara, Japan, provide a vivid testament to the internationalism of Silk Road culture. The occasion was the consecration of an enormous gilt bronze Buddha about 50 feet tall, weighing some 250 tons.

Womb world mandala, Japan, mid-13th century. Gold and color on indigo-dyed silk; hanging scroll; 90.3 x 79 cm. Collection of Sylvan Barnet and William Burto

Paper

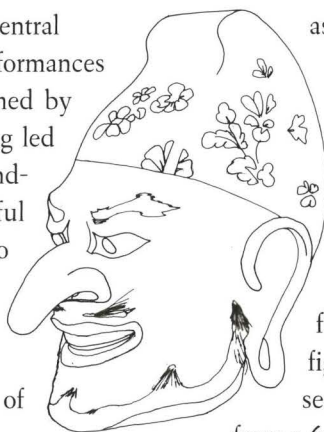
by Valerie Hansen

Philosopher-statesman Francis Bacon (1561–1621) identified paper as one of inventions that separated the modern world from the traditional world: the others were the magnetic compass, gunpowder, and printing. He never realized that every one of them originated in China.

Chinese craftsmen first discovered the secret of making paper when they washed rags and left them out to dry on a screen. This new, flexible material could be used to wrap things, and indeed the first use of paper, in the 2nd century B.C.E., was as a packaging material for medicine. Within a century, paper had begun to displace bamboo strips as China's main writing material, and by the 3rd and 4th centuries C.E. the Chinese used paper for all their writing.

Those in attendance included monks from India, Central Asia, and China. Among the many rituals and performances that took place was a ribald dance-drama performed by masked and costumed dancers. A Chinese lion-dog led the dancing procession. He was followed by a handsome prince from South China and a beautiful Chinese maiden. An ugly, fanged lecher tried to seduce the Chinese lady but was restrained by two fierce, muscular Buddhist guardian deities. Then appeared Garuda, from Indian Hindu and Buddhist mythology, a mythical bird who obtains the elixir of immortality and devours his enemy, the dragon. Garuda was followed by an old Brahmin priest-sage from India and by another elderly figure wearing a Turkish hat. The dancing procession ended with a group of intoxicated, red-faced barbarians and their Persian king. Occasionally the Persian king and his drunken entourage are identified as the Greek god of wine Dionysus and his companions. Most scholars seem to feel, however, that this was really a group of Persians. Probably, for 8th-century Japanese, the distinction between Persians and Greeks was nebulous. They were all “barbarians” from the Western Lands.

Chinese Tang dynasty objects also attest to the cosmopolitanism of the era. Many textiles show Persian motifs, most notably the pearl-encircled roundel with figurative designs such



Chinese paper moved along the Silk Road into Central Asia before the technology of papermaking did. Archaeologists have found paper with Chinese writing on it as far afield as the Caucasus mountains (at the site of Moshchevaya Balka) on an alternate route to Constantinople. Similar paper was in use in the years before 712 at a small fortress on Mount Mugh outside Samarkand. There a local ruler imported Chinese paper that had already been used on one side — so that he could write on the blank reverse when the occasion arose.

From the writing on the back of one sheet of paper found at Mount Mugh we know that it came from Liangzhou, Gansu, an important city on the Chinese silk route, 2,000 miles to the east. Mount Mugh's

as men on rearing horses facing backward to shoot rampant lions or two animals in ritual confrontation with one another. Another West Asian specialty, gold and silver metalwork, was also imported into Tang China. Metal bowls, plates, and cups, decorated with such West Asian motifs as griffins, mouflons, and deer, are found in the graves of the upper classes. These tombs also contain ceramic figures of foreign musicians and dancers. Other figures on horseback — both men and women — seem to be playing polo, a game that may be derived from a 6th-century B.C.E. Persian sport.

In 750, just before that festive consecration of the Great Buddha in Nara, the Muslim Abbasid dynasty established its capital in Baghdad, which became a fabled city of learning. The 9th century saw the building of the Great Mosque of Samarra and the Great Mosque of Cairo. It was during this period that lustre, an opalescent metallic glaze used on ceramics, was developed. The shimmering square lustre tiles set in lozenge patterns on the Great Mosque of Al Qayrawan (ca. 862) are a splendid example.

The 8th century saw the Muslim advance into Central Asia. One of the material results of this conquest was the Muslim adop-

Line drawing of an 8th-century wooden mask representing the drunken Persian king called Suiko-ō. Height of original: 37.7 cm. Shōsō-in Collection, Nara, Japan. Drawing by Linda Z. Ardrey

imported paper was so expensive that the ruler used it only for correspondence. For his ordinary household accounts he used willow sticks, cut from willow branches with the bark removed. Other common writing materials were leather and, in the Islamic world at the time, papyrus.

Legend has it that the secret of papermaking entered the Islamic world with the 751 battle of Talas (in modern Kyrgyzstan) when Islamic armies captured several Chinese craftsmen, who taught their captors how to make paper. Most scholars today think the technology, which was not very complex, could have moved out of China into western Iran before 751, though no examples of early, non-Chinese paper survive. Embracing the new technology, the founders of the Abbasid

caliphate (750–1258) sponsored a papermaking factory in Baghdad in 796. Soon all scholars in the Islamic world were copying manuscripts onto paper, which was transmitted to Europe via Sicily and Spain by the 12th century (Bloom 2001).

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tion of paper, a substance that had been developed much earlier in China. Muslims began to transcribe onto paper the knowledge that they had gained from many people — including Greeks, Central Asians, and Indians — and made these pages into books. Paper helped link the Islamic Empire across three continents (Asia, Africa, and Europe), and paper itself, the process of making it, and the knowledge written on it were eventually transmitted to Europe, helping to inspire the European Renaissance.

Another great period for cross-cultural interaction along Silk Road lands was the age of the Mongol Khanate (13th and 14th centuries), when the Polo family traveled from Venice to China and back. In the 13th century the Mongols (Turkic-Mongolian nomads) conquered China and pressed as far west as the Ukraine. They entered Islamic Iran and conquered Baghdad in 1258. Although the Mongols massacred tens of thousands of Muslims, soon many Mongols converted to Islam. Within ten years of their conquests Mongol Muslims were building great mosques and stimulating arts and letters by their patronage. One way they encouraged and transformed the arts in West Asia was by importing Chinese artifacts, artisans, and styles. A group of Chinese workmen directed a papermaking establishment in

Islamic Sufi dance from a manuscript of the Divan by Hafiz, present-day Afghanistan, Herat, dated 1523. Opaque watercolor, gold, and silver on paper; 18.8 x 10.3 cm.

Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Purchase F1932.54

Blue-and-White

by Robert McCormick Adams

It is commonly assumed that worldwide technology rivalries and the interdependence of trade are modern developments. But the history of Chinese blue-and-white porcelain and its Middle Eastern, Japanese, European, and New World derivatives challenges this view.

Blue-and-white was traded southward and then westward late in the 14th century (about a hundred years after it was first introduced), although by that time other Chinese export wares were centuries old. They had long moved in both directions between China and the Islamic world (and its antecedents), along the ancient overland Silk Road through Central Asia and in the cargoes of Arab and Persian seafarers. Indirect though it was, this distribution system efficiently communicated back to the Chinese information on the tastes of their Muslim customers.

Meantime, there also developed in the Middle East a wave of cheaper local copies. When they began appealing to customers in their own right, these products no longer needed to be so strictly imitative.

Soon the West got into the act. After a resolute process of exploration at least as consequential in the eyes of contemporaries as the voyages of Columbus, the Portuguese finally rounded the Cape of Good Hope late in the 15th century, opening the Orient to sea trade. Quantities of blue-and-white were being shipped to Lisbon as early as

Samarkand under Mongol patronage in the 13th and 14th centuries.

Blue-and-white ceramics are a good example of East-West interchange along Silk Road lands during this period. Islamic potters had decorated tin-glazed vessels with cobalt from about the 9th century onward. Muslim merchants in South Chinese coastal cities introduced this ware to China where, in the late 13th century, it was copied by Chinese potters creating high-fired porcelain ware. The white porcelain vessels decorated with cobalt blue designs were then exported to West Asia and to Southeast Asia where they became enormously popular and were copied, although not in high-fired porcelain. A good example of cobalt-decorated ware inspired by the Chinese examples is Turkish stoneware from the Iznik kilns, dating from the late 15th century onward. In the 15th century the Chinese court finally began to patronize blue-and-white porcelain, encouraging domestic production and use of the wares, not just their export.

1530, becoming no less prized in European markets than they were elsewhere.

Once again the Chinese producers were quickly responsive to the changing demands, helped along in this case by painted wooden models that the Dutch sent along with their huge orders.

The Japanese part in all this is equally fascinating. Their taste for blue-and-white did not develop until they had begun to master the technology themselves, which they succeeded in doing about 1600. Not long afterward they made their own entry into world markets. Splendid Dutch records tell a story of massive shipments of Chinese blue-and-white into Japan at first, followed by a Japanese invasion of Southeast Asian and European markets when Chinese production was temporarily interrupted by a civil war. Only in the later part of the 17th century did the Chinese reemerge as competitors. By then the producers of Japanese Imari wares, originally crude and derivative, had developed their own vigorous, indigenous styles for which there was a secure niche in the upper tiers of European and Middle Eastern markets.

Then there is a New World element. Spain came comparatively late to the Pacific by way of the Philippines. Annual shipments of Mexican silver from Acapulco quickly followed, eventually reaching China in quantities sufficient to drive out Manchu paper currency and greatly

The importance of the historical Silk Road, with its emphasis on overland routes, declined after the 15th century, when Europeans began to dominate the sea routes connecting Europe, the New World, and Asia. These sea routes increased the ease of travel and the availability of goods. Objects and ideas continued to influence East and West as Westerners adopted Asian fashions and collected Asian objects, and, in turn, Asians developed a taste for Western fashions, food, and technologies. The exchange of objects continues today in the global marketplace at an accelerated rate, with camel caravans and clipper ships replaced by e-commerce and overnight air delivery.

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disrupt the internal economy. The return trade was in silks – and, of course, blue-and-white. Dispersed across Mexico, pieces found their way even to the rude northern frontiers of New Spain. Sherds still turn up from time to time in historic Indian villages along the upper Río Grande, just as they do more frequently along the Arabian coasts.

Initially imitative industries sprang up in northwestern Europe, in Italy, even in Mexico. Out of these, in time, came the splendid tradition of Delftware and the English porcelains that still grace our tables. But what is most interesting is the antiquity as well as the worldwide range of the shifting patterns of supply and demand, stimulus and response. An ebb and flow of technological and trading leadership long antedates the modern era.

ROBERT McCORMICK ADAMS, AN ARCHAEOLOGIST, WAS SECRETARY OF THE SMITHSONIAN INSTITUTION FROM 1984 TO 1994. THIS ARTICLE ORIGINALLY APPEARED IN *SMITHSONIAN MAGAZINE*, MARCH 1986.

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Left: Plate. Turkish, Ottoman dynasty, ca. 1500–1525.

Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

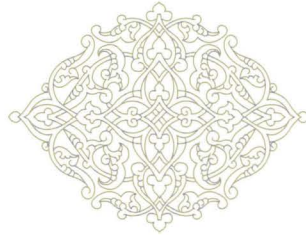
Center: Dish. Chinese, Yuan dynasty, ca. 1350.

Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

Right: Dish. Japanese, Edo period, ca. 1690–1710. Freer Gallery of Art,

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Artists along the Silk Road

by Henry Glassie and Pravina Shukla

The Silk Road, historically a tangle of trade routes across Asia, raises for us the idea of connections between East and West, providing an evocative prelude to the globalization of the present. The Silk Road chastens us to remember that transnational connections are not unique to our age. And then, we are chastened further to recall that the connections of the past were not merely commercial. The most splendid yield of the connections made along the Silk Road was art, and evidence of old motion and past exchange is still to be found in the living arts of Asia.



West

At the western edge of Asia, on the Aegean coast of Turkey, a great mountain lifts, rolls, and slides into the sea. Mount Ida to the ancients, Goose Mountain to the Turks, it holds in its folds a scatter of compact villages built upon the sites of their winter encampments by nomadic Turks. The land is rocky, unfit to the plow. Sheep pick among the rocks and grow the wool that is sheared and combed, spun, dyed, and woven into beautiful carpets, red with the rosy glow of dawn.

Fatma Balcı sits at the loom, between her mother and aunt, in their stone home in the village of Ahmetler. They use no plan, no cartoon, but weave *kafadan*, from the head, sitting together and improvising like jazz musicians, weaving their separation into symmetrical unity. Rolling the carpet on the wooden beam below, they cannot see what they have done as they tie knots to the warp, color by color, trapping rows of dyed dots between shoots of weft. After weeks of work and hundreds of thousands of knots, they cut their creation from the loom. Praise God: from their heads, through their fingers, perfectly formed geometric motifs rise on a placid red field, framed by busy borders. This carpet, into which they have poured themselves in concentration, in dedication, is *sanat*, art — a palpable sign of their skill, taste, and commitment.

It incarnates them and symbolizes their place, being one of the dozen designs found on the floor of their village mosque.

Ahmet Balcı, Fatma's father, says that his people — he calls them the Turks — followed their flocks out of Central Asia, settled, and continued to weave the carpets that are emblems of their Yörük, nomadic, identity. The scholar, looking closely at the motifs on their carpets, can retrace the trail of their migration eastward, finding comparable motifs in the weavings of northwestern Turkey, south-central Turkey, northern Iran, and Central Asia.

Fatma Balcı will keep the best of the carpets for her dowry. Others she will donate to her mosque in commemoration of deceased loved ones. Most will go to market in the town of Ayvacık, and then to Istanbul, before finding their places of rest on the floors of fine homes in Washington or London, Stockholm or Melbourne. In this there is nothing new. Paintings by the masters of the Renaissance, showing rugs draped over altars and spread beneath the feet of princes, prove that carpets woven in Fatma's region of Turkey have been purchased and prized in the West for 600 years.

Connecting Central Asia with Turkey through migration,

Women sell carpets woven in nearby villages at the market in Ayvacık, Çanakkale, Turkey. Photos by Henry Glassie/Pravina Shukla

Turkey with the world through commerce, the Oriental carpet has achieved universal appreciation. Asserting order in its geometry, subverting order in its spontaneous handcraft, intensely human, the Oriental carpet — a woman’s art, a folk art, a fine art — has become one marker of the presence of our species on the earth. It is rivaled in its global spread and acceptance only by Chinese porcelain.

Istanbul is the key node in the network of trade through which Turkish carpets have traveled the world. Soon after Mehmet II, Fatih, took Istanbul and made it the capital of the Ottoman Empire in 1453, a strong hall was built for fine textiles, and the streets around it were vaulted to create the Covered Bazaar. There the land routes from the East ended, and elegant commodities were sent by sea to Europe. Spices and cotton from India, silk and porcelain from China came by stages through the caravanserais of Anatolia to make Istanbul — the natural capital of the world, said Napoleon — the center of global trade. The Ottoman sultans wore caftans of silk, and they so appreciated Chinese porcelain that a vast collection remains at the Topkapı Palace in Istanbul. In the ambit of imperial favor, Turkish artisans were inspired to experimentation, working through the last decades of the 15th century to invent a variety of pottery called *çini* (cognate with “china”), which, though low-fired and technically unlike porcelain, emulates its ring and sheen.

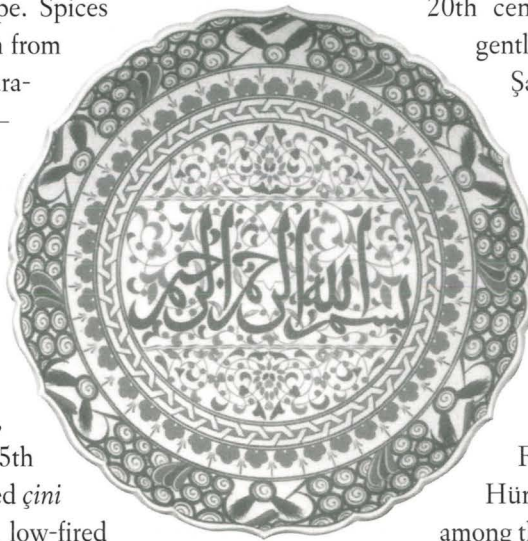
At two centers in western Turkey, in the cities of Iznik and Kütahya, Turkish potters at first imitated the blue-and-white porcelain of Jingdezhen. Then in a surging series of innovations, they made it their own in the 16th century, adding new colors, notably a luscious tomato red, and pushing the designs toward natural form and Islamic reference. Iznik failed early in the 18th

century, but the tradition has faltered and flourished through a sequence of revivals in Kütahya, where today, in ateliers numbering in the hundreds, *çini* is made.

The master of the atelier, a man like Ihsan Erdeyer at Süsler Çini, directs a team of workers. Men mix seven elements to make a composite white substance — they call it mud — that is shaped, slipped, and fired. Women pounce and draw the designs, filling them with vibrant color before the ware is glazed and fired again. They make tiles to revet the walls of new mosques. They make plates, domestic in scale and association, that do at home what tiles do in the mosque, bringing shine and color and religious significance to the walls.

The master and his team depend upon a designer. In the 20th century, Kütahya’s greatest designer was a gentle, confident, marvelous artist named Ahmet Şahin. As a young man, he was one of two potters who brought the tradition from the brink of extinction at the end of World War I. As an old man, he drew the majority of the designs used in the dusty ateliers, he painted magnificent works to inspire his city, to keep quality high, and he taught all who came to him. Ahmet Şahin died in 1996 at the age of 90, but his robust style continues. Two of his sons, Zafer and Faruk, are masters. Zafer’s son, Ahmet Hürriyet Şahin, and his wife, Nurten, number among the foremost artists of contemporary Kütahya.

As many as 40,000 people are involved in the *çini* trade, but a small number of artists who design and paint the ware lead the city. Their styles are diverse. Sıtkı Olçar seeks the new, İsmail Yigit copies the old, and Kütahya’s tradition advances in the hands of those who have shaped personal versions of the works of the old masters. Nurten Şahin, famed for new calligraphic designs, paints with clarity and supernatural precision. İbrahim Erdeyer, son of Ihsan, paints in a bold manner, reminiscent of Ahmet Şahin. Mehmet Gürsoy, teacher and entrepreneur, paints with delicate finesse, accepting and then breaking the rules, and he has set the new standard, becoming the leader most artists choose subtly to follow.



This plate is painted with the Besmele (Bismila), the opening formula of the Koran (Qur'an): In the name of God, the Merciful, the Compassionate. It was designed and painted by Nurten Şahin, Kütahya, Turkey. Collection of the Indiana University Art Museum



Their art, and they insist it is art, not mere craft, depends on material quality, on a smooth white surface and gem-like colors set beneath a lustrous glaze. It depends on meticulous painting, on faultless lines drawn and filled with paint in an altered state of concentration, when, with passion, the artists transfer themselves into their work, making *çini* an embodiment of their devotion. And their art depends on Islamic significance, gifts to the mind and soul: calligraphic designs that repeat beautifully the very word of God; geometric designs that represent the will of the one God bringing order to the universe; floral designs that symbolize a harmonious society, governed by love.

East

As Kütahya is to Turkey, Arita is to Japan. It is a small city of potters on the southern island of Kyushu, where a Korean potter

Mustafa Oruç works at the wheel at Nakiş Çini, one of hundreds of potteries in Kütahya, Turkey.

discovered porcelain clay at the beginning of the 17th century. As in Turkey, the first pieces of Japanese porcelain were inspired by Chinese examples, but, as in Turkey (though a century later), Japanese artisans soon adjusted porcelain to their place, adding colors to the blue-and-white palette and creating new designs, some to meet a Japanese taste, and others that, sent out on Dutch ships, achieved commercial success in Europe. The ware intended for the West came to be known as Imari, after the city through which it was traded. Among Arita's traditions favored in Japan, one — Kakiemon, named for the family that has continued its practice to the 14th generation — is remarkable in its parallels with Kütahya. Kakiemon porcelain features the color red and exhibits bright floral patterns on a snow-white field. And, as the potters of Kütahya strove in the 20th century — first in the days of Ahmet Şahin, then in the days of Mehmet Gürsoy — to accom-

(Opposite page) One of Noria Agawa's lion sculptures comes into being in this sequence: from an early phase, to the middle phase, ready for glazing, and finally glazed and boxed for shipping.



plish anew the technical excellence of the 16th century, so did the potters of Arita struggle in the 20th century to match the technical excellence of the 17th century.

Sadao Tatebayashi, a designer and painter in the Kakiemon atelier, was a member of the team that restored old excellence to the porcelain of Arita. Upon his retirement, he established his own workshop, Korin-An, where his son, Hirohisa, is the master today.

Hirohisa Tatebayashi says that porcelain is so complex that no one can make it alone. It takes ten years to master each facet of production, and he has assembled a team, including his son, Naonori, who work to the highest standard. Their inspiration is Sadao Tatebayashi, who died in 1992. They use his designs, as Ahmet Hürriyet and Nurten Şahin use those of Ahmet Şahin, but they have also widened their reach beyond the Kakiemon tradition, painting blue-and-white plates based on Chinese originals, and, to close the circle perfectly, they have begun painting plates with Turkish designs — the very designs favored in modern Kütahya — lifted from recent publications.

“Delicate” is the word Hirohisa Tatebayashi consistently uses to describe his painting. Delicacy of brushwork suits the smooth, luminous surface, the immaculate white ground, and the fine forms of porcelain. The contrast is complete with the roughly touched surfaces, dripping glazes, and earthy distorted forms of the stoneware made for the tea ceremony, practiced by millions in modern Japan. Tea ware provides an opportunity for another story of cultural connection.

When the aristocratic tea ceremony was at the peak of its fashion, early in the 17th century, the lord of the Mori clan brought two Korean potters to Hagi in western Japan to make ceremonial vessels. Evolved from Korean precedent in the lineage of the Miwa and Saka families, Hagi *yaki* is made now in 200 ateliers in the city and its environs. In his sunny shop on the banks of the Hashimoto River, Norio Agawa works alone, making tea bowls, thrown to

retain the track of his fingers and flowing over with a thick white glaze that drifts on the gritty surface like snow on a gravelly beach.

Reflecting the paradoxes of a Zen view of the world — smooth and rough, bright and dull — Norio Agawa’s bowls and vases for the tea ceremony exemplify Hagi’s tradition, but the heart of his practice lies in sculpture. Late in the 17th century, a brilliant potter of the Saka family added sculpture to Hagi’s repertory, and Norio Agawa has studied his works and continued his line. Norio Agawa’s pride is the lion. He calls it a Chinese lion. Lions come in pairs, one female, one male. In China, they sit, the male with a ball, the female with her cub. In Hagi, they pounce, the female with her mouth open to speak the sound of the beginning, the male with his mouth closed to murmur the sound of the end. Together they utter the sound of eternity — “om” — and vigilantly guard the Buddha’s way.

Miraculously raising clay by hand around nothing into expressive hollow forms, Norio Agawa also shapes human images. One is the brooding Daruma, a monk who came from India to China in the 6th century to establish both the Zen inflection in Buddhism and the discipline of the martial arts. But, like his brother Hachiro Higaki, who learned from him, Norio Agawa images most often the Seven Gods, ubiquitous in Japan as the recipients of popular devotion, the donors of good fortune.

The Seven Gods are also the prime subjects of the ceramic sculptors of Seto, an ancient city of potters in central Japan. Their handling of the clay expresses the range of their personalities. Susumu Kato slowly shapes images that are refined and precise. Denko Maekawa hastily makes impressionistic figures that display the pinch and pull of the clay yielding to the artist’s hand. Shigeyuki Masuda works between them, enjoying, like Susumu Kato, the counterpoint of glazed and unglazed surfaces, while creating figures that embody his own calm and gentle personality.

Assembled into a set since the 15th century, the Seven Gods



bespeak old connections. The one figured most often is Hotei, a Chinese Zen priest of the 10th century, merry and fat, big with compassion for the people of the world. Next is the pair Daikoku and Ebisu, a carpenter and a fisherman, smiling bringers of wealth, native to Japan. Then there are the bearded Chinese deities of wisdom and longevity, Jurojin and Fukurokuju. At last there are Bishamon in armor and Benten, the only woman among them, the Japanese incarnation of Saraswati, the Hindu goddess of learning and art – both ultimately from India. From Japan, the Seven Gods carry us westward to Daoist and Buddhist China, and southwestward to Hindu India.

Haripada Pal, of Dhaka, Bangladesh, sculpted and painted this clay image of Kali (standing), which is worshiped in the Shankharibazar Kali Mandir.

South

From the world's tallest mountains, great rivers run to the sea. Where the sacred Ganges, the Brahmaputra, and the mighty Meghna meet and merge, their silt has built the world's widest delta, the territory of the People's Republic of Bangladesh. The land is lush and green, relentlessly flat, free of stones, and rich in clay for the potter.

There are 680 villages of potters in Bangladesh. Most of the potters are Hindus, bearing the same surname, Pal, designating them as members of the craft-caste of the workers in clay. They make vessels to carry water and cook food, and the most talented men among them also sculpt *murtis*, images of the deities for worship. The greatest of them all is Haripada Pal, who works in a cramped, damp shop on Shankharibazar in the capital city of Dhaka. Trained by his grandfather in the village of Norpara, Haripada traveled west and east to India, perfecting his craft.

Haripada Pal frames an armature of sticks, wraps it with rice straw, and covers the straw with clay. In the clay, he says, there is the seed of all creation, a drop of God that springs to life with prayer. In his body, too, there is a drop of God, the soul that enables all action. As he works, massaging the clay into symmetrical form, the God in his body erupts through his fingertips to reunite with the God in the clay, and his sculpture is infused with power. Then he sands the surface and paints it for beauty.

On the day of worship, the deity is invited into the clay. Delighted with the beautiful image, the God descends and stays as long as the lights dance, the incense smokes, and the songs of praise continue. The devotees press forward, taking *darshan*, connecting eye to eye with the potter's creation, asking for the boons that make life on this earth tolerable. Then the night passes, the songs end, the God leaves. The statue is empty, a pretty shell. It is borne to the river in a jubilant, carnivalesque procession and immersed, sacrificed, melted back into the water that carries the silt from which the *murtis* of the future will be shaped. The rivers go on running.

Haripada Pal's technique differs from that of the Japanese

Opposite page: Weaving shops line the road through the village of Kazipara, Rupganj, Bangladesh, at one of the eastern ends of the Silk Road trade routes. Here, weaving traditions are being passed on in the workshop of Askar Ali.

potters. Their images are hollow, his are filled with sticks and straw. Theirs are fired, his are dried without firing because heat and flame would destroy the power that abides in dampness. Yet, Haripada's technique was once employed in Japan, where it was carried, out of India, through China, with Buddhism. And like the potters of Japan, Haripada serves the needs of his community, though, for him, the highest goal is to make art so excellent, so pleasing to God that, upon his death, Haripada will be released from the endless cycles of reincarnation into a state of eternal bliss.

