

**T**HE WORLD CHAMPION STALLIONS BRED BY AL SHAQAB





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**P**rogress and development of modern-day Qatar will reflect, in particular, efforts to maintain the heritage of our forefathers through the noble Arabian horse.

*His Highness Sheikh Hamad Bin Khalifa Al Thani  
Emir of the State of Qatar*





His Highness Sheikh Tamim Bin Hamad Bin Khalifa Al Thani  
Heir Apparent of the State of Qatar



His Highness Sheikh Hamad Bin Khalifa Al Thani  
Emir of the State of Qatar

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First published 2011

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ISBN 99921-757-9-6

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Typeset in Goudy Old Style  
Published by Al Shaqab, Member of Qatar Foundation, Doha, Qatar





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His Excellency Sheikh Mohammed Bin Hamad Bin Khalifa Al Thani

Chairperson of Al Shaqab Board of Directors  
Chairperson of Qatar 2022

## F OREWORD

We are honored to welcome members and guests of the 2011 World Arabian Horse Organization (WAHO) Conference and to share our passion, the Arabian horse, with our visitors.

Purebred Arabians have been an integral part of Qatar's history for centuries. When brave Qataris astride valiant warhorses won the battle of Al Shaqab in 1893, it marked a turning point in Qatar's quest for independence. These riders exemplified the ancient traditions of the Arab knights, known as *fursan*, who combined the qualities of chivalry, valor, heroism, and generosity with superb horsemanship.

A century after the battle of Al Shaqab, His Highness Sheikh Hamad Bin Khalifa Al Thani, The Emir of the State of Qatar, founded his Arabian horse farm and named it Al Shaqab to commemorate this victory and to breed spectacular horses that could "make a difference" in the modern world. Within a decade Al Shaqab-bred horses had won national, international, and world championships; inspired the creativity of artists, photographers, and writers; and energized owners, trainers, and breeders worldwide. Additionally, the link between our early *fursan* and their warhorses, on whose heart and stamina our knights depended, has been forged anew through Al Shaqab's winning endurance team, whose success requires a similar partnership between rider and horse. In fact, all of the equine activities at Al Shaqab teach us valuable skills of leadership.

To ensure continuity of the Arabian breed and the Arabian's role in our culture, His Highness The Emir created the new Al Shaqab center of equine excellence and in 2004 gifted it to the Qatar Foundation chaired by Her Highness Sheikha Mozah Bint Nasser Al Misned. Located within Qatar's ever-expanding Education City, the new Al Shaqab provides the region's first state-of-the-art breeding and equestrian facilities to support educational, cultural, competitive, and leadership opportunities for the Qatari people.

Qatar helped initiate the renaissance of the Arabian horse in the Arab world and beyond. We take pride in sharing our achievements and confirm that Al Shaqab will continue to lead Qatar's efforts to benefit the breed for generations to come.



Al Shaqab Equestrian Arena.  
Architectural rendering courtesy of Al Shaqab.



Al Shaqab Equestrian Arena.  
Architectural rendering courtesy of Al Shaqab.



Her Excellency Sheikha Al Mayassa Bint Hamad Bin Khalifa Al Thani

Vice Chairperson of Al Shaqab Board of Directors  
Chairperson of the Board of Trustees, Qatar Museums Authority

## I NTRODUCTION

We are delighted to host the 2011 World Arabian Horse Organization (WAHO) Conference and to celebrate both the art of breeding Arabian horses and the creative artists who portray them. Through our Qatar museums as well as the Al Shaqab atelier for visiting equine artists, we are committed to continuing and strengthening the enduring bond that joins Arabian horse breeders and artists together.

Al Shaqab's contributions to the international Arabian horse community are already legendary, especially through the influence of our magnificent Al Shaqab-bred World Champion Stallions: Gazal Al Shaqab, Marwan Al Shaqab, and Al Adeed Al Shaqab. A brief testimonial to these sires and the art of breeding as practiced by Al Shaqab is excerpted in this work from *The Heritage of Al Shaqab*, a new book demonstrating our ancestors' and Qatar's role in Arabian horse history and honoring my father, His Highness The Emir, whose leadership encouraged and helped to inspire the Arabian horse renaissance in Qatar and this region.

We are gratified in this publication to feature images of Karen Kasper's praiseworthy sculptures portraying our World Champion Stallions. Every nuance of form and spirit that distinguishes them is captured in her masterful work. The three maquette bronzes, unveiled at this WAHO conference, will be temporarily exhibited in the Qatar Museum of Islamic Art, designed by renowned architect I.M. Pei, and then exhibited, finally, in the new National Museum of Qatar, a Jean Nouvel architectural masterpiece. The entrance to the iconic Al Shaqab Equestrian Arena, conceived by Leigh and Orange, Ltd., will permanently display the three life-size bronzes. They will stand in honor and triumph ~ a spirited testimony to the enduring inspiration of the Arabian horse.

Historians are already recording the profound influence of Al Shaqab on the Arabian horse world, and we look forward to continuing our work not only to preserve the breed but also to sustain its influence on art and cultures throughout the world.



National Museum of Qatar.  
Architectural rendering courtesy of Qatar Museums Authority.



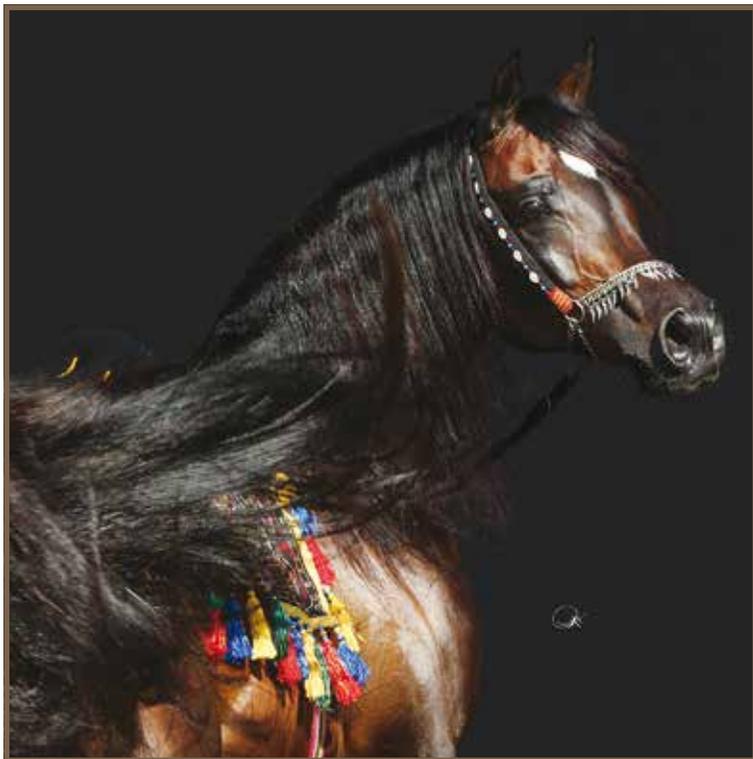
Museum of Islamic Art.  
Photo courtesy of Qatar Museums Authority.

**T**HE WORLD CHAMPION STALLIONS BRED BY AL SHAQAB  
Judith Forbis

*Life is not measured by the number of breaths we take,  
But by the moments that take our breath away.*  
Anonymous



The Eiffel Tower.  
Photo by Stuart Vesty.



Gazal Al Shaqab,  
World Champion Stallion 2001.  
Photo by Gigi Grasso.



Al Adeed Al Shaqab,  
World Champion Stallion 2003.  
Photo by Gigi Grasso.



Marwan Al Shaqab,  
World Champion Stallion 2008.  
Photo by Stuart Vesty.



Michael Byatt presenting Marwan Al Shaqab at the Salon du Cheval to win World Champion Senior Stallion 2008.  
Photo by Stuart Vesty.

### Three Pearls of Great Price

World champions do not just happen. Like treasured pearls, developed layer upon layer by the patient oyster, great horses are created over time from the stock produced by generations of breeders. Sometimes, however, extraordinary circumstances arise that allow these royal gems to come to light when otherwise they might never have surfaced to receive worldwide adulation.

The three World Champion stallions of Al Shaqab are the products of various combinations of bloodlines. Al Adeed Al Shaqab is Straight Egyptian, but not linebred. Gazal Al Shaqab was sired by a Straight Egyptian and out of a primarily Polish mare, while Marwan Al Shaqab is a combination of many different international bloodlines. The amalgamations succeeded brilliantly, however. All three are typey Arabians, even though they are different in physical characteristics. All are by distinctive sires, and all are out of top-producing dams. Thus, all sides of their pedigrees carry stallions and mares of renown, thereby reinforcing the old adage “blood will tell.”

Al Shaqab’s show-ring success within the short span of its life as a breeding farm recalls a noteworthy quotation from world-famous breeder Sheila Varian, whose bloodstock figures prominently in some of the Al Shaqab pedigrees: “Like everyone that has ever had a foal born, foaling season brings to life new faces that we look at with excitement in anticipation of what each will offer.... Having bred generations of horses, a wonderful part is the memory that pops up often, a flashback to a great-grandmother or father that I rode many years ago.... Believe in whatever it is you are involved in,” she continued. “Of course believing doesn’t make something happen, but if you have carefully done your homework and you are patient (sometimes very patient), continue to learn about your subject, keep your eyes open and hold on for dear life (in my case) to the stallions and mares that if you sold you couldn’t replace, and if you live long enough, someday something good just might happen.”

