CONTENTS

Standardization, the Essence of Formulating Arabic Personal Name Headings
Salwa Ferahian

Early Photography of the Middle East: Review Article
Paul E. Chevedden

Book Review

Job Opportunities
Mela Notes is being published now three times a year, in winter, spring, and fall. It is distributed to members of the Association and to nonmember subscribers. Membership dues of $10.00 bring Notes and other mailings. Subscriptions are $10.00 per calendar year, or $3.00 per issue for most back numbers. Address dues, requests for membership information, or subscriptions to Frank Unlandherm, Secretary-Treasurer MELA, Columbia University Libraries, 420 West 118th Street, New York, NY 10027.
STANDARDIZATION, THE ESSENCE OF FORMULATING
ARABIC PERSONAL NAME HEADINGS

Salwa Ferahian

The importance of Arabic names is manifested in the complexities involved in choosing a name for Arab infants. Caetani and Gabrieli list the varied categories of name choosing.\(^1\) Ebied and Young summarize them as follows:
(a) names connected with the victory and triumph of the bearer, for example, Ghalib, the winner, and Muqṭil, the fighter; (b) names that indicate the prosperity or security of the bearer, for example, Saḥd and Mudrik; (c) names that show hardiness and ability to fend off attack, for example, Ṣalḥah and Ḥarāsah; (d) names of the first animal encountered by the father of a newborn baby after he leaves the tent where his wife has given birth, for example, Ṣaḥlab, wolf, and Ḥurāb, crow.\(^2\)

According to Snouck Hurgronje, in Mecca families choosing a name consulted one of the ulama who recommended either the name of a famous personage or istiharah (performing certain religious rites before going to sleep, then being guided by a revelation in a dream).\(^3\)

In Iraq, I myself have observed wives who eventually bore a baby boy to their husbands after many years give the baby boy an odd or offensive name in order to keep away envious spirits, for example, Qūrūt, teapot, Zubalah, garbage, and Jalāḥ, dung.

Tawfiq Fahd explains in detail how Arabs draw omens from personal names and how their belief in these omens affects their choice of names.\(^4\)

Ebied and Young report a new discovery in Leeds Arabic MS 344 which reveals a system of choosing a baby's name according to the day of the week on which a baby is born.\(^5\) Jacqueline Sublet summarizes Ebied and Young's long list of masculine names according to weekdays in the following manner:

<table>
<thead>
<tr>
<th>Day</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>dimanche</td>
<td>noms des principaux personnages de l'Ancien Testament</td>
</tr>
<tr>
<td>lundi</td>
<td>noms du Prophète</td>
</tr>
<tr>
<td>mardi</td>
<td>noms des descendants directs d'Abraham</td>
</tr>
<tr>
<td>mercredi</td>
<td>nom du calife c'Ali, de ses fils Ḥasan et Ḥusayn, et nom du Prophète arabe Ṣāliḥ</td>
</tr>
</tbody>
</table>

---


Ebied and Young state that the Leeds MS 344 groups feminine names in a less clear manner, except for the two Old Testament names under Friday, which clearly go with the masculine ones for the same day. Half of the female names are names of feminine relatives of the Prophet Muhammad.

It is quite evident that Arabs had definite but varied methods and criteria for choosing names.

The classical Arabic name has seven or more elements composed of honorific title, personal or given name, nickname, and other forms of appellation; each element has an important meaning and use at one point in the person's life. The alam is the proper name of the person. Among Muslims there are no family names, and the alam comes close to the Christian name as it is conferred soon after birth or at the circumcision of a boy, and it is this name by which he is usually known. The following are the different elements:

1. **Kunyah** (a compound with Abū, meaning father, as the first word)
   - Abū al-Farah
   - Abū al-Faraj
   - Abū al-Lačbas (Literally, father of the stern countenance)

   Another type of kunyah is Abū Zayd, Abū Tālib, etc.

2. **Ism** (given name, such as Aḥmad, Mūhammad, Fāṭima)

3. **Patronymic** (a compound with Ibn, meaning son, as the first word)
   - Ibn al-Farrağ
   - Ibn Khalidūn
   - Ibn cAšškīr
   - Ibn Ishaq

4. **Laqab** (nickname) includes not merely titles of honor, religious and political names, but a fertile crop of nicknames, which became established proper names in common use:
   - Badr cAlam
   - Ḥimār al-Jazirah

5. **Nisbah** (proper adjective ending in "i," indicating origin, geographical name or other circumstances):
   - al-Qudsī and al-Maḍīsī
(6) Takhallus (pen name), a fanciful name, assumed by poets (for modern names). Colebrooke states that "the poet is supposed to assume a name expressive of a dominant idea which absorbs his whole being."*•*

Ishq, love; Arām, tranquillity; Hazīn, the sad.

(7) Ḫunwān, title of honor applied to other than princes.

For the purpose of simplification I have deliberately given as an example only one element in each of the seven divisions. In Arabic personal names, these seven or more combinations occur in one name. For the cataloguer who is a non-Arabist the name Abū al-Qāsim ǦAbd Allāh ibn al-Ḥasān ibn Ḥibat Allāh Thīqat al-Dīn ibn ǦAsākir al-Šāfi ǦĪ is utterly bewildering. In what follows I examine the difficulties.

The publisher G. K. Hall explored the possibility of printing the catalogues of the McGill University Islamic Studies Library in January, 1974, when M. Ali was the Head Librarian. 珺 The Institute sought the opinion of the co-founder of the Institute's Library, the Orientalist Librarian William J. Watson.珺 Watson reported to the administration of the Institute that the library's catalogues were not ready for publication. I mention the defects of the catalogues pertaining to Arabic personal names only:

Varied headings

The same name had been entered in two different ways:

Abū Ḥātim al-Rāzī, Rāzī, Abū Ḥātim.

The same name had been entered in a variety of versions:

ǦAbbādī, ǦAbd al-Ǧamīd
ǦAbbādī, ǦAbd ... Ǧamīd
ǦAbbādī, ǦAbd al-Ǧamīd, 1892-1956
ǦAbbādī

The same name had been transliterated in many different ways:

ǦAbd al-Wahhāb, Ḥasan Ḥusaynī
ǦAbd al-Wahhāb, Ḥasan Ḥusnī
ǦAbd ... Ǧādīr ... Ṫilānī
ǦAbd al-Ǧādīr al-Ǧīlī

(The same author is entered also under the element Ṫilī)

There are thousand of other examples, among them ǦAbbūshī and ǦAbbūṣī, BaṣĪlī and Baṣaylī, Zabis and Zbis.
Varied practices in treating names of the same pattern

\[\text{c}\text{Abd} . . . \text{c}\text{AzIZ Kh\text{\text{"a}}}n
\text{c}\text{Abd Kh\text{\text{"a}}}n, \text{Liysq\text{\text{"a}}}t
\text{Kh\text{\text{"a}}}n, \text{c}\text{Abd} . . . \text{H\text{\text{"a}}}fIZ
\text{I\text{"a}g}sba\text{\text{"a}}}nI
\text{Ig\text{\text{"a}}}fah\text{\text{"a}}}nI
\text{Ig\text{\text{"a}}}fah\text{\text{"a}}}nI, \text{al-Raghib
K\text{\text{"a}n}tib al-Ig\text{\text{"a}}}fah\text{\text{"a}}}nI

Name references

Inexperience in cataloguing by an Arabic specialist nonlibrarian\(^{15}\) resulted in many errors in the cross-references, among them the failure to cite the nisbah:

\[\text{c}\text{Abd All\text{\text{"a}}}h \text{\text{"a}yg}d\text{\text{"a}}}r\text{\text{"a}}}b\text{\text{"a}}}dI, \text{AbU Hasana\text{\text{"a}}}t
(\text{\text{"a}yg}d\text{\text{"a}}}r\text{\text{"a}}}b\text{\text{"a}}}dI) \text{nisbah}
\text{c}\text{Abd al-Q\text{\text{"a}}}d\text{\text{"a}}}r, \text{Khw\text{\text{"a}}}jah, \text{Maysu\text{\text{"a}}}rI
(Maysu\text{\text{"a}}}rI) \text{nisbah}
\text{c}\text{Abd} . . . \text{Razz\text{\text{"a}}}q . . . \text{Ig\text{\text{"a}}}fah\text{\text{"a}}}nI
(Ig\text{\text{"a}}}fah\text{\text{"a}}}nI) \text{nisbah}

Most of these authors are well known by their nisbah; therefore, they should have been entered under that element. If an author has been entered under a different element, then there should have been cross-references to the nisbah which is the most likely place to be searched by the users unfamiliar with so specialized a catalogue.\(^{16}\)

Transliterated form of name entry

There are no cross-references to the original form of a name when that name has been transliterated according to the Islamic Studies code of transliteration:

\begin{align*}
\text{Name appears as:} & \quad \text{c}\text{Abdel-Malek, Anouar} \\
\text{Name entered as:} & \quad \text{c}\text{Abd al-Malik, Anwar}
\end{align*}

No cross-reference was supplied from the original name to the transliterated name.

The problems mentioned above are minor compared with the practice of recataloguing Arabic personal names:

A. In the absence of protocol for element entry, the Arabic specialist recatalogued the same book over and over, sometimes under the geographical element, sometimes under the religious affiliation and other times under Ibn and AbU.

B. The recataloguing practice was not well channeled administratively: When cards were pulled from the main catalogue for correction, no buff cards were substituted. When the cards were eventually corrected, not enough
cross-references from the old element to the newly established element were made. To add to the confusion, the typing was unsupervised so that some main entry cards were not pulled for correction and some books were not pulled from the stacks for spine correction. It all made retrieval of Arabic material one big crashing bore.17

C. According to Director of the Institute Dr. D. P. Little,18 the main problem with cataloguing of Arabic personal names was that the Arabic specialist followed Carl Brockelmann19 blindly.