Haripada Pal says he is a poor man, but happy because he spends his days shaping the body of God. In clay, he depicts the full Hindu pantheon, but he specializes in the prime deities of Bengal: Radha and Krishna, the very vision of love, and Durga, the great goddess, with her children: Saraswati, the goddess of wisdom; Lakshmi, the goddess of wealth; Kartik, the dapper god of war; and Ganesh, the Lord of Beginnings, with his opulent paunch and elephant's head. Hindu artist in the predominantly Muslim nation of Bangladesh, Haripada Pal connects, in his work, westward to India, to Calcutta and Banaras, where sculptors in clay work as he does.

Upriver from Dhaka, the Ganges bends to embrace Banaras, the city of light and smoke, the holiest city of Hinduism, the best place to die. As it was when the Buddha delivered his first sermon just outside the city, Banaras is a place of industry and commerce as well as perpetual prayer in its temples more numerous than the rice grains in a ten-kilo sack.

Sculptors work in stone, carving images of the Hindu deities. Jewelers hammer gold and set precious stones, repeating luxurious ornaments from Mughal times. But the most renowned of the city's artistic creations is the silk sari that Indian women hope to wear for their weddings. In three neighborhoods — mazes of alleys clicking and humming with the report of the loom — Muslim men weave the long strips of brocaded silk that Hindu brides drape as saris, that Muslim brides cut and sew into *sakwar kameez*, matching pants and tunics.

What Hirohisa Tatebayashi said of porcelain, Hashim Ansari said of the Banarasi sari. Its production is too complex for one person to master. Silk weaving requires teamwork. Hashim Ansari divides the tasks with his three brothers in one of the four

workshops run by cousins on the first floor of the tall building where all of them live. Hashim's father, Abdul Qaiyoum, decides upon the designs. Drawn on paper, the design is taken to Manuj Kumar, the *cardwallah*, who punches holes rapidly, translating the design, line by line, onto perforated cards. Linked in sequence, the cards are fed into a Jacquard apparatus that dangles from the ceiling above the loom in the dark workshop. A French invention of the early 19th century, used extensively in North America to weave coverlets, the Jacquard device changes the pattern when the weaver tramps on a pedal that brings a new card





into position above him. Metal fingers poke through the holes in the card, causing some warp threads to lift. The weaver — Hashim Ansari in one shop, his cousin Sadique Ansari in another — runs an extra weft through the pattern and follows it with quick shots of the shuttle. The loom is a pit loom of the old Indian sort, married to a European machine to create shimmering silk strips, intricately brocaded in shades of gold.

All the brothers in Hashim Ansari's shop are weavers, but Mohsin is the color king, the master of dyeing, Shameem repairs the finicky machines, and Hashim takes their creations to market. The streets of the city are lined with stores selling the very finest saris. Most of the saris are the city's product in silk, but they are displayed along with saris brocaded on cotton so sheer that the designs seem to float on air.

To find the source of these fine cotton saris, we return down the Ganges to the delta of Bengal, where, in the countryside east of Dhaka, brocaded — *jamdani* — saris are woven by Muslim men and women on thousands of looms. Weaving shops line the road through the village of Kazipara, Rupganj. Bamboo sheds shelter pit looms like those of Banaras, but there is no machine to set the pattern. Instead, masters like Showkat Ali and Enamul Haque sit to the right, with a helper to the left, and pierce the weft by hand and eye, running an extra weft into the warp and then securing it with two passes of the shuttle. The designs, heavy or light, are angular and geometric, less intricate than those of

Azizul Haqim weaves a jamdani sari in the workshop of Enamul Haque in Kazipara, Rupganj, Bangladesh.

Banaras, but *jamdani* saris are prized for their handcraft and for the diaphanous web that surrounds the woman who wears them with a gauzy haze of light. The *jamdani* sari of Bangladesh, like the Banarasi sari of India, is expensive. The women of Rupganj weave *jamdanis*, Showkat Ali said, but they do not wear them.

At Rupganj, on the wide green delta of Bengal, we are at one of the eastern ends of the trade routes that carried goods and inspiration westward. Fine cotton cloth, woven in remote villages, sold in the markets at Demra, then Dhaka, went by caravan through Mosul in Iraq, gaining the name muslin, and Bengali muslins have been treasured by European consumers for more than 2,000 years.

The routes across Asia, convenient for warriors and mystics as well as merchants, for the movement of ideas as well as commodities, carried spice and cotton from India, silk and porcelain from China, and carpets from Central Asia, Iran, and Turkey to the great cities of the Ottoman Empire. At Bursa, the first Ottoman capital, the Silk Road ended at the Kozahan, a stone building near the Great Mosque, where today silk is woven and farmers bring silk cocoons for sale in a market that puts the American observer in mind of the tobacco auctions of North Carolina. At Istanbul, the Covered Bazaar spreads between the Forum of Constantine and the mosque of Beyazit, offering a bounty of Asian goods, of textiles and ceramics, that provoke the historical imagination.

Carried overland to be shipped from Turkish cities, or traveling the long route by sea from China and Japan, Asian works of art found such appreciation, and inspired so many imitations, that they have been absorbed into the culture of the West, so thoroughly absorbed that we do not stop to notice our debt to the East, when, say, in a small hotel in rural Ireland, we walk across linoleum embossed with a design from a Turkish carpet, and sit down for a breakfast of oatmeal served in a willowware bowl that is an English version of an original from China.

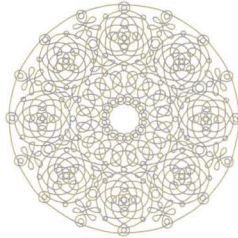
HENRY GLASSIE AND PRAVINA SHUKLA TEACH IN THE FOLKLORE INSTITUTE AT INDIANA UNIVERSITY.



Expensive brocaded cotton jamdani saris are sold at market in Demra, Bangladesh. Fine cotton cloth woven in remote villages, sold in the markets at Demra, then Dhaka, went by caravan through Iraq and have been treasured by European consumers for more than 2,000 years.

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Silk Road Cooking: A Culinary Journey

by Najmieh Batmanglij

Join me on a voyage of culinary discovery that stretches through the ages and across half the world, from China in the east to Persia and on to the Mediterranean in the west, along the ancient network of trading routes known today as the Silk Road. Each place on the Silk Road itself, be it splendid city, rich trading town, or green oasis, has its own distinctive character and culture and yet is linked across desert and mountain to every other place. The same is true of salads, soups, breads, rice, kabobs, and pastries from Xi'an to Samarkand, from Isfahan to Istanbul and then northwest to Italy. It was along the caravan trails (and later the sea routes) that vegetables, fruits, grains, and seasonings — and the techniques for cooking them — passed from one civilization to another, to be absorbed and transformed into local specialties.

In markets in Uzbekistan, one finds huge melons of surpassing sweetness and vibrant orange carrots unlike any others. In Iran the familiar flat bread — also called *nan* in India, Pakistan, Afghanistan, Uzbekistan, much of Central Asia and Western China and cooked in a *tandoor* (clay oven) or on a *saaj* (a convex cast iron plate placed over fire) — is offered on wooden carts, loaves scented with onion, garlic, and sesame, cumin, or nigella seeds. In Xi'an, stalls groan under bright persimmons, pomegranates, big red jujubes, and figs, peaches, and grapes. Aromatic ginger, onions, and leeks are everywhere to be found as well. I like to call these “Silk Road ingredients” — and the wonderful produce, fresh from the earth, stalk, vine, or branch, has come to the markets of America, too.

The dishes to be made from this rich bounty appear in infinite variety. Consider only that tempting assembly of little dishes found throughout the Middle East (*mezze*) and into Spain (where they are called *tapas*). In China they refer to a similar layout of little dishes as dim sum, while in Italy they are the antipasti.

The noodles of my childhood are present in almost every country along the ancient Silk Road. In northern China a noodle master, in what looks like sleight of hand, can stretch and swing a lump of dough into perfect individual strands in 15 minutes. The sauces and soups that enhance these noodles exist in as rich a variety in China as they do in Italy.

Such mastery would seem to support the old legend that Marco Polo brought noodles from China to Italy in the 13th century. Recent archeological and linguistic scholarship shows, however, that the transfer was much earlier and in both directions. Today, culinary food historians agree that pasta probably originated in Iran. The first pasta dish is recorded in a 10th-century Arab cookery book, *Kitab al-Tabikh wa-islah al-Aghdiah al-Ma'kulat*, which calls it by the Persian word *lakhshah*, meaning to slide, presumably because of the slipperiness of noodles. (The Russian *lapsha* and the Yiddish *lokshn*, for example, derive from *lakhshah*.) The same book also mentions that the dish was invented by the Sasanian Persian King Khosrow I (531–79 C.E.). It was probably the Arabs who introduced noodles, and the hard durum wheat necessary for making them, to Italy in the 9th century via Sicily (noodles) and Genoa (ravioli).

No one knows exactly how the technique for making pasta

reached China. What is known is that before the Han dynasty (206 B.C.E. –220 C.E.), China lacked the mills for large-scale flour grinding, which it acquired as she expanded to the west via the newly explored Silk Road. As soon as the mills appeared, however, Han cooks adapted or invented a vast array of “noodle foods,” as they were called by writers of the time. By the end of the dynasty, China already had developed the technique for swinging dough into individual strands. These were boiled and served with a range of seasonings, and, although they were generally considered common food, they were so delicious that even the emperor ate them. Other pasta foods include dumplings, steamed buns, and little wheat cakes. Some were invented by ordinary people, a 3rd-century chronicler reports, and some came from foreign lands.

The many types and names of Chinese noodle food offer the sorts of clues that delight linguistic scholars, who find hints of food origins in the wanderings of words. Among the Chinese favorites, for example, is *mantou*, a steamed, sweetened, bread-like bun. The term appears in Japan as *manzu*, meaning steamed bread with a filling; and in Korea as *mandu*, a kind of ravioli filled with beef. Tibetans make stuffed dumplings in a variety of shapes and call them *momo*. In Central Asia, *manti* is a small steamed pasta that may contain meat, cheese, or vegetables and is served with yogurt or vinegar; in Turkey and Armenia the same word refers to a stuffed pasta shell steamed, poached in broth, or baked; and in Iran it is a wonton-like pasta cooked in a broth. Although some suggest a Central Asian origin for such dishes, no one knows for sure. What is more important than the origin is that the dishes and their names are all related. They form a culinary bond — a sign of early and peaceful communication — that links distant and sometimes hostile cultures.

It is a curious fact that the noodles that reached culinary heights in China and Japan, not to mention Italy, occupy only a humble place in the cookery of their Iranian home. Rice, on the other hand, is the same story in reverse. The grain, cultivated in China and India for at least 5,000 years, seems to have reached Iran only in the 4th century B.C.E. It did not begin to play an important part in Iranian cookery, however, until the 8th century. Since then, rice has become something special in Iran. It is not the anchor of a meal as it is in China, but the basis of festive and



elaborate dishes called *polows* (parboiled and steamed rice). A *polow* may be cooked with a golden crust; it may be flavored with tart cherries, quinces, pomegranates, barberries, or candied bitter orange peel; it may include pistachios, almonds, walnuts, or rose petals. Like other good dishes, *polow* has spread far beyond its Persian source. Under such related names as *pilau*, *pilavi*, pilaf, paella, and *pullao*, and with such additions as chickpeas and raisins or onions and carrots, it graces celebrations from Afghanistan to Albania, and from India to Spain.

Similar tales linking east and west, north and south, could be told for rice pudding, for bread, and for dozens of other preparations based on vegetables, grains, fruits, herbs, and spices. This cuisine from the region that was once home to the Silk Road seems to have certain characteristics in common: foods and techniques that have been passed from region to region; a philosophy

of healthy, balanced eating from China's yin-yang to India's *ayurveda* and from Iran's "hot and cold" to the Salerno Regimen of the Italian Middle Ages; and a particularly generous insistence on hospitality. That is the result of a long shared history, which began with an intrepid Chinese traveler of the 2nd century B.C.E., Zhang Qian.

Today, Italian and Chinese cooking together with Indian, Persian, Uzbek, and Turkish cuisine represent the tasty, inexpensive, down-to-earth, and cheerful food that is a lasting influence of the ancient Silk Road. And with the increase in culinary awareness and health concerns, and a trend toward simpler, more rustic ingredients such as flour with bran, brown rice, and fresh and seasonal food, America has become a kind of modern Silk Road entrepot where wonderful ingredients from all over the world — and instructions for cooking them — are available to everyone.

(Left) A girl sells scallion bread at a Xi'an market.

(Right) Flat bread is a staple at this market in Tashkent, Uzbekistan.

Photos © 2001 Najmieh Batmanglij/Mage Publishers



CHINA

Few cultures were as enthusiastic as China's about culinary imports, but then, few cultures were as food oriented as China's.

While the central philosophy of eating, in early periods as now, was that a meal should consist of *fan* (grain) as the primary food and *cai* — vegetables and/or meat and fish, cut small, carefully blended and flavored, and quickly cooked — the possibilities for variation were infinite.

The possibilities for *cai* were great before the opening of trade routes. People ate meat and fish as well as such vegetables as bamboo shoots, water mallow (something like spinach), turnips, yams, radishes, lotus root, scallions, shallots, and mushrooms. During the Han and later dynasties, new vegetables arrived from Western Asia and Iran, including spinach, rhubarb, onions, cucumbers, broad beans, peas, and melons; the Chinese classified them, developed them, and found new ways to cook them.

It was the same with fruits and nuts. China was blessed with superb produce, including peaches, plums, apricots, and persimmons, and from the south came mangoes, bananas, and citrus. The Chinese also carefully cultivated new fruits arriving from the Silk Road — figs and dates, cherries, melons, pomegranates, grapes, almonds, pistachios, walnuts, caraway, coriander, and sugar cane.

Then there were fermented and pickled foods, used for flavoring but also useful to travelers. The soybean was as central to Chinese cuisine, then and now, as ginger. It provided bean curd and soy sauce, among other preparations.

Still, the first rule of Chinese dining was "nothing to excess"; even children were admonished to eat only until they were 70 percent full. Thus gourmets developed the fashion for "natural foods," which fit China's Daoist roots as well as Buddhist precepts. What was natural food? It was food gathered in the mountains or woods — edible plants, herbs, mushrooms, and the like — cooked as simply as possible so as to reveal its unique flavor: It was the kind of culinary philosophy good cooks advocate today.

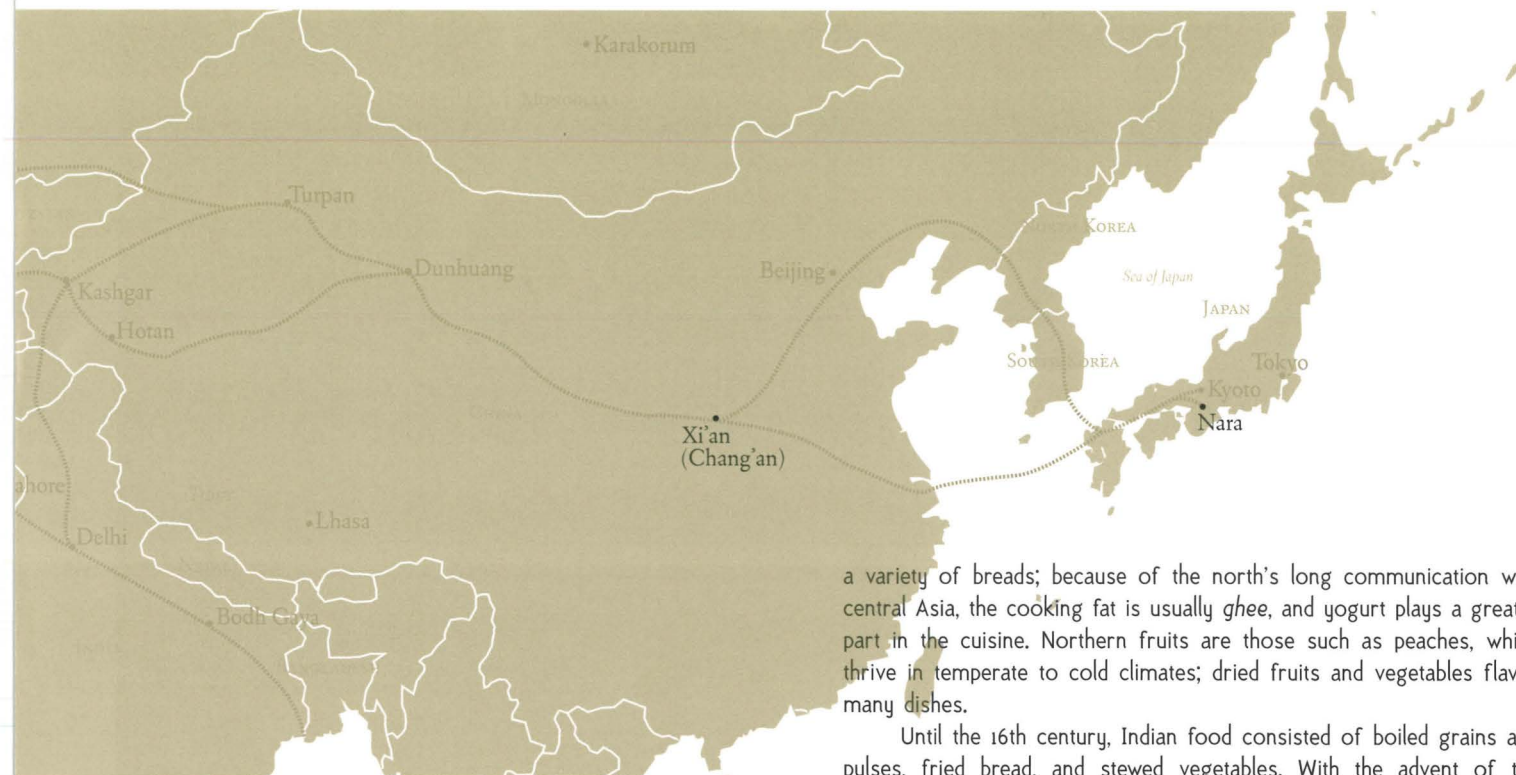
IRAN

The Persians had inherited a millennia-old tradition of Mesopotamian cookery from the empires of Sumeria, Babylon, Assyria, and Akkad, to name a few. Sumerian tablets record about 20 kinds of cheese, 100 soups, 300 breads. Their cooks dried grains, beans, dates, grapes, and figs; they preserved fruits in honey; they flavored their various stews with garlic, onions, leeks, and possibly mint, mustard, cumin, and coriander. The various Mesopotamian kingdoms borrowed dishes from one another, as recorded in their names.

According to Roman historians — hardly friendly commentators — the Parthians, who ruled an empire that at its height in the 1st century B.C.E. stretched from the Euphrates to the Indus rivers and from the Oxus (Amu Darya) to the Indian Ocean, were very fond of palm wine and ate lightly of grains, vegetables, a little fish and game. We may suppose that the later Parthians, originally nomadic horsemen, ate such dairy products as clarified butter (*ghee*, which keeps well in hot climates) and yogurt (often fermented with cracked wheat and still common in Kurdistan, where it is called *tarkhineh*). As the prime middlemen controlling the Silk Road, they taxed and no doubt enjoyed exotica arriving from east and west.

All these elements converged in the court cooking of the second Persian empire of the Sasanians (221–651 C.E.), whose magnificent capital, Ctesiphon, not far from what is now Baghdad, was the bustling entrepot of Silk Road trade. A 4th-century poem, "Khosrow and His Knight," outlines the most favored dishes of those with discriminating tastes; among them are desserts such as almond and walnut pastries, coconuts from India, and Iran's own dates stuffed with walnuts or pistachios.

Indeed, it was Persian cooking, already international, that helped to define the courtly cuisines of the conquering Arabs of the 7th century and the Mongols of the 13th. In medieval Arab cookbooks appear the Persian foods and preparations that were to travel with the conquerors far beyond Iran's borders. The herbs and spices are familiar: Iran's mint, coriander, saffron, and caraway, as well as cinnamon and ginger from Ceylon and China, and cloves from the East Indies. Ground almonds and walnuts thickened the rich sauces. Pomegranates and limes, combined with dates, honey, and sugar, produced the sweet-and-sour contrasts that characterize Persian cuisine today. Persianized Arabs adopted the braises, salads, breads, cheeses, and omelets of Iran, and



created magnificent *polows* from rice that had been imported for cultivation centuries before from the East.

Such classic Persian preparations spread throughout western Asia and into Europe with the Arab diaspora; the Mongols, like the Arabs before them, combined their own nomadic traditions with those of the Persian court and exported the new cuisine. It was the Mongols' descendants who helped shape the cuisines of India as we know them today.

INDIA

Successive waves of settlement as well as trade gave India early access to the fruits, vegetables, and spices of cultures both East and West. The Aryan invaders who came from Central Asia to India in about 1500 B.C.E. left in their Sanskrit language a number of clues to the origins of various foods. Foods native to India such as the eggplant, for instance, often have names derived from pre-Aryan languages. Imports are given prefixes that indicate their origins, and the names of later imports are often versions of the names from their home countries. Thus the stuffed pastries known as *samosa* in India are called (like Arab *sanbusaq*, Turkish *samsa*, and Central Asian *sambusai varaqi*) after their medieval Persian originals, *sanbosaq*. And, especially in the southwest, there are dishes adapted from and named after those of the Portuguese, who ruled a colony at Goa for 400 years. Indian cooks gave their recipes complexity with the addition of such spices as cardamom, mustard seeds, cloves, cumin, and ginger, not to mention generous lacings of chili peppers, imported by the Portuguese from the New World in the 16th century.

Such a cosmopolitan past inspired as many cuisines as there are regions in India. As in China, a broad division exists between rice eaters in the south and wheat eaters in the north. Northern cuisine centers on

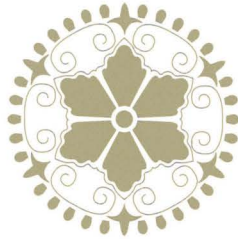
a variety of breads; because of the north's long communication with central Asia, the cooking fat is usually *ghee*, and yogurt plays a greater part in the cuisine. Northern fruits are those such as peaches, which thrive in temperate to cold climates; dried fruits and vegetables flavor many dishes.

Until the 16th century, Indian food consisted of boiled grains and pulses, fried bread, and stewed vegetables. With the advent of the Islamic Mughal empire, however, came the Persian-based cuisine of Western Asia. The Muslims were meat eaters, and even today the north of India, where they were dominant, is known for its meat dishes. But Mughal innovations — including *polows*, pastries, stuffed vegetables, baked bread, sherbet, and such sweet confections as *halvah* — transformed Indian cookery. Indian cooks adapted the luxurious creations for vegetarian dining to suit their own tastes. Mughal cookery and later imports from the New World helped shape Indian cuisine into the rich tapestry it now is.

ITALY

After the collapse of the Roman Empire, Italy became a series of city-states and remained so well into the 19th century. Nonetheless, from the 14th century on, it was the cradle of the renaissance of European arts, including culinary ones. This was in no small measure because of its contacts with Arab and Jewish traders through Venice, Naples, and Genoa. Arab traders excelled at absorbing and passing on local cooking styles and ingredients at each of their stops along the Silk Road. Italian upper classes were greatly influenced by Arab, Chinese, and Japanese courts and copied the dining style, refinement of cuisine, manners, and etiquette of the Arab courts. Exotic spices and sugar became symbols of their wealth. The great Italian court cooks discarded the techniques of purees and porridges as well as the tendency to disguise ingredients, common at the time, and brought out the flavor of individual ingredients by careful seasoning and moderate cooking. Historically, it was usually the upper classes that set culinary trends — cooking with rose water, saffron, orange peel, dried fruits, sugar, and the use of almond pastes were all picked up from the Arabs (who in turn had taken them from the Persians) and passed them on to the rest of Europe.

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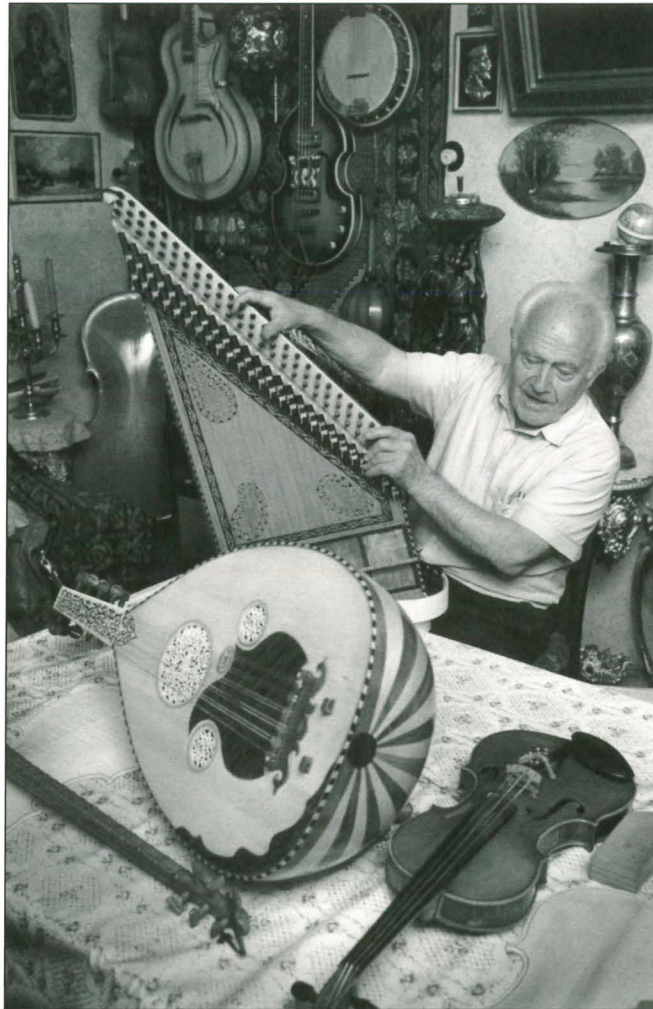
Music and Musicians along the Silk Road

by Theodore Levin

So many musicians, so many stories — each a window into a life, a society, a history. Each story is unique, yet connected to other stories, other histories. The lands of the Silk Road contain a remarkable musical cross-section of this dense web of human connectedness. What are the origins of musical connections? How is it that musicians separated by great distances play similar instruments or perform in similar musical styles? And conversely, why, in some cases, do musicians living only a valley or mountain pass away perform music that is utterly different?