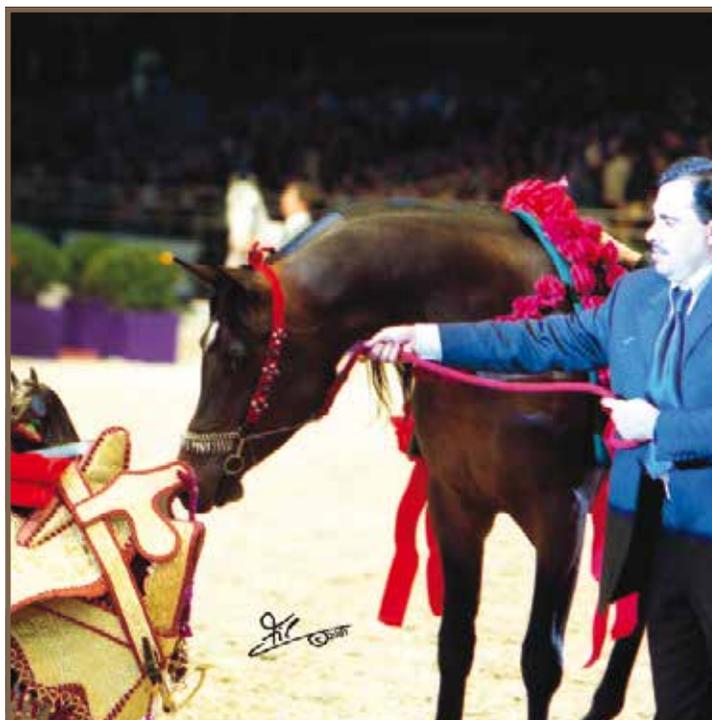
Indeed, something good has happened to Al Shaqab - from the farm’s first Salon du Cheval World Championship victories in 2001 by Al Shaqab’s home-bred stallions, Gazal Al Shaqab and Marwan Al Shaqab, to the amazing triumphs of 2008 when the World Champion Stallion, Marwan Al Shaqab, was not only bred by Al Shaqab but was also the sire of all the World Champion and Reserve World Champion Junior mares and stallions. In addition, the World Champion Senior Mare and Stallion were sired by Gazal Al Shaqab, and the Reserve Champion Mare was owned by Al Shaqab. These were incredible accomplishments unlikely to be matched soon by one stud farm.



Marwan Al Shaqab - triumphant!  
Photo by Erwin Escher.



Al Adeed Al Shaqab - the hero!  
Photo by Irina Filsinger.



Gazal Al Shaqab - victorious!  
Photo by Irina Filsinger.



**G**AZAL AL SHAQAB  
Born 15 May 1995

Shaikh Al Badi  
Ruminaja Ali  
Bint Magidaa  
Anaza El Farid  
Ansata Ibn Halima  
Bint Deenaa  
Deenaa  
Naborr  
Kaborr  
Bint Kholameh  
Kajora  
Exelsjor  
Edjora  
Edessa





Gazal Al Shaqab, the first Salon du Cheval World Champion Senior Stallion bred and owned by Al Shaqab.  
Photo by Gigi Grasso.

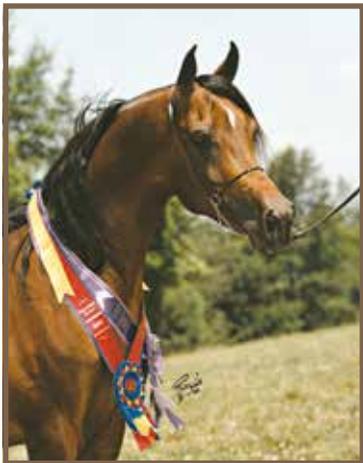
**Gazal Al Shaqab**  
**World Champion Senior Stallion, 2001**

Gazal Al Shaqab was the first of the Al Shaqab-bred Arabians to represent the stud in competition abroad. He was always well received in show rings wherever he went, winning such titles as 1996 Qatar International Junior Champion, 1996 Region XVI Champion Yearling Colt, 1998 unanimous Junior Champion and Supreme Champion in the U.S. Egyptian Event, Lexington, Kentucky, 1999 Qatar International Champion Stallion, Middle East Champion Stallion in Amman, Jordan (with the highest total score of the show), 2000 Reserve Champion at the Qatar International Show, 2002 Reserve European Champion Stallion, and 2005 U.S. National Reserve Champion Senior Stallion. But it was Gazal's triumph in Paris as 2001 World Champion Senior Stallion that remains a special memory for the many fans who applauded this majestic bay stallion's performance as well as for Sheikh Hamad who enthused: "When I heard the national anthem of Qatar playing in Paris, it was very emotional. It was so beautiful. I felt like I loved everybody. I was so happy."

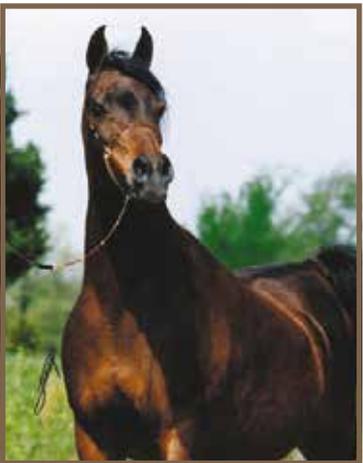
Equally important in 2002, however, was the fact that Gazal was selected by the Polish State Stud Farms to stand on lease for two years: one year at Janów Podlaski and another at Michalów. And Sheikh Hamad was indeed happy about that. "It is a very big honor," Sheikh Hamad said, "that this one-hundred-twenty-year-old program would want to lease Gazal Al Shaqab to improve its breeding. We are proud of Gazal and his get."



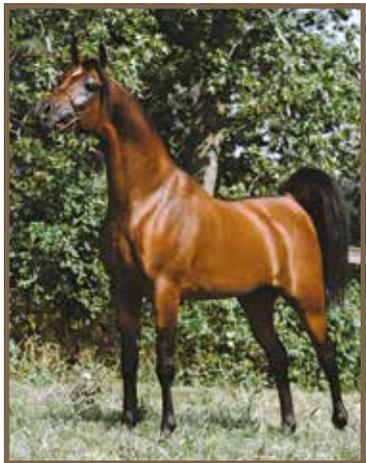
Gazal Al Shaqab, World Champion Senior Stallion 2001, Salon du Cheval, Paris.  
 Photo by Gigi Grasso.



Anaza El Farid, U.S. National Top Ten Stallion, sire of Gazal Al Shaqab.  
 Photo by Polly Knoll.



Bint Deenaa, dam of Anaza El Farid and grand dam of Gazal Al Shaqab.  
 Photo by Judith Wagner.



Anaza El Farid. "He was so exotic," said Michael Byatt, one of Farid's owners. Photo by Polly Knoll.

Sire: **Anaza El Farid**

Anaza El Farid was a 1994 U.S. Top Ten Stallion, 1994 Egyptian Event Supreme Champion, and Top Five at the Salon du Cheval, and he left an indelible impression. "I first saw Anaza El Farid as a two-year-old in Ocala, Florida, at the St. Clairs' farm," recalls Michael Byatt. "I went to see Anaza Bey Shah, because I had been asked to show him in the futurity class that year. It was Farid that I fell in love with. I could not get him out of my mind. He was so exotic. A few years later we put a group together and purchased him. I was one of the lucky owners." Eileen Verdieck, who also showed Farid, recalls, "He was a solid, big, strong stallion with deep hip and croup, decent legs, and a very pretty face - more like his dam, Bint Deenaa, than his sire, Ruminaja Ali."

And Karen Henwood, well-known breeder and Farid syndicate member, says: "I first met Anaza El Farid as a two-year-old at the Ocala, Florida, farm of Les and Lois St. Clair, his breeders. His lovely dam, Bint Deenaa, was in a stall while Farid was out to pasture. Bint Deenaa was a beautiful example of an Ansata Ibn Halima daughter in bay. She had great type, beautiful head, and movement." Regarding Farid, she recalls, he was "the picture of incredible type, beauty, and movement ... very strong hind quarter and great lay-back of shoulder and strong, long croup and hip.... His tail was always set well over his back when moving.... I was mesmerized by his incredible dark, large eye, the tear bones so pronounced, and huge, large, flaring nostrils. I was hooked, and I knew that someday I had to have this stallion in my life."

The St. Clairs were known for breeding classic type, and the combination of Bint Deenaa and Ruminaja Ali seemed like a perfect match. Farid was syndicated in 1993 and was highly sought after as a sire. He produced significant offspring, including Egyptian Event Supreme Champion Farid Nile Moon. Anaza El Farid was later sold to Count Federico Zichy-Thyssen but died before he could contribute his full potential to the breed.

Bint Deenaa was the kind of broodmare that helps make the name of a breeding farm. She was one of Ansata Ibn Halima's best daughters and a dam of champions. Deenaa, Bint Deenaa's dam, was a well-balanced bay beauty by Sameh, known for siring smooth bodies, a trait Deenaa inherited. Deenaa's dam was the prime broodmare Dahma II, a perfect Dahmah-type mare and a lovely representative of her sire, Nazeer. Thus, Farid's pedigree was first class on the dam's side.