D. Retrieval of Arabic material became almost a work of detection requiring plenty of imagination and guesswork. Often rendering reference service meant using access points20 other than the card catalogues.21

In September, 1982, the Islamic material was being catalogued centrally by following Library of Congress descriptive cataloguing and retaining the Smith/Watson classification scheme.22 Obviously, in this age of budget restraints, an automated central cataloguing system is the most logical answer to our problems, and it will systematize Islamic name entries.23 It is important to note at this point that the Orientalia Division of Library of Congress is not without its own complications.24

The basic rule of name determination in AACR II rule 22.1A25 is to represent a person with "the name by which he or she is commonly known." Determining this form is not as simple and straightforward in Arabic and in other languages using the same script. The art of printing in Arabic allows considerable latitude in representing the Arabic letters.26

John A. Eilts believes that AACR II has simplified our choices but has at the same time limited us to the one source of information that is traditionally not accurate.27 Eilts goes on to say that artistic license and the old tradition of calligraphy knows no bounds on the pages of Arabic publications.28 Hans Wellisch states that the need to codify the Holy Koran with absolute accuracy changed the art of writing Arabic from an unknown occupation to one of the most highly respected ones, and to one that produced works of "art of calligraphic beauty" unrivaled by any other script.29

There is a need for standardization in the element entries of Arabic personal names. The same name has been entered in different ways in different libraries:
Example 1

The name under discussion is a pseudonym and should be entered under Bint al-Shāṭī'. Of the four sources, only Michigan and Harvard provided the correct entry. It should be noted also that the L/C cAbd ar-Rahmān, cA'isha is inconsistent. If standardization should be feasible in the near future, all the libraries mentioned above will have the same entry for this author.

Example 2

The L/C rule concerning classical Arabic names is to choose the form by which the person is best known. In this example "Muḥammad, the Prophet" is the best possible choice.

Example 3

AACR II rule 22.22D states that when the elements of the name have been determined, place the best-known element or combination of elements first. Give the other elements in the following order: Khitab, kunyah, ism, patronymic and other names. Insert a comma after the entry element. If we follow the above rule the L/C and AACR II entries are correct.
Example 4

L/C

Tāḥā Ḥusayn, 1889-
Tāḥā, Ḥusayn, 1889-

(The corrected heading as it appears in the Cumulative microfiche representing-name authority file by the L/C is: "Ḥusayn, Tāḥā, 1889–1973."

AACR II "Tāḥā Ḥusayn"

Islamics Ḥūṣayn, Tāḥā

Harvard Ḥūṣayn, Tāḥā, 1889-
V.2,p.48

The example "Tāḥā Ḥusayn" illustrating rule 22.22D on p. 383 of AACR II is incorrect.

AACR II rule 22.22B states: "Enter a name made up of a number of elements under the element or combination of elements by which the person is best known. Determine this from reference sources." Reference sources as mentioned in AACR II, p. 381, are insufficient; more Arabic bibliographical tools for names should be consulted.

AACR II rule 22.22D states: "Place the best-known element first." Although this attitude is the most practical one, it does not solve the problem. How can we determine the best-known element when there is no consensus among the reference sources on such best-known elements? More guidelines are required.

Good knowledge of two major skills are required: cataloguing and excellent knowledge in Arabic language are important in order to use Arabic bibliographical tools and also to determine the lexical meanings of modern names as derived from words.

Although it is not free from errors, I recommend the usage of the L/C automated-name authority file and the L/C Cataloguing Service Bulletins, as these are the best that we have so far.

In surveying ten years of the Dissertation Abstracts I came across two Ph.D. theses vaguely connected with the subject at hand: one by John Francis Macey on medieval names and one by A. M. A. Huq on Bengali Muslim personal names, but so far there has not been any such detailed study of Arabic personal names.

In a way it was rather unfortunate that the Islamic Studies Library’s catalogues were not corrected and published. If it is published in the future it will be an extremely
useful tool for other North American libraries since we need author indexes in this field. Mohammed Aman has compiled a very useful listing of Arab states authors but the problem with such corporate authors is the constant change of ministries and of their names in different Arab countries. Investing capital in compiling indexes of Arabic personal names will be more useful as it will be on a more permanent basis.

Nabil Hamdy rightly observes that the main problem with modern Arabic names is the lack of agreement among libraries on the entry element. Hamdy reiterates the difficult nature of Arabic names by indicating that this lack of agreement stems from the fact that the most-known element can vary from one author to another.

There is a need for standardization in Arabic transliteration of personal names. The following are examples of different transliterated entries, errors of element entry, and others:

Example 1

**L/C**

Gibran, Kahlil, 1883-1931.

11 cross-references including the following Chinese entry:

x Chi-po-lun, 1883-1931

**Islamics**

Jibrān, Jibrān Khalīl

**Harvard**

Jibrān, Jibrān Khalīl

V.2, p.466

The correct transliteration of this author's name is supplied by Harvard and Islamics. It is very surprising that L/C entry appears in this inaccurate form. The second element of the L/C entry is incorrect, but this I take to be a typing error. I ought to mention that there is a reference from Jibran to Gibran and that L/C is excellent in making liberal use of cross-references.

Example 2

**Michigan**

M'rabet, Fadela

**Islamics**

Murābiṭ, Fadela

**Harvard**

al-Murābiṭ, Jawad

v.3, p.297

**L/C**

M'rabet, Mohammed, 1940-

Author's Love with a few hairs, 1967

x Murābiṭ, M.

(looked under Murābiṭ and there was no entry [Murābiṭ did not exist])
I tend to believe that the Islamics and Harvard entries are both correct.

Major G. E. Wheeler in his article on latinization states: "It is not surprising, therefore, to find that the Arabic character, though admirably suited to Arabic, is inelastic and does not lend itself at all readily to the transcription of other languages." Wellisch calls the Arabic writing system "defective" because vowels and diacritical marks must be supplied for the "unambiguous identification of words." Although there are many transliteration schemes, there is in my opinion no one transliteration system so far that is without a loophole. I tend to agree with Behn and Greig that the casual user of Islamic names becomes confused by the amount of hyphens, apostrophes, and diacritical marks as well as by the compounded elements of the Muslim names. Behn and Greig go a step further in asserting that the "whole problem of Muslim authors' names arises from the historical peculiarities of their family names."

The only solution to this complicated situation is standardization. I understand from the former McGill Islamics Library Persian specialist Jan Weryho that the International Organization for Standardization is updating the International System for the Transliteration of Arabic Characters of 1961.

The problem of dialects in the Arabic names requires further study and investigation in order to systematize the entries. Mahmud Sheniti uses the following name as an example and writes it in this version: Al-\(\text{c}\)Akkad, Abb\(\text{c}\)as Mahmud. Sheniti, an Egyptian, thinks that; Nabil Handy, also an Egyptian, who teaches in the Graduate School of Library and Information Management at the University of Denver, when transliterating the very same name uses instead the L/C transliteration system, hence Abb\(\text{c}\)as Ma\(\text{c}\)hmud al-\(\text{c}\)Aqqad and, therefore, \(\text{\text{C}} = \text{\text{Q}}\).

Confusion goes further regarding the North African personal names which are a combination of Arabic with "French" overtones (or maybe it is the Berber language influence on North African names). The Arabic name al-\(\text{c}\)Arawi, in North African has become Larwi. If an Egyptian cataloguer is cataloguing the following author his entry will be quite apparent as this example attests:
AACR II states: "Determine the name by which a person is commonly known from the chief source of information." If the chief source of information does not have the vocalization, examine the book itself. If vocalization is present, simply copy from the title page. If vocalization is not present, supply marks for the surname. But supplying these marks is not easy, and in many instances errors have occurred:

L/C Pre 1980: Ibn Rudwan
Post 1980: Ibn Ridwan

These are only two examples but there are hundreds like them. In order to minimize mistakes in supplying the vocalization and if the name can be determined as derived from words, like the Islamics example above, with lexical meanings, use standard dictionaries available (Wehr, Elias, Lane, and Lisan al-°Arab, etc.) to get the correct vocalization.

Eilts states that if an author publishes both in Arabic and in a Roman alphabet language and AACR II rule 22.3B1 does not solve the conflict and if the writer resides in an Arab country, the systematically romanized Arabic form should be used. If the writer resides in a country using a Roman alphabet language, use the form published in the chief source of information for the Roman alphabet works.

If residence cannot be ascertained, the AACR II rule 22.3B1 which states "if the name of a person who has used more than one language appears in different language forms in his/her works, choose the form corresponding to the language of most of the works" should apply. As an example AACR II mentions the following: The correct entry for the Hungarian-born writer is George Mikes and not György Mikes because his major works, which were published in England, were under his changed name.

Since Arabs took such pride in choosing names for their newborn infants, one deplores the fact that cataloguing Arabic names in major North American libraries has created "chaos in the catalogue" as witness the experience of the McGill Islamic Studies Library.
The examples given illustrate the great variety of choice in the element entry and transliteration among major North American libraries. As the national library and the leader, L/C is the pacesetter in cataloguing and bibliographical endeavors, but it is also guilty of mistakes regarding Arabic name entries. One immediate solution is the liberal use of cross-references which L/C is in the habit of doing. Since the Orientalia Division of the Library of Congress determines the pattern of citation and it cannot be easily challenged by the libraries who use L/C, I strongly believe that Arabic name heading should not be left to the imagination of the individual L/C cataloguer. A committee of Orientalist librarians should agree on which elements to choose. In case of difficulty, they should consult with major Middle Eastern Centers, and if that fails, there should be some cooperative efforts with Middle Eastern countries.

Shared authority files should be one of the solutions on the national level. However, if international consistency is the desired end, shared authority cataloguing will not become a reality unless the political and linguistics factors in the standardization of Arabic names are ironed out. One such disagreement between the East and West is the cutoff date between classical and modern names. Most Arab countries use 1800 as the separating date, whereas elsewhere 1900 seems to be the appropriate one.

Other solutions for standardization include increased standardization in the transliteration, as proposed by Blanken, who makes an excellent point that the determination of the correct entry element for the compound surnames in many nationalities is felt to be an insoluble problem unless the authors and publishers "cooperate in indicating the desired indexing format."

One way to clean up the mess that we have created on this continent is to provide money to correct and unify the different name entries. Since the organizational hierarchy is not interested in investing money in these difficult times in the building of Middle Eastern collections, let alone correcting and unifying entries, university libraries should, in my opinion, lobby for capital from Arab oil-producing countries.