Musicians, musical instruments, and music itself have surely been on the move since antediluvian times. The astonishing diversity of the world's music is matched only by the reassuring similarity of the basic tools used to produce it: foremost, of course, the human voice, followed by instruments made from ubiquitous natural materials such as wood and animal parts and classified into groups such as flutes, fiddles, lutes, and drums; melodies and scales usually containing no more than three to seven separate pitches; rhythms that organize the temporal dimension of sound. Indeed, music along the Silk Road illustrates overarching regularities not only in the way it is physically produced, but also in the role it plays in society and culture.

In music, as in other aspects of culture, the history of the Silk Road has largely been the history of interaction between two large cultural domains: the sedentary world and the nomadic world. Nomadic and sedentary people have coexisted in Eurasia for millennia, and their relationship has not always been an easy one. In the 13th century, for example, Genghis (Chinghis) Khan's nomadic armies laid waste to great cities such as Samarkand and Baghdad, while in the 20th century, the Soviet Union, an empire built on the power of industry and agriculture, tried forcibly to sedentarize some of Inner Asia's last nomads. Yet despite periods of hostility, pastoralists and sedentary dwellers have both relied on an intricate commercial and cultural symbiosis that is one of the hallmarks of Inner Asian civilization. This symbiosis is evident in the way that music and musical instruments have traveled from one cultural



realm to the other.

It may well have been along the Silk Road that some of the first “world music” jam sessions took place. For both Europeans and Asians, the mesmerizing sound of exotic instruments must have had an appeal not unlike the visual allure of exotic textiles, ceramics, and glass. Innovative musicians and luthiers adapted unfamiliar instruments to perform local music while simultaneously introducing non-native rhythmic patterns, scales, and performance techniques. Before the Crusades, numerous instruments from the Middle East and Central Asia had already reached Europe: lutes, viols, oboes, zithers, drums, and other percussion. Following trade routes in both directions, many of these instruments also turned up in China, Japan, India, and Indonesia. For example, the Central Asian short-necked lute called *barbat* is the ancestor of the Middle Eastern *oud* and

European lute as well as the Japanese *biwa* and Chinese *pipa* — an instrument that Chinese documents record as belonging to the “northern barbarians,” which is to say, nomads. Turkic and Mongolian horsemen from Inner Asia were not only lutenists, but also were probably the world's earliest fiddlers. Upright fiddles

Armenian instrument maker Hakob Yeritsyan displays a qanun (rear), oud (on table), and violin, which illustrate the migration of musical instruments along the historical Silk Road. The qanun originated in the Arabic Middle East, the oud is related to the European lute and Chinese pipa, and the violin and other European strings may have evolved from horsehead fiddles first played by Turco-Mongol herders.

Photo © Sam Sweeney

strung with horsehair strings, played with horsehair bows, and often featuring a carved horse's head at the end of the neck have an archaic history among the nomadic peoples of Inner Asia and are closely linked to shamanism and spirit worship. Such instruments may have inspired the round-bodied spike fiddles played in West Asia (*kamanche*, *ghijak*) and Indonesia (*rebab*) and the carved fiddles of the subcontinent (*sorud*, *sarinda*, *sarangi*). Loud oboes called *turnai* in Central Asia became the *shahnai* in India, *suona* in China, and *zurna* in Anatolia. Central Asia in turn imported musical instruments from both East and West.

Nomad Performance Competition in Central Asia

Two bards take their place before an audience of several hundred onlookers, who squat in a loose semicircle on a grassy hillside. One of the bards ceremoniously addresses the gathering in an elevated rhetorical style, then sings a lyrical poetic text while strumming an accompaniment on a small lute. The other bard follows, repeating the same performance sequence but with greater eloquence, livelier gestures, and crisper strums on the lute. Such oratorical contests, variously called *aitys*, *aitysh*, or *deish* in local Turkic languages, are one of the cornerstones of nomadic culture in Central Asia. An analogous event for virtuoso instrumental soloists is called *tartys*.

The rules of the contest vary widely and depend on the particular genre in which the competitors excel. For example, bards may improvise poetic verse without ever using the sounds "p" or "b," or reply to the verse of a competitor using the same rhyme scheme. Virtuosos on strummed lutes like the *dombra* or *komuz* may try to outdo one another in complex fingering techniques and hold their instrument in eccentric postures — upside down, behind the neck, with crossed hands, and so on — while continuing to play it.

Each bard tries to outdo the other in strength, eloquence, and humor. Strategies are numerous. Mockery is one, but watch out for the reply! A single word can cause a technical knockout, and indeed, the public watches such contests as if they were viewing boxing matches.

The power of the bardic word has always been useful to persons in authority both to defend their own supremacy and attack the position of an adversary. Just as the great religions have ascribed the power of the sacred to the physical sound of particular words and syllables, nomadic spirituality, rooted in an intimate relation with the natural world, maintains the magical power of words and music through the vocation of the bard. Like shamans, bards are often regarded as healers who can summon spirits and as living repositories of cultural memory. For one who performs such a vital social role, qualifications are crucial. And what more democratic way to certify excellence than through competition? All of the nimble qualities of mind and body required to endure

Notwithstanding millennia of cultural exchange, however, pastoralists and sedentary dwellers preserve distinctive musical identities. Moreover, music may serve as a telltale vestige of a nomadic past among groups that are presently sedentarized. In nomadic cultures, the preeminent musical figure is the bard: a solo performer of oral poetry who typically accompanies himself or herself — for women have played an important role in the Inner Asian bardic tradition — on a strummed lute with silk or gut strings. Nomadic cultures have also produced virtuosic instrumental repertoires performed by soloists on strummed lutes, jew's



and flourish in the harsh conditions of the Inner Asian grasslands are exuberantly summed up in the nomadic performing arts and their quintessential traditional showcase, the *aitys*.

ADAPTED BY THEODORE LEVIN FROM A TEXT BY JEAN DURING, A DIRECTOR OF RESEARCH AT FRANCE'S CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE. CURRENTLY BASED IN TASHKENT, UZBEKISTAN, HE ALSO SERVES AS PROGRAM MANAGER OF THE AGA KHAN MUSIC INITIATIVE IN CENTRAL ASIA.

Abdurahman Nurak, a Kyrgyz musician, strums a three-stringed komuz.

Photo by Jean During



harps, flutes, fiddles, and zithers. The distinguishing feature of these repertoires is their narrative quality: pieces typically tell stories by using a kind of musical onomatopoeia, for example, the pounding of horse's hooves or the singing of birds, all represented through musical sound. Individual innovation is highly valued, and bards are performance artists who combine music with gesture, humor, and spontaneous improvisation to entertain their audience. One of the most intriguing aspects of nomadic music is rhythm, which tends toward asymmetry and is never expressed on percussion instruments (with the exception of the ritual drum used by shamans). Such rhythmic asymmetry may be an abstract representation of the natural rhythms of wind and flowing water, the shifting gait of a horse as it adjusts its pace to changes in

Aygul Ulkenbaeva plays the dombra, a Kazakh long-necked lute.

Yedil Huseinov is a jew's harp virtuoso from Kazakhstan.

Photos by Cloé Drieu

terrain, or the loping of a camel — all central to the nomadic soundworld.

In sedentary cultures, by contrast, metrical drumming is a highly developed art. Reflecting perhaps the deep impact of Islam as a spiritual and cultural force among Inner Asia's sedentary populations (in contrast to its relatively limited impact among nomads), the central artifact of musical performance is the elaboration and embellishment of words and texts by a beautiful voice. Singers are typically accompanied by small ensembles of mixed instruments that almost always include percussion. The beauty of the voice may also be represented symbolically by a solo instrument such as a plucked lute, violin, or flute, which reproduces the filigree embellishments and ornamentation characteristic of a great singer.

From Istanbul all the way to Kashgar (Kashi), in the west of China, the highest artistic aspirations of urban musicians were realized in the performance of classical or court music known as *maqam* (or cognate terms such as *mugham*, *mukam*, *makam*) and in Iran, as *dastgah*. Local styles and repertoires of *maqam* are like regional dialects of what is at root a common musical language. The *maqam* represents a vast yet integrated artistic conception that encompasses music, metaphysics, ethics, and aesthetics within a worldview that is specifically Islamic. Like classical music in the West, *maqam* demands specially trained musicians and has evolved over at least a millennium in conjunction with erudite traditions of music theory and poetics.

Islam is not the only great religion to be represented in musical life along the Silk Road. Buddhism has shaped the form and style of monastic chanting which, like *maqam*, exists in a variety of local and regional traditions bound by common spiritual and aesthetic ideals. It has also created a cultural context for a vast array of music that celebrates festive events tied to holidays and life cycle rituals. Assyrian Christianity, based on the doctrine of the 5th-century Syrian bishop Nestorius, spread eastward along the Silk Road between the 7th and 10th centuries and survives as a living spiritual tradition among adherents in Syria and in diaspora communities in the West. Present-day Assyrian choirs represent an ancient tradition of liturgical song and chant rooted in the same "Oriental" scales and melodic modes as Middle Eastern music commonly associated with the Islamic



world. Similar scales and modes also turn up in the music of Armenia, one of the Middle East's oldest Christian cultures, and in Jewish music and chant, for example, cantillation of the Torah and spiritual songs sung on the Sabbath and other holidays. Jewish communities have lived since ancient or early medieval times in the great cities of the Middle East and Central Asia: Baghdad, Bukhara, Balkh, Damascus, Samarkand, and others. As a minority living in a culturally symbiotic relationship amid a Muslim majority, Jews both absorbed elements of Muslim musical traditions and served as musical performers at Muslim courts and for Muslim festivities. On the subcontinent, Hinduism inspired a rich practice of Vedic chant, devotional songs, and sacred dance, as well as framing the aesthetics and metaphysics of raga, one of the world's great art music traditions.

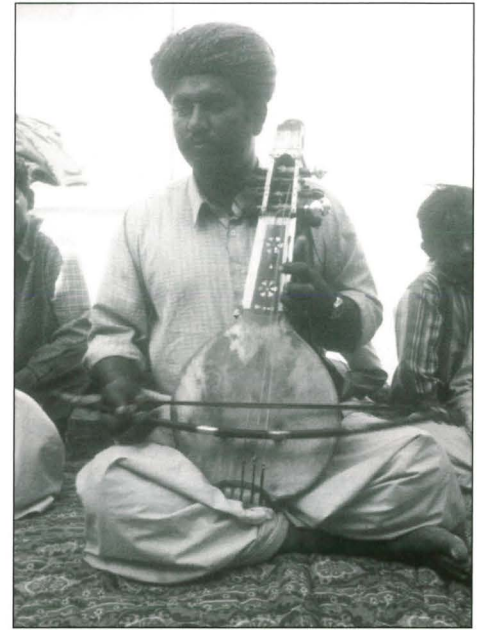
Much music along the Silk Road is not linked to a single faith or religious worldview, but is the result of syncretism and intermingling. For example, the mystical songs of the Bauls of Bengal reveal a synthesis of Hinduism and Sufism, the mystical

trend in Islam. The ecstatic chant and dance favored by some Sufi groups is itself very likely an adaptation of archaic shamanistic practices. Shamanism and animism have also syncretized with Buddhism to create forms of vocal chant, instrumental music, sacred dance, and theater that pay homage not only to Buddhist deities, but also to the spirit world. The brilliantly eclectic form of early Japanese masked dance-drama known as *gigaku* exemplifies just such Silk Road syncretism, bringing together ritualized performance that may have been influenced by contact with the mask art of ancient Greece, Iran, India, and China.

The great religions each have their own liturgical repertoires, but the lines between sacred and secular so sharply drawn in Western music are muted in the traditional culture of the Silk Road lands. Festive calendar and life-cycle celebrations inspire music that covers the entire spectrum of human spiritual needs, from meditation and prayer to rejoicing and dance. In the tradi-

Chinese men playing huqin (a two-stringed Chinese fiddle).

Photo © Jean-Luc Ray, Aga Khan Foundation



tional world, boundaries between sacred and secular dissolve: the world is sacred, life is sacred. Moreover, in traditional societies, there are no “traditional” musicians. There are simply musicians. The essence of tradition is transmission from one generation to the next, and it is common to see people of diverse ages enjoying the same songs, tunes, dances, and stories. The association of particular musical styles and repertoires with specific age groups so pervasive in contemporary Western music is largely absent in traditional Silk Road music.

While music along the Silk Road is strongly rooted in local traditions, not all of it is strictly speaking “traditional.” Ensembles such as Sabjilar from Khakasia and Roksanake from Kazakhstan represent what one might call neo-traditionalism, that is, music consciously modeled on tradition yet itself the product of a post-traditional world. How could it be otherwise, for in music, as in everything else, today’s Silk Road links not only territorial communities, but also imagined communities — communities

scattered by emigration and diaspora yet joined by common cultural ideals. For example, expatriate Afghan musicians living in Peshawar, New York, Toronto, and Fremont, California, are all writing new chapters in the history of Afghan music. Bukharan Jewish music barely exists in its homeland, the city of Bukhara, but is vibrantly alive in Tel Aviv and New York. Some of the most imaginative music by Chinese composers is being written and performed not in China but in the United States. The music of this new Silk Road responds quickly and resourcefully to changes in fashion and taste in the communities it serves. Indeed, it is this connection, between musicians and the spiritual needs of living communities, that is the lifeblood of musical tradition, or neo-tradition. Each in its own way, the personal stories of the musicians who have journeyed from afar to perform at this year’s Folklife Festival are testimony to the abiding strength of the communities that have inspired and supported their art.

Musicians from the city of Khiva in the Khorezm region of northwest Uzbekistan perform music for dancing. Photo © Theodore Levin

Ghewar Khan, from Jaisalmer, Rajasthan, India, plays the kamaicha, a long-necked bowed lute with a skin-covered body.

Photo by Henry Glassie/Pravina Shukla

THEODORE LEVIN BEGAN MUSICAL FIELDWORK IN INNER ASIA IN 1977 AND IS A FREQUENT VISITOR TO THE REGION. HE TEACHES IN THE MUSIC DEPARTMENT AT DARTMOUTH COLLEGE AND IS CO-CURATOR OF THIS YEAR’S FOLKLIFE FESTIVAL, *THE SILK ROAD: CONNECTING CULTURES, CREATING TRUST*.



Baul musicians from Bangladesh performing: Sunil Karmakar, violin; Momimul Islam, tabla; Bably Ami, flute; Anjali Ghosh, singing with harmonium; and Belal Siddique with cymbals.

Photo by Henry Glassie/Pravina Shukla

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Nomads

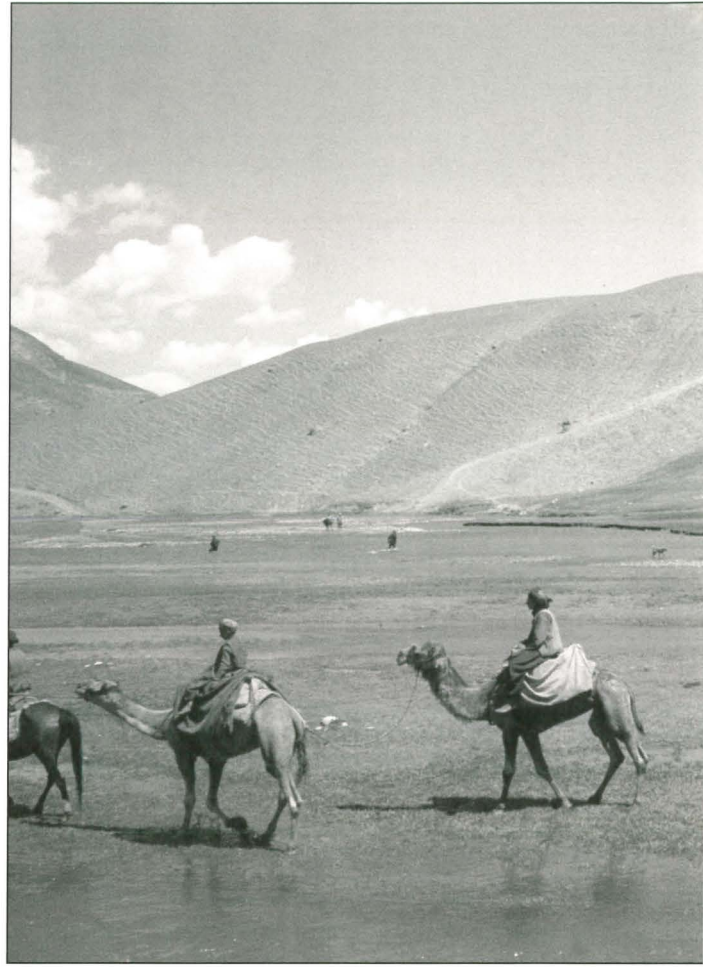
by Alma Kunanbay

Nomads and nomadism have been intimately linked to Silk Road trade and culture since ancient times (“nomad” derives from Greek *nomos*, “pasture”), and, at the debut of the 21st century, still constitute a vital if all too often endangered economic and social force in large parts of Inner Eurasia. From Siberian reindeer herders and Mongolian horse breeders to Turkmen shepherds and Tibetan yak drivers, modern-day pastoralists preserve a way of life that embodies some of the Silk Road region’s most time-tested and ingenious traditions.

Marking the frontiers of the great civilizations of China, Iran, India, and Greece, the historical borders of the nomadic world have been indefinite and diffuse. Nomads and settled peoples have long existed in a complementary relationship, and in the history of trans-Eurasian trade and cultural exchange, nomads have been like blood vessels that circulated the oxygen of ideas and distributed new technologies and products along the Silk Road. In particular, nomads provided temporary accommodation and security, stabling and fodder for the animals of merchants and blacksmiths for making horseshoes, kept vitally important wells, established markets for the exchange of goods — that is, everything without which international trade along such a huge road would not have survived long. Nomads can be proud of their historical achievements, which include movable dwellings, clothing suitable for riding horseback, felt and leather utensils, and the equine harness. They invented *kumiss* (fermented mare's milk), the art of hunting with birds of prey, and bowed stringed instruments that are the ancestors of the cello and violin.

Nomadism on the steppes of Eurasia is thought to have originated around 3,000 years ago. It was not, however, the first source of human livelihood on the steppes. Archaeological evidence shows that migratory herding had been preceded by a complex livestock-raising and agricultural economy. Nomadism arose in response to ecological and climatic factors: first and foremost, inadequate food and water resources, which led people to depend increasingly on hunting. They then began to migrate in pursuit of the animals they hunted, following the seasonal migrations of wild mammals in Eurasia's arid steppe zone. In turn, selective breeding created an ecological niche that favored domesticated animals over their wild counterparts.

Present-day nomadic groups — Buryats, Kalmyks, Kazakhs, Kyrgyz, Mongols, Turkmens, and Yakuts, to name a few — practice diverse types of stockbreeding and patterns of migration, belong to different religions, and speak different languages. At root, however, they represent two distinct linguistic groups, Turkic and Mongolian, and this binary distinction resonates in other aspects of nomadic culture. For example, the dwellings of Turkic nomads have spherical roofs, while those of Mongolian groups have conic roofs. Turkic nomads orient the entrance of their dwelling to the east, while among Mongolians,



the entrance always faces south. Turkic nomads wear soft footwear, drink clear tea, and slaughter sheep in a way that drains away the blood; Mongolian nomads wear hard footwear, drink tea mixed with milk, butter, salt, and flour, and slaughter sheep in such a way as to preserve the blood (which is made into blood sausage).

Nomad civilization has its own laws governing the organization of time and space, and nomads follow very sensitively the cycles of nature. In the words of one song, they are in continual pursuit of eternal spring. The primacy of movement serves as the basis of the nomads' entire worldview. For them, everything that is alive is in movement, and everything that moves is alive: the sun and moon, water and wind, birds, and animals.

The low fertility of the soil does not allow nomads and their herds to stay in any one area for a long time. Overgrazing can have dire results — at the extreme, removing a pasturage from economic use for a period of years. In order to maximize the yield of a pasturage, nomads have to judge precisely when to drive their



vance of the New Year, called Nawruz (in Persian, “new day”) among the Turks and Tsagan Sara (literally, “white sacred month”) among the Mongols. Without lingering long, nomads drive their animals on to summer pastures, where the happiest time of the nomadic year begins. Summer is a season of fattening for the animals and is characterized by an abundance of food, games and holidays for the young, and meetings with relatives as different migratory paths crisscross. At the same time there are preparations for the hard winter ahead: sewing clothes, weaving rugs, beating felt. With the onset of the first cool days, nomads undertake their migration to fall pastures where they shear sheep and camels, prepare milk and meat for the winter, and return to winter quarters.

This nomadic cycle is not exactly the same each year, for the seasons themselves are not the same from one year to the next. Yet what remains constant for the nomad is the sensation of a natural rhythm of movement, stable forms of social organization, and abiding relationships among people. Success in nomadic life depends on mastery of a vast body of collective knowledge amassed over centuries. This knowledge, passed on from father to son and mother to daughter, embraces an entire complex of trade-craft, domestic know-how, and moral norms.

A nomad’s memory preserves thousands of sounds, colors, and smells: the smell of smoke rising from the hearth of a yurt and flatbread frying in fat; of felt and fluffy hides warming from body heat in the cold night; of steppe grasses and flowers in the spring, especially wild tulips and irises; of the bitter dust of fall and the fresh snow of winter. Those smells bring back memories of places where the senses received their first lessons in the never-ending variety of life.

Nomadism would be impossible without transportable dwellings, and among Eurasian nomads, evidence of such dwellings comes from ancient times. Describing the campaign of the Scythians against the Persian armies of Darius in the 5th century B.C.E., the Greek historian Herodotus mentions felt dwellings on carts. Herodotus’s observation is echoed in the description of “felt Turkic carts” by Friar Willem van Rubruck, who, as the envoy of Louis IX of France, traveled the Eurasian steppes in 1252–54 on his voyage to Karakorum, then the capital of the Mongol empire. The carts that carried such felt homes were

herds from one pasture to the next, leaving the abandoned area to rejuvenate over the course of a year. Migration with livestock is an unavoidable fact of survival, and during the process of natural and forced selection, sheep, goats, cattle, camels, and horses have been selected for their suitability for lengthy migrations. Indeed, the symbol of nomadism is the horse, whose praise is sung in songs, epic tales, and stories. The winged flying horse, called by various names — e.g., Tulpar, Jonon Khar — like Pegasus of the ancient Greeks, is a beloved character of legends and a source of poetic inspiration.

At the earliest signs of spring, nomads drive their cattle to spring pastures where the animals give birth to their young, and sheep have their spring dip and are shorn. Spring is a time of hope and the beginning of the new cycle of life marked by the obser-

Nomads who spend the long winters in lower altitudes in the southern areas of Badakhshan Province, Afghanistan, ascend to higher regions in the summer to take advantage of the rich grazing land.

Photo © Ali Naemi, Aga Khan Foundation

Nomads Today

Arid zones constitute one-quarter of the earth's surface. With annual precipitation in the range of 200–400 mm, these regions of steppe, desert, semi-desert, and mountains are inhospitable to agriculture, and the only economically viable source of livelihood is nomadic stockbreeding. An estimated 150 million people in more than 30 countries still practice some form of nomadism. An additional 30 million who live in the huge territory of Inner Asia that extends from the west of China almost to the Black Sea can trace their ancestry to nomads who lived as recently as a century or two ago.

Taking a census of nomads is difficult, not only because they do not have addresses and passports, but also because nomadism itself can be transitory. Political turmoil or changes in climate can suddenly sweep masses of sedentary dwellers into a nomadic existence, or the reverse: nomads may be forced by external conditions to adapt to a sedentary life.

The most critical period for nomadism in the Silk Road region has been the last hundred years, when nomads lost their independence and under political pressure from neighboring empires were forced to settle down. Forced

30 feet wide and pulled by 33 pairs of oxen. While probably quite comfortable, such structures were cumbersome to transport, and could only be moved at a very slow pace.

The yurt is the universal dwelling of nomads in Inner Eurasia and represents a unique achievement of human genius. As the name of a kind of dwelling, “yurt” entered general usage from Russian. In Central Asia itself “yurt” is a polysemous word that can mean “community,” “family,” “relatives,” “people,” “land,” or “countryside.” Turkic-speaking nomads call their dwellings *kiyiz üy*, “felt home.” Mongolian speakers use the term *ger*.

For nomads, the yurt is rich in symbolism that represents both the macrocosmic and microcosmic world. The yurt duplicates the endless hemisphere of the sky, called Tengri, which is also the name of God among nomadic animists, with the round opening of the smoke hole symbolizing the sun. Set on the

settlement threatened their tradition and culture and brought about a decline in their population, yet the spirit of nomadism did not completely disappear. As in the past, nomads demonstrated their ability to adapt and survive. The nomadic worldview became a part of contemporary society. For example, these days traditional yurts or *gers* are found not only in the countryside but in urban centers. In city apartments, the place of honor is opposite the entrance, just as in a yurt. The rituals of nomadic hospitality are alive and well, as is the art of nomadic cuisine. Traditional nomadic dress has influenced modern fashion and preference in fabric colors. Ancient musical instruments are still heard in both traditional and contemporary environments. Authentic folk songs, epics, tales, and legends are widely used as a resource for the creation of new types of music, poetry, theatrical plays, and films, as well as for educational purposes. The essence of nomadic ideas is evident not only in the preservation of folk art but also in modern architecture, design, and literature. At the dawn of the 21st century nomads have much to offer the world at large, and they hope to be received respectfully.