Ruminaja Ali, Farid's sire, needs no introduction. He was U.S. National Champion Futurity Colt and a consummate show horse. Noble, charismatic, well proportioned, and of good size, Ruminaja Ali was "double Morafic" and combined superior sires and dams throughout his pedigree. A Polly Knoll photograph of his handsome head, huge nostrils flaring, became an iconic photograph of an Arabian stallion, gracing numerous calendars and magazine covers. Anyone who saw Ruminaja Ali shown by David Gardner at the U.S. Nationals will never forget when he was named Reserve U.S. National Champion Stallion. The competition was among the most challenging in years - a very large class with superior champions from around the world. David and Ali were a perfect team, but the top award eluded them, much to the disappointment of Ruminaja Ali's many fans.

It is interesting to note that Ruminaja Ali appears in the pedigree of all three Al Shaqab World Champions: the sire of Anaza El Farid, the sire of the dam of Al Adeed Al Shaqab, and a grandsire of Marwan Al Shaqab through his sire, Gazal Al Shaqab.

**Dam: Kajora**

Kajora proved herself an outstanding show horse by the time she was three years old, winning the 1982 U.S. National Champion Mare title against a class of fifty-two champion competitors. She has been described as “unforgettable” by those who saw her claim the award.

Michael Byatt remembers Kajora as “a horse that I had admired as the 1982 U.S. National Champion Mare, and then, later, I showed her, and of course, then, as her owner when my friends and I bought the Gucci herd. She was a mare of the highest dignity.” In one of those odd twists of fate, Michael recalls that “Kajora almost never happened. Al Shaqab was originally to buy the entire Gucci herd. At the very last moment that was pulled, and on a Thursday afternoon I had to come up with a million plus dollars by Friday noon. With some scrambling it was accomplished, and I was able to get the horses. At this time the Al Shaqab budget was exhausted; we could buy no more horses. I took Kajora and the other one hundred horses to my farm in Georgia and moved on. While I was at a Chinese restaurant one day eating lunch, Sheikh Hamad called me and said he pulled together some money and wanted six of the mares out of the herd, Kajora being one of them. We made the deal while I was on the sidewalk in front of the restaurant. Had Sheikh Hamad not followed these mares, the history of the breed would certainly be different.”

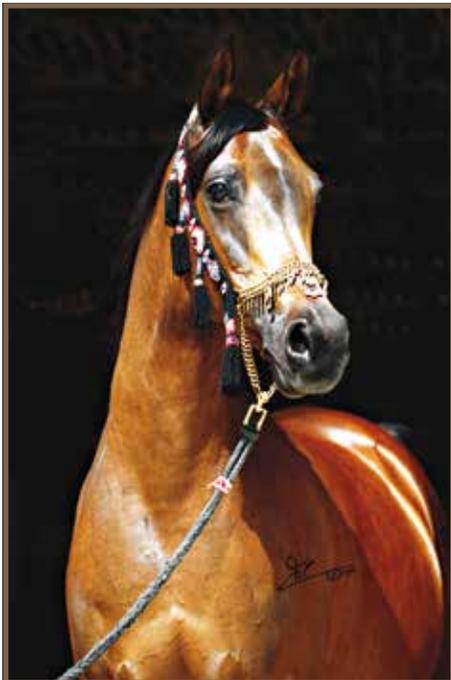
Kajora’s dam, Edjora, was from the significant Polish “E” line and was sired by the popular Exelsjor, 1966 European Champion and 1968 National Champion of Sweden. Kajora’s grandmother, Edessa, was the first Arabian mare owned by the Blommeröd Stud in Sweden, and she was later imported to the United States together with Edjora. Edessa’s dam, Ellora, bred by the Albigowa Stud, became a foundation mare at Janów Podlaski after World War II. She was known in Poland as a beautiful bay mare that earned a reputation for producing valuable daughters and outstanding sons, including U.S. National Champion El Paso and his full brother, Elfur, who won the Polish Derby.

Kajora’s sire, Kaborr, earned the titles of U.S. Reserve National Champion, Canadian National Champion Stallion, and Salon du Cheval European Senior Champion Stallion in 1982. He was a captivating white horse with a beautiful head whose dam, Bint Kholameh, was a combination of famous old bloodlines, including the Polish Witez II, Davenport, and Crabbet/Egyptian. She also had two lines to Ana, who traced in tail female to the Blunts’ famed Queen of Sheba. Kaborr’s sire, Naborr, was a breath-taking stallion. His huge black eyes - kind, soulful, and intuitive - were unforgettable. Imported from Tersk to Michalów Stud, Naborr represented the important Ibrahim sire line. An exceptionally handsome stallion, he possessed correct conformation and made a distinguishing mark on the Michalów program. He was then exported to the United States, where he became a main attraction at the Chauncey Arabian Stud in Scottsdale. Naborr’s champion offspring are legendary, among them, his U.S. and Canadian National Champion daughter, Dornaba, bred in Poland. Another great treasure was his son, the noble and exquisite U.S. National Champion Stallion Aramus, owned by entertainer Wayne Newton. Wayne lost his precious Aramus unexpectedly from a reaction to an injection, and he grieved mightily over the loss. When the Chaunceys’ beloved Naborr died, Wayne wrote to them: “Trust me when I tell you we know how you feel. I once wrote a line that said simply, ‘It really doesn’t matter how it all ends. The only thing that truly matters are all the hearts and souls you touch along the way.’ You have touched his heart and soul, and we have all been touched by his.”



Gazal Al Shaqab, World Champion Senior Stallion.  
Photo by Gigi Grasso.

Kajora, 1982 U.S. National  
Champion Mare and dam of Gazal Al  
Shaqab. Photo by Irina Filsinger.



Kajora, “a mare of the highest  
dignity,” according to Michael Byatt,  
who showed her and later was one of  
her owners. Photo by Irina Filsinger.



Kaborr, sire of Kajora, was a  
Canadian National Champion  
Stallion, twice U.S. National Reserve  
Champion Stallion, and European  
National Champion Stallion.  
Photo by Jerry Sparagowski.



Marwan Al Shaqab, World Champion Junior Stallion 2001 and 2002 and World Champion Senior Stallion 2008.  
Photo by Gigi Grasso.

**Marwan Al Shaqab**  
**World Champion Junior Stallion, 2001 and 2002**  
**World Champion Senior Stallion, 2008**

Marwan Al Shaqab, the splendid bay colt that resulted from mating Gazal Al Shaqab to Little Liza Fame, sent murmurs around the globe. He began life as a winner, taking his first class at the Qatar National Show the same year he was born, then the Junior Male Championship the next year at the Qatar International Show. Soon after he left his home country to carry its banner around the world. Chosen World Champion at Paris twice, 2001 and 2002, as well as European Champion Colt and All Nations Cup Champion Colt in 2002, Marwan Al Shaqab draws praise from Sheikh Hamad: “The first time he won in Paris was amazing for me. It was too wonderful. It had been our dream for many years to show our breeding on the world stage and to prove that we really are breeders. This was very important.” And Marwan, Sheikh Hamad added, “offers so many qualities rare to find in one horse.”

In addition to these wins, Marwan Al Shaqab conquered the United States in 2003, capturing Region IX Champion Stallion and unanimously winning the prestigious U.S. National Junior Stallion Championship. Returning in 2005 to the U.S. Nationals, along with his sire, Marwan again captured the U.S. National Junior Stallion Championship, unanimously, ensuring that he would become one of the most sought-after breeding stallions in the world, while his sire seized the U.S. Reserve Senior Championship laurels - a double win for Qatar and for this unique father and son team. The best was yet to come, however, at the Salon du Cheval World Championships in Paris in 2008. After spectacular wins and phenomenal success as a sire, Marwan returned to the show ring after a five-year absence. He was poised to capture the ultimate title of Senior World Champion Stallion, having already won the Junior Champion title twice. This was a bold move for Al Shaqab since Marwan was already acclaimed as a world superstar in the show ring and as a sire. Could he emerge victorious once again?



Ruminaja Ali

Anaza El Farid

Bint Deenaa

Gazal Al Shaqab

Kaborr

Kajora

Edjora

Bey Shah

Fame VF

Raffoleta-Rose

Little Liza Fame

Aza Destiny

Katahza

Afhar Rahza



**M**ARWAN AL SHAQAB  
 Born 12 February 2000



Warming up at the All Nations Cup in Aachen, Marwan captured the Senior Stallion Championship before heading to Paris. As he made his grand entrance there, however, with Michael Byatt at the lead, he faced unexpectedly stiff competition from the previous Reserve World Champion Stallion, Imperial Baarez. It was a battle of the titans, and Marwan took the first defeat of his life under the European scoring system when the five judges selected for that preliminary class gave points for type, head and neck, body and topline, legs, and movement. Marwan's sons and daughters had just accomplished the remarkable feat of sweeping all the Junior World Championship and Reserve titles, and now it was up to him to capture the supreme victory of the show. In the championships where the comparative system was used, all seven of the judges were present. The team of Byatt and Marwan understood they now had to perform as never before if they were to win in the finals. Thousands of fans chanted "Marwan, Marwan, Marwan" as the stallion struck perfect poses and then trotted out more boldly than ever to show the judges his excellent movement. Finally, the cards were in, and after what seemed an interminable wait, the announcer's voice boomed out over the loudspeaker: "And the Senior World Champion Stallion is ... Marwan Al Shaqab." Tears of joy were shed by the Al Shaqab team as the 2008 World Championships came to a close - a memorable and incomparable triumph for the Al Shaqab breeding program.

Michael Byatt, who has trained this dynamic young superstar, notes: "For all that he has done and all that has been asked of him, Marwan remains the sweetest, kindest, most wonderful horse to live with.... He is a star, and he epitomizes the Arabian horse that everyone would love to have for their own."