It has been pointed out in certain university libraries that Arab embassies often complain to libraries when they spot errors of entries in the Arabic names. University libraries are not bound to correct them if they do not wish to do so, but most of the time such criticisms are fruitful and these people act as watchdogs.
Under no circumstances should a specialist nonlibrarian be allowed to catalogue Arabic books. The practice of hiring specialists stems from what Dr. Wilfred Cantwell Smith, the founder of the McGill Institute of Islamic Studies has rightfully stated in 1965: "Unlike the situation in the Far Eastern field, which in comparison is so highly developed in this country and Canada, in the Islamics case we not only do not have a supply of well-trained librarians, indeed we hardly have anyone to train them."61 David H. Partington, in answering Smith's article, argues that the real problem facing us is not the training of subject specialists, for we can send the trained orientalist to library school. The real problem according to Partington is to give the Orientalist librarian respect—respect from the faculty for his mastery of complex library operations; and respect from his library colleagues who must recognize that a Ph.D. has more intrinsic value than a Master's degree in library science. Only then, Partington continues, will our Near Eastern area centers attract bibliographers qualified to take places in the ranks of those savants who are striving, with Smith, to the new horizon of our new humanity.62

So far there has not been an easy way out of the complicated question of unifying the element entries. I strongly disagree with the notion that it is an insoluble problem; I believe a system of logic of unifying and standardizing Arabic name entries should be arrived at through a committee set up to deal with this problem only. Our ultimate purpose in libraries is to serve well our users; if rules of standardization are designed and followed, easy and consistent retrieval will be achieved.

Islamic Studies Library
McGill University

Notes

Author's note: I wish to express my gratitude to Professor John E. Leide of the Graduate School of Library Science, McGill University, whose guidance, encouragement, and advice were most appreciated. Special thanks is also due to Professor Donald P. Little, Director of the Institute of Islamic Studies, McGill University, who read the entire paper and provided valuable comments and suggestions.

2. R. Y. Ebied and M. L. Young, "A Note on Muslim Name-giving according to the Day of the Week," Arabica, 24 (1977), 326-328.


5. Ebied and Young, "A Note on Muslim Name-giving."


7. Ebied and Young, p. 327.

8. Ibid., p. 328.

9. I did not follow strictly the element divisions of AACR II, pp. 382-384 and for the purpose of simplification I have given examples of names restricting them to one element only.

10. Among the political names, the following are very impressive:

بياء الدولة و منية الله و غيثة الأمة

Beauty of the state and the light of the faith and assistance of the religion.

يمين آل الدوله و منى الله

Right hand of the state and trustee of the faith.

11. T. E. Colebrooke, "On Proper Names of the Mohammedans," Journal of the Royal Asiatic Society of Great Britain and Ireland, n.s., 11 (1879), 171-237. Colebrooke states that Merwan (the caliph) received the appellation of al-Himar, the ass, because of his tenacity of character (p. 200 n. 2).

12. Ibid., p. 235.

13. Although Ali was a Muslim and a professional librarian, the Institute of Islamic Studies also wanted a second opinion and the former librarian W. J. Watson was called in to assess the situation.

14. Watson's educational background is M.L.S., McGill, M.A. Islamic Studies, fluent in French, Arabic and Persian and an expert in Oriental antiquarium. It is rather
unfortunate that Watson got disillusioned with McGill Library Administration System at that time (1965) and left the Islamics field. Watson is now the Assistant Director of University of British Columbia Libraries.

15. Christiana Kisiedu, "Cataloging and Classifying Non-Western Materials in Ghanaian Libraries" in Mohammed M. Aman, Cataloging and Classification of Non-Western Material: Concerns, Issues, and Practices (Phoenix, Ariz.: Oryx Press, 1980). Kisiedu reports that at Balme Library, University of Ghana, Legon, at one stage, the help of an Arabic scholar nonlibrarian was enlisted at considerable expense, but according to Kisiedu the result of his labor was not altogether satisfactory, because Kisiedu says that it did not bring the collection within the reach of specialized readers anymore than it was in its uncatalogued state (p. 34).

16. Sometimes entries get to be more complicated when there is double nisbah as in the following name: Shihāb al-Dīn Abū al-Thanāʾ Maḥmūd ibn Sālmān ibn Fahd al-Ḥalabī al-Ḥanbalī. The two nisbahs are al-Ḥalabī (geographical name) and the al-Ḥanbalī (the religious sect name).

17. I have borrowed the term 'crashing bore' from Clarissa M. Rowland, "Databases in the Humanities: A Crashing Bore," The Reference Librarian, 1/2 (Fall/Winter 1981), 113-116. Clarissa Rowland uses "bore" in the following context: "Bore, in physical geography, an abnormally high wave proceeding up-river from estuaries where the configuration of the coast causes an excessive tidal range. As the tide rises, the incoming water is forced into a narrowing and confined area and, if prevented from overflowing onto the land, builds up into a wave which moves upstream with considerable speed and force, endangering navigation."

18. In a way Dr. Little can rightly estimate the situation because his Ph.D. is on medieval historiography and he is an expert on Islamic sources.

20. William S. Cooper, "The Potential Usefulness of Cataloging Access Points other than Author, Title and Subject," Journal of the American Society for Information Science, 21 (March-April 1970), 112-127. Cooper explains that users often cannot remember the standard author-title-subject information, and he brings up an interesting point that often users may remember a surprising amount of such "non-standard" information as the color, cover of the book and the approximate length. Cooper asks the following question: "Could this type of 'non-standard' information be profitably exploited in computerized catalogs of the future?" (p. 112).

21. Owing mainly to a knowledge of the subject, an in-depth knowledge of the Smith/Watson classification scheme and an ability to familiarize myself with the newly arrived Islamic material in the acquisition section became essential.

22. Smith/Watson classification scheme is a combination of Dewey, Cutter, and some ideas of their own.

23. In the Islamic Studies Library most of the Arabic name entries were inconsistent.

24. Although L/C is not free from errors when it comes to Arabic name entries, but at least L/C is consistent.


27. Ibid.

28. Ibid.


31. Islamic Studies Library of McGill University card catalogue (henceforth cited as Islamics).


33. Cumulative microfiche representing L/C name authority file (henceforth cited as L/C).


37. Aman, Cataloging and Classification of Non-Western Material, p. 275. Nabil Hamdy, in his article in this book, "Cataloging and Classifying Arabic Materials," states: "One of the recommendations from the Riyadh seminar is the establishment of a list of Arabic names to standardize the best-known part of the name. A list of this kind will fill a great gap. Its compilation should be accelerated, since it will minimize labor and cost, improve the efficiency of the catalog for use, and enhance cooperation between libraries."

38. Ibid., p. 273.

39. Ibid., p. 275.


41. The Islamic Studies Library's transliteration scheme designed by W. J. Watson, in my opinion, is the easiest and most practical.


43. Ibid.
44. International Organization for Standardization, International System for the Transliteration of Arabic Characters. Geneva: ISO, 1961 (ISO/R233). Wellisch ("The Conversion of Scripts," p. 280) states: "No official Arabization scheme has yet been published by any of the Arab states or other countries that use Arabic script. Names and words written in non-Arabic scripts are transcribed into Arabic in many different forms, and this is a constant source of confusion for Western Arabists as well as for Arab librarians and bibliographers, as pointed out by M. Aman." Dr. C. J. Adams, Professor at the Institute of Islamic Studies, McGill University, having researched in most of the Islamic countries, shares Wellisch's opinion.


46. Aman, Cataloging and Classification of Non-Western Material, p. 276.

47. AACR II, p. 349, rule 22.1B.

48. Ibid., p. 355, rule 22.3C2.

49. Wehr and Elias are good for modern Arabic names; Edward W. Lane's Arabic-English Lexicon and Ibn Manzûr's Lisân al-`Arab are excellent for classical names.


51. AACR II, p. 353.

52. Ibid.

53. Kisiedu ("Cataloging and Classifying Non-Western Materials," p. 34) states that there is plenty of confusion in the Balme Library regarding the Arabic card catalogue.

54. At least the mechanism is set up and it is in progress of solving the varied transliterations through the International Organization for Standardization.

56. Mumford Quincy, "International Co-operation in Shared Cataloging," UNESCO Bulletin for Libraries, 22 (January-February 1968), 10. Although this is an old work, it conveys the same idea.


58. Ibid., p. 51.

59. The Islamic Studies Library has approached some of these countries and the response was positive.

60. Kisiedu ("Cataloging and Classifying Non-Western Materials," p. 41) mentions the following experience: "The head cataloger of the Ghana Library Board has complained that some Western bibliographical sources enter East African names incorrectly, under the first element, and he has made it a policy to check with the East African High Commissions in Ghana to get the correct citation of East African names."


62. Ibid., p. 297. We need more Middle East librarians of the same caliber as Partington who is not only sympathetic and active in this area but has also an in-depth knowledge of the field. In his review of the Middle East and North Africa 1982-83, 29th ed. (London: Europa Publications, 1982) in American Arab Affairs, 4 (Spring 1983), 165, Partington's following statement serves the point: "The editors have yet to standardize the transliteration 'system'. Why should we have Id ul Fitr and Id al-Kabir (p. 995)?" The creation in 1983 of a joint program leading to an M.A. in The Graduate Library School and The Center for Middle Eastern Studies at the University of Chicago is a step in the right direction. The joint program was established to address an ever increasing demand for Middle East Librarians, by providing a coherent curriculum which combines Middle Eastern Studies with professional library education.
MAKE BOOKS AVAILABLE TO ALL

Priscilla Roberts

In an interview with the Beirut magazine Saout Al Arab, Morocco's Minister of Cultural Affairs, Dr. Said Belbachir, said that his department is reconsidering the system of Moroccan book publishing so that books can be within the reach of all citizens. He made it clear that his Ministry intends to purchase several copies of every worthwhile book published in Morocco in addition to awarding prizes each year (for new books published).

Turning to the question of "arabisation" in Morocco and the attempts of the colonial power to substitute French culture for Arabic, the Minister of Cultural Affairs recalled that the majority of government officials have been educated in Europe and are incapable of responding to the needs of arabisation, and that it is therefore necessary to adopt an effective and progressive strategy.

On this subject Dr. Belbachir indicated that the end of this school year coincides with the complete arabisation of primary school and that arabisation will proceed next October to the first year of secondary school. It will continue a year at a time until the baccalaureate, then on to higher education.

The Minister made it clear that arabisation concerns itself strictly with the pure sciences and experimental sciences, as the humanities and social sciences are already arabised not only in primary but also in secondary school.

Dr. Belbachir stated that the next century will see the need for reinforcement of our cultural identity and an elaboration of educational programs inspired by the original philosophical ideas of the Arab nation.