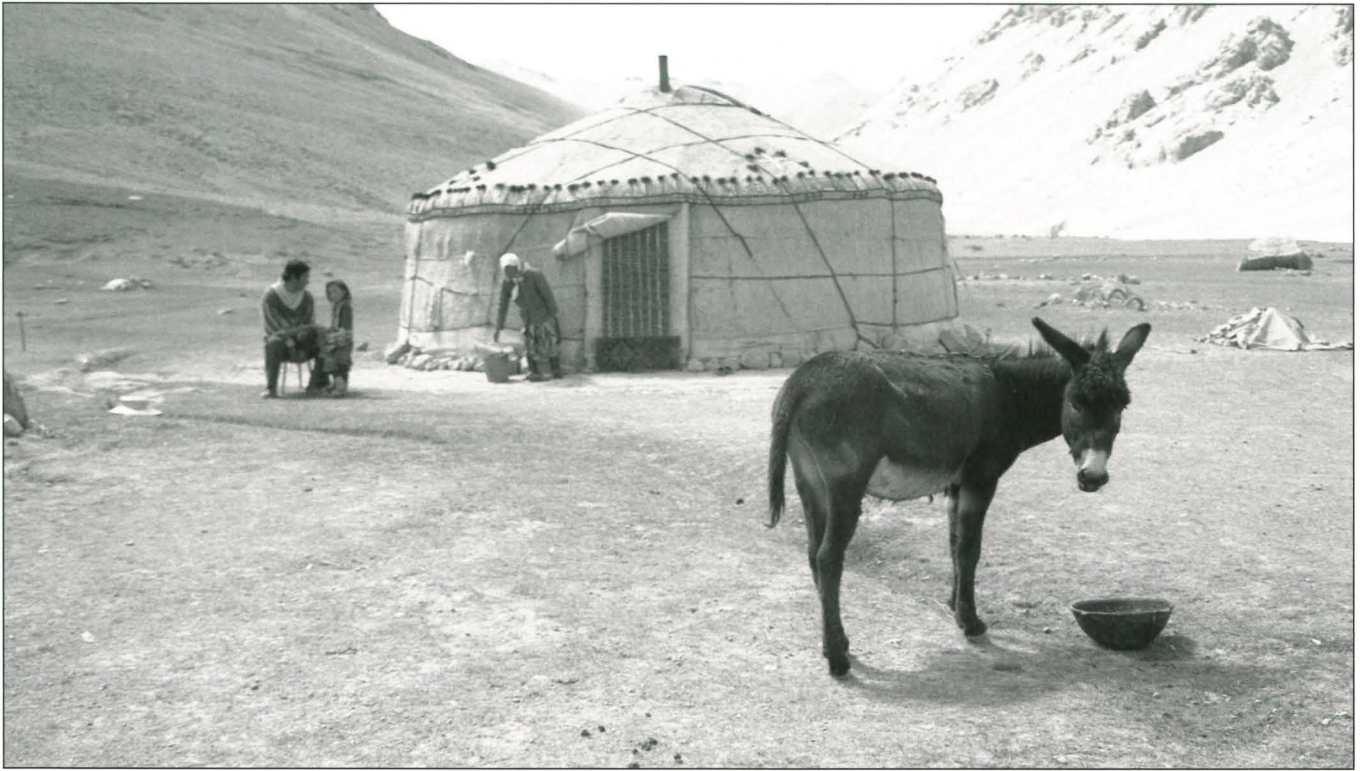
emerald green grass of a mountain slope, covered with white felt and richly ornamented, the yurt suggests a bird alighting on the slope to rest. At first glance quite simple, the yurt is at the heart of the traditional nomadic worldview. It provides a model and symbol of humanity and the universe, and is

the key to understanding nomadic civilization.

Putting together a yurt is a magical act that for nomads represents the original creation: the transformation of Chaos into the Cosmos, Disorder into Order. Conversely, dismantling the yurt creates a reverse transformation. Each step in erecting a yurt has a symbolic meaning, of which participants in the process are keenly aware. Moreover, the yurt has been anthropomorphized so

Nomads surround themselves with decorative objects that signify the link between art and life and that are associated with dryness and warmth. These felt straps cover the outside of a yurt in Bishkek, Kyrgyzstan.

Photo © Hermine Dreyfuss



that its parts are described by the same words used to name parts of the human body. For example, the center of the yurt where the hearth is located is known as the “navel”; walls are “thighs”; the interior of the lattice frame is the “womb”; the roof is called “shoulders”; the opening in the smoke hole is an “eye”; the wooden frame is called “bones” or “skeleton,” and the felt covering is “clothing.” Herders say that each yurt has its own spirit, which is why guests bow their heads and pronounce greetings when entering a yurt, even if no one is home.

The inside of a yurt has a sacred character and is also imbued with its own symbolism. The spot opposite the entrance is the place of honor and is reserved for people who are closer to the Upper World by virtue of their social status, age, or artistic gifts. At the same time, this seat provides a vantage point from which the occupant can view the entire yurt, with men conventionally seated on the right side and women on the left. The spot

This traditional yurt in Tajikistan is a nomad's summer home.

Photo © Katherine Hinckley, Aga Khan Foundation

close to the door is for people considered to be closest to the Lower World, for example, the poor and the sick.

The center or “navel” of the yurt is the hearth, which should never be crossed, even when no fire is burning. Violating this taboo may even be dangerous, as it can evoke retribution from the spirits. The hearth is a sacred territory, the place of fire through which the worldly axis passes as it unites the Upper, Middle, and Lower worlds. It is along this axis that life itself rotates, and, in particular, the life of the inhabitants of the felt dwelling.

In their traditional daily lives, nomads do not know an unadorned space. All of their surroundings, beginning with the internal appointments of the yurt, are adorned or ornamented by their own skilled hands. To “ornament” is to domesticate, to turn an object into a part of one’s own cultural universe. Thus everything that is locally produced, from simple household necessities like drinking vessels and blankets to specially crafted items like horse harnesses and jewelry, represents an inviolable link between art and life. Moreover, ornaments are not simply decora-



tion, but comprise a special language that is essential knowledge for an understanding of nomadic arts.

From a tactile point of view, all the objects used by nomads in their daily lives exemplify the qualities of dryness and warmth. Leather is warm and dry, as are rugs, textiles, and wood that has been worked. But the warmest of all is felt. One might even ask through what magical process felt preserves its warmth for what seems like thousands of years. A well-dressed felt withstands the merciless ravages of time and provides a link between the nomadic past and nomadic present.

The yurt is not just a place of residence, but a home full of

Nomads herd sheep, goats, cattle, camels, and horses, all animals that can endure long migrations. These sheep herders are from Kazakhstan.

Photo © Hermine Dreyfuss

life — a place of daily work and rest, of festivities and holidays, of socializing and taking meals. The nomadic diet is high in protein and consists mostly of meat and milk products. Such food provides the energy people need to engage in hard physical labor and symbolizes not only physical, but also spiritual survival. The daily meal, with its symphony of tastes, customs, and rituals played and replayed in the life of every nomad since childhood, serves as a cornerstone of self-identity, and the shared meal is in its turn at the very epicenter of traditional nomadic culture. The ritual of seating guests around the yurt neatly sums up the social and familial relations of people in any given group, demonstrating hierarchy and priorities.

Nomadic hospitality rituals are strongly regulated; they provide an opportunity to exchange news and for guests — at the

behest of their host — to talk about themselves, their travels, and events in the place where they live. Genealogical ties between hosts and guests are thoroughly discussed, and elders recount historical legends and stories. Among the means of communication particular to life on the steppe is a unique form of transmitting information known as the “long ear”: whatever is discussed around the *dastarqan* (tablecloth) can already be known the next day for hundreds of miles around. How, and by what means? Who knows!

Nomadic life is marked by eternal circles — the circle of the sun, the open steppe, the circumference of the yurt, the horned circular scroll of ornaments, the life cycle of the *müshels* or “twelve-year animal cycle.” The completion of one circle leads to the beginning of the next, and each moment of transition is consciously and carefully marked by the appropriate customs, rituals, and holidays. One of the turning points is Nawruz, the beginning of the calendar year that occurs on the vernal equinox, March 21–22.

Preparations for Nawruz begin early; homes are cleaned, new clothes are sewn. On the eve of Nawruz, nomads light bonfires and jump over them, young people wander about with lighted torches, women gather to cook large pots of a soup called *sumelak* or *Nawruz kozhe* made of seven ingredients — water, salt, meat, wheat, millet, rice, and milk. Stirring the soup, they sing special songs and pronounce blessings. With the sunrise, they sit down to the first meal of the new year and, as they eat, wish one another a long life. Then they call upon relatives, who await them in their yurts with spreads of delicious food. The holiday continues with horse competitions. At meals, elders are offered a boiled sheep’s head, there are songs, and bards engage in verbal dueling competitions. Meanwhile, young people play games like “White Bone,” which consists of looking for a sheep’s tibia bone that has been thrown into the open steppe — into a magical night full of laughter and freedom under a spring sky filled with stars.

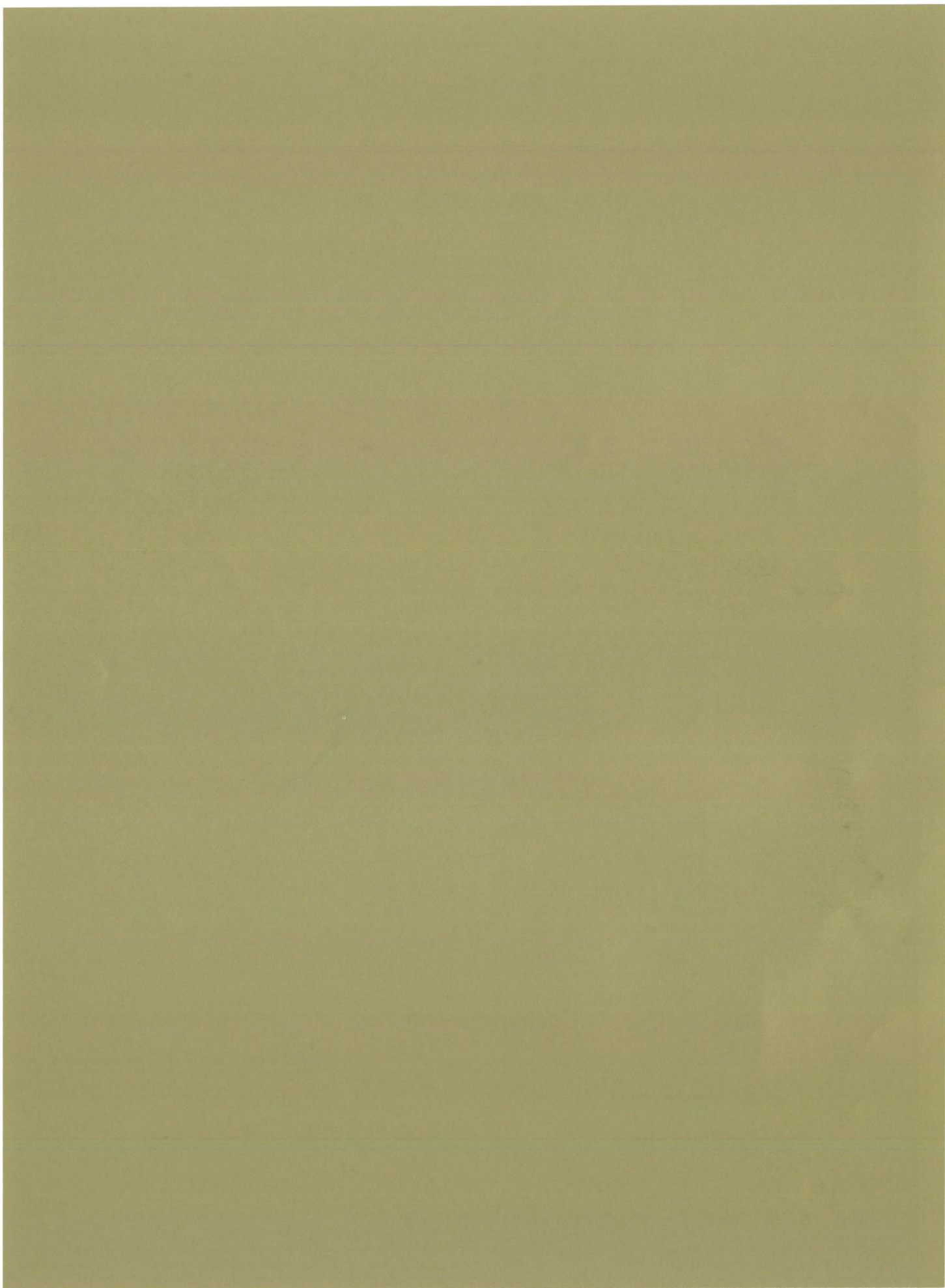
The holiday has provided a short but joyous respite on the path of life, and as it recedes into memory, a new morning arises in the endless steppe, signifying yet another beginning, another rebirth. It is a rebirth in which nomads believe wholeheartedly, a rebirth that carries them through snowstorms and intense heat,

losses and disappointments, betrayals and challenges, and all the tests of fate that lead to the future.

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GENERAL FESTIVAL INFORMATION

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Festival Hours

The Opening Ceremony for the Festival takes place at Samarkand Square at 11 a.m., Wednesday, June 26. Thereafter, Festival hours are 11 a.m. to 5:30 p.m. daily, with evening concerts at specified stages.

Festival Sales

Traditional Afghan, Chinese, Italian, and Japanese food is sold. See the site map on page 126 for locations.

A variety of crafts, books, and recordings related to the Festival are sold in the Lotus Bazaar on the Mall-side lawn of the Freer Gallery.

Press

Visiting members of the press should register at the Press Tent on the Mall near Jefferson Drive and 12th Street.

First Aid

A first aid station is located near the Metro station on the Mall at Jefferson Drive and 12th Street.

Restrooms & Telephones

There are outdoor facilities for the public and visitors with disabilities located near all of the program areas on the Mall. Additional restroom facilities are available in each of the museum buildings during visiting hours.

Public telephones are available on the site, opposite the National Museums of American History and Natural History, and inside the museums.

Lost & Found/Lost People

Lost items may be turned in or retrieved at the Volunteer Tent near the Metro station on the Mall at Jefferson Drive and 12th Street. Lost family members may be claimed at the Volunteer Tent.

Metro Stations

Metro trains will be running every day of the Festival. The Festival site is easily accessible from the Smithsonian and Federal Triangle stations on the Blue and Orange Lines.

Services for Visitors with Disabilities

To make the Festival more accessible to visitors who are deaf or hard of hearing, audio loops are installed in the main music tents. Sign-language interpreters are on site every day of the Festival. Check the printed schedule and signs for interpreted programs. Special requests for interpreters should be made at the Volunteer Tent. Service animals are welcome. Oral interpreters are available for individuals if a request is made three full days in advance. Call 202.786.2414 (TTY) or 202.275.1905 (voice).

Large-print copies of the daily schedule and audio-cassette versions of the program book are available at Festival information kiosks and the Volunteer Tent. A limited number of wheelchairs are available at the Volunteer Tent. Volunteers are on call to assist wheelchair users and to guide visitors with visual impairments. There are a few designated parking spaces for visitors with disabilities along both Mall drives. These spaces have three-hour time restrictions.

PERFORMANCE TRADITIONS

AFGHAN MUSIC

(AFGHANISTAN/UNITED STATES)

Homayoun Sakhi, vocal/*rubab*

Toryalay, *tabla*

Araa Zalmi, vocal/*doira*

Homayoun Sakhi, a virtuoso performer on the *rubab*, recently arrived in Hayward, California, after leaving his native Kabul and living as a refugee in Pakistan. Toryalay and Araa Zalmi earlier followed the same route to Hayward, where they have helped to open a school of Afghan musical traditions.

AITYS: NOMADIC TOURNAMENT

In Inner Asian pastoral societies, tournaments of poets and musicians called *aitys* or *tartys* are a central feature of traditional life. Participants display their skills in a spirit of friendly competition.

(IRAN)

Masheallah Akbari (Azeri), vocal/*balaban*

Asheq Hasan (Azeri), vocal/*saz*

Asheq Hasan, a great Azeri bard from Tabriz, in northwest Iran, began his career in the popular teahouses of amateur Azeri musicians. Masheallah Akbari accompanies on the *balaban*, an Azeri double-reed woodwind related to the Armenian *duduk*.

Youssef Dibaei (Turkmen), vocal/*kamanche*

Anaberdy Vejdani (Turkmen), vocal/*dutar*

Youssef Dibaei and Anaberdy Vejdani are well-known bards in northern Iran, home to a large Turkmen community. The use of two instruments is an anomaly in the bardic tradition, where the norm is solo performers accompanying themselves on a single instrument.

(KAZAKHSTAN)

Almasbek Almatov, vocal

Sayan Aqmolda, vocal/*qylqobyz*

Rysbek Ashimov, vocal

Sholpan Beimbetova, vocal

Yedil Khussainov, jew's harp

Amandik Komekulu, vocal/*dombra*

Serzhan Shakrat, vocal

The Kazakh bardic tradition includes both the vocal art of epic singers and the instrumental art of virtuoso performers on stringed and bowed instruments. Epic singers are keepers of a collective memory that connects Kazakh oral traditions with shamanic spirituality and nomadic philosophy. The heart of the instrumental tradition is a form known as *kui* that tells the story or recounts the legend purely through musical sound.

(KYRGYZSTAN)

Ruslan Jumabaev, *komuz*

Kenjekul Kubatova, *komuz*/vocal

Ruslan Jumabaev, a highly regarded master of the Kyrgyz *komuz*, a three-stringed lute, is recognized for his performance virtuosity across genres, a versatility that joins technical dexterity with artistic interpretation. Kenjekul Kubatova is a gifted vocalist originally from Narin, a city known for its musical milieu.

(TAJIKISTAN)

Sator Fozilov, *doira*

Oumar Temourov, *ghijak*

Oumar Temourov is distinguished among Tajik bards for his original style in which he brings the *ghijak*, a Central Asian spike fiddle, to Sufi music.

(TURKMENISTAN)

Lale Begnazarova, vocal

Maksat Begnazarov, vocal

Osman Gujimov, *dutar*

The performance of epic poetry by women is common among the Turkmen. Originally from the region of Akhal, Lale Begnazarova and Maksat Begnazarov are conservatory-educated professional musicians who now reside in Ashgabad, Turkmenistan's capital. They are accompanied on the *dutar* by Osman Gujimov.

(QARAQALPAKSTAN, UZBEKISTAN)

Zulfiya Arzumetova, vocal/*dutar*

Salamatdin Kaipnazarov, *ghijak*

The Qaraqalpaks are a traditionally nomadic Turkic group whose territory — now called Qaraqalpakstan — lies in the northwest of Uzbekistan. Though close in style to their Turkmen neighbors to the south, Qaraqalpak bards do not use the low guttural sounds of the Turkmen bards, which perhaps explains why the profession of bard is widely open to women. Zulfiya Arzumetova, foremost student of the esteemed bard Turganbey Qurbanov, is accompanied by Salamatdin Kaipnazarov.

BADAKHSHANI MUSICAL TRADITIONS (TAJIKISTAN)

Nobovar Tchanorov, *satar*/*rubab*/vocal

Mouborakcho Djoumaev, *rubab*

Zarina Kobilova, dancer

Djournakhon Madjidov, *rubab*/vocal

Ulfatmo Mamadambarova, vocal/*doira*/*chang*

Moussavar Minakov, *satar*/*ghijak*/*rubab*

Gulbek Saodatov, *satar*

Isolated from the rest of Central Asia by the Pamir Mountains, the "Roof of the World," Badakhshan preserves unique traditions of music, dance, and theater in which remnants of animism combine with musical genres and instruments from the Islamic period. Moussavar Minakov is the leader of a well-known folk music ensemble that performs a traditional Badakhshani repertory.

BEIJING OPERA FEATURING QI SHU FANG (CHINA)

Ding Mei-Kui
Huang Chen Lin, second fiddle
Huang Shi Rong, big drum
Li Peng
Li Shi-sheng, gong
Liu Chunnuan
Qi Shufang
James Qian, fiddle
Sun Ya Hui
Zhao Zhen Ping, moon mandolin
Zhao Zong Quan

Beijing Opera, one of over 300 operatic styles in China, is perhaps the best-known and most widely practiced theatrical tradition in the world. Blending song, dance, and acrobatics, this popular Chinese art form can be traced as far back as the 1600s.

BEZMÂRÂ (TURKEY)

Kemal Caba, *kamanche*
Ayse Serap Çağlayan, *kanun*
Walter Feldman, *kudum*
Aziz Şenol Filiz, *ney*
Fikret Karakaya, *çeng*
Osman Kırklıkçı, *sehrud*
Bırol Yayla, *tanbur/kopuz/guitar*

Founded in 1996 by Fikret Karakaya, Bezmârâ is dedicated to historical performances of Ottoman music based on early manuscripts and using reconstructed period instruments, a number of which show strong links to Central Asia. Bezmârâ was the first Turkish group to resurrect instruments which had not been heard for three or four centuries and to study the two major notated sources of Ottoman music in detail.

In the duo YANSIMALAR ("Reflections"), Aziz Şenol Filiz on *ney* and Bırol Yayla on *tanbur* and guitar give musical expression to the experience of Istanbul's numerous Anatolian immigrants through contemporary Turkish popular compositions.

BUKHARAN JEWISH MUSIC AND DANCE (UNITED STATES)

Ilyas Malaev Ensemble

Yusuf Abramov, *tar*
Matat Barayev, *doira*
Ochil Ibrahimov, vocal/*tar/ghijak*
Tamara Kataev, dancer
Ilyas Malaev, vocal/*tar*
Izro Malakov, vocal
Muhabbat Shamoeva, vocal

Shashmaqam

Aboshaul Aminov, vocal
Osher Barayev, *doira*
David Davidov, *tar*
Firuza Junatan, dancer
Boris Kuknariyev, vocal/accordion
Shumiell Kuyenov, *doira*
Izro Malakov, vocal
Shoista Mulldzhanova, vocal

Sazandas

Travis F. Jarrell
Firuza Junatan
Tamara Kataev
Tofahon Pinkhasova

The Ilyas Malaev Ensemble and Shashmaqam, both based in Queens, New York, represent the musical traditions of a Bukharan Jewish diaspora community numbering some 30,000 people that have emigrated from Uzbekistan and Tajikistan over the last 25 years. A prominent figure in this tradition is the *sazanda* — a female wedding entertainer who dances, sings, and plays frame drums. Tofahon Pinkhasova, one of Bukhara's most famous *sazandas*, presently lives in Denver, Colorado, where she has transmitted her tradition to American students, including Travis Jarrell. Shumiell Kuyenov, leader of Shashmaqam, came to the United States from Uzbekistan in 1980. Ilyas Malaev, a renowned performer in Uzbekistan, emigrated to Queens in 1992.

CALICANTO (ITALY)

Claudia Ferronato, vocal
Nicola Marsilio, clarinet/flute/sax/*duduk*
Giancarlo Tombesi, double bass
Roberto Tombesi, vocal/*mandola*/diatonic accordion/bagpipes
Paolo Vidaich, percussion

Founded in 1981, Calicanto is one of the best-known groups performing Italian folk music. They are committed to the recovery of Venetian traditional music, and base their style on the fusion of old and new traditions from Eastern Europe and the Mediterranean.

CHINESE STORYTELLING (CHINA)

Chong Yujie, Jingyun *dagu*
Jai Jainguo, Kuaiban
Jiang Yunxian, Suzhou *tanci*
Lian Liru, Beijing *pingshu*
Mu Xiangzheng, *sanxian* accompanist
Tang Gengliang, Suzhou *pinghua*

The earliest evidence of Chinese storytelling is found in the Mogao caves of Dunhuang, likely carried by Buddhist monks along the Silk Road. Acknowledged masters who have toured across China and in the United States, the storytellers perform northern and southern Chinese oral narrative arts, of which more than 300 different genres have been identified in spoken, sung, and chante-fable (alternatively sung and spoken) types.

**ETHNOS SHINGIGAKU:
ASIAN MASK DANCE THEATER (JAPAN)**

Mannojo Nomura, producer
Théodore Bah (Guinea), actor
I Made Djimat (Indonesia), actor
Fujita Shuji, staff
Hashimoto Katsutoshi, actor
Hatakeyama Yuko, musician
Ino Makiko, actor
Irina Tomoe, musician
Challissery Antony Joy (India), actor
Kang Cha Wook (Korea), musician
Kawamura Kohei, musician
Kim Do Yoen (Korea), actor
Kim Yong Mok (Korea), actor
Koga Kumiko, staff
Lakshmipathy Narendra Kumar (India), actor
Kwabara Kayo, staff
Lee Dong Yong (Korea), actor
Lu Hairong (China), actor
Miura Tsuneo, actor
Qian Tenghao (China), musician
I Ketut Rudida (Indonesia), actor
Sugawara Kaori, actor
Latyr Sy (Senegal), musician
Shinsuke Suzuki, staff
Ye Fang (China), actor

Shingigaku ("new *gigaku*") is the creation of Mannojo Nomura, who studied traditions of masked theater and dance from many parts of Asia and Europe with the aim of recreating the pageantry of one of Japan's most venerable art forms. Based in Tokyo, Mannojo is at the beginning of a 10-year performance project that he calls the "Mask Road" — a theatrical analog to the Silk Road.

**HUA FAMILY SHAWM AND
PERCUSSION BAND (CHINA)**

Hua Jinshan, drum
Hua Lei, small cymbals
Hua Yinshan (leader), shawm
Hua Yun, shawm
Xie Jian, gong
Shawms were imported to China from Iran and Central Asia. Around the 15th century, they started to become common among the Han Chinese and assumed a central place in celebrations of life-cycle and calendar events. Hua Jinshan and Hua Yinshan learned from their father as young children, and are among the few players who know the ancient military repertory of shawm and percussion music.

INDIAN MELA PERFORMERS (INDIA)

Aziz Khan, magician
Aziz Khan started his magic career at the age of 5 as an assistant to his father, then began performing independently at 14.

Kishan, son of Laxman Bharti, juggler
Kishan learned juggling from his father. Today he performs in the streets of Delhi as well as at international fairs and festivals.

Kishan, son of Sharwan Nath, *behrupia*
Kishan learned the art of *behrupia* (impersonation) from his father. His specialty is impersonating monkeys.

INDIAN OCEAN (INDIA)

Ashim Chakravarthy, tabla/drums
Amit Kilam, drums
Rahul Narasimha Ram, bass
Susmit Sen, guitar
Formed in 1990, Indian Ocean has toured throughout India and is known for the innovative way it blends traditional music with jazz and rock.

KATHPUTLI PUPPET THEATRE (INDIA)

Guddi Bhatt
Jagdish Bhatt
Puran Bhatt
Guddi, Jagdish, and Puran Bhatt have trained in string puppetry since childhood. They now share their talents at festivals throughout the world.

**MANGANIYAR MUSIC OF
RAJASTHAN (INDIA)**

Gazi Khan Barana, *dholak/khartal/morchang*
Anwar Khan, vocal
Kheta Khan, vocal
Chanan Khan Manganiar, *khamayacha*/vocal
Manganiyars traditionally perform at seasonal and life-cycle events such as weddings and births of their Hindu landowning patrons. They sing ritual and celebratory music to the accompaniment of the *sarangi*, a bowed string instrument, and sometimes castanets.

MAQAM (UZBEKISTAN/TAJIKISTAN)

Mastona Ergashova, vocal
Abdurahim Hamidov, *dutar*
Jurabek Nabiev, vocal
Shawkat Nabiev, *ghijak*
Shuhratdjon Nabiev, *tanbur*
Vocalists Jurabek Nabiev and Mastona Ergashova perform a range of Uzbek and Tajik musical styles, including the classical art song genre known as *shashmaqam*. Nabiev's sons, Shuhrat and Shawkat, provide lively accompaniment. Abdurahim Hamidov performs both the classical *maqam* and a special *dutar* repertory that features virtuosic strumming techniques on the two-stringed instrument.