**Sire: Gazal Al Shaqab**

"Gazal Al Shaqab is much like his mother and grandmother through the shape of his neck and poll," says Michael Byatt. "That mother line had the most beautiful, well-rounded poll. They both had very clean necks as well. In addition, both were superior in the shoulder. All of this has come through in Gazal. The structure of Gazal's face is very much a combination of mother and father. The big eyes look so much like Edjora's," Michael adds. "The plan in breeding Kajora to Anaza El Farid was for Farid to add type, type, type. I was one of the partners in Farid, and what drew me to him was his exotic face and extreme quality. I admired Farid's dam and her pedigree and felt he was so breedy. He gave Gazal a lot of his quality and pretty." And Michael notes, "Gazal, like so many horses in this line, thinks so highly of himself. He is very noble. He is very interested in life."

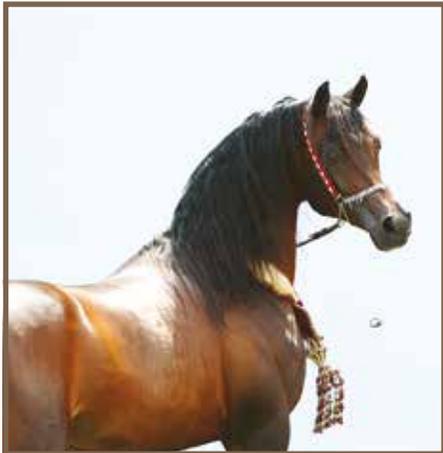
Gazal showed prowess as a young show horse, as described in chapter 6, "Al Shaqab in the New Millennium," and he became a veteran campaigner and returned to the show rings of the United States in 2005, winning his class at the highly competitive Scottsdale show and capturing the Reserve Champion Stallion. Later he took on the competition at the U.S. National Championships in Albuquerque, where he was named U.S. National Reserve Champion Senior Stallion. Without a doubt, one of Al Shaqab's main goals - to breed horses that are highly competitive in the international show rings - has been exemplified by Gazal Al Shaqab. The degree to which he has succeeded as a sire is equally impressive, however, especially considering that he is siring foals that exceed even his own superior qualities. Marwan Al Shaqab is just one of them.

**Dam: Little Liza Fame**

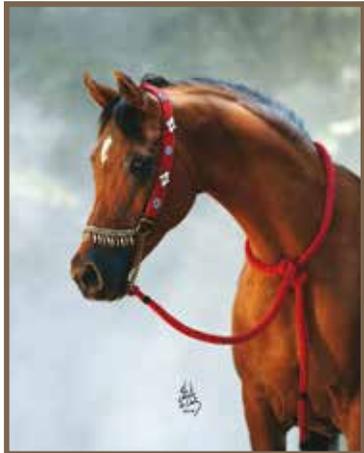
"Even as a young foal, Little Liza was beautiful," said her trainer, Dick Adams, who saw her at six months of age and took her to his stable. Her owners could not do justice to her, so he offered to keep and train her and sell her for them within a year, or they owed him nothing. Her potential was seen by Virginia Wood, and, under her ownership, Little Liza Fame was shown to all her halter championships. Both Virginia and Dick said that Little Liza was a sweetheart and easy to train. When Eileen Verdieck was given the task by Sheikh Hamad and Michael Byatt to find a horse that could win, Michael suggested trying to buy Little Liza Fame, thinking she could be shown in Paris. Although she was an expensive purchase and had been a good show horse, having won Canadian National Champion Futurity Filly, a U.S. National Top Ten, and a U.S. Reserve National Champion Junior Western Pleasure, she proved not to be typey enough for the European judges, and she disappointingly finished well down the lineup. Nevertheless, she went on to prove herself an invaluable asset as a broodmare when she came to Qatar.



Marwan Al Shaqab inside the old Ottoman stables preserved at Al Shaqab.  
Photo by Gigi Grasso.



Gazal Al Shaqab, World Champion  
sire of Marwan Al Shaqab.  
Photo by Gigi Grasso.



Little Liza Fame,  
dam of Marwan Al Shaqab.  
Photo by Stuart Vesty.



Fame VF, U.S. National Champion Stallion, sire of Little Liza Fame.  
Photo by Jerry Sparagowski.

“Little Liza Fame was a very nice mare in character. And she was very ‘breedy,’” Michael Byatt says, “a horse that is very complete,... structurally sound,... a great mind,... very trainable,... and handsome. She is not exquisitely pretty but beautiful. She has a pedigree loaded with wonderful horses that bred well. Fame and Raffon were both National Champion Stallions. I never showed her myself; I just thought she was a wonderful mare,” Michael recalls, and the decision to buy her had an unbelievable impact, through her amazing son, Marwan Al Shaqab, on Al Shaqab’s future and on Michael’s own life.

Sheikh Hamad speaks of Little Liza Fame as “one of the sweetest mares in the stable. She is very feminine,” he says, “and has produced very well for us.” Had she done no more than produce Marwan, her place in history would be assured. It seems a strange twist of fate that Bill Melendez, her former trainer, happened to be one of the judges at the U.S. Nationals when her son, Marwan, was chosen unanimously as U.S. National Junior Champion Stallion in 2005.

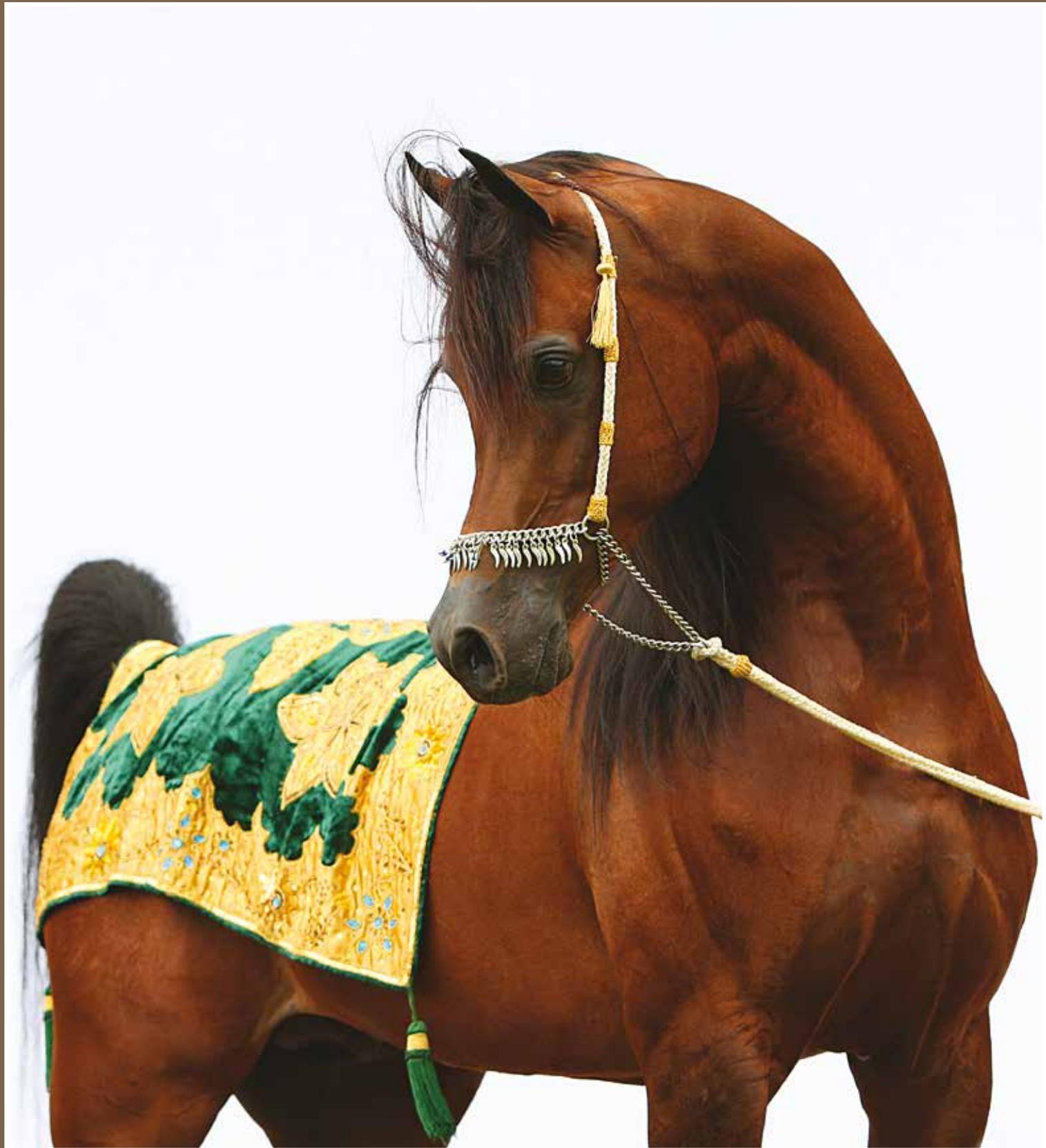
Little Liza Fame’s sire, Fame VF, was a handsome bay stallion that not only won the coveted title of U.S. National Champion Stallion but also became a prolific and outstanding sire. Dick Adams, who trained and showed Fame VF to his National Championship, admired him for what Dick calls “his degree of Egyptian character. Fame VF had a pretty head, prominent ocular bone with dark eye, carried himself very vertically, and had a herdsire attitude,” Dick says. “Yet he would let handicapped children come into his stall, lay his head on their chests and let them pet him! He was a tent horse, but tough.” Fame VF’s sire was the indomitable and legendary Bey Shah, a multiple champion himself, including a Reserve U.S. National Champion, and an icon of the breed. Begetting champion after champion and possessed of charisma and a large and memorable kind eye, Bey Shah remained a dignified gentleman from his debut at Scottsdale to the last days of his life.