(Translated from Le Matin du Sahara, 22 May 1983)
Rabat, Morocco
[BLANK PAGE]
EARLY PHOTOGRAPHY OF THE MIDDLE EAST:
REVIEW ARTICLE

Paul E. Chevedden


A number of books on early photography of the Middle East have appeared in recent years. Those under review include a splendidly produced coffee-table book on the subject, three catalogs of large photographic collections dealing with the Middle East, a book of selected photographs from the extensive collection of the New York Public Library, and a bibliography and reel index to a mammoth microfilm collection of works on the history of photography.

Although old photographs of the Middle East can be viewed merely as nostalgia-provoking relics of the past, they are potentially a valuable resource for the study of the Middle East. Scholars in various fields of Middle
Eastern studies have in the past made use of early photographs for documentary purposes, particularly in the field of architectural history, but their use of such material has been extremely limited in view of the extensive photographic documentation available. It has been the unfortunate fate of early photographs to lie forgotten or to be pigeonholed in places where scholars seldom look, and only in the past few years have initial efforts been made to search through archives and repositories for early photographic documentation on the Middle East. While a number of the books under review have serious shortcomings, they deserve attention not only for the specific photographic material they bring to light, but also for the photographic sources they disclose, providing scholars with some idea of the major photographic collections to be tapped for additional documentation on the Middle East.

Travelers in Ancient Lands by Louis Vaczek and Gail Buckland is a quality production—beautifully designed and expertly printed. The text by Vaczek, however, is a rambling, poorly written mishmash of fact and fantasy which fails as an informed discourse on the history of the Middle East. The contributions by Gail Buckland are the only redeeming features of this book. They follow each chapter and consist of two-page comments that treat various topics related to the history of photography in the Middle East and a biographical index of 74 photographers who worked in the Middle East. This index is very useful, and, combined with that in Eyal Onne, Photographic Heritage of the Holy Land, 1839-1914 (Manchester, 1980), makes available concise information on many of the photographers who worked in the Middle East. The photographs are well selected for the most part with five recently unearthed daguerreotypes of Egypt by Jules Itier taken in 1845-46 (but printed as mirror images, reversed from left to right). The captions to the photographs, however, are so frequently incorrect as to render the work suspect as history. Following is a selected list of corrections which are provided to facilitate a better understanding of the photographs.

The unidentified main square of Alexandria (p. 152) was originally known as the Place des Consuls, more recently as the Place Muhammad Ali, and now bears the name Liberation Square. The photograph identified as the port of Alexandria (p. 102) shows the inner harbor of Port Said at the entrance of the Suez Canal. Judging from the many decorated ships at anchor, this photograph was probably taken on 17 November 1869, the day the Suez Canal was opened. The Pharos Lighthouse is not in this
photograph as the caption states, but in the photograph on p. 10 the Citadel of Qāʾit Bāy, which was built upon the foundations of the Pharos Lighthouse in 1479, is visible in the distance.

The beautiful photograph of Cairo by H. Béchard (p. 154) is reversed, so the reader should use a mirror to view it properly. The caption states that "the citadel at the right with its delicate minarets guards the city, but the wall seems designed to hold back the desert." The desert referred to in the foreground is not a desert but the rubbish mounds on the eastern side of the city. The view was taken from atop these rubbish mounds looking south over the city. In the foreground on the left can be seen the city walls constructed by Saladin, behind which are the Mosque of Ibrāhīm Aghā Mustaḥfağān (1346–47), the Mosque of Khayrbak (1502), and the Palace of Aḥn Aq (1293). On the extreme left in the distance is the Madrasa of Sulṭān ʿAbas (1356–1363) and in the center is the towering portal of the Bīmāristān of Sultan Muṣṭafā Shāykh (1418–1420). To the right of center is the domed Mausoleum of Aṣūmūr (early 16th century) and further to the right is the quarter of al-Ḥaṭṭāba fronting the Citadel. One of the quarter gates, Bāb al-Manjakīyā, is visible, with the minaret of the Mosque of Manjak al-Yūṣufī (ca. 1381–1389) behind it. The most prominent buildings in view on the Citadel are the Mosque of Muḥammad ʿAlī (1830–1848) and Muḥammad ʿAlī's Palace (1827) on the extreme right. The summary history of Cairo given in the caption is riddled with errors. The Arab conquerors of the seventh century did not turn Babylon into a fortified city (it was already fortified) and rename it al-Fustāṭ. Fustāṭ was a new settlement built by the Arab invaders around the Babylon fortress at the time they besieged it, and this settlement later developed into a city of its own. The Fatimid caliphs did not expand Fustāṭ as the caption states and call the new section "al-Mansūrīya, soon renamed al-Qahirah, or Cairo." A new rectangular palace city was laid out to the north of Fustāṭ by the Fatimid general, Jawhar, in 969. This city was first named al-Mansūrīya ("The Victorious"), and four years later, upon the arrival of the Fatimid caliph al-Muṣāzz, the city's name was changed to al-Qāhirah ("the Subjugator" or "the Triumphant"). Saladin did establish the Ayyūbid Dynasty as the caption states, but neither he nor his descendants were "caliph-sultans." The rightful caliph was in Baghdad and the Ayyūbids never appropriated the title caliph for themselves. Although the title al-sulṭān came to be widely used by the Ayyūbid princes, it was employed almost a decade after Saladin's death.

The event in Cairo being commemorated in the photograph
on p. 23 is the Birthday of the Prophet (Mawlid al-Nabī), not "the Day of Treading." The ceremony of the treading (dawsa) shown in the photograph was not "an annual religious ritual of the dervishes" but was performed in Cairo by the Shaykh of the Sa'dī Sufi order on the mawlids, or birthday celebrations, of the Prophet, of al-Shāfi‘ī, of Sulṭān Ḥanafī, of Shaykh Dāshṭūrī (or Tāshṭūshī), and of Shaykh Yūnūs. On the Mawlid al-Nabī the dawsa was performed on the southern side of the Azbakīya as shown in the photograph. The unidentified minaret of the Mosque of al-Aẓhar (p. 28) is the minaret of Qaṣīt Bāb (ca. 1469-1477) which rises above the Ṭaybarsīya Madrasa on the west side of the mosque. The caption states that "The University of Al-Azhar with its mosque was established in 973." The Mosque, not the University, of al-Azhar was inaugurated on 7 Ramadān 361/22 June 972. Provisions for the maintenance of jurists who taught at the mosque were made by the Caliph al-ʿAzīz in 378/988-89, and it is from this time that the mosque dates its illustrious history as a Muslim center of learning. The minaret of the Mosque of Ibrāhīm Aghā Mustaḥfiṣān in Cairo (1346-47) is not identified (p. 39), nor is the cemetery on the outskirts of Cairo, known as the Cemetery of Bāb al-Wazīr (p. 70). The photograph on p. 138 was taken by Frank Mason Good in ca. 1868 and not by H. Béchard. The view was taken from the entrance of the Mosque of Sulṭān Ḥasan in Cairo looking down the Sūq al-Silāḥ (the Armorers' Market). The "bathhouse in an unidentified city" (p. 163) is in Cairo. The Ottoman molding above the blocked-up portal of the bath is described as "a Roman arch." The caption to the photograph of the road to the Pyramids (p. 176) states that the road "was built in 1868 in honor of the Prince of Wales's visit." The road was built in 1868, but the occasion that prompted its construction was the visit of foreign royalty and dignitaries to Egypt in 1869 for the inauguration of the Suez Canal. The caption to the photograph of the Pyramid of Khufu (p. 44) states that "the three most ancient pyramids in Egypt were built near Giza, north of Memphis, by pharaohs of the Old Kingdom (2686-2160 B.C.): Khufu (Cheops in Greek), Khafre, and Menkaure." The earliest pyramids are not the Giza group, which were all built during the 4th Dynasty, but a number of pyramids in the Saqqara group, built during the 3rd Dynasty, including the earliest pyramid constructed in Egypt, the Step Pyramid of Netjerykhet Djoser, built some time after 2630 B.C. The caption to a photograph of an unidentified Egyptian village (p. 106) states that "surprisingly few villages were photographed in the nineteenth century." This may be true to some extent of Egypt where major attention was focused on ancient monuments, but it is certainly not true of Palestine where photographers thoroughly covered the biblical landscape and took numerous photographs of
villages associated with sacred history. Du Camp's general view of the Temple of Amun at Luxor (p. 6) is identified as "the Great Temple and other structures at Karnak." The caption to the photograph of tourists in front of the Court of Amenhotep III in the Temple of Amun at Luxor (p. 172) identifies the site as Karnak. The unidentified mosque rising behind the east pylon of the Temple of Amun at Luxor (p. 178, bottom) is the Mosque of Abū al-Ḥajjāj, constructed, according to Creswell, by Badr al-Jamālī during the latter part of the eleventh century. The photograph is unfortunately reversed. The unidentified view along the Nile taken by J. B. Greene (p. 115) was taken at Luxor looking across the river toward the Thebean Necropolis.

The caption to the photograph of the Church of the Holy Sepulchre in Jerusalem (p. 14) states that the Church "was formerly [italics added] believed to mark the site where Jesus was entombed and resurrected [sic]. . . . The present building, constructed in 1810, incorporates remnants of previous edifices but is no longer thought to mark the tomb." This appears to be a revival of General "Chinese" Gordon's discredited views regarding the site of Golgotha. Although it is not possible to prove with absolute certainty that the present site of the Tomb of Jesus is authentic, current scholarship affirms that it is very possible, and even quite probable, that it is the true site (see Charles Coïssnon, The Church of the Holy Sepulchre in Jerusalem [London: Oxford University Press, 1974], pp. 8-11). The statement that the present Church was constructed in 1810 displays complete ignorance of the structural history of the building. The Church has remained largely unchanged from a structural point of view since the Crusader restoration of the twelfth century. The photograph shows the entrance facade of the Church dating from this period. The 1854 Salzmann photograph of the dilapidated dome of the rotunda of the Church of the Holy Sepulchre (p. 50) prompts the remark that "the Ottoman sultanate was not interested in shrines or antiquities but allowed whoever was concerned to maintain them." The Ottomans were deeply concerned over the upkeep and maintenance of shrines and holy places sacred to their religion. Ottoman construction in Jerusalem, principally the restoration of the Dome of the Rock and the rebuilding of the city wall, testifies to their interest in public works. Christian and Jewish shrines were maintained not by the Ottoman authorities but by the various Christian and Jewish communities responsible for them. The dome of the rotunda shown in the Salzmann photograph was a hastily built wooden structure covered with lead plates which was put up after an earlier dome built by the
Byzantine Emperor Monomachus in 1048 was destroyed by a fire in October 1808. The dome quickly fell into disrepair and was replaced by a dome with a metal frame in 1868. The caption to the photograph on p. 36 states that the British occupation of Jerusalem on December 9, 1917, ended thirteen centuries of Islamic rule. This ignores the Crusader occupation of the city (1099-1187; 1229-1244). The photograph of Bethlehem (p. 125) was not taken by Francis Frith but by Frank Mason Good in ca. 1868. The caption to this photograph states that the Church of the Nativity "is invisible here in the center of the town." The photograph was actually taken from the roof of the Latin Convent which is attached to the northern side of the Church of the Nativity. The view looks west over the town of Bethlehem and the only portion of the Church that is visible is the northwest corner seen on the extreme left of the photograph. The photograph of the Russian pilgrims at the Jordan River (p. 171) was taken at Makhādat al-Ḥijlā (the Ford of the Partridge), the traditional site of the baptism of Jesus.