MONGOLIAN MUSICAL TRADITIONS

I. Amartüvshin, *morin huur*

G. Khongorzul, *urtiin duu* (long song singer)

Ts. Sansarbayar, *yatga*

N. Sengedorj, *hoomii* throat-singer/fiddles

B. Tsengelmaa, *bielgee* dancer

Amartüvshin and Sengedorj are charismatic musicians who have chosen leadership and tutelage in their regional communities in Mongolia over lucrative national and international careers. Joined by virtuoso performers of vocal music and dance, this musical group presents traditions from both the herders' culture of the western Oirats and the nomadic arts of central Khalkha Mongolia.

MUGHAM (AZERBAIJAN)

Elnur Ahmadov, *kamanche*

Aydin Aliyev, *garmon*

Niyametdin Babyev, vocal

Elchin Hashimov, *tar*

Adalat Nasibov, *saz*

Leyla Rahimova, vocal

Azeri classical music, known as *mugham*, is traditionally performed by soloists or small ensembles. These days, the tradition is vigorously alive among young performers, including the teenage vocalists invited to this year's Festival. In addition to five performers of *mugham*, this delegation includes Adalat Nasibov, whose improvisational style on the *saz* is based on the vocal repertoire of the Azeri bards, called *ashiq*.

MUQAM OF THE UYGHURS (CHINA)

Rozi Tukhluk (Uzbekistan),

vocal/*rawap/tanbur*

Nur Mähämmät Tursun, *satar/tanbur*

Sänübär Tursun, vocal/*dutar*

The Uyghur *muqam* are large suites consisting of vocal, instrumental, and dance music. Sänübär Tursun and her brother Nur Mähämmät Tursun live in Urumqi, where they perform with the Xinjiang Muqam Ensemble and Xinjiang Song-and-Dance Troupe. Rozi Tughluk is part of the large Uyghur diaspora in Central Asia, and lives in Tashkent, Uzbekistan.

MURAS (KYRGYZSTAN)

Toktobek Asanaliev, *komuz/vocal*

Gulbara Baigashkaeva, *komuz/temir komuz*

Bakytbek Chatyrbaev, *qylqiyak*

Nurlanbek Nyshanov, *komuz/chor/chopo*

chor/temir komuz

Ensemble Muras ("heritage"), founded by Nurlanbek, performs traditional Kyrgyz solo music in an imaginative style that incorporates a small ensemble. Their music preserves traditional practice, but also breaks new ground.

**PARISA AND DARIUSH TALAI:
PERSIAN CLASSICAL MUSIC (IRAN)**

Parisa, vocal

Dariush Talai, *tar*

Parisa is the present-day representative of the Davami and Karimi tradition of the Persian *radif* and is considered one of Iran's greatest female vocalists. She performs from the classical Persian repertoire known as *dastgah* and is accompanied on the *tar* by Dariush Talai, a virtuoso classical musician.

ROKSONAKI (KAZAKHSTAN)

Yermek Diyarov, vocal/guitar

Ruslan Karin, vocal/*saz-syrnai/shan-kobyz*

Viktor Khomenkov, keyboards

Yedil Khussainov, vocal/*djetygen/*

shan-kobyz/saz-syrnai/sybyzgy/
kamys-syrnai

Abay Rakhyshev, vocal/drums

Kazbek Spanov, vocal/guitar

Between New Age and shamanic pop, six Kazakhs found their inspiration in the ancient songs and instruments of the animist culture of the steppe. Shamanic rain songs and hymns to the spirits are brought together with modern instruments and performance style.

SABJILAR (KHAKASIA, RUSSIA)

Altyn Tann Anna Burnakova, *khai*/percussion

Chanar Khyr Khaas, *khai/chatkhan*

Aycharkh Sayn, *khai/chatkhan/qobyz*

These three musicians from Khakasia, a small republic in the south of Siberia, are masters of *khai* — Khakas throat-singing with roots in shamanism — and the recitation of epic poems. In revitalizing ancient Khakas traditions, Sabjilar combines *khai* with the *chatkhan*, a long, plucked zither regarded as the national instrument of Khakasia.

SHOGHAKEN ENSEMBLE (ARMENIA)

Tigran Ambaryan, *kamanche*

Gevorg Dabaghyan, *duduk*

Aleksan Harutyunyan, vocal/dancer

Hasmik Harutyunyan, vocal/dancer

Karine Hovhannisyan, *kanun*

Kamo Khachatryan, *dhol*

Grigor Takushyan, *dham duduk*

Levon Tevanyan, *shvi/zurna*

Shoghaken Ensemble was founded in 1991 by conservatory musicians to perform Armenian folk music as it has been played through history — in small ensembles of traditional instruments, singers and dancers. The ensemble's new CD will be released by Traditional Crossroads in 2002.

THE SILK ROAD ENSEMBLE

Edward Arron, cello
 Nicholas Cords, viola
 He Cui, *sheng*
 Gevorg Dabaghyan, *duduk*
 Sandeep Das, *tabla*
 Joel Fan, piano
 G. Khongorzul, long song vocal
 Jonathan Gandelsman, violin
 Joseph Gramley, percussion
 Colin Jacobsen, violin
 Dong-Won Kim, *chang-go*
 Yo-Yo Ma, cello/*morin huur*
 Shane Shanahan, percussion
 Mark Suter, percussion
 Kojiro Umezaki, *shakuhachi*
 Yang Wei, *pipa*
 Beixing Xiang, *erhu*

The Silk Road Ensemble is a collective of like-minded musicians dedicated to exploring the relationship between tradition and innovation in music from North America, Europe, and Asia. Each musician's career illustrates a unique response to the challenge of nourishing global connections while maintaining the integrity of art rooted in an authentic tradition.

UZBEK PUPPET THEATER

Venera Yusupova
 Gulshat Nazarova
 Dinara Yuldasheva

Puppetry and folk theater have a long history in Central Asia, and these days are being reimagined in a contemporary form with particular brio by Uzbekistan's Republican Theater, represented at the Festival by three of its most experienced puppeteers.

CRAFT TRADITIONS

BEAD MAKERS

Haji Ashoor (Pakistan)
 Working with ancient blocks of lapis lazuli that he collected from the desert, Haji Ashoor began making beads when he was 25 years old.

Luigi Cattelan (Italy)

Luigi Cattelan was born into a family who have been glass masters since the 15th century.

Abdul Momin (Pakistan)

A skilled bead maker like his father, Haji Ashoor, Abdul Momin makes a distinctive type of painted carnelian bead.

CALLIGRAPHERS

Issa M. Benyamin (United States)

Issa Benyamin is skilled in Assyrian calligraphy, now retired and living in Chicago.

Niyaz Kerim Xarki (China)

Niyaz Kerim Xarki is a master Uyghur calligrapher with works featured in collections around the world.

Muhittin Serin (Turkey)

Muhittin Serin is a master of the *talik* script.

Alvin Y. Tsao (United States)

Born in Taiwan, Alvin Tsao now works in the Washington, D.C., area. He has given numerous calligraphy and seal-carving demonstrations in local museums.

Oğuzhan Tuğrul (Turkey)

Oğuzhan Tuğrul is active in the international community of paper marblers and Uyghur calligraphers.

John S.C. Wang (United States)

Born in Taiwan into a family of artists and scholars, John S.C. Wang is praised for his elaborate brush strokes and intricate seal carvings.

CERAMICISTS

Chen Xinchong (China)

With decades of experience, Chen Xinchong is a master of Jingdezhen throwing.

İbrahim Erdeyer (Turkey)

İbrahim Erdeyer was raised with pottery, mixing clay as a child, firing the kiln as a teen, and later painting.

Mehmet Gürsoy (Turkey)

Mehmet Gürsoy is dedicated to recreating the excellence of 16th-century porcelain, including the traditional palette of six colors.

Higaki Hachiro (Japan)

As a young man, Higaki Hachiro learned the art of figurative pottery from his brother.

Kang Qing (China)

In 2001, Kang Qing was a visiting ceramics professor at Harvard. She is skilled at blue-and-white painting.

Maekawa Denko (Japan)

Maekawa Denko was born in the middle of Seto's pottery district, and at 35 started his own figurative pottery studio.

Masuda Shigeyuki (Japan)

Masuda Shigeyuki started working at a ceramics factory after World War II, then became an independent figurative potter.

Haripada Pal (Bangladesh)

Haripada Pal makes molded, painted images for domestic worship, and larger hand-modeled images for temples.

Ahmet Hürriyet Şahin (Turkey)

Nurten Şahin (Turkey)

Ahmet Hürriyet Şahin trained with his grandfather, also named Ahmet Şahin, considered the 20th-century's grand master of Islamic ceramics. Since 1989, he and his wife Nurten have managed an atelier that uses his grandfather's old designs.

Tatebayashi Hirohisa (Japan)

Tatebayashi Hirohisa's family has been making Arita porcelain since the early 17th century.

Xu Xiutang (China)

From Jiangsu Province, Xu Xiutang is a master of Yixing tea pots and sculpture.

Yie Dongxi (China)

Yie Dongxi specializes in trimming, glazing, and finishing Jingdezhen pottery.

CLOTHING DESIGNERS

Lola Babayeva (Uzbekistan)

Trained in a theater institute, Lola Babayeva draws her inspiration from traditional Uzbek clothing.

Turdukan Borubaeva (Kyrgyzstan)

A physicist by training, Turdukan Borubaeva is one of Kyrgyzstan's pioneering fashion designers.

Tatiana Vorotnikova (Kyrgyzstan)

Tatiana Vorotnikova runs a large workshop which produces clothing, bags, hats, and accessories.

Nakagawa Sochi (Japan)

Azechi Rika

Kishimoto Kanehiro

Koiwa Jun

Nakagawa Masahiro

Nakagawa Tatsuya

The creative team of the Nakagawa Sochi Studio combines fashion with art and environmentalism. The team recycles and remixes old fashion buys into pieces that convey new meanings to their wearers.

Taras Volikov (Uzbekistan)

Taras Volnikov designs, cuts, and constructs all of his own work. He is known for his evening wear and tailoring.

GLASS BLOWERS (SYRIA)

Hasan al Kazzaz

Mhd. Nazir al Kazzaz

Hasan al Kazzaz and his son Mhd. Nazir al Kazzaz come from a family that has been in the glass-blowing trade for 400 years.

Glass-blowing skills are passed from father to son through 5 years of intensive training.

METALWORKERS AND JEWELERS

Richard Furrer (United States)

Richard Furrer uses traditional techniques, rather than the modern smelting process, to replicate crucible steel for daggers and swords.

Sirajul Islam (Bangladesh)

Born into a farming family, Sirajul Islam is considered the greatest engraver in modern Bangladesh.

Mohamad al Malli (Syria)

Mohamad al Malli continues the tradition of *intarsia*, a mosaic-like inlay of contrasting materials such as bone, mother of pearl, and wood.

George Oubid (Syria)

George Oubid is perhaps the best-known jeweler in all of Syria and is committed to educating others about these ancient traditions.

B.D. Soni (India)

B.D. Soni is a traditional Indian goldsmith.

MUSICAL INSTRUMENT MAKERS

John Bertles (United States)

A composer, instrument builder, and educator, John Bertles has worked with the Carnegie Hall Link-up Program for 9 years. He also performs with Bash the Trash, a group known throughout the greater New York area for its musical instruments built from recycled materials.

Marat Damdyn (Tuva, Russia)

Marat Damdyn is a master instrument maker who makes all Tuvan stringed instruments. He also is a throat-singer.

PAINTERS

Yeshi Dorjee (United States)

Yeshi Dorjee is skilled in *thangka* painting — a traditional Tibetan painting of a Buddha, Buddhist deity, or a mandala.

Mohammed Nasseripour (United States)

Mohammed Nasseripour is an architect specializing in museums and has designed six museums in Iran. He has a studio in Washington, D.C., where he teaches painting. At the Festival he demonstrates miniature painting.

Gyan Prakash Soni (India)

Gyan Prakash Soni, a Pichhwai painter, uses handspun cloth and natural dyes to create spiritual images.

FESTIVAL PARTICIPANT BIOGRAPHIES

Aram Vartanov (United States)

Aram Vartanov incorporates Western European art in his Armenian religious paintings and illuminated manuscripts.

PAPER ARTISTS

Tohtu Baqi Turdi (China)

Tohtu Baqi Turdi is skilled in making mulberry paper famous in the Hotan region.

Fukunishi Hatsumi (Japan)

Fukunishi Masayuki (Japan)

The Fukunishi family makes *kozo* paper in the *tame-nagashi* method with added white clay, a method used since the Edo period.

Guerrino Lovato, mask maker (Italy)

A celebrated Venetian mask maker, Guerrino Lovato has taught mask-making workshops in the United States and Europe.

Asif Mian, kite maker (India)

Asif Mian was awarded the national merit certificate by the Government of India for his extraordinary kites.

Feridun Ozgoren (Turkey/United States)

Feridun Ozgoren's art works are in the tradition of Turkish *ebru* (marbling) and include works in Ottoman and Arabic calligraphy.

Roberto Rapanotti (Italy)

Roberto Rapanotti is skilled in *chiaroscuro* watermarks, an innovation of Fabriano paper making that dates back to the mid-1800s.

Zhang Fengxue (China)

Since the Tang dynasty, generations of Zhang Fengxue's family have made their living as mulberry paper makers.

STONE CARVERS

Iftikar Ahmed (Pakistan)

Iftikar Ahmed makes Gandhara-style carvings and works with his father, Ghulam Mustafa.

Ghulam Mustafa (Pakistan)

Ghulam Mustafa prides himself in replicating a wide range of styles in both large-scale and small-scale work.

Lorisa Norbu (Tuva, Russia)

Singlehandedly breaking taboos against women sculptors, Lorisa Norbu fought for acceptance from the artists' union while developing a unique, representational style.

Alexei Salchak (Tuva, Russia)

Alexei Salchak is the head of Tuva's artists' union, where he organizes the annual pilgrimage to the sacred stone collecting grounds in western Tuva.

TEXTILE ARTISTS

BLOCK PRINTER (INDIA)

Shaikh Mohammad Hussain

Shaikh Mohammad Hussain was born in a family of block printers. He specializes in the Tree of Life motif.

BROCADE WEAVERS (SYRIA)

Ahmad Chakkaki

Louai Jarkas

Ahmad Chakkaki and Louai Jarkas represent generations of Kurdish silk weavers in Syria, and learned the skill of weaving from their fathers.

IKAT WEAVERS (UZBEKISTAN)

Bobir Ismailov

Dilbar Khalimova

Davlat Umaralyev

The celebrated and well-known woven *ikat* silk textiles from cities like Bukhara and Samarkand have been produced for centuries on hand looms in Uzbekistan.

IKAT PATOLA WEAVERS (INDIA)

Salvi Bharatkumar Kantilal

Salvi Rohitkumar Kantilal

Salvi Vinayak Kantilal

The Salvi brothers' grandparents revived the art of double *ikat* weaving. Building on this contribution, the brothers have reintroduced natural dyes and traditional patterns.

JAMDANI WEAVERS (BANGLADESH)

Shawkat Ali

Md. Enamul Haque

Shawkat Ali and Md. Enamul Haque come from the village of Rupshi, where some 2,000-3,000 *jamdani* looms are in operation.

NAVAJO CARPET WEAVER (UNITED STATES)

D.Y. Begay

D.Y. Begay synthesizes new materials, designs, and techniques with traditional knowledge.

RABARI WEAVER (INDIA)

Ramiben Ratna Rabari

The bold and bright embroidery of Rabari women, such as Ramiben Ratna, is used to decorate clothing and make household decorations.

TIBETAN CARPET WEAVERS (NEPAL)

Tsering Bhuti
Dawa Tsamchoe

Tsering Bhuti and Dawa Tsamchoe learned the fundamental aspects of carpet weaving as children and are experts in hand carding, spinning, and weaving Tibetan-style carpets.

TURKISH CARPET WEAVERS (TURKEY)

Ahmet Balci
Mukaddes Kavak
Ummu Gülsüm Yilmaz

Ummu Gülsüm Yilmaz weaves traditional rugs as well as the flatweave kilims. Ahmet Balci is a skilled natural dyer. Mukaddes Kavak is an Ayvacik rug weaver.

TURKMEN CARPET WEAVERS (PAKISTAN)

Abdul Baqi
Sadaf Baqi

After leaving Afghanistan as a child, Abdul Baqi lived in Pakistan's Turkmen exile community where he learned the art of vegetable dyeing. Sadaf Baqi is one of the most highly skilled weavers in her Ersari Turkmen refugee community. Husband and wife work together.

TUSSAH SILK WEAVER (INDIA)

Gunia Devi

Before producing mulberry silk, India was known for its coarse, tussah silk. Gunia Devi represents this tradition.

TRUCK PAINTERS (PAKISTAN)

Haider Ali
Jamil Uddin

Both living in Karachi, Haider Ali builds trucks, and Jamil Uddin is known for his fine painting.

NOMADIC TRADITIONS**(KAZAKHSTAN)**

Almasbek Almatov, yurt builder
Sayan Aqmolida, yurt builder
Rysbek Ashimov, yurt builder
Baltabay Ibrayev, yurt builder
Amangul Ikhanova, felt maker
Zhangir Umbetov, leatherworker, yurt builder

The traditional Kazakh yurt is not just a place of residence, but a home whose assembly invokes the symbols and emotional associations meaningful to a nomadic Central Asian lifestyle. The collapsible yurt represents a development that occurred in the middle of the first millennium C.E.

FOODWAYS TRADITIONS

Najmieh Batmanglij (Persian)

Najmieh Batmanglij was born and raised in Iran, and received master's degrees in education and art in the United States and France. She is the author of the best-selling *New Food of Life*; her most recent cookbook is *Silk Road Cooking: A Vegetarian Journey*.

Mukadder (Katie) Buyukunsal (Turkish)

Mukadder Buyukunsal maintains her connection to Turkish cuisine by growing a garden of vegetables common in her homeland, but difficult to find in the United States.

Jinghua Chi (Chinese)

Born in Beijing, Jinghua Chi divides her time between Washington, D.C., and Hangzhou in Zhejiang Province.

Roberto Donna (Italian)

Roberto Donna is an award-winning chef in Washington, D.C., and owner of both Galileo and Il Radicchio.

Enzo Fargione (Italian)

Enzo Fargione studied at the Culinary Institute of Turin, Italy, and is currently the owner of Il Radicchio.

Shajan Fazelyar (Uzbek)

Shajan Fazelyar has lived in Virginia since 1987. She speaks Uzbek and Farsi.

Huilan Hu (Chinese)

Huilan Hu was born in Jiangxi Province, China, and now lives in the provincial capital, though she frequently visits family in the Washington area.

Nahid Javadi (Azerbaijani)

Born and raised in Tabriz, Iran, Nahid Javadi has a master's degree in English from Tehran University.

Jila Naim (Afghan)

Jila Naim, born in Kabul, Afghanistan, is the founder of *Afghan Women* magazine.

Marco Nocco (Italian)

Born in Milan, Italy, Marco Nocco has studied Italian culinary arts from the age of 14. He is now the executive chef in the main kitchen of Washington, D.C.'s popular Galileo restaurant.

Shukrieh Raad (Afghan)

Born in Kabul, Afghanistan, Shukrieh Raad currently works for Voice of America.

Shobha Shah (Indian)

Shobha Shah was born and raised in Bombay. She is very knowledgeable in the traditions of North Indian and Gujarati cooking.

Fay Shahidi (Persian)

Fay Shahidi was encouraged to learn cooking as a child and is proud of her Iranian foodways heritage.

Nikta Shahidi (Persian)

Nikta Shahidi caters her specialties — soups and Persian *kukus* — to the Persian/Iranian community in the Washington area.

Behjat Shahverdiani (Persian)

Behjat Shahverdiani's specialties are Persian-style rice meatballs, *kufteh*, and rice with sour cherries (*albalu polow*).

Sakina A. Shehadi (Syrian)

Sakina Shehadi has cooked for the Turkish embassy in Ankara.

Leda Zenian (Armenian)

Leda Zenian grew up in Beirut, Lebanon, and has a doctorate in economics and demography.

SACRED TRADITIONS

ALEVI SEMAH OF HUBYAR (TURKEY)

Aysel Adigüzel

Rıza Adigüzel

Allı Aydın

Hasan Aydın

Bahar Bayrı

Tutca Cücü

Hüseyin Denizhan, *ashik*

Rüştü Durna

Süleyman Duran

Ahmet Güngör, *ashik*

Dürdane Karagöz

Cemal Özcan

The Alevis comprise a religious community of Turks and Kurds rooted in central and eastern Anatolia and presently number some 15 million, nearly a quarter of the population of Turkey. A *zikir*, the devotional and ritualized technique particular to Sufis, is recreated for a formal stage presentation. *Ashiks* who perform on the *baglama saz*, a stringed instrument identified with the Alevis, accompany whirling dance movements that symbolize the motion of cranes.

THE KUSHTIA BAULS

(BANGLADESH)

Anjali Ghosh Durga, vocal

Shunil Kormakar, vocal

Md. Naimul Karim Melal, vocal

Sanchita Paul, vocal

Md. Belal Siddique, vocal

Bauls are wandering minstrels whose ecstatic songs and dance reflect their joy, love, and longing for mystical union with the Divine. Each member of the ensemble, led by Shunil Kormakar, is considered a great Baul. Baul songs are accompanied by tabla, *dotara*, *ektara*, flute, harmonium, and *karatal* or *mandira*.

Madan Gopal Singh (India)

A writer, lyricist, and singer, Madan Gopal Singh, is an expert on Sufis of 16th – 18th-century Punjab.

TIBETAN MONKS FROM THE DREPUNG MONASTERY (INDIA/UNITED STATES)

Geshe Lobsang Chogyal

Lobsang Chopel

Lobsang Dhargye

Wangchen Dorjee

Thupten Kungkhen

Dhakpa Norbu

Tsering Phuntsok

Dondup Tenzin

Established in the 15th century, the Drepung Monastery trained generations of monks from throughout Tibet. In 1959, many monks fled Tibet with the Dalai Lama. With his support, they reestablished the Drepung Loseling Monastery in South India in 1971. Recently some of those monks have established a center in Atlanta, Georgia, and now travel throughout the United States performing ritual ceremonies in appropriate settings.

URHOY CHOIR (SYRIA)

Sandy Amsih
 Adnan Aziz
 Edwar Danho
 Ilona Danho
 Fadi Karat
 Izla Karat
 Jean Karat
 George Kentar
 Maya Stifo
 Samira Steifo

Assyrian Christians were the predominant Syriac Christian community to send missionaries across the Silk Road, and their influence can be found in the written adaptation of many languages, including Mongolian, from the Syriac system. The Urhoy Choir of Qamishly, Syria, brings together Assyrian people belonging to several church traditions to perform spiritual songs in three Assyrian dialects: Classical Syriac, Eastern, and Western.

**SPORTS AND MARTIAL
 ARTS TRADITIONS**

**ASIAN MARTIAL ARTS
(UNITED STATES)**

Steve Brown
 Sifu Tony Chen
 Christopher Cheung
 Patrick Chew
 Laura Copenhaver
 Janet Gee
 Bernard Beno Hwang
 Kaela Kang
 Jia Tao Zhang

It is well known that Buddhism traveled along the Silk Road into China, but less well known that the Indian missionary who introduced Chan Buddhism to China (later called Zen in Japan) may have also brought with him the seeds of Chinese kung fu, or Chinese unarmed fighting techniques. America's attention and enthusiasm for martial arts soared with the advent of Bruce Lee's kung fu films in the 1970s.

**BUKH: LEGENDARY WRESTLING
TRADITION (MONGOLIA)**

Mongolian wrestling pits four wrestlers against each other as the *zazuul*, part-referee, part-jester, sings their praises. After the eagle dance and ritual warm-up, the match begins. When the winner is declared, the wrestlers perform a ritual dance, and the winner distributes candy to the audience.

THANG-TA (INDIA)

Khilton Nongmaithem

Thang-ta is an ancient Indian form of martial arts in which "fighters" joust with long sticks, swords, or spears. Rooted in Manipur State, in the far northeast of India, it is believed to have been carried to China by Buddhist monks, and may have been one of the inspirations of kung fu.

POTOMAC POLO CLUB

Greg Ford
 Mara Hagan
 Charlie Muldoon
 Joe Muldoon, Jr.
 Joe Muldoon III
 Martine Maldonado
 Dave Polan

Potomac Polo Club was founded in 1951 when Frank Willson started Washington Polo Club at Brook Manor Country Club in Olney, Maryland. Throughout the 1960s, polo was a popular sport in Washington, often attracting over a thousand fans to a single match. Today, Potomac Polo Club is located in Poolesville, Maryland, and is owned and operated by 6-goal player, Charlie Muldoon.

ZURKHANE (IRAN)

Morshed Mehregan, *morshed*

In Iran, a *zurkhane* is a gym in which men undertake spiritual body-building, lifting heavy weights to the drumming and chanting of spiritual texts chanted by a *morshed*. Morshed Mehregan, who is from Tehran, leads chant and drumming for zurkhanists of all ages.

Venice Piazza

- 12:00 Calicanto: Troubadours of Venice
- 12:45 Roksonaki: Kazakh Folk-Rock
- 1:30 Sabjilar: Epics and Throat-singing from Khakasia
- ◊2:00 Muras: Virtuosos from Kyrgyzstan
- 2:30 The Silk Road Ensemble: Music of the Past, Present, and Future
- 3:15 *Muqam*: Uyghur Courtly Music
- 4:00 Roksonaki: Kazakh Folk-Rock
- 4:45 Assyrian Voices: The Urhoy Choir

Istanbul Crossroads

- ◊12:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 12:45 Assyrian Voices: The Urhoy Choir
- 1:15 Shoghaken Ensemble: Folk Music of Armenia
- 2:00 Sufi Ritual Music and Dance: Alevi *Semah* of Hubyar
- 2:45 *Muqam*: Uyghur Courtly Music
- 3:30 Songs of Love and Devotion: Sufi Music from Bengal
- 4:15 Muras: Virtuosos from Kyrgyzstan
- ◊4:45 Devotional Music of Bengal: The Kushtia Bauls

Kashgar Teahouse

- 12:00 Masters of Afghan Music
- 12:45 Madan Gopal Singh: Indian Music of the Spirit
- 1:15 *Muqam*: Uyghur Courtly Music
- 2:00 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 2:45 Uzbek Puppet Theater
- 3:15 Workshop: Musical Instruments
- 4:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- ◊4:30 Kathputli Indian Puppet Theater
- 5:00 Sabjilar: Epics and Throat-singing from Khakasia

Samarkand Square

- ◊11:00 **Opening Ceremony**
- ◊12:30 *Maqam*: Uzbek and Tajik Courtly Music
- 1:15 Badakhshan: Songs and Dances from Tajikistan
- 2:00 *Mugham*: Courtly Music of Azerbaijan
- 2:45 Masters of Afghan Music
- 3:30 Ilyas Malaev Ensemble: Music and Dance of the Bukharan Jews
- 4:15 *Maqam*: Courtly Music of the Silk Road

Aity's Stage

- 12:00 *Aity's*: Tournament of Minstrels and Bards
- 1:00 Mongolia: Music from the Mountains and the Steppe
- 1:45 Workshop: Throat-singing
- ◊2:30 *Aity's*: Tournament of Minstrels and Bards
- 3:30 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 4:00 Mongolia: Music from the Mountains and the Steppe
- 4:45 *Aity's*: Tournament of Minstrels and Bards

Demonstrations nearby the *Aity's* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- ◊12:00 Asian Martial Arts in America
- 1:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- 1:30 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 2:00 Storytellers from China
- 2:45 Asian Martial Arts in America
- 3:45 Hua Family Shawm and Percussion Band from China
- 4:30 Beijing Opera featuring Qi Shu Fang

Nara Gate

- 12:00 Tibetan Monks from Drepung Monastery
- 12:45 Sufi Ritual Music and Dance: Alevi *Semah* of Hubyar
- 1:30 Songs of Love and Devotion: Sufi Music from Bengal
- 2:15 Devotional Music of Bengal: The Kushtia Bauls
- 3:00 Badakhshan: Songs and Dances from Tajikistan
- ◊4:00 Ethnos Shingigaku: Asian Mask Dance Theater

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 12:00 Kathputli Puppet Theater
- 12:30 Chinese Storytellers
- 1:15 Uzbek Puppet Theater
- ◊2:00 Silk Road Storytellers
- 2:45 Make and Play a Silk Road Instrument
- 4:15 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 5:00 Asian Martial Arts in America

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Istanbul Crossroads, 5:30 p.m.