Fame’s dam, Raffoleta-Rose, was known as a very pretty mare, much like her sire line, Raffon, with huge black eyes, good balance, and a very pretty face. Her dam was by Gamaar, a known sire of “pretty.” Raffon himself was a charismatic bay stallion, a U.S. National Champion, and a very popular sire, carrying typey Gainey and Raffles blood.

Katahza, Little Liza Fame’s dam, as described by Dick Adams, was a rather unassuming average bay mare with good quality and large, soft, dark eyes that were slightly almond-shaped. She was well conformed and had good, clean legs. Bred to Bey Shah she produced the winning stallion JK Amadeus, and bred to Fame VF she produced Little Liza Fame. Katahza’s dam, Afhar Rahza, was a fine daughter of one of the breed’s early favorites, Al-Marah Radames, a son of Indraff.

Katahza’s sire was the exceptionally beautiful dark bay Aza Destiny, son of Azraff, the great Raffles sire. Aza Destiny was a model classic Arabian in type, very animated, with huge black eyes that literally glowed. He never quit prancing in the ring and was Champion Stallion at Scottsdale, Reserve Champion Stallion in Canada, and Top Ten Stallion at the U.S. Nationals.

Thus, Marwan Al Shaqab’s pedigree is studded with National Champions and framed in gold.



Marwan Al Shaqab “offers so many qualities rare to find in one horse,” said Sheikh Hamad Bin Ali Al Thani, the first director of Al Shaqab.  
Photo by Gigi Grasso.



Nazeer

Ansata Ibn Halima

Halima

Ansata Halim Shah

Ansata Shah Zaman

Ansata Rosetta

Ansata Bint Bukra

**A**L ADEED AL SHAQAB  
Born 13 April 1995

Shaikh Al Badi

Ruminaja Ali

Bint Magidaa

Sundar Alisayyah

Kayed

Imperial Sayyah

Malekat El Gamal





Al Adeed Al Shaqab, World Champion Senior Stallion 2003.  
Photo by Gigi Grasso.

### Al Adeed Al Shaqab World Champion Senior Stallion, 2003

Al Adeed was a born show horse. His superb type, extreme head, pride, charisma, and near perfection of form were not lost on judges throughout the Middle East and Europe or on the many Arabian enthusiasts who have followed the illustrious career of this silvery white, magical steed. "It was as though it was fated," Sheikh Hamad recalls. "The year we lost Ansata Halim Shah, the mare Sundar Alisayyah delivered his son, Al Adeed Al Shaqab. He was a gift from God. I can't find words to describe him. He is unique, and he comes the closest to our ideal of the Arabian horse."

Al Adeed Al Shaqab has also gone on to become a notable sire with numerous champions to his credit and a collection of fine daughters to carry on his legacy in the Al Shaqab herd. In retrospect, Al Adeed resembles his father. He inherited Ansata Halim Shah's exquisite head, while gaining more substance, bone, and body strength through his dam, Sundar Alisayyah. "This horse epitomizes nobility in our breed," Michael Byatt says. "He is mentally very strong - he is a very powerful individual - and that translates so well in the arena. He seems to radiate in the presence of others," adds Michael, who showed him to most of his wins.



Sire: **Ansata Halim Shah**

Ansata Halim Shah was a stallion of ethereal, porcelain-like quality. From the moment he was born, he also had that “star quality” that eventually marked him as one of the superior breeding stallions of the twentieth century. He was shown to U.S. Top Ten Futurity Stallion in 1983 as well as World Champion Reserve Junior Stallion at the Salon du Cheval in Paris, and thereafter he stood at stud in Europe on lease to the Katharinenhof Stud of Dr. Hans Nagel. While there he was used by the Babolna State Stud of Hungary and the Marbach State Stud of Germany, and his breeding record surpassed that of any other stallion, according to the German Licensing Committee. In 1994 he was purchased by Al Shaqab and imported to Qatar where he serviced a number of mares. Regrettably he died in 1995 of an accident before he was able to make an even more significant mark, but fortunately his bloodlines were preserved and now permeate the Arabian Gulf and the rest of the world.

His sire, Ansata Ibn Halima, was one of the handsomest Nazeer sons - and perhaps the most influential - who, along with Morafic, provided the “golden nick” that blazed the trail for the Egyptian Arabian in the United States from the 1960s through the 1980s. Ansata Ibn Halima, imported by my husband and me in 1959, was shown to U.S. Top Ten Stallion three times (1966, 1967, 1969) and was known worldwide for stamping “That Halima Look.” He was a perfectly balanced horse with an extreme head; large, black, expressive eyes; wonderful ears; and exceptional movement; he not only won many Class A championships at halter but also garnered an English pleasure performance class at Scottsdale his first time shown as well as regional championships in the park class. Beloved around the world as a sire of exceptional quality, he was one of the few stallions to sire a U.S. National Champion son (Ansata Ibn Sudan) and daughter (Fa Halima). He was also the sire and grandsire of numerous halter and performance champions as well as World Champions. All three Al Shaqab World Champion stallions carry a relatively close line to this horse.

Ansata Halim Shah’s dam, Ansata Rosetta, was one of the most favored mares at Ansata. Carrying four close crosses in her pedigree to Nazeer, she combined the best of the Bukra family with the finest of the Moniet el Nefous lineage - an ideal combination of Dahman and Saklawi strains. Her very noble head with expressive, lively eyes was of the longer foreface, typical of her dam, Ansata Bint Bukra, and Bint Bukra’s dam, Bukra. Ansata Rosetta was well balanced, inheriting Ansata Shah Zaman’s and Morafic’s long layback of shoulder and wonderful, high-set, loftily carried tail, and she moved with graceful long strides. Ansata Rosetta was sired by the inbred white stallion Ansata Shah Zaman, the result of breeding full brother to full sister. His sire, Morafic, and dam, Ansata Bint Mabrouka, were exceptional individuals of extreme type with excellent conformation and beautiful heads with large, dark, expressive eyes. Morafic was a halter and performance champion, a tall elegant horse of great quality, exotic dishd face, spirit, and prideful carriage whose record as a sire is legendary. Ansata Bint Mabrouka was one of the best Nazeer daughters, refined, beautifully balanced, a superb mover, and a champion at halter. She was also the dam of Ansata Abbas Pasha, a champion in the United States and European Reserve Champion, Salon du Cheval, Paris - one of the first American-bred Egyptian stallions to show there. He, too, was influential in European as well as American breeding programs.



Al Adeed Al Shaqab. "This horse epitomizes nobility," said Michael Byatt, who showed him to most of his wins.  
Photo by Gigi Grasso.

Sundar Alisayyah, "one of Al Shaqab's most treasured broodmares," according to Sheikh Hamad Bin Ali Al Thani. Photo by Gigi Grasso.

Ansata Halim Shah, World Champion Reserve Junior Stallion 1983, Salon du Cheval, Paris.  
Photo by Jerry Sparagowski.



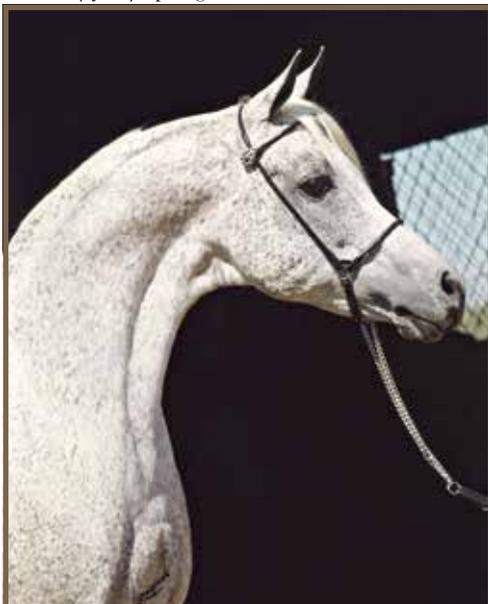
Ansata Halim Shah, a stallion of ethereal, porcelain-like quality.  
Photo by Jerry Sparagowski.





Al Adeed Al Shaqab.  
Photo by Gigi Grasso.

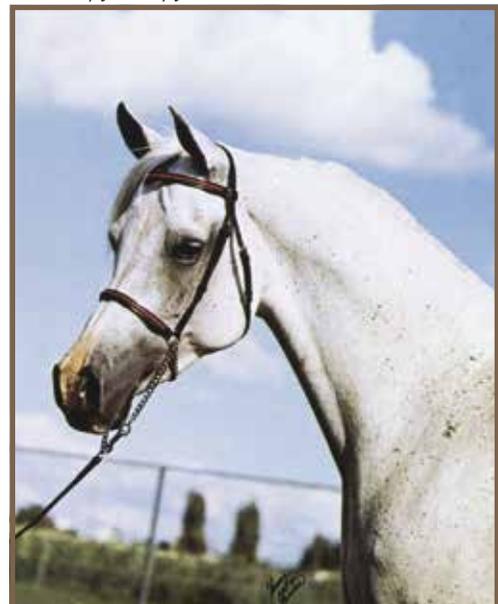
Ansata Ibn Halima, sire of Ansata Halim Shah, appears in the pedigrees of all three Al Shaqab-bred World Champion stallions.  
Photo by Jerry Sparagowski.