The Castle of al-Karak in southern Jordan (p. 27) is identified as "the fortress of Krak des Chevaliers [Kerak, Al-Karak] in Syria," even though the original caption on the photograph correctly identifies the castle. Al-Karak was occupied by the Crusaders in the early twelfth century probably during the campaigns of King Baldwin I, not as the caption states in 1136. Pagan the Butler refortified the town and began the construction of the castle in 1142. Saladin retook al-Karak in 1188 and it remained in Ayyūbid hands until its surrender to the Mamlūk Sultān al-Ẓāhir Baybars which occurred in 1263, not in 1271 as the caption states. The Citadel of Homs in central Syria (p. 120, bottom) is also identified as the Krak des Chevaliers. This photograph was taken from the northern part of the city of Homs looking south.

Frith's photograph of Damascus (p. 24) taken from a rooftop at Sufi al-Talla looking west toward the Umayyad Mosque prompts a long-winded caption dealing with the history of the city. The reader is told such nonsense as, "Greek and Roman influence is clearly visible, but the Byzantine style is prominent from the time when Damascus was a Christian city. . . . Occasionally it prospered as a manufacturing and caravan center, at other times it was almost deserted, but it was always the most important city in Syria and usually the capital." Hellenistic and Roman influence is apparent in the street pattern of the city, remains of the Temple of Jupiter and portions of the city wall dating from the Roman period have survived, but there are scant remains to be found from the Byzantine period. The city
did suffer its ups and downs, including three Mongol sieges, but it was never "almost deserted." A photograph of the northern colonnade of the Umayyad Mosque in Damascus (p. 25) is accompanied by a caption which repeats the legend that the Church of St. John the Baptist was partitioned between the Muslims and the Christians. This legend has no basis in early Islamic historiography and has been discredited by modern scholarship. The Church of St. John the Baptist was situated in the western part of the temenos of the Temple of Jupiter. Following the Muslim conquest the temenos was divided between the Christians and the Muslims. The Christians retained their Church in the western half of the temenos, and the Muslims set up a mosque in the eastern half. This situation prevailed for seventy years until al-Walid took over the entire temenos, destroyed the church, and built his mosque. The corner towers of the temenos wall of the Temple are referred to in the caption as "Byzantine Towers," and the pillars of the northern colonnade pictured in the photograph are described as columns. This colonnade, along with the stucco ornament on its pillars, dates from 1416 when the entire colonnade was rebuilt following its destruction in the disastrous fire of 1401.

The photograph of Harrān in southeastern Turkey (p. 108) is identified as "a village in Syria." The photograph was taken from the northwest side of the Citadel looking down upon the beehive dwellings of the present-day village and the remains of the Great Mosque in the extreme upper right. Du Camp's photograph of the Temple of Bacchus at Baalbek in Lebanon (p. 11) is not identified, and H. Phillips's photograph of the monumental entrance of the Temple of Bacchus (p. 12) is identified as the "gateway to the Temple of Jupiter in Baalbek." The caption to the photograph of Beirut (p. 51) states that the city "flourished in the Byzantine Empire, and after it fell to the Arabs in A.D. 635 it remained the largest community of literate Christians in the Muslim world." Beirut remained throughout most of its history a fairly small and insignificant port town. Its phenomenal growth and emergence as the leading trade center in the eastern Mediterranean dates from the last century, and its Christian population only began to rival in size other major centers of Christianity in the Middle East in relatively modern times (see Leila Taraz Fawaz, Merchants and Migrants in Nineteenth-Century Beirut [Cambridge, Mass.: Harvard Univ. Press, 1983]). The photograph, looking east over the old city, shows the Citadel on the left and the minaret of Bab al-Dabbagh in the center.

The eight-part panorama of Istanbul (pp. 32-33) was taken from the top of the Beyazit Tower on the Istanbul University campus, not from "The European heights" as
stated in the caption. The Süleymaniye Mosque is at the extreme right of panel A and the extreme left of panel B, not at the extreme left of panel A. The Topkapi Palace, in the center distance of panel F, faces the Sea of Marmara (not "Marmora"). The Mosque of Nur-u Osmanîye (Light of the Ottomans), not the "Osmaniye Mosque," is at the extreme right of panel G and the extreme left of panel H. The Mosque of Ahmed I (the so-called Blue Mosque) in the center distance of panel H is identified as the Hagia Sophia, which is itself visible in the center distance of panel G; and the Mosque of Atik Ali Paşa to the right of the Column of Constantine in panel H is identified as the Blue Mosque. The Şehzade Mosque (1544-1548) in Istanbul is identified as the Hagia Sophia (p. 150), and the obelisk of Thutmose III taken from Deir al-Bahri and re-erected in the Hippodrome of Istanbul by Theodosius I in 390 is identified as the obelisk of Thothmos I (p. 14, bottom). Another obelisk in Istanbul (p. 15) is identified as "the Kız Tash (meaning Column of the Virgin) . . . one of the few monuments remaining from third-century Byzantium." This is not the Column of Marcian, known in Turkish as the Column of the Virgin (Kız Taşl), erected between 450 and 452 in the present-day Fatih district of Istanbul, but the obelisk at the southern end of the At Meydani (the former Hippodrome), known as the Walled Obelisk or Column of Constantine VII Porphyrogenetus (912-959). The Galata Tower (p. 137) is described as a Byzantine construction. This tower which commands the district of Beyoğlu (the former Genoese colony of Pera) on the northern side of the Golden Horn, was constructed by the Genoese in 1348. The unnamed body of water in a photograph on p. 143 taken by an anonymous photographer is the Bosporus. This exquisite photograph is the work of the same photographer who took the photograph of the Walled Obelisk on p. 15 (note the same cloud formation in both photographs). The photograph captioned "Imperial Gate of the Seraglio" (p. 144) shows the Bab-i-Hümayum, the entrance gate of the outer enclosure of the Topkapi Palace, on the left, and the Fountain of Ahmed III (1728) on the right.

A photograph of the Masjid al-Ḥarām in Mecca with the Ka'ba in the center (p. 16) is not identified. The caption consists of a confused and inaccurate description of the ceremonies of the pilgrimage. The Black Stone which the pilgrims kiss is not "inside the building called the Kaaba," but is built into the outside wall of the Ka'ba at its eastern corner. The ceremony of the sa'y according to the caption involves "running seven times between Mt. Safa and Mt. Marwa (sic), two elevations outside Mecca." Al-Ṣafā and al-Ḥarām are mounds at Mecca located just beyond the precinct of the Masjid al-Ḥarām. Their height, a bit above ground level, hardly qualifies them as mountains. Today al-Ṣafā and al-Ḥarām along with the route between them (al-Mas'ā) are enclosed in a gallery appended to the
Masjid al-⁴Harâm. The caption to another photograph of the Masjid al-⁴Harâm (p. 153) states that the city of Mecca "under the Romans... became more important, and under Byzantium many of the inhabitants were converted to Christianity." Neither the Roman nor Byzantine Empire ever extended their rule over Mecca. Certainly there were Christians in Mecca prior to the rise of Islam—traders and slaves as well as Christians of the clan of Banû Asad b. ṬAbd al-ṬUzza—but to say that many of the inhabitants were Christians or were converted to Christianity as a result of Byzantine domination is a gross error.

The caption to the photograph of Baghdad (p. 155) states that "the Abbasid Caliph al-Mansur chose it in 762 as the new capital of the Arab Empire." Since the ʿAbbāsids ruled an empire which was not exclusively Arab in character, their empire is properly termed an Islamic one. The caption telescopes the history of Baghdad by saying that after the city was rebuilt (following the Mongol cataclysm in 1258), "it remained a provincial town under the Ottomans into the nineteenth century." Before the Ottomans incorporated Baghdad into their empire in 1638, the city was ruled by the ʿIl-Khānids, Jalāyirids, the ʿTiMūrids, the confederations of the Qara Qoyunlu and the ʿĀq Qoyunlu, the ʿṢafavids (1507-1534; 1623-1638), and the Ottomans (1534-1623; 1638-1704; 1831-1917). The 1915 photograph of the Sasanian palace Taq-i-Kisra (Arch of Chosroes) is identified as "the Parthian palace Taq Kisra." Unfortunately an earlier photograph of this splendid building, such as the one taken by Jane Dieulafoy showing the north wing of the palace which collapsed in 1888, was not used. The caption to the photograph on p. 123 states that "the ruins in the foreground are those of Al Malwiyah." The photograph was actually taken from the minaret of the Great Mosque of Mutawakkil at Sâmarrâ, known as the Manârat al-Malwîya (the spiral minaret). The shadow of the minaret appears in the extreme lower right corner of the photograph. In the foreground are the outer walls of the mosque and in the distance is the modern walled city of Sâmarrâ. The caption to the photograph of Maydān-i Tupkhāne (Arsenal Square) in Tehran (p. 157), which was generally known under its short form, Tup-Maydān, states that it "resembles European models." Its plan, rather, is based on Šafavīd models as a comparison with Maydān-i Shâh in Iṣfahān clearly indicates.