Troubadours Today:
Music from Venice and Armenia

Venice Piazza

- ◊ 11:00 Roksonaki: Kazakh Folk-Rock
- 11:45 Calicanto: Troubadours of Venice
- 12:30 Workshop: Inspired by Tradition
- 1:15 Badakhshan: Songs and Dances from Tajikistan
- 2:00 Muras: Virtuosos from Kyrgyzstan
- 2:30 *Mugham*: Courtly Music of Azerbaijan
- 3:00 Calicanto: Troubadours of Venice
- ◊ 3:45 Sabjilar: Epics and Throat-singing from Khakasia
- 4:15 Muras: Virtuosos from Kyrgyzstan
- 4:45 Roksonaki: Kazakh Folk-Rock

Istanbul Crossroads

- 11:00 Assyrian Voices: The Urhoy Choir
- 11:45 Workshop: Turkic Connections from Istanbul to Kashgar
- 12:30 Shoghaken Ensemble: Folk Music of Armenia
- 1:15 Sufi Ritual Music and Dance: Alevi *Semah* of Hubyar
- 2:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 2:45 *Muqam*: Uyghur Courtly Music
- 3:30 Devotional Music of Bengal: The Kushtia Bauls
- 4:15 Sufi Ritual Music and Dance: Alevi *Semah* of Hubyar
- ◊ 5:00 Shoghaken Ensemble: Folk Music of Armenia

Kashgar Teahouse

- 12:00 Devotional Music of Bengal: The Kushtia Bauls
- 12:45 Workshop: Throat-singing
- ◊ 1:15 Uzbek Puppet Theater
- 1:45 Masters of Afghan Music
- 2:30 Kathputli Indian Puppet Theater
- 3:00 Workshop: Musical Instruments
- 3:45 Songs of Love and Devotion: Sufi Music from Bengal
- 4:30 Madan Gopal Singh: Indian Music of the Spirit
- 5:00 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Samarkand Square

- ◊ 11:00 *Mugham*: Courtly Music of Azerbaijan
- 11:45 Masters of Afghan Music
- 12:30 Ilyas Malaev Ensemble: Music and Dance of the Bukharan Jews
- 1:15 *Muqam*: Uyghur Courtly Music
- 2:00 *Maqam*: Uzbek and Tajik Courtly Music
- 2:45 Badakhshan: Songs and Dances from Tajikistan
- 3:30 Ilyas Malaev Ensemble: Music of the Bukharan Jews
- ◊ 4:00 *Maqam*: Courtly Music of the Silk Road

Aity's Stage

- 11:00 Mongolia: Music from the Mountains and the Steppe
- 11:45 Sabjilar: Epics and Throat-singing from Khakasia
- 12:15 *Aity's*: Tournament of Minstrels and Bards
- 1:15 *Aity's*: Tournament of Minstrels and Bards
- 2:15 Workshop: Nomadic Traditions
- ◊ 3:00 Mongolia: Music from the Mountains and the Steppe
- 3:45 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 4:30 *Aity's*: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the *Aity's* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- 11:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- 11:30 Asian Martial Arts in America
- ◊ 12:30 Hua Family Shawm and Percussion Band from China
- 1:15 Beijing Opera featuring Qi Shu Fang
- 2:15 Storytellers from China
- 3:00 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:30 *Zurkhane*: Iranian Spiritual Bodybuilding
- 4:00 Roots of Jackie Chan: Chinese Martial Arts and Beijing Opera
- ◊ 5:00 *Bukh*: Legendary Wrestling Tradition of Mongolia

Nara Gate

- ◊ 11:00 Workshop: Asian Mask Dance Theater
- 12:30 Songs of Love and Devotion: Sufi Music from Bengal
- 1:15 Tibetan Monks from Drepung Monastery
- 2:00 The Silk Road Ensemble: Music of the Past, Present, and Future
- 2:45 Assyrian Voices: The Urhoy Choir
- ◊ 3:30 Workshop: Devotional Music
- 4:00 Ethnos Shingigaku: Asian Mask Dance Theater

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Workshop: Kite-making
- 11:45 Workshop: Beijing Opera Make-up
- 12:30 Make and Play a Silk Road Instrument
- 2:00 Silk Road Storytellers
- 2:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 3:30 Silkworms and Cocoons
- 4:15 Chinese Storytellers
- 5:00 Kathputli Puppet Theater

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Nara Gate, 5:30 p.m.

Mountain Music, Desert Music: Folk Traditions of Mongolia and Rajasthan

◊ indicates sign-language interpreted

Venice Piazza

- 11:00 Hua Family Shawm and Percussion Band from China
- 11:30 Roksonaki: Kazakh Folk-Rock
- 12:15 Calicanto: Troubadours of Venice
- 1:00 The Silk Road Ensemble:
Music of the Past, Present, and Future
- 1:45 Muras: Virtuosos from Kyrgyzstan
- 2:15 Roksonaki: Kazakh Folk-Rock
- ◊ 3:00 The Silk Road Ensemble:
Music of the Past, Present, and Future
- 3:45 Workshop: Inspired by Tradition
- 4:30 Sabjilar: Epics and Throat-singing from Khakasia
- 5:00 Calicanto: Troubadours of Venice

Istanbul Crossroads

- ◊ 11:00 Sufi Ritual Music and Dance:
Alevi *Semah* of Hubyar
- 11:45 Roots of the Gypsy Trail:
Manganiyar Music of Rajasthan
- 12:30 Songs of Love and Devotion:
Sufi Music from Bengal
- 1:15 Shoghaken Ensemble: Folk Music of Armenia
- 2:00 Workshop: Turkic Connections from
Istanbul to Kashgar
- 2:45 Sufi Ritual Music and Dance:
Alevi *Semah* of Hubyar
- 3:30 Assyrian Voices: The Urhoy Choir
- 4:15 Shoghaken Ensemble: Folk Music of Armenia
- ◊ 5:00 *Muqam*: Uyghur Courtly Music

Kashgar Teahouse

- 12:00 *Muqam*: Uyghur Courtly Music
- ◊ 12:30 Muras: Virtuosos from Kyrgyzstan
- 1:00 Uzbek Puppet Theater
- 1:30 Sabjilar: Epics and Throat-singing from Khakasia
- 2:00 Kathputli Indian Puppet Theater
- 2:30 Madan Gopal Singh:
Indian Music of the Spirit
- 3:00 Workshop: Musical Instruments
- 3:45 Devotional Music of Bengal:
The Kushtia Bauls
- 4:15 Roots of the Gypsy Trail:
Manganiyar Music of Rajasthan
- ◊ 4:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Samarkand Square

- ◊ 11:00 Ilyas Malaev Ensemble:
Music of the Bukharan Jews
- 11:30 *Maqam*: Uzbek and Tajik Courtly Music
- 12:15 Badakhshan: Songs and Dances from Tajikistan
- 1:00 *Maqam*: Courtly Music of the Silk Road
- 2:30 Masters of Afghan Music
- 3:15 Badakhshan: Songs and Dances from Tajikistan
- 4:00 Ilyas Malaev Ensemble: Music and Dance of the Bukharan Jews
- 4:45 *Mugham*: Courtly Music of Azerbaijan

◊ indicates sign-language interpreted

Aitys Stage

- 11:00 *Aitys*: Tournament of Minstrels and Bards
- 12:00 Workshop: Throat-singing
- 12:45 Mongolia: Music from the Mountains and the Steppe
- 1:30 *Aitys*: Tournament of Minstrels and Bards
- ◊ 2:30 Workshop: Nomadic Traditions
- 3:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:45 Mongolia: Music from the Mountains and the Steppe
- 4:30 *Aitys*: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the *Aitys* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- 11:00 Asian Martial Arts in America
- 12:00 Storytellers from China
- ◊ 12:45 Workshop: Voices of the Silk Road
- 1:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 1:45 *Zurkhane*: Iranian Spiritual Bodybuilding
- 2:15 Asian Martial Arts in America
- 3:15 Hua Family Shawm and Percussion Band from China
- 4:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- 4:30 Beijing Opera featuring Qi Shu Fang

Nara Gate

- ◊ 11:00 Workshop: Ethnos Shingigaku:
Asian Mask Dance Theater
- 12:30 Assyrian Voices: The Urhoy Choir
- 1:00 Ethnos Shingigaku: Asian Mask Dance Theater
- 2:30 Devotional Music of Bengal:
The Kushtia Bauls
- 3:15 Tibetan Monks from Drepung Monastery
- 4:00 Songs of Love and Devotion:
Sufi Music from Bengal
- ◊ 4:45 Workshop: Devotional Music

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Kathputli Puppet Theater
- 11:45 Make and Play a Silk Road Instrument
- 1:15 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 2:00 Silk Road Storytellers
- 2:45 Uzbek Puppet Theater
- ◊ 3:30 Chinese Storytellers
- 4:15 Silk Cocoon Stretching
- 5:00 Asian Martial Arts in America

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Evening concert: Masters of Afghan Music, 6:00 p.m.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Istanbul Crossroads, 5:30 p.m.

Sounds of the Steppe:
Nomadic Music from Inner Asia

All Schedules are subject to change; please check area schedule signs for the most up-to-date information.

Venice Piazza

- 11:00 Roksonaki: Kazakh Folk-Rock
- 11:45 Calicanto: Troubadours of Venice
- 12:30 Workshop: Inspired by Tradition
- 1:15 Silk Road Fashion Show
- 2:00 Muras: Virtuosos from Kyrgyzstan
- 2:30 Sabjilar: Epics and Throat-singing from Khakasia
- ◊ 3:00 Calicanto: Troubadours of Venice
- 3:45 Roksonaki: Kazakh Folk-Rock
- 4:30 The Silk Road Ensemble: Music of the Past, Present, and Future

Istanbul Crossroads

- ◊ 11:00 Assyrian Voices: The Urhoy Choir
- 11:45 Workshop: Turkic Connections from Istanbul to Kashgar
- 12:30 Shoghaken Ensemble: Folk Music of Armenia
- 1:15 Sufi Ritual Music and Dance: Alevi *Semah* of Hubyar
- 2:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 2:45 Songs of Love and Devotion: Sufi Music from Bengal
- 3:30 Bezmârâ: Sounds from the Sultan's Palace
- ◊ 4:15 Sufi Ritual Music and Dance: Alevi *Semah* of Hubyar
- 5:00 Shoghaken Ensemble: Folk Music of Armenia

Kashgar Teahouse

- 12:00 Devotional Music of Bengal: The Kushtia Bauls
- 12:45 *Muqam*: Uyghur Courtly Music
- 1:15 Uzbek Puppet Theater
- 1:45 Masters of Afghan Music
- 2:15 Kathputli Indian Puppet Theater
- ◊ 2:45 Workshop: Musical Instruments
- 3:30 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 4:00 Madan Gopal Singh: Indian Music of the Spirit
- 4:30 Songs of Love and Devotion: Sufi Music from Bengal
- 5:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan

Samarkand Square

- ◊ 11:00 Badakhshan: Songs and Dances from Tajikistan
- 11:45 Masters of Afghan Music
- 12:30 *Mugham*: Courtly Music of Azerbaijan
- 1:15 Ilyas Malaev Ensemble: Music and Dance of the Bukharan Jews
- 2:00 Badakhshan: Songs and Dances from Tajikistan
- 2:45 Ilyas Malaev Ensemble: Music of the Bukharan Jews
- 3:15 *Maqam*: Uzbek and Tajik Courtly Music
- 4:00 *Maqam*: Courtly Music of the Silk Road

◊ indicates sign-language interpreted

Aitys Stage

- 11:00 Mongolia: Music from the Mountains and the Steppe
- 11:45 Sabjilar: Epics and Throat-singing from Khakasia
- ◊ 12:15 Aitys: Tournament of Minstrels and Bards
- 1:15 Aitys: Tournament of Minstrels and Bards
- 2:15 Workshop: Nomadic Traditions
- 3:00 Mongolia: Music from the Mountains and the Steppe
- ◊ 3:45 Workshop: Throat-singing
- 4:30 Aitys: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the Aitys stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- ◊ 11:00 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 11:30 *Zurkhane*: Iranian Spiritual Bodybuilding
- 12:00 Paint, Powder, and Silk: Preparations for a Chinese Opera Performance
- 12:30 Beijing Opera featuring Qi Shu Fang
- 1:30 Asian Martial Arts in America
- 2:30 Hua Family Shawm and Percussion Band from China
- 3:15 Storytellers from China
- ◊ 4:00 Workshop: Voices of the Silk Road
- 4:30 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 5:00 *Zurkhane*: Iranian Spiritual Bodybuilding

Nara Gate

- 11:00 Workshop: Ethnos Shingigaku: Asian Mask Dance Theater
- ◊ 12:30 Tibetan Monks from Drepung Monastery
- 1:15 Ethnos Shingigaku: Asian Mask Dance Theater
- 2:45 The Silk Road Ensemble: Music of the Past, Present, and Future
- 3:30 Workshop: Devotional Music
- 4:15 Assyrian Voices: The Urhoy Choir
- 4:45 Devotional Music of Bengal: The Kushtia Bauls

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Kathputli Puppet Theater
- 11:45 Chinese Storytellers
- 12:30 Make and Play a Silk Road Instrument
- 2:00 Silk Road Storytellers
- 2:45 Workshop: Felt-making
- 3:30 Uzbek Puppet Theater
- 4:15 Asian Martial Arts in America
- 5:00 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Polo Field

Polo demonstration by the Potomac Polo Club between Nara Gate and 7th Street at 2:00 p.m.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Nara Gate, 5:30 p.m.

Ethnos Shingigaku:
Asian Mask Dance Theater

All Schedules are subject to change; please check area schedule signs for the most up-to-date information.

Venice Piazza

- 11:00 Calicanto: Troubadours of Venice
- 11:45 Sabjilar: Epics and Throat-singing from Khakasia
- 12:15 Assyrian Voices: The Urhoy Choir
- 1:00 The Silk Road Ensemble: Music of the Past, Present, and Future
- 1:45 Muras: Virtuosos from Kyrgyzstan
- 2:15 Roksonaki: Kazakh Folk-Rock
- ◊ 3:00 Silk Road Fashion Show with Live Music
- 4:00 Calicanto: Troubadours of Venice
- 4:45 Roksonaki: Kazakh Folk-Rock

Istanbul Crossroads

- ◊ 11:00 Sufi Ritual Music and Dance: Alevi *Semah* of Hubyar
- 11:45 Bezmârâ: Sounds from the Sultan's Palace
- 12:30 Shoghaken Ensemble: Folk Music of Armenia
- 1:15 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 2:00 Workshop: Turkic Connections from Istanbul to Kashgar
- 2:45 Devotional Music of Bengal: The Kushtia Bauls
- 3:30 Bezmârâ: Sounds from the Sultan's Palace
- 4:15 Muras: Virtuosos from Kyrgyzstan
- ◊ 4:45 Shoghaken Ensemble: Folk Music of Armenia

Kashgar Teahouse

- 12:00 Madan Gopal Singh: Indian Music of the Spirit
- ◊ 12:30 Masters of Afghan Music
- 1:00 Kathputli Indian Puppet Theater
- 1:30 Sabjilar: Epics and Throat-singing from Khakasia
- 2:00 Uzbek Puppet Theater
- 2:30 *Muqam*: Uyghur Courtly Music
- 3:15 Workshop: Musical Instruments
- ◊ 4:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 4:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Samarkand Square

- ◊ 11:00 *Maqam*: Uzbek and Tajik Courtly Music
- 11:45 Ilyas Malaev Ensemble: Music of the Bukharan Jews
- 12:15 Badakhshan: Songs and Dances from Tajikistan
- 1:00 *Maqam*: Courtly Music of the Silk Road
- 2:30 Masters of Afghan Music
- 3:15 Badakhshan: Songs and Dances from Tajikistan
- 4:00 Ilyas Malaev Ensemble: Music and Dance of the Bukharan Jews
- 4:45 *Maqam*: Uzbek and Tajik Courtly Music

◊ indicates sign-language interpreted

Aitys Stage

- 11:00 *Aitys*: Tournament of Minstrels and Bards
- 12:00 Workshop: Throat-singing
- 12:45 Mongolia: Music from the Mountains and the Steppe
- 1:30 *Aitys*: Tournament of Minstrels and Bards
- ◊ 2:30 Workshop: Nomadic Traditions
- 3:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:45 Mongolia: Music from the Mountains and the Steppe
- 4:30 *Aitys*: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the *Aitys* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- ◊ 11:00 Storytellers from China
- 11:45 Hua Family Shawm and Percussion Band from China
- 12:30 *Zurkhane*: Iranian Spiritual Bodybuilding
- ◊ 1:00 Workshop: Athletics along the Silk Road
- 2:00 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 2:30 Asian Martial Arts in America
- 3:30 *Zurkhane*: Iranian Spiritual Bodybuilding
- 4:00 Hua Family Shawm and Percussion Band from China
- 4:30 Beijing Opera featuring Qi Shu Fang

Nara Gate

- 11:00 Workshop: Ethnos Shingigaku: Asian Mask Dance Theater
- 12:30 Tibetan Monks from Drepung Monastery
- 1:15 Songs of Love and Devotion: Sufi Music from Bengal
- 2:00 Assyrian Voices: The Urhoy Choir
- ◊ 2:45 The Silk Road Ensemble: Music of the Past, Present, and Future
- 3:30 Workshop: Devotional Music
- 4:00 Ethnos Shingigaku: Asian Mask Dance Theater

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Kathputli Puppet Theater
- 11:45 Workshop: Calligraphy
- 12:30 Chinese Storytellers
- 1:15 Asian Martial Arts in America
- 2:00 Silk Road Storytellers
- 2:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 3:30 Uzbek Puppet Theater
- 4:15 Make and Play a Silk Road Instrument

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Polo Field

Polo demonstration by the Potomac Polo Club between Nara Gate and 7th Street at 2:00 p.m.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Istanbul Crossroads, 5:30 p.m.

Ralph Rinzler Memorial Concert in honor of Prof. Henry Glassie: Music from Bangladesh, India, and Turkey

All Schedules are subject to change; please check area schedule signs for the most up-to-date information.

Venice Piazza

- ◊11:00 Sabjilar: Epics and Throat-singing from Khakasia
- 11:30 Roksonaki: Kazakh Folk-Rock
- 12:15 Calicanto: Troubadours of Venice
- 1:00 The Silk Road Ensemble: Music of the Past, Present, and Future
- 1:45 Muras: Virtuosos from Kyrgyzstan
- 2:15 Roksonaki: Kazakh Folk-Rock
- 3:00 Workshop: Inspired by Tradition
- 3:45 Bezmârâ: Sounds from the Sultan's Palace
- 4:30 Sabjilar: Epics and Throat-singing from Khakasia
- 5:00 Calicanto: Troubadours of Venice

Istanbul Crossroads

- 11:00 Sufi Music and Dance: Alevi *Semah* of Hubyar
- 11:45 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 12:30 Songs of Love and Devotion: Sufi Music from Bengal
- 1:15 Shoghaken Ensemble: Folk Music of Armenia
- 2:00 Workshop: Turkic Connections from Istanbul to Kashgar
- 2:45 Devotional Music of Bengal: The Kushtia Bauls
- 3:30 Assyrian Voices: The Urhoy Choir
- 4:15 Shoghaken Ensemble: Folk Music of Armenia
- 5:00 Yansimalar: New Music from Turkey

Kashgar Teahouse

- 12:00 *Maqam*: Uyghur Courtly Music
- 12:30 Muras: Virtuosos from Kyrgyzstan
- 1:00 Uzbek Puppet Theater
- 1:30 Hua Family Shawm and Percussion Band from China
- 2:00 Kathputli Indian Puppet Theater
- 2:30 Masters of Afghan Music
- 3:00 Workshop: Musical Instruments
- 3:45 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 4:15 Madan Gopal Singh: Indian Music of the Spirit
- 4:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Samarkand Square

- ◊11:00 Shashmaqam: Music of the Bukharan Jews
- 11:30 *Maqam*: Uzbek and Tajik Courtly Music
- 12:15 Badakhshan: Songs and Dances from Tajikistan
- 1:00 Panorama of *Maqam*: Courtly Music of the Silk Road
- 2:30 Shashmaqam: Music and Dance of the Bukharan Jews
- 3:15 Badakhshan: Songs and Dances from Tajikistan
- 4:00 Masters of Afghan Music
- 4:45 *Mugham*: Courtly Music of Azerbaijan

◊ indicates sign-language interpreted

Aity's Stage

- 11:00 *Aity's*: Tournament of Minstrels and Bards
- 12:00 Workshop: Throat-singing
- 12:45 Mongolia: Music from the Mountains and the Steppe
- 1:30 *Aity's*: Tournament of Minstrels and Bards
- 2:30 Workshop: Nomadic Traditions
- ◊3:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:45 Mongolia: Music from the Mountains and the Steppe
- 4:30 *Aity's*: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the *Aity's* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- ◊11:00 Asian Martial Arts in America
- 12:00 Storytellers from China
- 12:45 Workshop: Voices on the Silk Road
- 1:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 1:45 *Zurkhane*: Iranian Spiritual Bodybuilding
- 2:15 Asian Martial Arts in America
- 3:15 Hua Family Shawm and Percussion Band from China
- 4:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- ◊4:30 Beijing Opera featuring Qi Shu Fang

Nara Gate

- 11:00 Devotional Music of Bengal: The Kushtia Bauls
- 11:45 Assyrian Voices: The Urhoy Choir
- ◊12:30 Workshop: Devotional Music
- 1:15 Indian Ocean: Jazz-Rock with a Tabla
- 2:00 Sufi Music and Dance: Alevi *Semah* of Hubyar
- 2:45 The Silk Road Ensemble: Music of the Past, Present, and Future
- 3:30 Kojiro Umezaki: Old and New Sounds from Japan
- 4:00 Songs of Love and Devotion: Sufi Music from Bengal
- 4:45 Tibetan Monks from Drepung Monastery

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thagkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods..

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Silkworms and Cocoons
- 11:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 12:30 Make and Play a Silk Road Instrument
- 2:00 Silk Road Storytellers
- 2:45 Workshop: Kite-making
- 3:30 Uzbek Puppet Theater
- 4:15 Chinese Storytellers
- 5:00 Kathputli Puppet Theater

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊EVENING CONCERT

at Istanbul Crossroads, 5:30 p.m.

From the Emir's Court:
Classical Music of Central Asia

All Schedules are subject to change; please check area schedule signs for the most up-to-date information.

Venice Piazza

- ◊ 11:00 Roksonaki: Kazakh Folk-Rock
- 11:45 Calicanto: Troubadours of Venice
- 12:30 Workshop: Inspired by Tradition
- 1:15 The Silk Road Ensemble: Music of the Past, Present, and Future
- 2:00 Muras: Virtuosos from Kyrgyzstan
- 2:30 Sabjilar: Epics and Throat-singing from Khakasia
- 3:00 Calicanto: Troubadours of Venice
- ◊ 3:45 Badakhshan: Songs and Dances from Tajikistan
- 4:30 The Silk Road Ensemble: Music of the Past, Present, and Future

Istanbul Crossroads

- 11:00 Assyrian Voices: The Urhoy Choir
- 11:45 Workshop: Turkic Connections from Istanbul to Kashgar
- 12:30 Shoghaken Ensemble: Folk Music of Armenia
- 1:15 Sufi Music and Dance: Alevi *Semah* of Hubyar
- ◊ 2:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 2:45 Devotional Music of Bengal: The Kushtia Bauls
- 3:30 Bezmârâ: Sounds from the Sultan's Palace
- 4:15 Sufi Music and Dance: Alevi *Semah* of Hubyar
- ◊ 5:00 Shoghaken Ensemble: Folk Music of Armenia

Kashgar Teahouse

- 12:00 Devotional Music of Bengal: The Kushtia Bauls
- ◊ 12:45 Workshop: Throat-singing
- 1:30 Uzbek Puppet Theater
- 2:00 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 2:45 Kathputli Indian Puppet Theater
- 3:15 Workshop: Musical Instruments
- ◊ 4:00 *Muqam*: Uyghur Courtly Music
- 4:30 Muras: Virtuosos from Kyrgyzstan
- 5:00 Madan Gopal Singh: Indian Music of the Spirit

Samarkand Square

- ◊ 11:00 Bezmârâ: Sounds from the Sultan's Palace
- 11:45 Masters of Afghan Music
- 12:30 Shashmaqam: Music and Dance of the Bukharan Jews
- 1:15 Mugham: Courtly Music of Azerbaijan
- 2:00 Badakhshan: Songs and Dances from Tajikistan
- 2:45 *Maqam*: Uzbek and Tajik Courtly Music
- 3:30 Shashmaqam: Music of the Bukharan Jews
- 4:00 *Maqam*: Courtly Music of the Silk Road

Aity's Stage

- 11:00 Mongolia: Music from the Mountains and the Steppe
 - 11:45 Sabjilar: Epics and Throat-singing from Khakasia
 - 12:15 *Aity's*: Tournament of Minstrels and Bards
 - 1:15 *Aity's*: Tournament of Minstrels and Bards
 - ◊ 2:15 Workshop: Nomadic Traditions
 - 3:00 Mongolia: Music from the Mountains and the Steppe
 - 3:45 Masters of Afghan Music
 - 4:30 *Aity's*: Tournament of Minstrels and Bards
- Ongoing demonstrations nearby the *Aity's* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- ◊ 11:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- 11:30 Asian Martial Arts in America
- 12:30 Hua Family Shawm and Percussion Band from China
- 1:15 Beijing Opera featuring Qi Shu Fang
- 2:15 Storytellers from China
- 3:00 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:30 *Zurkhane*: Iranian Spiritual Bodybuilding
- ◊ 4:00 Roots of Jackie Chan: Chinese Martial Arts and Beijing Opera
- 5:00 *Bukh*: Legendary Wrestling Tradition of Mongolia

Nara Gate

- 11:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 11:45 Workshop: Devotional Music
- ◊ 12:30 Tibetan Monks from Drepung Monastery
- 1:15 Indian Ocean: Jazz-Rock with a Tabla
- 2:00 Songs of Love and Devotion: Sufi Music from Bengal
- 2:45 Assyrian Voices: The Urhoy Choir
- 3:30 Workshop: Voices
- 4:15 Songs of Love and Devotion: Sufi Music from Bengal
- 5:00 Kojiro Umezaki: Old and New Sounds from Japan

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish çini pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi jamdani weaving, Uzbek and Indian ikat dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Make and Play a Silk Road Instrument
- ◊ 12:30 Kathputli Puppet Theater
- 1:15 Asian Martial Arts in America
- 2:00 Silk Road Storytellers
- 2:45 Workshop: Silk Road Fashion
- 3:30 Uzbek Puppet Theater
- 4:15 Chinese Storytellers
- 5:00 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Venice Piazza, 5:30 p.m.