Ruminaja Ali, U.S. Reserve National Champion Stallion and sire of Sundar Alisayyah, appears in the pedigrees of all three Al Shaqab-bred World Champions. Photo by Polly Knoll.



Bint Magidaa, outstanding broodmare and dam of Ruminaja Ali, Alidaar, and other champions.  
Photo by Johnny Johnston.



**Dam: Sundar Alisayyah**

“Looking at her, you might not guess that she would be such a brilliant producer,” Sheikh Hamad said of Sundar Alisayyah, “but she is one of the stud’s most treasured broodmares. She is a very athletic mare. She’s not extremely typey, but she comes from a beautiful pedigree. She descends from the Hadban Enzahi strain of which we have few representatives.”

At the time Sundar Alisayyah was imported, she was thought not to be in foal, but she surprised everyone and produced the striking young colt Al Aasi, who became Junior Champion Colt in the first Qatar Festival of the Horse show in which Al Shaqab competed. Alisayyah’s daughter, Kamasayyah, by Imperial Al Kamar, became a superior show horse for Al Shaqab, winning championships in Qatar and at the Middle East Championships in Jordan. In addition, Alisayyah produced two more full brothers to Kamasayyah: Kisra, who became Chilean National Champion, and Katana, who was National Champion of Israel. Thus, Alisayyah proved to be a consistent producer of winning show horses, her crowning achievement being Al Adeed Al Shaqab. It was one of those rare combinations that was a “golden nick” and a lucky choice at the time, because, in one of those odd twists of fate, Ansata Halim Shah died shortly after she was bred.

Sundar Alisayyah made her first appearance on the show scene in the Pyramid Society’s unique Filly Fantasia Show and Sale held at the Egyptian Event in Lexington, Kentucky. A tall, stretchy mare with long neck but somewhat plain head, she attracted considerable attention and placed well. When she was purchased by Al Shaqab she had been serviced by Imperial Al Kamar, a handsome grey stallion of double Ansata Ibn Halima breeding and tail female to the incredibly beautiful U.S. National Champion Serenity Sonbolah. Bred by Imperial Egyptian Stud, Kamar was receiving high marks as a sire of champions.

Sundar Alisayyah’s dam, Imperial Sayyah, a tall, strong mare of heavier stature and body, was imported in utero to the United States by Imperial Egyptian Stud. Her dam, Malekat El Gamal, was bred to Kayed, the senior sire of Al Badeia. Kayed was an attractive, tall, athletic stallion. Malekat El Gamal’s name, Queen of Beauty, fit the solid-bodied, handsome mare. Typical of her sire, the powerful Nazeer son Waseem, Malekat El Gamal had a very short head; big, black, expressive eyes; and a strong, but not flat, croup. She was shown to Top Eight at the prestigious Buckeye show when classes were large and competition keen. Her foals were not particularly typey but were generally good athletes, including a son who placed second in the Arabian Derby.

Sundar Alisayyah’s sire was the legendary Ruminaja Ali, winner of U.S. Reserve National Champion in a year of astonishing competition. He was one of the great show and breeding stallions of his time - renowned for his beautiful head and huge nostrils, long neck, good size, and dynamic presence. His sire, Sheikh Al Badi, won U.S. National Champion Futurity Stallion, among other accolades, and sired many champions for Gleannloch Farms, much to the credit of his sire, Morafic. A leading sire of U.S. National Champions, Morafic, Gleannloch’s magnificent white Nazeer son, was a dynamic horse and a true representative of the Saklawi Jedran strain. Known for his incredibly dished head, he was one of the most important Arabian stallions in the breed. Ruminaja Ali’s dam, Bint Magidaa, was an elegant grey mare of the relatively rare Abeyya Om Jurays strain and one of the breed’s outstanding broodmares. Her sire, Khofo, the handsome grey Morafic son, was imported in utero by Gleannloch when the farm purchased his dam, Nabilahh, a wonderful Antar daughter who became the dam of U.S. Reserve National Champion Nahlah. Bint Magidaa also produced Alidaar, Ruminaja Bahjat, Ruminaja Majed, and his sister, Bint Bint Magidaa, all champions or producers of superior individuals.

Unquestionably, Sundar Alisayyah had the ability to produce outstanding sons and daughters, her genetic makeup proving to be her most winning asset.

# I

## MMORTALIZED IN BRONZE

Karen Kasper

My first steps on the path that led me to sculpt the World Champion Stallions of Al Shaqab were taken when I was five years old. I could not have known then that art held the power to change the course of a life, but my life indeed changed the first moment I saw works of art portraying the Arabian horse.

My recollection of that day remains vivid. The book was titled *The History and Romance of the Horse* and included two portrayals of Arabian horses, one a sketch by Eugène Fromentin and the other a painting by Adolf Schreyer. These images instantly mesmerized me. I cannot explain why they were so fascinating because I had no understanding then of art or artists, yet I knew that I had to someday see an Arabian horse. I had to know - could there really be a horse with such grace and beauty? Even as I wondered, the imagery of the artists seemed to answer my question with the certainty of truth. A decade would pass before I would see my first living Arabian horse. But their depictions had already inspired my direction in life. Such is the power of art.

Years later, I visited a small private museum where I saw my first original paintings by equine artists whose works I had only studied from books. It was a profound experience for me to stand before canvases painted by the hands of two of my chosen mentors, the English artists George Stubbs and John Frederick Herring, Sr. Viewing their masterpieces, it seemed as if I were standing beside the artists themselves, feeling what they felt, seeing what they saw, and viewing the living horses with them as they painted their equine subjects with respect and dedication. I marveled again at the power of art - a force that was able to reach across the centuries and evoke the essence of the experience of life itself.



Photo by Richard T. Bryant.

It is especially true that artists stand on the shoulders of those who have come before us, and there are several who deserve special recognition as my teachers. My understanding of the equine form was profoundly influenced by Stubbs's remarkable anatomy studies and his belief that "nature was the greatest teacher." His conviction that every aspect of an artist's work should be portrayed from life directed my own self-studies and fostered my love of portraits that celebrate the individuality of my subjects. The expressive works of Herring introduced me to portraying the beauty of intimate affection between artists and their subjects, especially apparent when Herring used his own beloved Arabian stallion as a model. The fact, too, that both of these artists were almost entirely self-taught, as I am, gave me further confidence to follow my chosen path.

Along with Stubbs and Herring, the French artist Carle Vernet has been another influential teacher to me. With his attention to detail and refinement, Vernet had an unparalleled ability to capture the body language, life energy, and presence unique to the Arabian horse. The study of his exquisite drawings has been invaluable in enhancing my observation of these aspects in my subjects, and I continue to be inspired by his work.

Studying artists of the past has taught me another important lesson: there are only so many works that can be created in one lifetime. Within the days each of us may be fortunate to have in our lives, we must endeavor to do our best with this gift of artistic talent.



Photo by Gigi Grasso.

*For decades I have loved to go to the square at the Louvre and sit on the fountains looking in the windows at night. There, I look at the sculptures illuminated by the soft light through the windows, and I imagine all of them coming to life.*

*Late on Saturday night, following the finals of the Egyptian Event, I turned into the drive and followed the tree-lined road up to the beautiful Southern home that houses the work of Karen Kasper. Nearing the entrance I caught sight of the Al Shaqab sculptures that I had come to see. There, from the outside of her house, looking into the windows, Marwan, Gazal, and Al Adeed came to life for me – they were alive, so real. Just as I had experienced by seeing the old masterpieces in the Louvre, Karen Kasper brought these immortal stallions to life for me on that late spring evening in Kentucky. The sight was both breathtaking and unforgettable.*

Michael Byatt

The commission to create life-size sculptures of Al Shaqab's World Champion Stallions is one of the greatest honors any artist could receive. I feel fortunate to have known Gazal, Marwan, and Al Adeed since their births and, like many others, have followed their careers as show horses and sires with admiration. It was an unforgettable opportunity to spend time with these legendary stallions and to know them intimately from the perspective of an artist.

As a living being, each of these magnificent horses is naturally perfect unto himself - unique in physique, movement, character, and energy. Many sessions of life study, over a period of years and in several different countries, were required to capture the essence of these great stallions. My observations were enriched by recognizing particular features I feel certain were passed down through the sire lines of Gazal, Marwan, and Al Adeed because I had previously sculpted several stallions in the ancestry of these World Champions.

The resulting portraits recreate the impressions Gazal, Marwan, and Al Adeed have given me of themselves - as they take form in bronze, from life to art. Words do not come easily to someone who expresses herself through artwork, where no words are needed. It is my hope, however, that these bronzes will speak for me as truthful representations of my experiences with the proud and noble World Champion Stallions of Al Shaqab.

Arabian horse breeders and artists have much in common because the creative process for both requires similar skills and dedication. Vision and an appreciation of beauty are essential. And both artist and breeder are inspired by and learn from our predecessors as we invest our own passions in the present. As breeders' hopes rise with each new foal, so, too, should artists strive for their next work to be their best.



*Photos by Ray Kasper.*

Breeders and artists similarly recognize their responsibility to the future and the need to nurture and educate their successors. Al Shaqab as a member of Qatar Foundation is already taking a leadership role in its many programs to educate new breeders, horsemen, and horsewomen, and its art atelier will add exciting potential to develop an equine art education program and encourage an appreciation of the Arabian horse in art.