A number of the genre photographs are improperly identified or attributed to the incorrect photographer. The two harem scenes on p. 41 are pure fantasy. The photograph on the left by Underwood & Underwood was taken not in the Middle East but in the United States using American models. The photograph on the left was taken...
by Adrien Bonfils in his studio in Beirut using native models. The Bonfils photograph on p. 84 identified as "chief of bedouin shepherds" could hardly be authentic. The so-called chief of the bedouin shepherds in this photograph appears in another Bonfils photograph labeled, "Bedouin Shepherds, Palmyra" (Gavin, Image, 5E3). Both of these photographs were taken in the Bonfils studio in Beirut using paid sitters outfitted in traditional garb to create a scene of the photographer's imagination.

A photograph showing a bedouin with a sword standing over a man beating a pan is identified as an execution (p. 86). Since the man who is supposedly to be executed is smiling and beating the pan as one would a darabukka, it is hardly likely that he is awaiting his own execution. Rather, the scene depicted in the photograph is probably a sword dance performed most likely on the cīd al-ʿAḍḥā or the cīd al-Fiṭr. The caption to the photograph on p. 114 correctly states that Bonfils titled this picture "Femmes de Siloé Palestine" (Women of Silwan, Palestine), but the photograph was actually taken in Jarash (ancient Gerasa) in northern Jordan and shows two village women standing in front of a wall with an engaged column dating from the Roman period (see Gavin, Image, 5F10 and 5G1). The photograph of the Barber Shop on p. vii was taken in the Béchard Studio in Cairo by E. Béchard, and the photograph of two Cairene women carrying water jugs (p. 197) was also taken by E. Béchard in his Cairo studio, not by P. Sébah as the photograph is signed. The photograph of a bread vendor (p. 161) was taken by Bonfils (see Gavin, Image, 4E3).

Although the information contained in the biographical index of photographers who worked in the Middle East (pp. 190-197) is generally reliable, a few errors do appear. "Biraderler" is the Ottoman word for "brothers," not the last name of the two Armenian brothers Kevork and Wichen, who founded the photographic firm in Istanbul known as Abdullah Frères. The German Egyptologist, Johannes Dümmichen, is incorrectly listed as a photographer. Dümmichen led the 1868 archeological expedition to Egypt dispatched by Kaiser Wilhelm I, but it was Hermann Wilhelm Vogel who took the photographs on this expedition, which were published in Berlin in 1871 (see "Photographer without Photographs," Aperture 90 [1983], 40-47, and Wolfgang Baier, Quellendarstellungen zur Geschichte der Fotografie [Munich: Schirmer/Mosel, 1977], pp. 461-462). V. G. Maunier, who worked as French consular agent in Luxor and was employed by Abbās I Pāshā to clear debris from Egyptian temples, is listed as a photographer. According to the American poet, William Cullen Bryant, who visited the Mauniers at Luxor in the winter of 1852-53, it was Madame Maunier rather than her husband who took the photographs (William Cullen Bryant, The Letters of William Cullen Bryant, vol. 3, 1849-1857, ed. William Cullen Bryant II and Thomas G. Voss [New York: Fordham University
Press, 1981], p. 239). She has the distinction of being the first known woman photographer who worked in the Middle East. The photographers J. Pascal Sébah and Zangaki are both listed as being "possibly Turkish," whereas they were most probably Greek. Although L. de Vignes and Jardin are mentioned as photographers, Henri Sauvage, the famous orientalist who also took photographs on the Duc de Luynes's celebrated expedition to the Dead Sea in the early 1860s, is not mentioned.

While the design features of this book are exemplary, it is unfortunate that similar attention was not given to historical accuracy. Even the general public, for which this book was intended, deserves a product meeting a minimal level of scholarly standards.

Dr. Carney Gavin's recent publication, The Image of the East, presents the entire corpus of nineteenth-century Bonfils photographs of the Middle East in the collection of the Harvard Semitic Museum. The photographs are produced in microfiche format, and the accompanying text to the publication outlines the history of the Maison Bonfils in Beirut and provides a complete title list for the 815 images that are produced. There are 793 photographs pertaining to the Middle East: 643 architectural and landscape studies and 150 genre scenes. The remaining photographs include studio portraits taken at Ales, Bonfils colophons, photographs of the Bonfils studio in Beirut, and portraits of the Bonfils family. Of the architectural and landscape studies, 351 are of Palestine (covering 59 sites), 99 of Syria (9 sites), 86 of Lebanon (14 sites), 49 of Jordan (11 sites), 34 of Egypt (12 sites), 16 of Turkey (Istanbul and Alexandretta), and 8 of Athens.

The author has used a variety of source materials to resurrect the history of the Bonfils firm, providing much useful information on this important and extremely prolific photographic establishment. Given the scarcity of information that exists on the early photographers who worked in the Middle East, Dr. Gavin's sleuth work is to be strongly commended. But the author has neglected to adequately explore the most obvious source of all—the photographs themselves. Scant attention is given to the identification, date, authorship, or analysis of the photographs. Dr. Gavin does not attribute authorship to any of the photographs in the Harvard Collection, most of which were taken in the 1880s by Adrien Bonfils and some earlier by his father Félix. The only chronological reference provided for the photographs is the obvious time span of 1867 (the year the Bonfils family established its studio) to 1890 (the year the Harvard Semitic Museum acquired the collection). The fact that Dr. Gavin does not tackle the question of authorship or fix a chronology for the photographs seriously detracts from the usefulness of this book, especially as documentation is available to
determine the authorship and approximate the dates for nearly all of the photographs. In addition to the published albums and catalogs produced by the Maison Bonfils is the internal evidence of the photographs themselves which contain useful clues for dating and determining the authorship of the images. Although the author comments on this documentation and the problem involved in its use (pp. ix-xi, and p. 9), he does not make any use of it.

Dr. Gavin never explains why the Bonfils firm photographed the Middle East in the first place, why it confined its interests to specific subjects and completely ignored others. Why, for instance, are more than 200 of the 643 architectural and landscape studies of Jerusalem and its environs? Why is there such extensive coverage of Palestine? Why so many photographs of obscure Palestinian towns and villages? With any knowledge of the Bible and the Middle East, the answer is easily apparent: major attention is given to sites associated with sacred history. Whether this reflects the bias of the photographer or the collector is an interesting question which begs an answer. The 1876 catalog of photographs produced by Félix Bonfils does show a good deal of interest in "biblical" sites, but this interest does not predominate over other concerns, notably in historical monuments and genre photography. The "biblical" focus of the Harvard Bonfils collection appears to be the result of the Semitic Museum's own biased selection. Alternatively, Adrien Bonfils, who took most of the photographs in the Harvard collection, may have shown a keener interest than his father in sites associated with sacred history. Further investigation will hopefully resolve this question.

The Bonfils costume studies, genre scenes, and studio portraits are in Dr. Gavin's opinion markedly different from similar works produced by other Western commercial photographers. Whereas other photographers were "more intent upon portraying the exotic trappings of native 'types' or confirming Occidental preconceptions," the photographers Bonfils aimed at "recording fellow human beings" (p. 4). The Bonfils firm certainly recorded fellow human beings, but like other photographers of their day they sought to create an idealized and romantic image of the peoples of the Middle East. Using paid sitters, studio props, and a vast wardrobe of native costumes, the Bonfils studio created an entire cast of picturesque native types conforming to the Western vision of the Middle East.

Dr. Gavin suggests that the two Near Easterners who accompanied Félix Bonfils to Aïlès to assist him in the publication of Souvenirs d'Orient may have been the persons used in several photographs to create a standard scale of
proportion (p. 25). This is about as plausible as suggesting
that Ḫājjī Ismāʿīl, the Nubian boatman who served as a stan-
dard of scale in some of Du Camp's photographs, accompanied
him to Paris and assisted him in the publication of his photo-
graphs. Furthermore, the two men in question appear only in
photographs taken by Adrien Bonfils. Dr. Gavin identifies
"Felix Bonfils' gorgeously attired blue-eyed [?] 'Drogman,
guide de voyageurs' (fiche 4C5)" as Rolla Floyd, "the visionary
Mormon from Main" (p. 16). It is not Rolla Floyd but the
Maronite dragoman Melhem Ouardî [Mulḥām al-Wardī] who served as
dragoman for Louis Lortet in 1875-1880 and for Ernest Chantre
in 1881, and who is listed in a number of Baedeker guidebooks
as a resident dragoman of Beirut (see Louis Lortet, La Syrie
d'aujourd'hui: Voyage dans la Phénicie, le Liban et la Judée,
1875-1880 [Paris: Hachette, 1884]; Ernest Chantre, "De
Beyrouth à Tiflis," Le Tour du Monde, 58 [1889]: 209-304; Karl
Baedeker, ed., Palestine and Syria: Handbook for Travellers
[Leipzig: Baedeker, 1898], p. 318; idem, Palastina und Syrien:
al-Wardī appears in two other photographs (4E8 and 5D5).

The photographs are arranged in the haphazard order
assigned to them by the Harvard Semitic Museum in 1891, not
in a systematic geographical arrangement. Two entries are
given in the list of titles for each photograph: the original
French caption written on the photographic print and an
English caption (which is generally but not always a
translation of the French), mostly taken from the titles
written on the mounts of the photographs by the museum's
cataloguer in the 1890s. Many titles are incorrect or too
imprecise to be of much value, and the number of corrections
supplied in brackets are far too few to adequately cover
the numerous errors. A few examples will have to suffice. The
Temple of Khonsu at Karnak is identified both as the Temple
of Ramses III (10B9) and as the small temple (10B10),
and the well-known statue of Ka-a-per, dating from the 5th
Dynasty, is described simply as a wooden statue (10B2).
The Nymphaeum at Jarash is identified as the southern extrem-
ity of the Propylea (888) and the Tower Tomb of Iamlikū
at Palmyra is merely recorded as a mausoleum (266). The
Herodian masonry at the southeast corner of the Ḥaram in
Jerusalem is described as "Solomonic foundations" (6F4),
and the traditional tomb of Simon the Just, beyond the
northern walls of Jerusalem, is identified as "El
Yahoudieh" (8D7). Islamic monuments are frequently iden-
tified as biblical structures, identified incorrectly, or
ignored: The Dome of the Chain (ca. 691-692) on the Ḥaram
in Jerusalem is identified as David's Judgment Seat (1D7,
6E9), the Tribunal of David (10B12), and is ignored (9B6);
the Fountain of Qūršt Bāy (1482) on the Ḥaram is described
as the Tomb of Elijah (1E3) and is not identified (10C2);
and the minaret of the Madras Muṣaẓẓâmīya (1274-75) in
Jerusalem is identified as the Tower of Antonia (1810).
The Minbar of Burḥān al-Dīn (1388) on the Ḥaram receives
three different identifications: the Pulpit of Omar (1D10, 6E12), the Pulpit of Cadi Borhan-ed-Din (9B3), and the minbar ("pulpit") on the Temple platform (10C1). All of the monuments in the beautiful panoramas of Jerusalem, Damascus, Baalbek, Beirut, Istanbul, and Cairo go unidentified.