Ballads and Beats of Today's Silk Road:
Indian Ocean and Roksonaki

Venice Piazza

- 11:00 Sabjilar: Epics and Throat-singing from Khakasia
- 11:30 Calicanto: Troubadours of Venice
- 12:15 Roksonaki: Kazakh Folk-Rock
- 1:00 Bezmârâ: Sounds from the Sultan's Palace
- 1:45 *Mugham*: Courtly Music of Azerbaijan
- ◊2:30 Muras: Virtuosos from Kyrgyzstan
- 3:00 Roksonaki: Kazakh Folk-Rock
- 3:45 Workshop: Inspired by Tradition
- 4:30 Sabjilar: Epics and Throat-singing from Khakasia
- ◊5:00 Silk Road Jam Session

Istanbul Crossroads

- ◊11:00 Sufi Music and Dance: Alevi *Semah* of Hubyar
- 11:45 Shoghaken Ensemble: Folk Music of Armenia
- 12:30 Songs of Love and Devotion: Sufi Music from Bengal
- 1:15 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 2:00 Workshop: Turkic Connections from Istanbul to Kashgar
- 2:45 Assyrian Voices: The Urhoy Choir
- 3:30 Shoghaken Ensemble: Folk Music of Armenia
- 4:15 Bezmârâ: Sounds from the Sultan's Palace
- 5:00 Yansimalar: New Music from Turkey

Kashgar Teahouse

- 12:00 Masters of Afghan Music
- 12:30 Muras: Virtuosos from Kyrgyzstan
- ◊1:00 Uzbek Puppet Theater
- 1:30 Hua Family Shawm and Percussion Band from China
- 2:00 Kathputli Indian Puppet Theater
- 2:30 Madan Gopal Singh: Indian Music of the Spirit
- 3:00 Workshop: Musical Instruments
- 3:45 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 4:15 Devotional Music of Bengal: The Kushtia Bauls
- 4:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Samarkand Square

- 11:00 *Maqam*: Uzbek and Tajik Courtly Music
- 11:45 Shashmaqam: Music of the Bukharan Jews
- 12:15 Badakhshan: Songs and Dances from Tajikistan
- 1:00 *Maqam*: Courtly Music of the Silk Road
- ◊2:30 Shashmaqam: Music and Dance of the Bukharan Jews
- 3:15 Badakhshan: Songs and Dances from Tajikistan
- 4:00 Masters of Afghan Music
- ◊4:45 *Mugham*: Courtly Music of Azerbaijan

Aitys Stage

- ◊11:00 *Aitys*: Tournament of Minstrels and Bards
- 12:00 Workshop: Throat-singing
- 12:45 Mongolia: Music from the Mountains and the Steppe
- 1:30 *Aitys*: Tournament of Minstrels and Bards
- 2:30 Workshop: Nomadic Traditions
- 3:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:45 Mongolia: Music from the Mountains and the Steppe
- 4:30 *Aitys*: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the *Aitys* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- 11:00 Asian Martial Arts in America
- 12:00 Storytellers from China
- ◊12:45 Workshop: Voices on the Silk Road
- 1:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 1:45 *Zurkhane*: Iranian Spiritual Bodybuilding
- 2:15 Asian Martial Arts in America
- 3:15 Hua Family Shawm and Percussion Band from China
- 4:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- ◊4:30 Beijing Opera featuring Qi Shu Fang

Nara Gate

- ◊11:00 Devotional Music of Bengal: The Kushtia Bauls
- 11:45 Assyrian Voices: The Urhoy Choir
- 12:30 Workshop: Devotional Music
- 1:15 Indian Ocean: Jazz-Rock with a Tabla
- 2:00 Sufi Music and Dance: Alevi *Semah* of Hubyar
- 2:45 The Silk Road Ensemble: Music of the Past, Present, and Future
- 3:30 Kojiro Umezaki: Old and New Sounds from Japan
- 4:00 Songs of Love and Devotion: Sufi Music from Bengal
- 4:45 Tibetan Monks from Drepung Monastery

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Workshop: Calligraphy
- 11:45 Make and Play a Silk Road Instrument
- 1:15 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 2:00 Silk Road Storytellers
- 2:45 Workshop: Felt-making
- 3:30 Uzbek Puppet Theater
- 4:15 Asian Martial Arts in America
- 5:00 Chinese Storytellers

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Evening concert: Parisa and Dariush Talai: Classical Music of Iran, 6:00 p.m.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Venice Piazza, 5:30 p.m.

The Silk Road Ensemble:
Exploring Tradition and Innovation

◊ indicates sign-language interpreted

All Schedules are subject to change; please check area schedule signs for the most up-to-date information.

Venice Piazza

- 11:00 Roksonaki: Kazakh Folk-Rock
- 11:45 Workshop: Inspired by Tradition
- ◊12:30 Indian Ocean: Jazz-Rock with a Tabla
- 1:15 The Silk Road Ensemble: Music of the Past, Present, and Future
- 2:00 Muras: Virtuosos from Kyrgyzstan
- 2:30 Sabjilar: Epics and Throat-singing from Khakasia
- ◊3:00 Silk Road Jam Session
- 3:45 Roksonaki: Kazakh Folk-Rock
- 4:30 Yansimalar: New Music from Turkey
- 5:00 Badakhshan: Songs and Dances from Tajikistan

Istanbul Crossroads

- 11:00 Assyrian Voices: The Urhoy Choir
- 11:45 Workshop: Turkic Connections from Istanbul to Kashgar
- 12:30 Shoghaken Ensemble: Folk Music of Armenia
- 1:15 Music and Dance: Alevi *Semah* of Hubyar
- 2:00 Bezmârâ: Sounds from the Sultan's Palace
- 2:45 Devotional Music of Bengal: The Kushtia Bauls
- 3:30 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 4:15 Sufi Music and Dance: Alevi *Semah* of Hubyar
- ◊5:00 Shoghaken Ensemble: Folk Music of Armenia

Kashgar Teahouse

- 12:00 Devotional Music of Bengal: The Kushtia Bauls
- ◊12:45 Workshop: Throat-singing
- 1:15 Uzbek Puppet Theater
- 1:45 Masters of Afghan Music
- 2:15 Kathputli Indian Puppet Theater
- 2:45 Workshop: Musical Instruments
- 3:30 Muras: Virtuosos from Kyrgyzstan
- ◊4:00 *Muqam*: Uyghur Courtly Music
- 4:30 Madan Gopal Singh: Indian Music of the Spirit
- 5:00 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Samarkand Square

- ◊11:00 Bezmârâ: Sounds from the Sultan's Palace
- 11:45 Masters of Afghan Music
- 12:30 Shashmaqam: Music and Dance of the Bukharan Jews
- 1:15 *Mugham*: Courtly Music of Azerbaijan
- 2:00 *Maqam*: Uzbek and Tajik Courtly Music
- 2:45 Badakhshan: Songs and Dances from Tajikistan
- 3:30 Shashmaqam: Music of the Bukharan Jews
- 4:00 *Maqam*: Courtly Music of the Silk Road

◊ indicates sign-language interpreted

Aity's Stage

- 11:00 Mongolia: Music from the Mountains and the Steppe
- 11:45 Sabjilar: Epics and Throat-singing from Khakasia
- 12:15 *Aity's*: Tournament of Minstrels and Bards
- 1:15 *Aity's*: Tournament of Minstrels and Bards
- ◊2:15 Workshop: Nomadic Traditions
- 3:00 Mongolia: Music from the Mountains and the Steppe
- 3:45 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 4:30 *Aity's*: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the *Aity's* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- 11:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- 11:30 Asian Martial Arts in America
- 12:30 Hua Family Shawm and Percussion Band from China
- 1:15 Beijing Opera featuring Qi Shu Fang
- 2:15 Storytellers from China
- ◊3:00 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:30 *Zurkhane*: Iranian Spiritual Bodybuilding
- 4:00 Roots of Jackie Chan: Chinese Martial Arts and Beijing Opera
- 5:00 Hua Family Shawm and Percussion Band from China

Nara Gate

- 11:00 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 11:45 Workshop: Devotional Music
- ◊12:30 Tibetan Monks from Drepung Monastery
- 1:15 Songs of Love and Devotion: Sufi Music from Bengal
- 2:00 Silk Road Jam Session
- 2:45 Assyrian Voices: The Urhoy Choir
- 3:30 Workshop: Voices of the Silk Road
- 4:15 Songs of Love and Devotion: Sufi Music from Bengal
- ◊5:00 Kojiro Umezaki: Old and New Sounds from Japan

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Make and Play a Silk Road Instrument
- 12:30 Kathputli Puppet Theater
- ◊1:15 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 2:00 Silk Road Storytellers
- 2:45 Workshop: Beijing Opera Fashion Make-up
- 3:30 Chinese Storytellers
- 4:15 Uzbek Puppet Theater
- 5:00 Asian Martial Arts in America

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Polo Field

Polo demonstration given by the Potomac Polo Club between Nara Gate and 7th Street at 2:00 p.m.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ EVENING CONCERT

at Nara Gate, 5:30 p.m.

Deaf Way II Concert

Movement along the Silk Road:

Dance from China, India, and Japan

All Schedules are subject to change; please check area schedule signs for the most up-to-date information.

Venice Piazza

- ◊ 11:00 Sabjilar: Epics and Throat-singing from Khakasia
- 11:30 The Silk Road Ensemble: Music of the Past, Present, and Future
- 12:15 Assyrian Voices: The Urhoy Choir
- 1:00 Silk Road Fashion Show with Live Music
- 2:00 Muras: Virtuosos from Kyrgyzstan
- ◊ 2:30 Bezmârâ: Sounds from the Sultan's Palace
- 3:15 Roksonaki: Kazakh Folk-Rock
- 4:00 Workshop: Inspired by Tradition
- 5:00 Sabjilar: Epics and Throat-singing from Khakasia

Istanbul Crossroads

- 11:00 Sufi Music and Dance: Alevi *Semah* of Hubyar
- 11:45 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 12:30 Songs of Love and Devotion: Sufi Music from Bengal
- 1:15 Shoghaken Ensemble: Folk Music of Armenia
- 2:00 Workshop: Turkic Connections from Istanbul to Kashgar
- 2:45 Devotional Music of Bengal: The Kushtia Bauls
- 3:30 Assyrian Voices: The Urhoy Choir
- ◊ 4:15 Shoghaken Ensemble: Folk Music of Armenia
- 5:00 Silk Road Jam Session

Kashgar Teahouse

- 12:00 *Muqam*: Uyghur Courtly Music
- 12:30 Muras: Virtuosos from Kyrgyzstan
- ◊ 1:00 Uzbek Puppet Theater
- 1:30 Hua Family Shawm and Percussion Band from China
- 2:00 Kathputli Indian Puppet Theater
- 2:30 Madan Gopal Singh: Indian Music of the Spirit
- 3:00 Workshop: Musical Instruments
- 3:45 Roots of the Gypsy Trail: Manganiyar Music of Rajasthan
- 4:15 Masters of Afghan Music
- ◊ 4:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians

Samarkand Square

- ◊ 11:00 *Maqam*: Uzbek and Tajik Courtly Music
- 11:45 Shashmaqam: Music of the Bukharan Jews
- 12:15 Badakhshan: Songs and Dances from Tajikistan
- 1:00 *Maqam*: Courtly Music of the Silk Road
- 2:30 Masters of Afghan Music
- 3:15 Badakhshan: Songs and Dances from Tajikistan
- 4:00 Shashmaqam: Music and Dance of the Bukharan Jews
- 4:45 *Mugham*: Courtly Music of Azerbaijan

Aitys Stage

- 11:00 *Aitys*: Tournament of Minstrels and Bards
- 12:00 Workshop: Throat-singing
- 12:45 Mongolia: Music from the Mountains and the Steppe
- 1:30 *Aitys*: Tournament of Minstrels and Bards
- 2:30 Workshop: Nomadic Traditions
- ◊ 3:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 3:45 Mongolia: Music from the Mountains and the Steppe
- 4:30 *Aitys*: Tournament of Minstrels and Bards

Ongoing demonstrations nearby the *Aitys* stage of felt making, stone carving, instrument making, and nomad hospitality by participants from Kazakhstan and the Tuvan Autonomous Republic in Russia. Daily demonstrations of the construction and dismantling of a yurt are highlighted by the loading and transport of the yurt on a Bactrian camel.

Xi'an Tower

- ◊ 11:00 Asian Martial Arts in America
- 12:00 Storytellers from China
- ◊ 12:45 Workshop: Voices on the Silk Road
- 1:15 *Bukh*: Legendary Wrestling Tradition of Mongolia
- 1:45 *Zurkhane*: Iranian Spiritual Bodybuilding
- 2:15 Workshop: Athletics on the Silk Road
- 3:15 Hua Family Shawm and Percussion Band from China
- 4:00 *Zurkhane*: Iranian Spiritual Bodybuilding
- 4:30 Beijing Opera featuring Qi Shu Fang

Nara Gate

- 11:00 Devotional Music of Bengal: The Kushtia Bauls
- 11:45 Workshop: Devotional Music
- 12:30 Silk Road Jam Session
- 1:15 Indian Ocean: Jazz-Rock with a Tabla
- 2:00 Sufi Music and Dance: Alevi *Semah* of Hubyar
- 2:45 The Silk Road Ensemble: Music of the Past, Present, and Future
- 3:30 Kojiro Umezaki: Old and New Sounds from Japan
- 4:00 Songs of Love and Devotion: Sufi Music from Bengal
- ◊ 4:45 Tibetan Monks from Drepung Monastery

Paper Garden

Demonstrations by paper makers from Japan, China, Turkey, and Italy; Assyrian, Chinese, Uyghur, and Turkish calligraphy; Tibetan *thangkas*; Iranian, Armenian, and Hindu devotional paintings; Italian masks; Indian kites; and paper prayer making. Cooking demonstrations in the Paper Garden Kitchen of Armenian, Indian, Persian, Turkish, and Uzbek foods.

Ceramics Courtyard

Demonstrations of Chinese blue-and-white porcelain and tea pots; Japanese porcelain; tea bowls, and figurative pottery; Turkish *çini* pots and tiles; and Hindu devotional icons from Bangladesh.

Silk Grove

Demonstrations of Bangladeshi *jamdani* weaving, Uzbek and Indian *ikat* dyeing and weaving, tussah silk spinning, Syrian brocade weaving, Uzbek and Gujarati embroidery, and Indian block printing, as well as velvet cutting by the International Silk Association. Activities in the Tree of Life Area include the construction of a sand mandala by the monks of Drepung Monastery. Demonstrations in the Silk Grove Fashion Court of draping, piecing, construction, and fashion sketching, by designers from Japan, Kyrgyzstan, and Uzbekistan. Fashion runway presentations feature the work of Silk Road designers.

Family Oasis

- 11:00 Uzbek Puppet Theater
- 11:45 Workshop: Calligraphy
- 12:30 Kathputli Puppet Theater
- 1:15 Asian Martial Arts in America
- 2:00 Silk Road Storytellers
- 2:45 Indian *Mela*: *Behrupias*, Jugglers, Magicians
- 3:30 Chinese Storytellers
- 4:15 Make and Play a Silk Road Instrument

Demonstrations by carpet weavers from Tibet, Afghanistan, Turkey, and the United States.

Jewel Garden

Demonstrations of Bangladeshi and Damascene metalwork; Indian and Syrian jewelry; Buddhist figurative carved stones from Pakistan; Turkmen and Italian beads; Syrian and Turkish blown glass; and Syrian inlay furniture. Cooking demonstrations in the Jewel Garden Kitchen of Afghan, Azerbaijan, Chinese, Italian, and Syrian foods.

Freer and Sackler Galleries

Please see page 111 for detailed schedule of exhibitions, talks, tours, concerts and storytelling.

Polo Field

Polo demonstration given by the Potomac Polo Club between Nara Gate and 7th Street at 2:00 p.m.

Lotus Bazaar

Sales areas offer craft demonstrations and performances.

◊ indicates sign-language interpreted

All Schedules are subject to change; please check area schedule signs for the most up-to-date information.



EVENING CONCERTS AND SPECIAL EVENTS

EVENING CONCERTS

WEDNESDAY, JUNE 26, 5:30 P.M.

Istanbul Crossroads

Troubadours Today: Music from Venice and Armenia

THURSDAY, JUNE 27, 5:30 P.M.

Nara Gate

**Mountain Music, Desert Music:
Folk Traditions of Mongolia and Rajasthan**

FRIDAY, JUNE 28, 5:30 P.M.

Istanbul Crossroads

Sounds of the Steppe: Nomadic Music from Inner Asia

Meyer Auditorium, Freer Gallery, 6:00 P.M.

Concert: Masters of Afghan Music

SATURDAY, JUNE 29, 5:30 P.M.

Nara Gate

Ethnos Shingigaku: Asian Mask Dance Theater

SUNDAY, JUNE 30, 5:30 P.M.

Istanbul Crossroads

**Ralph Rinzler Memorial Concert
in honor of Prof. Henry Glassie:
Music from Bangladesh, India, and Turkey**

WEDNESDAY, JULY 3, 5:30 P.M.

Istanbul Crossroads

From the Emir's Court: Classical Music of Central Asia

THURSDAY, JULY 4, 5:30 P.M.

Venice Piazza

**Ballads and Beats of Today's Silk Road:
Indian Ocean and Roksonaki**

FRIDAY, JULY 5, 5:30 P.M.

Venice Piazza

**The Silk Road Ensemble:
Exploring Tradition and Innovation**

Meyer Auditorium, Freer Gallery, 6:00 P.M.

**Concert: Parisa and Dariush Talai:
Classical Music of Iran**

SATURDAY, JULY 6, 5:30 P.M.

Nara Gate

**Deaf Way II Concert
Movement along the Silk Road:
Dance from China, India, and Japan**

SPECIAL EVENTS

WEDNESDAY, JUNE 26

Opening Ceremony (Samarkand Square)

11:00 a.m.

SATURDAY, JUNE 29 – SUNDAY, JUNE 30;

SATURDAY, JULY 6 – SUNDAY, JULY 7

2:00-3:00

Polo

Polo, a game of horsemanship and skill is derived from a Central Asian game dated to about 2,500 years ago. British officers in the northwestern region of colonial India, now at the border of Pakistan and Afghanistan, observed the local game of *buzkashi*, played by teams of horsemen competing to deposit a goat or sheep carcass into a goal. The game was adapted for play in Great Britain, and from there, the United States. For the Festival, the game is played by the Potomac Polo Club.



OF RELATED INTEREST

FREER GALLERY OF ART AND
ARTHUR M. SACKLER GALLERY

The Festival extends into the Freer Gallery of Art and Arthur M. Sackler Gallery (which together form the national museum of Asian art) with a series of exhibitions and public programs celebrating the Silk Road.

SCHEDULE OF EVENTS AT THE FREER AND SACKLER GALLERIES

June 26

- 11:00–11:45 Storytelling: *Adventures of Hamza*
- 11:30–12:15 Tour: *Arts of the Silk Road*
- 12:00–12:45 Storytelling: *Adventures of Hamza*
- 12:30–1:15 Curatorial Talk: *Luxury Arts of the Silk Route Empires*
- 1:00–1:45 Storytelling: *Adventures of Hamza*
- 1:00 ImaginAsia: Gifts for Kings and Queens
- 1:30–2:00 Tour: *Arts of the Silk Road*
- 2:00–2:45 Concert: Parisa and Dariush Talai: Classical Music of Iran
- 2:30 ImaginAsia: Gifts for Kings and Queens

June 27

- 11:00–11:45 Storytelling: *Adventures of Hamza*
- 11:30–12:15 Tour: *Arts of the Silk Road*
- 12:00–12:45 Concert: *Maqam: Uzbek and Tajik Courtly Music*
Storytelling: *Adventures of Hamza*
- 12:30–1:15 Curatorial Talk: *Sacred Sites: Silk Road Photographs of Kenro Izu and The Cave as Canvas: Hidden Images of Worship along the Silk Road*
- 1:00–1:45 Storytelling: *Adventures of Hamza*
- 1:00 ImaginAsia: Gifts for Kings and Queens
- 1:30–2:00 Tour: *Arts of the Silk Road*
- 2:00–3:00 Concert: Parisa and Dariush Talai: Classical Music of Iran
- 2:30 ImaginAsia: Gifts for Kings and Queens
- 3:00–3:45 Storytelling: *Silk Road Stories*
- 5:00–6:00 Storytelling: *Tales and Legends Along the Silk Road*
- 7:00 Lecture: *From Ancient Tellers of Tales: The Hamzanama at the Mughal Court*, Meyer Auditorium, Freer Gallery

June 28

- 11:00–11:45 Storytelling: *Adventures of Hamza*
- 11:30–12:15 Tour: *Arts of the Silk Road*
- 12:00–12:45 Storytelling: *Adventures of Hamza*
- 12:00–1:00 Concert: *Mugham: Courtly Music of Azerbaijan*
- 12:30–1:15 Curatorial Talk: *Luxury Arts of the Silk Route Empires*
- 1:00–1:45 Storytelling: *Adventures of Hamza*
- 1:30–2:00 Tour: *Arts of the Silk Road*
- 2:30 ImaginAsia: Gifts for Kings and Queens
- 3:00–3:45 Storytelling: *Silk Road Stories*
- 4:00–5:00 Concert: Parisa and Dariush Talai: Classical Music of Iran
- 6:00 Concert: *Masters of Afghan Music*

June 29

- 11:00–11:45 Storytelling: *Silk Road Stories*
Storytelling: *Adventures of Hamza*
- 11:30–12:15 Tour: *Arts of the Silk Road*
- 12:00–12:45 Concert: *Bezmârâ: Sounds from the Sultan's Palace*
Storytelling: *Adventures of Hamza*
- 12:30–1:15 Curatorial Talk: *Adventures of Hamza*
- 1:00–1:45 Storytelling: *Adventures of Hamza*
- 1:00 ImaginAsia: Gifts for Kings and Queens
- 1:30–2:00 Tour: *Arts of the Silk Road*
- 2:00–3:00 Concert: Parisa and Dariush Talai: Classical Music of Iran
- 2:30 ImaginAsia: Gifts for Kings and Queens
- 3:00–3:45 Storytelling: *Silk Road Stories*

June 30

- 11:00–11:45 Storytelling: *Silk Road Stories*
Storytelling: *Adventures of Hamza*
- 11:30–12:15 Tour: *Arts of the Silk Road*
- 12:00–12:45 Concert: *Mugham: Courtly Music of Azerbaijan*
Storytelling: *Adventures of Hamza*
- 12:30–1:15 Tour: *Arts of the Silk Road*
- 1:00–1:45 Storytelling: *Adventures of Hamza*
- 1:00 ImaginAsia: Gifts for Kings and Queens
- 1:30–2:00 Tour: *Arts of the Silk Road*
- 2:30 ImaginAsia: Gifts for Kings and Queens
- 3:00–3:45 Storytelling: *Silk Road Stories*
- 4:00–4:45 Concert: Parisa and Dariush Talai: Classical Music of Iran

July 3

- 11:00–11:45 Storytelling: *Adventures of Hamza*
- 11:30–12:15 Tour: *Arts of the Silk Road*
- 12:00–12:45 Concert: *Bezmârâ: Sounds from the Sultan's Palace*
Storytelling: *Adventures of Hamza*
- 12:30–1:15 Curatorial Talk: *The Adventures of Hamza*
- 1:00–1:45 Storytelling: *Adventures of Hamza*
- 1:00 ImaginAsia: Gifts for Kings and Queens
- 1:30–2:00 Tour: *Arts of the Silk Road*
- 2:00–3:00 Concert: *Mugham: Courtly Music of Azerbaijan*
- 2:30 ImaginAsia: Gifts for Kings and Queens
- 3:00–3:45 Storytelling: *Silk Road Stories*
- 4:00–5:00 Concert: Parisa and Dariush Talai: Classical Music of Iran

July 4

- 11:00–11:45 Storytelling: *Adventures of Hamza*
 11:30–12:15 Tour: *Arts of the Silk Road*
 12:00–12:45 Concert: *Maqam*: Uzbek and Tajik Courtly Music
 Storytelling: *Adventures of Hamza*
 12:30–1:15 Curatorial Talk: *Luxury Arts of the Silk Route Empires*
 1:00–1:45 Storytelling: *Adventures of Hamza*
 1:30–2:00 Tour: *Arts of the Silk Road*
 2:00–3:00 Concert: Parisa and Dariush Talai: Classical Music of Iran
 3:00–3:45 Storytelling: *Silk Road Stories*

July 5

- 11:00–11:45 Storytelling: *Adventures of Hamza*
 11:30–12:15 Tour: *Arts of the Silk Road*
 12:00–12:45 Concert: Parisa and Dariush Talai: Classical Music of Iran
 Storytelling: *Adventures of Hamza*
 12:30–1:15 Curatorial Talk: *Luxury Arts of the Silk Route Empires*
 1:00–1:45 Storytelling: *Adventures of Hamza*
 1:30–2:00 Tour: *Arts of the Silk Road*
 2:00–3:00 Concert: Masters of Afghan Music
 3:00–3:45 Storytelling: *Silk Road Stories*
 4:00–5:00 Concert: *Muqam*: Uyghur Courtly Music
 6:00 Concert: Parisa and Dariush Talai: Classical Music of Iran

July 6

- 11:00–11:45 Storytelling: *Silk Road Stories*
 Storytelling: *Adventures of Hamza*
 11:30–12:15 Tour: *Arts of the Silk Road*
 12:00–12:45 Concert: *Mugham*: Courtly Music of Azerbaijan
 Storytelling: *Adventures of Hamza*
 12:30–1:15 Curatorial Talk: *Luxury Arts of the Silk Route Empires*
 1:00–1:45 Storytelling: *Adventures of Hamza*
 1:00 ImaginAsia: Gifts for Kings and Queens
 1:30–2:00 Tour: *Arts of the Silk Road*
 2:00–3:00 Concert: Parisa and Dariush Talai: Classical Music of Iran
 3:00–3:45 Storytelling: *Silk Road Stories*
 2:30 ImaginAsia: Gifts for Kings and Queens
 4:00–5:00 Concert: The Silk Road Ensemble: Music of the Past, Present, and Future

July 7

- 11:00–11:45 Storytelling: *Adventures of Hamza*
 Storytelling: *Silk Road Stories*
 11:30–12:15 Tour: *Arts of the Silk Road*
 12:00–12:45 Concert: Parisa and Dariush Talai: Classical Music of Iran
 Storytelling: *Adventures of Hamza*
 12:30–1:15 Curatorial Talk: *Sacred Sites: Silk Road Photographs of Kenro Izu and The Cave as Canvas: Hidden Images of Worship along the Silk Road*
 1:00–1:45 Storytelling: *Adventures of Hamza*
 1:00 ImaginAsia: Gifts for Kings and Queens
 1:30–2:00 Tour: *Arts of the Silk Road*
 2:30 ImaginAsia: Gifts for Kings and Queens
 3:00–3:45 Storytelling: *Silk Road Stories*
 4:00–5:00 Concert: *Muqam*: Uzbek and Tajik Courtly Music

Program Locations:

- ImaginAsia: Classroom, Sackler second level
 Storytelling: *Adventures of Hamza*, Sackler second level
Silk Road Stories, Sackler first level
 Tour and Curatorial Talks: Sackler first level
 Concerts: Meyer Auditorium, Freer Gallery

RELATED EXHIBITIONS AT THE SACKLER GALLERY

The Adventures of Hamza

June 26–September 29, 2002

The *Adventures of Hamza* (or *Hamzanama*) is a fantastical adventure story based loosely on the exploits of Hamza, an uncle of the Prophet Muhammad, who traveled throughout the world spreading the teachings of Islam. The narrative tells of abductions and hair-raising chases, and of encounters with giants, demons, and dragons.