The life-size bronze portrayals of the World Champion Stallions of Al Shaqab will soon welcome visitors to Al Shaqab, while the original maquette bronzes will reside in the permanent collection of the new National Museum of Qatar - a significant recognition of the importance of the Arabian horse in Qatari history.

Today, paintings by Fromentin and Schreyer, the two artists who first introduced me to the Arabian horse in my childhood, may be seen in the Orientalist Museum in Doha, among other masterpieces. When I recall the invaluable role that museums have played in my education as an artist, I can imagine the future influence of the Qatar Museum Authority's enduring vision. Someday another young person will stand before one of these paintings or sculptures of Arabian horses, and his or her life will change forever. Such is the power of art.





**G**AZAL AL SHAQAB  
غزال الشقب

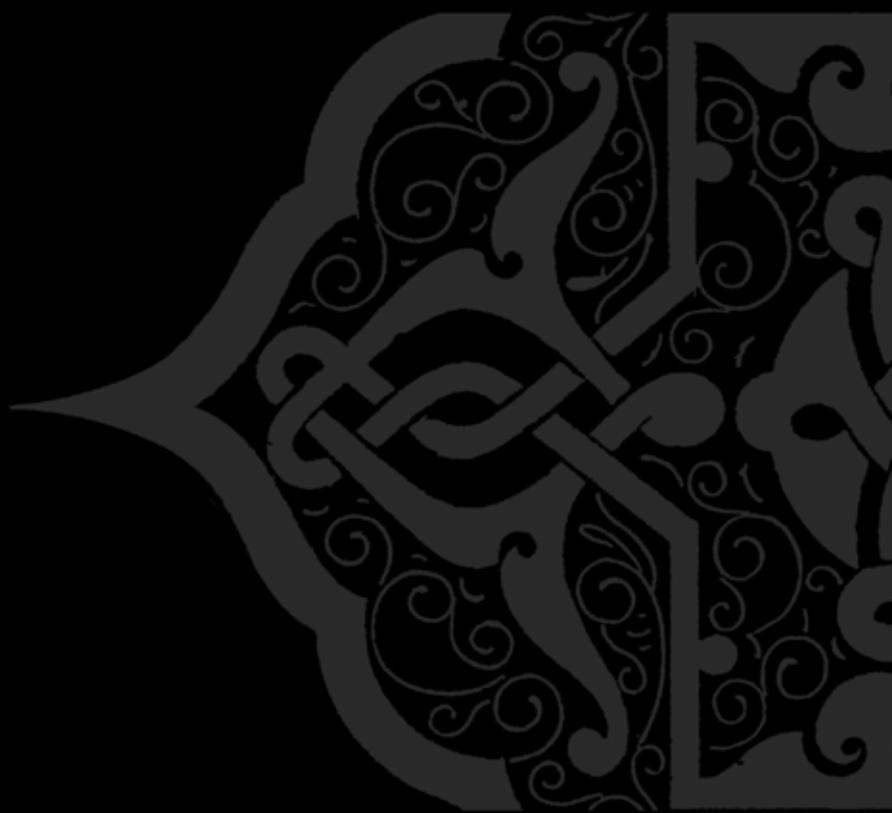








MARWAN AL SHAQAB  
مروان الشقب









**A**LADEED AL SHAQAB  
العديد الشقب









# E

NDURING INSPIRATION: The Arabian Horse ~ in Art  
Cynthia Culbertson



The Arabian horse is the embodiment of equine beauty. Possessing a singular harmony of physical form as well as the dignity and pride that are elements of its fundamental nature, this magnificent breed has inspired remarkable works of art for centuries.

More than 3,500 years ago, the archetype of the Arabian horse mysteriously appears in the art of New Kingdom Egypt. Prancing chariot horses, with gracefully arched necks, delicate limbs, and high-carried tails, adorn the temple walls of mighty pharaohs and are found throughout the artistic media of this era. These ancient and unknown Egyptian artists were the first to capture the beauty of these noble animals, and they began a tradition that continues to the present day.

While the precise date of the horse's introduction to the Arabian Peninsula is not known, it was here that the Arabian became a true breed, a development depicted in some of the region's earliest artistic expression. Rock art throughout the peninsula attests to the importance of the horse for hunting and warfare. While some depictions are crudely etched line drawings, others are far more sophisticated, accurately capturing the defining characteristics of the breed - virtually indistinguishable from images of the Arabian horses of today. The work of these early artists remains invaluable, not only for its artistic merit but also as archeological evidence of the long history of the Arabian breed.

In pre-Islamic and early Islamic eras, the Bedouin tribes who treasured the Arabian horse commemorated the breed in a non-visual art form. Poetry was their finest artistic achievement, and many of their stirring odes extol the virtues of the Arabian horse, such as speed, agility, stamina, and character. These poets must be considered among the important artists whose work honors the breed, and their verses provided inspiration for many visual artists who followed.

As Islam spread beyond the Arabian Peninsula, so did the Arabian horse and the art devoted to it. While figurative art is traditionally discouraged throughout much of Islamic history, there are nonetheless many exquisite examples in Islamic art with horses a frequent subject. In various Islamic dynasties, Arabian horses are represented in woodwork, metalwork, ceramics, textiles, and illuminated manuscripts and within the *furusīyya*, or horsemanship treatises, beginning in the early Abbasid period and reaching their apogee during the time of the Mamluks. A genre of individual horse portraits emerged in Persia and later influenced the Mughal Empire, where, by the seventeenth century, the horses were often identified by name. All of these works reflect the high esteem accorded exceptional mounts as well as their essential role in the history of Islam.



Top Left: Arab horseman hunting an oryx with Safaitic inscriptions from northeastern Jordan. First published by M.C.A. Macdonald in *Furusīyya* (ed. David Alexander, Riyadh, 1966, vol. 1, p. 77 and note 44).

Bottom Left: Relief of an Egyptian horse at Medinet Habu. Egypt. 1184-1153 BCE, Dynasty 20, New Kingdom. Photo by Judith Forbis.

Right: Royal Riding Horse and Runner. Album Leaf. 16th-17th centuries CE. Mughal, attributed to India. Ink, opaque watercolor, and gold on paper. Entire painting: 11 3/4 x 17 1/2 in. (29.8 x 44.5 cm). Illustration: 6 1/2 x 9 3/4 in. (16.5 x 24.8 cm). Fletcher Fund, 1925 (25.68.3). The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright © The Metropolitan Museum of Art/Art Resource, NY.

The prominence of the Arabian horse as a subject in art contributed greatly to the horses' spread throughout the world and remains an important element in sustaining the breed's popularity. The merits of the Arabian horse, both in its pure form and when crossed with local horses, were soon recognized throughout Europe, Australia, and the Americas. Napoleon's campaign in Egypt, for example, greatly increased the attention paid to the breed. A painting by Baron Antoine Jean-Gros shows Napoleon riding an Arabian steed at the Battle of the Pyramids, illustrating General Bonaparte's admiration both for Arabian horses and for their Mamluk riders. Many European artists subsequently became infatuated with the beauty of the Arabian, and equine depictions in Europe changed dramatically as a result.

Eighteenth-century English artist George Stubbs was another major influence on the horse as an artistic subject. Stubbs revolutionized equine art by conducting detailed anatomical studies that enabled his realistic depiction of individual horses. Several purebred Arabian horses were painted by Stubbs, and the majority of his work portrayed horses that possessed significant Oriental blood. The horses in his portraits reflect a keen intelligence, looking out of the painting to engage the viewer. This cerebral connection with the human observer is typical of the Arabian horse and is a characteristic that is seen in almost all portrayals of the breed that followed.

Members of the aristocracy throughout Europe were routinely painted riding Arabian horses with the regal bearing of their mounts a reflection of the nobility of their riders. While these portraits were the exclusive domain of their owners, the emergence of lithography gave the general population a wider accessibility to the Arabian horse in art. The French artist Carle Vernet was one of the first to embrace this technique, meticulously creating his drawings on stone so that they could be reproduced as lithographs. His dramatic interpretations of the horses of the Mamluks are the epitome of Arabian equine art and were a powerful influence on many other important artists of his day and beyond.

Théodore Géricault was one of the famous students of Carle Vernet, and his portrayals of the Arabian horse are particularly powerful and compelling. Another artist with a connection to the Vernet family is the Polish national painter Juliusz Kossak, who executed many exquisite paintings of Arabian horses, both as military mounts and as the steeds of the Polish nobles who were entranced with the breed.

Several renowned artists were inspired by Arabian horses as a result of their travels to North Africa and the Near East. The influential French painter Eugène Delacroix often chose horses as his subject. Eugène Fromentin, a writer as well as a painter, was heavily influenced by Delacroix and spent considerable time in North Africa, as did the German artist Adolph Schreyer. Their work depicting the Arabian and horses of Arabian blood also influenced generations of artists.

While English racehorses and hunters were the primary focus of sporting art, many of the most famous artists of this genre also portrayed Arabians. John Frederick Herring, Sr., used his own white Arabian stallion Imaum as a favorite model, and the works of Edwin Landseer were also inspired by the romance of the breed. Alfred de Dreux, a French artist, was greatly influenced by the British animal painters and is known for his opulent images of famous Arabian stallions from various royal stables. The works of Victor Adam, a French painter and lithographer, are particularly notable for portraying Arabian horses in their desert homelands, and his subjects became models of classic type for countless Arabian horse breeders.