Many of the sites in Palestine are identified by Greek, Latin, Semitic, or traditional Christian names, and not by the names by which they were known at the time the photographs were taken. Commonly used conventional English spellings are appropriate, but nineteenth-century Palestine should not be transformed into the Lands of the Bible, even if this was the original photographer's intention. The use of biblical names is highly anachronistic and causes confusion since a number of nineteenth-century locations of biblical sites have since been changed or given alternate locations. For example, Cana of Galilee (2D2, 7E1, 7E2) was identified in the nineteenth-century with Kafr Kannā, not Khirbat Qānnā, as located on the map (p. xii); and the Mount of the Beatitudes (2D9) was identified with the Horns of Hittīn, not with its present-day site on the northern shore of the Sea of Galilee overlooking Tābgha. No uniform system of transliteration is used for the spelling of Arabic words and place-names, and the same place-name may be spelled several different ways. The reader must contend with spellings in the list of titles which do not match the spellings in the index and on the maps with no cross-reference given to indicate the change in spelling. For example, cAyn Kārim appears as Ain Karim, cAyn Karim, and Ayn Karim; al-Ramla is given as Ramleh and Ramle; Bāniyās becomes Banias and Baniyas; Ħāsbayyā mutates from Has Baya to Hasbeya; cAyn al-Fīja changes from Ain-Fidyeh to cAyn Fijah; and so on.

In addition to the divergent spellings, the entries in the index do not always correspond to the identifications in the list of titles. Sometimes new information is added, not all of which is correct, for example, the bridge north of Lydda (6D3) constructed by Sultan Baybars in 1273 is identified as a Roman bridge in the index. Nearly a third of the sites shown in the photographs are not located on the maps in the text, and while the maps are identified as "nineteenth century," anachronistic biblical names are used (p. xxii), Lake Nasser appears (p. xxii), and a few sites are not properly located, for example, Jerusalem and Baalbek (pp. xx-xxi). Much of what Dr. Gavin has uncovered on the history of the Bonfils firm is very interesting, but the study and interpretation of the photographs produced by this firm is sadly neglected.

G. Eric Matson's The Middle East in Pictures is a facsimile edition of "the 11 large and largely dog-eared albums" of more than 5,000 photographs of Palestine and the Middle East which prospective buyers paged through in
the American Colony Store in Jerusalem during the interwar years in order to select photographs they wanted to order. Also included is a facsimile of Matson's Catalogue of Photographs and Lantern Slides which corresponds to the photographs in the albums, a brief introduction by George S. Hobart, Curator of Documentary Photography at the Prints and Photographs Divisions of the Library of Congress, and an index to the photographs.

The American Colony Photo Department was founded in 1898 to supply photographic mementos of the Imperial visit to Palestine of Kaiser Wilhelm II of Germany. Eric Matson and Edith Yantiss, whose families both came to Jerusalem in 1896 to join the American Colony, first worked at the Photo Department as teenagers, married in 1924, and took over the Photo Department in 1934, renaming it the Matson Photo Service. The two worked together in Jerusalem until Zionist terrorist activities in 1946, aimed at forcing withdrawal of the British mandate, compelled them to leave Palestine. The approximately 20,000 original negatives produced by the American Colony/Matson Photo Service are now in the Library of Congress. This collection constitutes an invaluable pictorial record of the peoples, places, and events in the Middle East over the first half of this century. The photographs included in this publication span the years 1898 to 1934 according to Mr. Hobart, but there are no photographs of Kaiser Wilhelm's visit and the earliest dated photographs are of the locust plague in Palestine in March-June 1915.

The negative images produced by the Matsons are of superior quality, but this is hardly apparent from the prints reproduced in these four volumes. The publisher has done a great discredit to these excellent photographs by printing them in facsimile form on very cheap paper. Each volume contains the following publisher's note: "In nearly every instance, the quality of the album print does not accurately reflect the excellence of the original negative." Like all facsimile editions there are a number of handwritten marginal notes, corrections penned in, and various lacunae (photographs and captions missing, and some captions partially cut away). Nine of the published photographs are not included in the Catalogue of Photographs and Lantern Slides (pp. 212-213) and many photographs listed in the Catalogue are not reproduced in the four volumes (X1-X24; B182-B193; B195-B196; X31-X83). The captions to each photo follow the entries in the Catalogue but lack the subject headings that identify the locations or subject matter of each group of photographs. The reader is often required to refer back to the Catalogue and hunt for the corresponding entry to the photograph in order to determine where it was taken. The simple addition of running heads would have made the photographs far more accessible and saved the reader a lot of effort. Many captions are incorrect
or not sufficiently precise, and most of the photographs are not dated. It is unfortunate that very little work has been put into this publication beyond the initial labors of Eric Matson. These photographs deserve to be studied, correctly identified, and properly presented, so that the reader can appreciate the documentary value and technical excellence of these fine photographs.

The Catalogue of the Gertrude Bell Photographic Archive compiled by Stephen Hill, Lynn Ritchie, and Barbara Hathaway is not only the best buy of the three catalogs under review ($8.80, plus $3.00 for postage and packing from England), but is by far the finest and most useful of the three. Professor Stephen Hill, who is an archeologist and has used early photographs in the study of historical monuments (see "The 'Praetorium' at Musmiye," Dumbarton Oaks Papers, 29 [1975], 347-349), has done an excellent job organizing this catalog, making the photographs easily and quickly accessible. The catalog lists identifications to more than 6,000 photographic prints and corresponding negatives in Gertrude Bell's photographic archive at the University Library of Newcastle upon Tyne. This photographic archive records Gertrude Bell's major archeological expeditions in the Middle East from 1899 to 1914 through Turkey, Syria, Jordan, Lebanon, Palestine, Iraq, Iran, Egypt, and Saudi Arabia. Many of these expeditions are well documented in publications of Bell: The Desert and the Sown (1907), The Thousand and One Churches (1909), Amurath to Amurath (1911), and Palace and Mosque of Ukhaidir (1914).

Although the catalog contains no photographic reproductions, the reader has the benefit of generally accurate identifications to the photographs and can order reproductions from the Department of Archaeology at the University of Newcastle upon Tyne. Having seen some of the photographs of Damascus, I offer the following corrections. For: the Tekyah of Nakshibendi (B79-B83), read: the Takīya al-Sulaymānīya; for: the central court of the Citadel (B94), read: the inner gate of Bāb al-Ḥadīd; for: exterior of the Citadel (B95), read: interior view of the Citadel showing the posterior facades of Towers 6, 5, and 4 (see Plan of Citadel in D. J. C. King, "The Defences of the Citadel of Damascus," Archaeologia, 94 [1951], pl. 21); for: view of city from Citadel (B96), read: S. E. corner of Tower 8 of the Citadel and the minaret of Jāmī al-Mu'allaq in the distance; for: view of Citadel (B97*), read: sequence of three photos of the interior of the Citadel from west to east taken from Tower 5; for: roof of Citadel (B98), read: view taken atop Tower 5 looking west with Tower 4 on right and the Sūq al-Ḥammādīya on left; for: details of moldings at gate (P28), read: detail of pediment of the propylaea of the Temple of Jupiter, Bāb al-Barīd; for: details of moldings at gate (P29-P32), read: details of central doorway of old Roman
triple entrance in south transept wall of the Umayyad Mosque; for: Gateway, Bab es Salaum (P42), read: Bab al-Salām; for: Sacred enclosure [Temenos] (P44), read: remains of outer temenos wall of Temple of Jupiter (K. Wulzinger and C. Watzinger, Damaskus: Die Islamische Stadt [Berlin, 1924], plate 62, G, 3,5; for: Cufic inscriptions on wall (P45), read: two inscriptions above door of Mosque of Khālid ibn al-Walīd in the Cemetery of Shaykh Rasūlān (top: Répertoire chronologique d'épigraphie arabe [Cairo, 1931- ], inscr. 2918; bottom: ibid., inscr. 4462); for: funerary monument, (Turbe) in the Maidan (P48), read: Tomb of Shaykh Ǧālib; for: Muristan of Mahiyyah Din, Arabic inscriptions of Doctor of Malek ez Zahīm (P63), read: entrance portal of Bīmristān al-Qaymarī in al-Ǧālibīya with inscriptions (ibid., inscr. 4408, 4410, and 4411); for: Muristan of Muhiyyuh Din, Arabic inscription (P67; P70-71), read: details of main iwan on south side of the courtyard of the Bīmristān al-Qaymarī in al-Ǧālibīya, showing inscription frieze (see E. Herzfeld, Ars Islamic, 11-12 [1946], 30, and J. Sauvaget, Syria, 25 [1946-48], 263). A number of photographs are attributed to Herr von Kramer (A517-A528) who is not identified. Could this possibly be the famous orientalist Alfred von Kremer?

Julia Van Haaften’s From Talbot to Stieglitz is a beautifully produced publication of 96 early photographs selected from the extensive collection of the New York Public Library. This collection is one of the largest and most important photographic collections in the world, and Julia Van Haaften, director of the Library’s Photograph Collections Documentation Project, has written a very informative introduction to the collection and has provided captions to the plates. Prior to this publication, Van Haaften wrote a fine study of Francis Frith, the famous English photographer who undertook several photographic expeditions to the Middle East during the nineteenth century (Egypt and the Holy Land in Historic Photographs: 77 Views by Francis Frith [New York: Dover, 1980]) and has published an index of the photographically illustrated books in the N.Y.P.L. ("Original Sun Pictures": A Check List of the New York Public Library's Holdings of Early Works Illustrated with Photographs, 1844-1900," Bulletin of the New York Public Library, 80 [1977], 355-415). The NYPL has a particularly rich collection of early photographs of the Middle East and, although only the works of Du Camp and Frith are represented in Talbot to Stieglitz, the reader may refer to the author’s article in the Bulletin of the NYPL for other early photographic publications dealing with the Middle East.