The Cave as Canvas

Hidden Images of Worship along the Silk Road

Through July 7, 2002

The dissemination of luxury items, religious traditions, and cultural ideas along the Silk Road facilitated innumerable acts of individual devotion as well as the construction of bustling cities, impressive royal tombs, and important Buddhist monasteries and cave complexes. This exhibition presents fifteen wall-painting fragments from the Buddhist caves cut into the cliffs flanking Qizil, a flourishing Silk Road city located in what is now the Chinese Autonomous Region of Xinjiang.

Sacred Sites:

Silk Road Photographs by Kenro Izu

June 9, 2002–January 5, 2003

In the last two years, Japanese-born photographer Kenro Izu has brought his large-format camera along the same Silk Road routes that merchants and monks traveled for centuries. In his photographs, Izu seeks to capture the resonance of stone monuments worshiped over millennia.

Luxury Arts of the Silk Route Empires

Continuing indefinitely

Two thousand years before the development of today's global economy, an exchange network linked the continent of Asia via the Silk Road. These trade routes served as channels through which luxury arts created for secular and religious purposes could travel great distances, between the Mediterranean coast and northern China. Richly decorated cosmetic containers, silver and gold banqueting vessels, and objects used in religious rituals illustrate the lively artistic interaction of the period.

SMITHSONIAN ASSOCIATES

The Smithsonian Associates offers a variety of Silk Road related lectures, courses, and seminars to complement the Folklife Festival: June 29, Chinese Ceramics: East Meets West; July 2–August 6, Following the Caravans; July 8, Reclaiming Genghis Khan; July 9, The Caves of Dunhuang: China's Silk Road Treasures; July 10, The Culinary Legacy of the Silk Road; July 12–13, Understanding Tribal Carpets; July 16, The Silk Road Ends in Italy; July 18, Signposts of the Silk Road in Italian Renaissance Art; July 27, Nomads of the Steppes; September 18, Where the Silk Road and the Spice Route Meet.

For further information about Resident Associates programs, call 202.357.3030 or visit www.SmithsonianAssociates.org.

NATIONAL GALLERY OF ART AND

SMITHSONIAN NATIONAL MUSEUM OF NATURAL HISTORY

During the two weeks of the Festival, there will be related film programs nearby at the National Gallery of Art and the Smithsonian's National Museum of Natural History. Details can be found at www.nga.gov/programs/film.htm and www.mnh.si.edu/cal_events.html.

NATIONAL MUSEUM OF AFRICAN ART

Gifts and Blessings: The Textile Arts of Madagascar

April 14–September 2, 2002

Cloth has long been considered the ultimate gift of the people of Madagascar, an island nation located off the southeast coast of Africa. The exhibition examines the historical context and dynamism of contemporary cloth production through a collection of silk and cotton wrappers, burial shrouds, marriage cloths, contemporary fashions, and textile art.

NATIONAL MUSEUM OF NATURAL HISTORY

Modern Mongolia: Reclaiming Genghis Khan

July 3–September 29, 2002

Mongolian life from the beginning of the 20th century to today is reconstructed through three authentic *gers* (traditional Mongolian yurts or tents): one from the feudal Manchu dynasty during the early 20th century, one from the communist period during the 1960s, and one from today's democratic state. The legacy of Genghis Khan is woven throughout the exhibition.

ARTS AND INDUSTRIES BUILDING

The Silk Road Ensemble: Portraits and Places

June 20–July 10, 2002

Portraits of the artists by acclaimed photographer Cylla von Tiedemann, snapshots from artists' private collections, quotes, personal stories, and short biographies offer a window into the rich and varied lives of these extraordinary musicians.

THE TEXTILE MUSEUM

Secrets of Silk

Opens June 28

This exhibition focuses on the historical importance of silk in textile production and trade, with examples of both silk fibers and luxury silk textiles that were exchanged between cultures.

The Textile Museum is located at 2320 S Street, NW, Washington, D.C. Hours: Monday – Saturday 10 a.m. – 5 p.m.; Sunday 1 – 5 p.m. Free Admission. Phone: 202.667.0441

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Franz Xaver Ohnesorg

Blair Talcott Orloff

Joe Parent

Margot Perman

Sam Pickens

Phillipa Polskin

Anne Postel-Vinay

Mark Ptashne

Anthony Richter

Jürgen Riehle

Josh Robinson

Sharon Ruebsteck

William Russell

Walter Scheuer

Susan Schiffer

Fred Schroeder

Peter Sellars

Bright Sheng

Margaret Smilow

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The Silk Road Project, a not-for-profit arts organization, was founded in 1998 by cellist Yo-Yo Ma, who serves as its artistic director. The purpose of the Silk Road Project is to illuminate the Silk Road's historical contribution to the cross-cultural diffusion of arts, technologies, and musical traditions, identify the voices that best represent its cultural legacy today, and support innovative collaborations among outstanding artists from the lands of the Silk Road and the West.

At the center of the Silk Road Project is a two-year-long series of festivals in North America, Europe, Central Asia, China, and Japan which began in summer 2001. Co-produced with major presenting organizations and cultural institutions, the festivals draw upon a new body of chamber works commissioned by the Silk Road Project, traditional music from the lands of the Silk Road, and existing works by Western composers such as Ravel and Debussy who were profoundly influenced by Eastern traditions. This summer's Smithsonian Folklife Festival is the result of a creative partnership between the Silk Road Project and the Smithsonian's Center for Folklife and Cultural Heritage.

For more information about the Silk Road Project, please visit www.silkroadproject.org.

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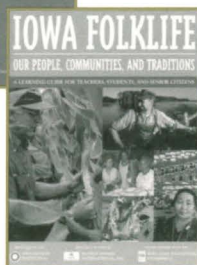
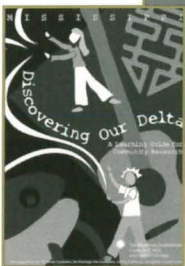
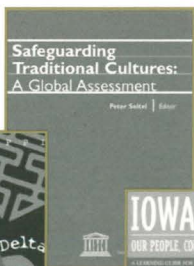
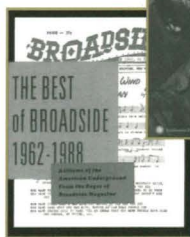
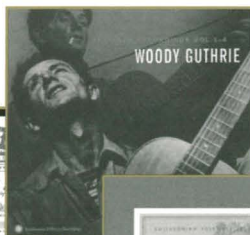
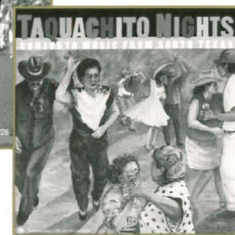
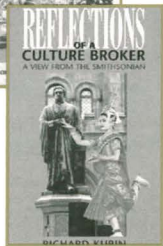
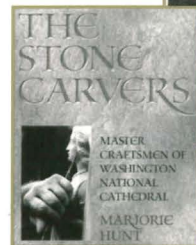
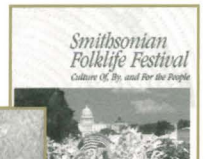
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As well as an array of recordings from the archives and collections of **Folkways Records**

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From top right: *Culture, Of, By, and For the People* by Richard Kurin; *The Stone Carvers* by Marjorie Hunt; *Reflections of a Culture Broker* by Richard Kurin; (from Smithsonian Folkways Recordings) *New York City: Global Beat of the Boroughs*; *Taquachito Nights*; *Classic Bluegrass*; *Woody Guthrie: The Asch Recordings*; *The Best of Broadside*; *Anthology of American Folk Music*; (from Center for Folklife and Cultural Heritage Education) *Safeguarding Traditional Cultures: A Global Assessment*; *Discovering Our Delta Education Kit*; and *Iowa Folklife Education Kit*

Learn more about

the SILK ROAD

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The Silk Road Ensemble Recordings Instruments of the Silk Road Musicians and composers that work with the Project Map with routes of the historical Silk Road Calendar of events

Also, learn more about **Silk Road Encounters**, a comprehensive education initiative exploring the cross-cultural influences of the historical Silk Road, commissioned by Ford Motor Company and developed by the Silk Road Project in collaboration with the Asia Society.

teachers.silkroadproject.org

Folklife Festival participant, Mongolian long song vocalist Ganbaatar Khongorzul, performs a traditional Mongolian long song. © 2001 Axel Nickolaus, Germany

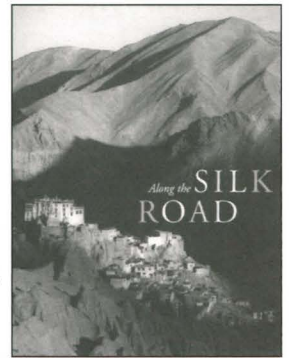


Along the Silk Road

Elizabeth ten Grotenhuis, ed.

This richly illustrated, lively book is keynoted by Yo-Yo Ma's candid insights into contemporary music and the Silk Road; distinguished contributors who explore the present-day Silk Road and its absorbing history include a composer, ethnomusicologist, archaeologist, photographer, scientist, film critic, and two art historians.

Buy online or at the Folklife Festival.



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The 2002 Smithsonian Folklife Festival

www.silkroadproject.org/smithsonian



Folklife Festival participants Ensemble Sabjilar members Sergei Cherkov, Anna Burnakova, and Slava Kuchenov. © Ted Levin 2000, Khakasia

See photos and a map of this year's Festival. Get to know more about the participants. Check the full schedule with daily updates. Get recipes from food demonstrations. Learn about related museum events.

The Silk Road Project, a not-for-profit arts and culture organization, was founded in 1998 by cellist Yo-Yo Ma, who serves as its artistic director. The purpose of the Silk Road Project is to illuminate the Silk Road's historical contribution to the cross-cultural diffusion of arts, technologies, and musical traditions; identify the voices that best represent its cultural legacy today; and support innovative collaborations among outstanding artists from the lands of the Silk Road and the West.

Music that
travels in
extraordinary
new
directions.

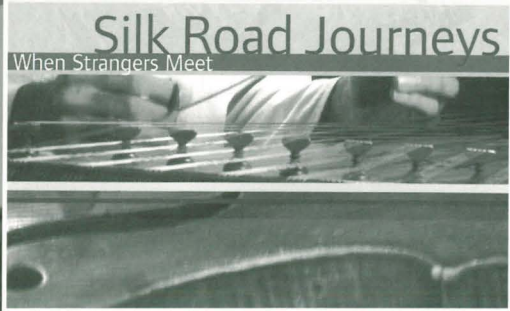
Yo-Yo Ma & The Silk Road Ensemble

Silk Road Journeys

When Strangers Meet



Yo-Yo Ma & The Silk Road Ensemble



Silk Road Journeys

When Strangers Meet

Join renowned cellist Yo-Yo Ma as he explores the rich cultural traditions along the Silk Road—the historic link between East and West—and celebrates the many musical voices of this world.

A project three years in the making, showcasing the work of 23 diverse musicians and 16 composers.

New on Sony Classical.

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What if Marco Polo had owned a tape recorder?

And what if his epic travels across the heart of Asia had taken place not at the end of the 13th century, but at the beginning of the 21st? **The Silk Road: A Musical Caravan** presents a panoramic sweep of the vast and rich musical territory that an adventurous traveler like Polo might uncover in this vitally important region today. Produced in cooperation with the Silk Road Project and the 2002 Smithsonian Folklife Festival, this 2-CD set includes music from Afghanistan, China, Iran, Kazakhstan, Mongolia, Tajikistan, and other Central Eurasian nations and peoples, most of it never previously released.

T H E S I L K R O A D A Musical Caravan

"The music on these discs, traditional and contemporary, kindred and diverse, illustrates the dazzling, sometimes daring results of musicians along the Silk Road getting connected—to their roots, their neighbors, and, at some usually anonymous moment, to strangers."

-Yo-Yo Ma

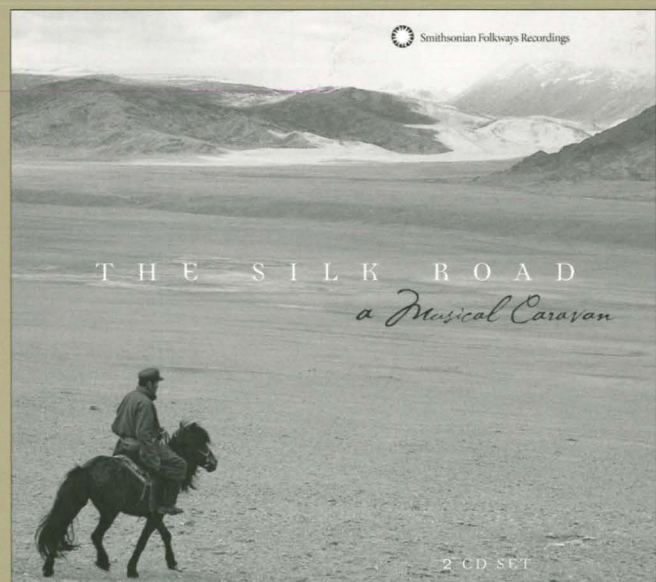
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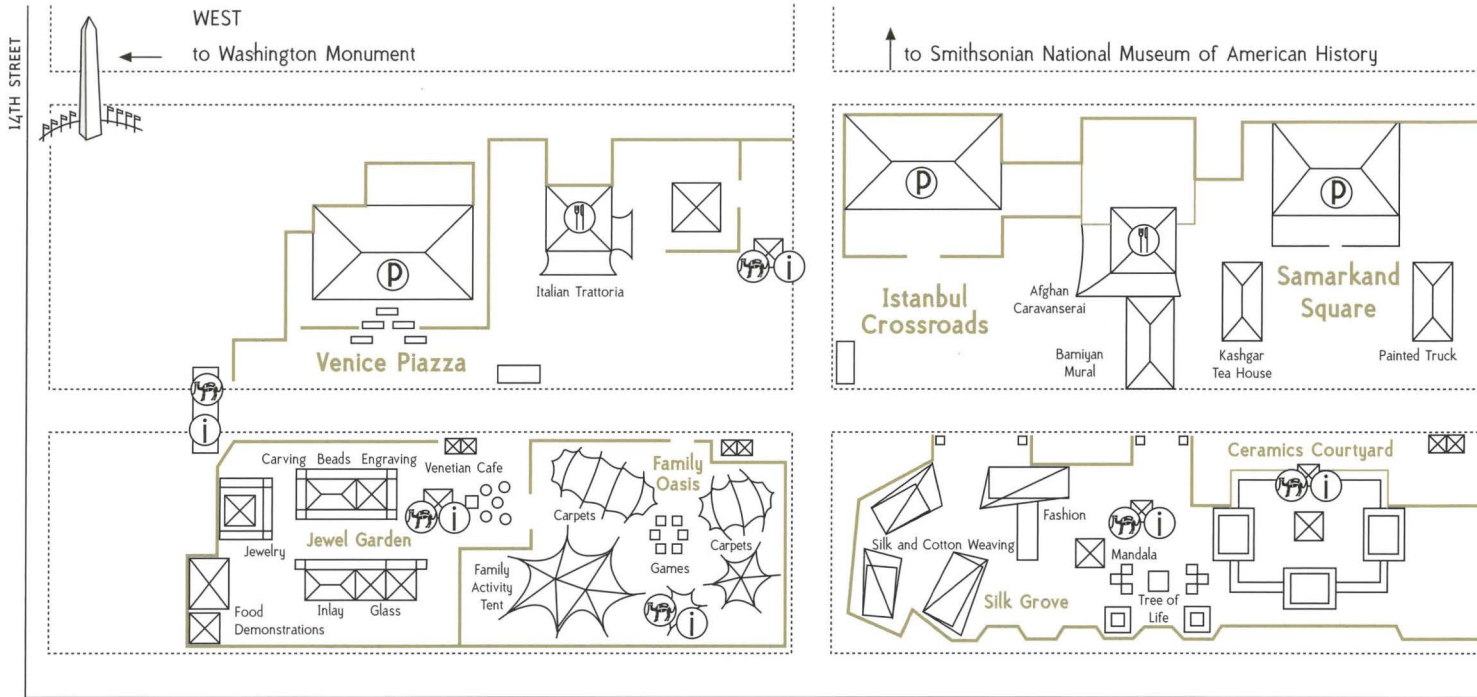


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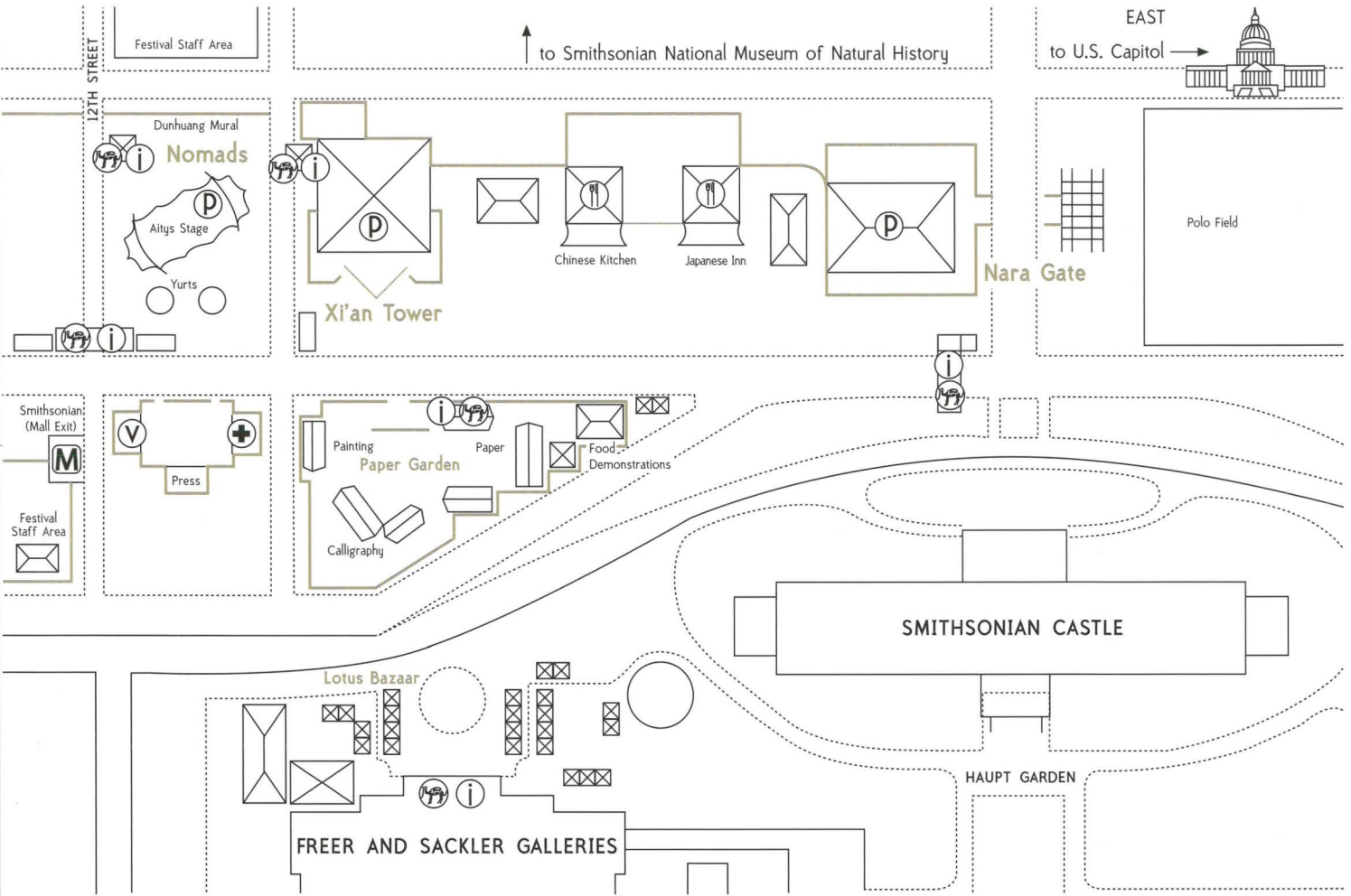
Specially priced at the Lotus Bazaar

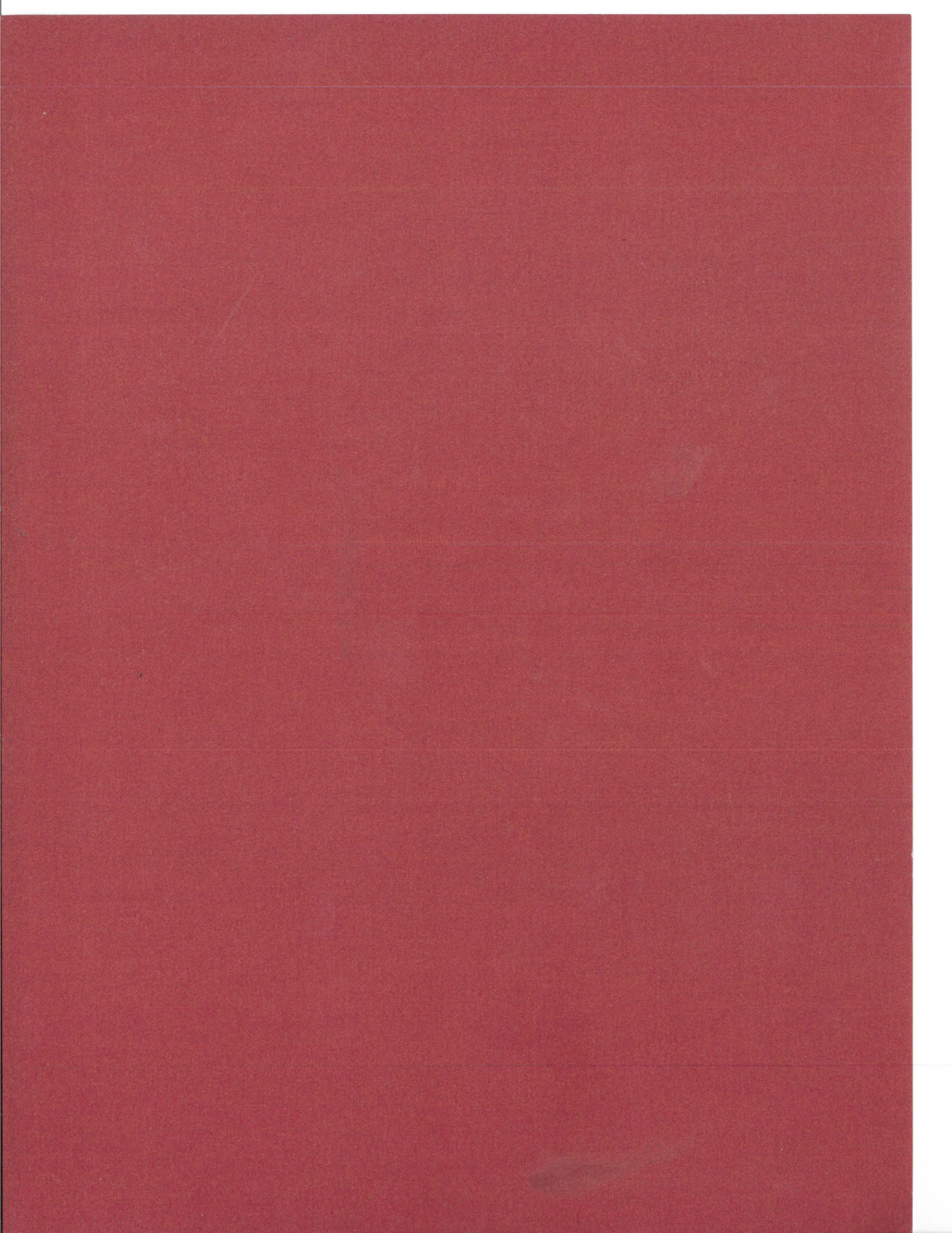
FESTIVAL SITE MAP



JEFFERSON DRIVE

-  First Aid
-  Performance Venue
-  Volunteer/
Lost & Found
-  Metro
-  Information
-  Food Concession
-  Passport Station







Smithsonian Folklife Festival

PRODUCED BY THE SMITHSONIAN INSTITUTION CENTER FOR FOLKLIFE AND CULTURAL HERITAGE
IN PARTNERSHIP WITH THE SILK ROAD PROJECT, INC.