The poet Al Mutannabi once said of Arabian horses, "If you have seen nothing but the beauty of their markings and limbs, their true beauty is hidden from you." Artists throughout the centuries attest to his wisdom. Their depictions of prancing Arabian horses, necks arched and heads held high, clearly speak to the viewer, who often feels an almost spiritual connection with the animal. It is perhaps this true beauty noted by Al Mutannabi that has made the Arabian the most beloved horse of artists throughout history.

Today the Arabian horse remains an inspiration for artists throughout the world. These beautiful animals are depicted in a wide variety of media and styles, and Arabian horse art has become a distinct genre within the broader context of equine and sporting art. Karen Kasper's bronze portrayals of the World Champion Stallions of Al Shaqab now join a historic body of work - magnificent examples of the creative talents of generations of artists inspired by this distinguished breed.

Opposite Page:

Top Center: De Dreux, Alfred (1810-1860). *Arab Thoroughbred*.  
Around 1846. Canvas, 89 x 116 cm.  
Louvre, Paris, France. Photo credit: Erich Lessing/Art Resource, NY.

Middle Left: Gros, Antoine-Jean (1771-1835). *The Battle of the Pyramids, July 21, 1798*.  
Chateaux de Versailles et de Trianon, Versailles, France.  
Photo credit : Erich Lessing/Art Resource, NY

Middle Right: Vernet, Carle (1758-1835). *Mameluck en Retraite*. 1821.  
Published by Ackermann, London. Hand-colored aquatint. Collection of Dr. Karin Thieme.

Bottom Left: Fromentin, Eugène (1820-1876). *Voleurs de Nuit (Sahara Algerien)*. 1865.  
Orientalist Museum, Doha, Qatar. Image courtesy of Sotheby's Picture Library.

Bottom Right: Landseer, Sir Edwin Henry (1802-1873). *The Arab Tent*. Circa 1865-1866. Oil on canvas, 153.6 x 226.4 cm.  
Wallace Collection, London, Great Britain. By kind permission of the Trustees of the Wallace Collection, London/Art Resource, NY.





Fahad Saad Al Qahtani  
Executive Director of Al Shaqab

## **E**NDURING INSPIRATION: THE ARABIAN HORSE - In Life at Al Shaqab and in the Future of Qatar

When Qatar joined the World Arabian Horse Organization (WAHO) in 1989 and submitted its first studbook, the renaissance of the Arabian horse in the region was just beginning. Three years later His Highness Sheikh Hamad Bin Khalifa Al Thani, Emir of Qatar, established an Arabian breeding program and the royal stables of Al Shaqab. Today, Al Shaqab has evolved into the new and thriving 900,000-square-meter, state-of-the-art equine complex - a visionary institution to benefit Qatari citizens and the future of the Arabian horse in Qatar.

Like a welcoming Bedouin tent, the roof of the Al Shaqab Equestrian Arena rises above the entire Education City complex, a landmark for the whole Qatar Foundation campus of which Al Shaqab is a part. Stone-faced walls at the base of the Performance Arena hint at historic forts from which Qatari knights once rode on Arabian warhorses to protect the country. These knights, called *fursan* in Arabic, were much more than simply warriors on horseback as they embodied the traditions of honor, generosity, and valor.

To ensure Qatari knights for the future, we would like Al Shaqab's equine activities to instill in its citizens the qualities of honor, leadership, and courage as well as competitive excellence and sportsmanship. These traits, characterized by the *fursan* of past centuries, are especially needed in the challenging sport of endurance racing, a vital part of Al Shaqab's curriculum and exemplified by its winning endurance team.

Involvement with the Arabian horse as a personal, family, social, and cultural element is Al Shaqab's purposeful goal: educating children within school programs about horses; mentoring to inspire and guide young enthusiasts in horsemanship, training, and other disciplines; implementing a therapeutic riding program for those with special needs; encouraging equine artists and an appreciation of the arts; conducting seminars to teach the art of breeding fine Arabian horses and much more. Olympic aspirations? Of course, in due time. The possibilities are endless; our potential at Al Shaqab, limitless.

Additionally, our Arabian horses have become goodwill ambassadors for Qatar worldwide. The legendary success achieved in the show ring is exemplified by our three World Champion Stallions: Gazal Al Shaqab, his son Marwan Al Shaqab, and Al Adeed Al Shaqab - all of which have made historic marks on the breed.

Visionary leadership inspires achievement. HE Sheikh Mohammed Bin Hamad Bin Khalifa Al Thani and HE Sheikha Al Mayassa Bint Hamad Bin Khalifa Al Thani have set shining examples for all Qatari citizens to follow in equine and sports activities, in education and the arts. Their dedication, personal interest, and guidance will ensure Al Shaqab's continuing role as a leader in the Arabian horse world.



Like a welcoming Bedouin tent, the roof of the Al Shaqab Equestrian Arena rises above the entire complex. Architectural rendering courtesy of Al Shaqab.



The Emiri Guard in training.  
Photo by Richard T. Bryant.



Involvement with the Arabian horse as a personal, family, social, and cultural element is Al Shaqab's purposeful goal.  
Photo by Andre Shiwa.



Members of the victorious Al Shaqab Endurance Team practicing.  
Photo courtesy of Qatar Endurance Committee.



Beautiful Al Shaqab-bred fillies sired by World Champion Stallion Al Adeed Al Shaqab.  
Photo by Gigi Grasso.



The Al Shaqab flag.  
Photo by Richard T. Bryant.



Al Shaqab is a member of the Qatar Foundation for Education, Science, and Community Development (QF), which was established in 1995 by His Highness Sheikh Hamad Bin Khalifa Al Thani, Emir of Qatar. His wife, Her Highness Sheikha Mozah Bint Nasser, is the organization's chairperson and driving force. Her vision for QF is exemplified by the Sidra tree, beloved of Qataris and the inspiration for the organization's logo. Her Highness described the tree's symbolic importance during her address in Education City at the inauguration of QF's unique educational complex on 13 October 2003:

"The Sidra tree, growing strong and proud in the harshest of environments, has been a symbol of perseverance and nourishment across the borders of the Arab world. What is the significance of this glorious tree? With its roots bound in the soil of this world and its branches reaching upwards toward perfection, it is a symbol of solidarity and determination; it reminds us that goals of this world are not incompatible with the goals of the spirit."



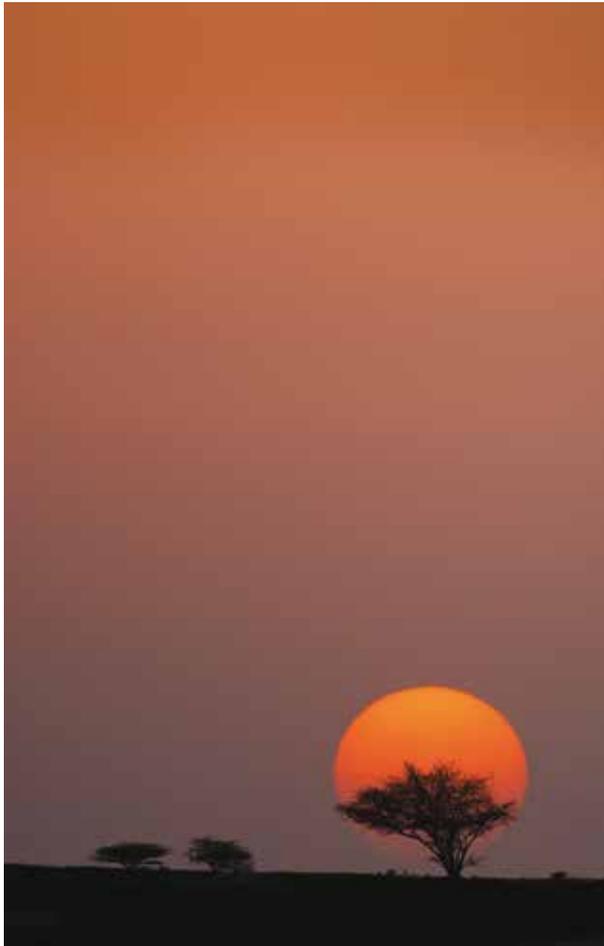
Her Highness Sheikha Mozah Bint Nasser Al Misned with Qatar Academy students, 2009.  
Photo by Maher Attar/HHOPL.



The Qatar Foundation's main office.  
Photo courtesy of Qatar Foundation.

Striving for perfection, QF and Al Shaqab's mission grows in strength with each passing day. Aimed at providing excellent educational opportunities for citizens of Qatar and the Arabian Gulf, the unified campus of elite institutions is one of the largest of its kind in the world. It caters to everyone from children to postgraduates. Al Shaqab is a key component of QF's overarching goal to serve and enhance Qatari society by providing enriching opportunities in a variety of equine and fine art disciplines that nourish the traditional Qatari love of horses and respect for the Arabian breed's role in the world.

The modern State of Qatar, QF, and Education City are testimonials to the successful and ongoing vision of His Highness The Emir and Her Highness Sheikha Mozah. The Arabian horse is flourishing in Qatar, honored in the country's heritage, an eternal part of its culture, and a living tribute to the noble steeds that carried Qatari warriors to victory and liberty.



The Sidra tree is beloved of Qataris and the inspiration for the Qatar Foundation logo.  
Photo by Gigi Grasso.



The Qatar Foundation's flag.  
Photo by Richard T. Bryant.