My only criticism about the selection of the "masterpieces" of Du Camp and Frith (pls. 31-37) is that they have become a bit familiar owing to overexposure, and
that other less well-known but equally fine photographs could have been used. The captions for the Du Camp photographs are taken from the original titles in French with no accompanying English translation or corrections, and the photographs are given approximate dates, when precise dates can very easily be established by consulting the writings of Du Camp and Flaubert. Pl. 31: Ibsamboul, Colosse medial du sphéos de phrè [sic], c. 1850, shows the colossus of Ramses II flanking the entrance to the Great Temple of Re Horakhty at Abu Simbel (26-30 March 1850). Pl. 32: Vue Générale [Cairo], c. 1850, is a view of Cairo taken from the window of the Hôtel du Nil looking south toward the Citadel. This photograph was made from a daguerreotype taken by Aimé Rochas in the 1840s and is not an original photograph of Du Camp (see Nissan Perez, "Aimé Rochas: Daguerreotypist," Image 22 [June 1979], 11-14). Pl. 33: Palmiers doum, c. 1850, shows a grove of doum palms at a site identified by Du Camp and Flaubert as "Hamameh," located on the east bank of the Nile opposite Dendera. The photograph was probably taken on their return voyage down the Nile on 28 May 1850. Pl. 34: Syrie. Baalbeck. Colonnade du temple du soleil, c. 1850, shows the six remaining columns of the south peristyle of the Temple of Jupiter Helipolitan at Baalbek (14-16 September 1850). The three Frith photographs (pls. 35-37) are dated 1860, 1858, and 1859/60, but were all taken on Frith's third expedition to the Middle East in 1859-1860 and should be dated accordingly.

Van Haaften states in her introduction that Flaubert's diary of his trip to the Middle East curiously contains few references to Du Camp's photography. The excerpts from Flaubert's diary, letters, and travel notes from this trip translated and published by Steegmuller contain quite a number of references to Du Camp's photography (Francis Steegmuller, ed., Flaubert in Egypt: A Sensibility on Tour [Boston & Toronto: Little Brown & Co., 1972], pp. 41, 46, 56, 64, 68, 74, 91, 130, 143, 146, 151), and a thorough examination of Flaubert's writings would undoubtedly uncover more references. Photographs of Japan (pls. 80-83) are attributed to Felice Antonio Beato whom the author states was the same Beato who established a studio in Luxor and became one of the leading commercial Egyptian view photographers (p. 19). There were two Beatos: Félix (or Felice) Beato who teamed up with James Robertson and took photographs of Malta, Greece, Istanbul, the Crimean War, Syria, Palestine, and Egypt, and later went on to photograph in India, China, and Japan; and Antonio Beato, presumably the brother of Félix, who established a studio in Luxor in 1862 which became famous for its prodigious output and excellent quality. For further information on the Beatos, see Vacek and Buckland, Travelers, p. 190; and Sol Benjamín, "View of Japan," Aperture, 90 (1983), 28-39.

The microfilm collection History of Photography is
The collection comprises 2,128 books, albums, and catalogs, in addition to periodicals dealing with the history of photography, drawn mainly from the holdings of the International Museum of Photography at George Eastman House in Rochester, New York, but also including materials from other prominent libraries such as Columbia University's Epstean Collection and the Research Libraries of the New York Public Library. This microfilm collection currently sells for $15,645.00, and, although I did not receive the contents of this collection to review, I was given a copy of the bibliography and reel guide to the microfilm collection. I list the publications in this bibliography which pertain to the Middle East. These publications fall into five categories. In none of the five do the books listed even begin to approach a comprehensive inventory of publications available on early photography of the Middle East in the libraries surveyed. They are:

I. Publications containing original photographs that are primarily photographic in nature.


3. ____________. *Egypt, Nubia, and Ethiopia: Illustrated by One Hundred Stereoscopic Photographs Taken by Francis Frith; with Descriptions and Numerous Wood Engravings by Joseph Bonomi and Notes by Samuel Sharpe*. London: Smith, Elder and Co., 1862. (A duplicate entry of this book is found under the name of Joseph Bonomi.)


II. Publications not primarily photographic in nature which contain some original photographs.


III. Books with illustrations based on photographs or with photographs reproduced by means of a photo-mechanical process.


2. Lerebours, Noël Marie Paymal. Excursions Daguerriennes. Three editions (1840-41, 1842, 1840-43) containing the first illustrations originally captured by the camera, including thirteen views of the Middle East.


IV. Catalogs of photographs.

1. Frith (F.) & Co. Catalogue of the Principal Series of Photo-Pictures Printed and Published by F. Frith & Co. Reigate, Surrey: Frith, [1892].


V. Books with no photographs by authors who made photographic expeditions to the Middle East.


Despite its shortcomings, this microfilm collection has gathered a great deal of important material and has made many rare publications available to a wider audience. Although this collection is priced beyond the means of most photo historians, it is well recommended to libraries specializing in the history of photography or interested in acquiring a very extensive collection of publications in the field.
BOOK REVIEW


Coins are important primary sources for dynastic chronology, political ideology, and economic and art history. This catalog of numismatic materials in the Egyptian National Library in Cairo has been designed by an international team of Egyptian and American scholars for convenient reference and reflects recent advances in technology. Such a catalog is necessary because this collection has nearly tripled in size since Stanley Lane-Poole published some 2,200 coins in his catalog of the Khedivial Library in 1897. By contrast, the present catalog identifies more than 6,400 pieces, including 5,269 coins, 886 glass weights, and 164 coin and metal dies, and provides additional information such as the weight and annulet patterns for coins.

Organized by historical period and region, this catalog identifies each piece with a new catalog number and gives the mint, date, size, weight, metallic composition, and registry number in the Arabic handlist. Reference notes include unusual inscriptions, similar published items, and cross-references to Lane-Poole. There are also separate indexes by dynasty, mint, and year, a list of 11 uncataloged hoards, and illustrations of more than 450 pieces on 28 plates.

The main advantage of such a catalog is that these pieces are identified for further study. The main disadvantage is that one must still consult numerous such catalogs and travel to numerous collections for a comprehensive knowledge of particular types of coins. Islamic numismatics is in need of a second generation of reference tools such as a continuously updated central data bank compiled from all such catalogs and arranged by type of coin.

Michael G. Morony
University of California
Los Angeles
JOB OPPORTUNITIES

ISLAMIC LIBRARIAN, University of California, Berkeley. Responsible for development and maintenance of Islamica collections in humanities, social sciences, and broad interdisciplinary areas. Provide specialized reference service to faculty and students in the use of Arabic, Persian, and Turkish materials and to a broader Library clientele through service at the Catalog Information Desk. Perform original cataloging of monographs in Arabic, Persian and Turkish including descriptive cataloging. Some weekend work required. Requires graduate library degree, substantial graduate work in an appropriate academic discipline and good knowledge of Arabic and working facility in either Persian or Turkish. Broad knowledge of Middle Eastern scholarship, book trade, and understanding of current development in research libraries and of systems of bibliographic organization and access. Full job description mailed on request. Salary in the $22,560 to $32,484 per annum range depending on qualifications. Position available 1 June 1984. Send resume including the names of professional references to: William E. Wenz, Library Personnel Officer, Room 447, General Library, University of California, Berkeley, California 94720. The University of California is an equal opportunity, affirmative action employer.

ARABIC LIBRARIAN, National Center for Financial and Economic Information (NCFEI), Riyadh, Saudi Arabia. The U.S.-Saudi Arabian Joint Economic Commission seeks a bilingual (Arabic/English) librarian for a two-year position at the NCFEI. Responsibilities include performance of on-line and off-line cataloging of Arabic language materials; provision of bilingual research services, including accessing of computer data bases; and assistance in development and maintenance of up-to-date Arabic language collection of books, reports, and serials. Qualifications: U.S. citizenship, fluent Arabic and English, MLS degree, cataloging/classification experience; at least four years professional library experience; also collection development, and familiarity with AACR. Highly desirable: Economic background, additional degrees (e.g., MBA). Benefits: Salary plus 25 percent free housing, car, additional benefits. Dependents to accompany. To apply: Send resume to: Liz Kramer, Checchi and Company, 1730 Rhode Island Avenue, N.W., Washington, D.C. 20036 by July 15, 1984. Equal opportunity employer.
The American University in Cairo Library is seeking an exchange cataloger for a period of one year to begin during September/October 1984. Arrangements and inquiries can be forwarded to Jesse Duggan, Librarian, American University in Cairo, Kasr el-Aini Street, Garden City, Cairo.

The Library Director, Dr. Midhat Abraham, National Center for Financial and Economic Information (NCFEI), Ministry of Finance, Riyadh, Saudi Arabia, is seeking a library cataloger with experience and a good knowledge of Arabic. Interested librarians should contact Dr. M. Abraham, IFREP/JECOR/NCFEI, APO New York 09038.

CONFERENCE

A conference to consider various aspects of the Arab world in a bibliographic and library service framework will be held in Durham, England, September 14-17, 1984. The program and details can be obtained from David Burnett, University Library, Palace Green Section, Durham City DH1 3RN, England.

THE PRESS AND POETRY OF MODERN PERSIA
by Edward G. Browne • with a new preface by Amin Banani

This facsimile reprint of Edward G. Browne's classic study again makes available his comprehensive survey of the journalism and poetry of the Iranian revolution of 1906-1911. The flowering of the Persian press during this period offers startling similarities and contrasts to present-day events.

Still as fresh and relevant as the day it was written.
357 pages, illustrations • ISBN 0-933770-39-1 • $35.00, clothbound only.

STUDIES IN BÁBÍ AND BAHÁ'Í HISTORY
Volume One • Edited by Moojan Momen

A pioneering work with a wealth of new information which begins to separate myth from historical reality.
337 pages, illustrations • ISBN 0-933770-16-2 • $19.95, clothbound only.

KALIMÁT PRESS, 10889 Wilshire Boulevard, Suite 700, Los Angeles, California. Orders under $100, add 10% for postage and handling. California residents add 6% sales tax.