

Double-sided bridal sheet (*rūjžo*).

CENTRAL ASIA, LATE NINETEENTH CENTURY.

Embroidered linen, 266.7 x 231.1 cm (105 x 91 in), Storage, 85.55.

*Floral motifs abound in Islamic art, and are often associated with ideas of paradise, well-being, and other blessings. This embroidery, heavily decorated with multicolor floral forms, is an example of suzani, or “needlework.” Suzanis were made in Central Asian towns and villages, typically by a mother for a daughter’s dowry. This bridal sheet is a rare form, for it is embroidered on both sides.*

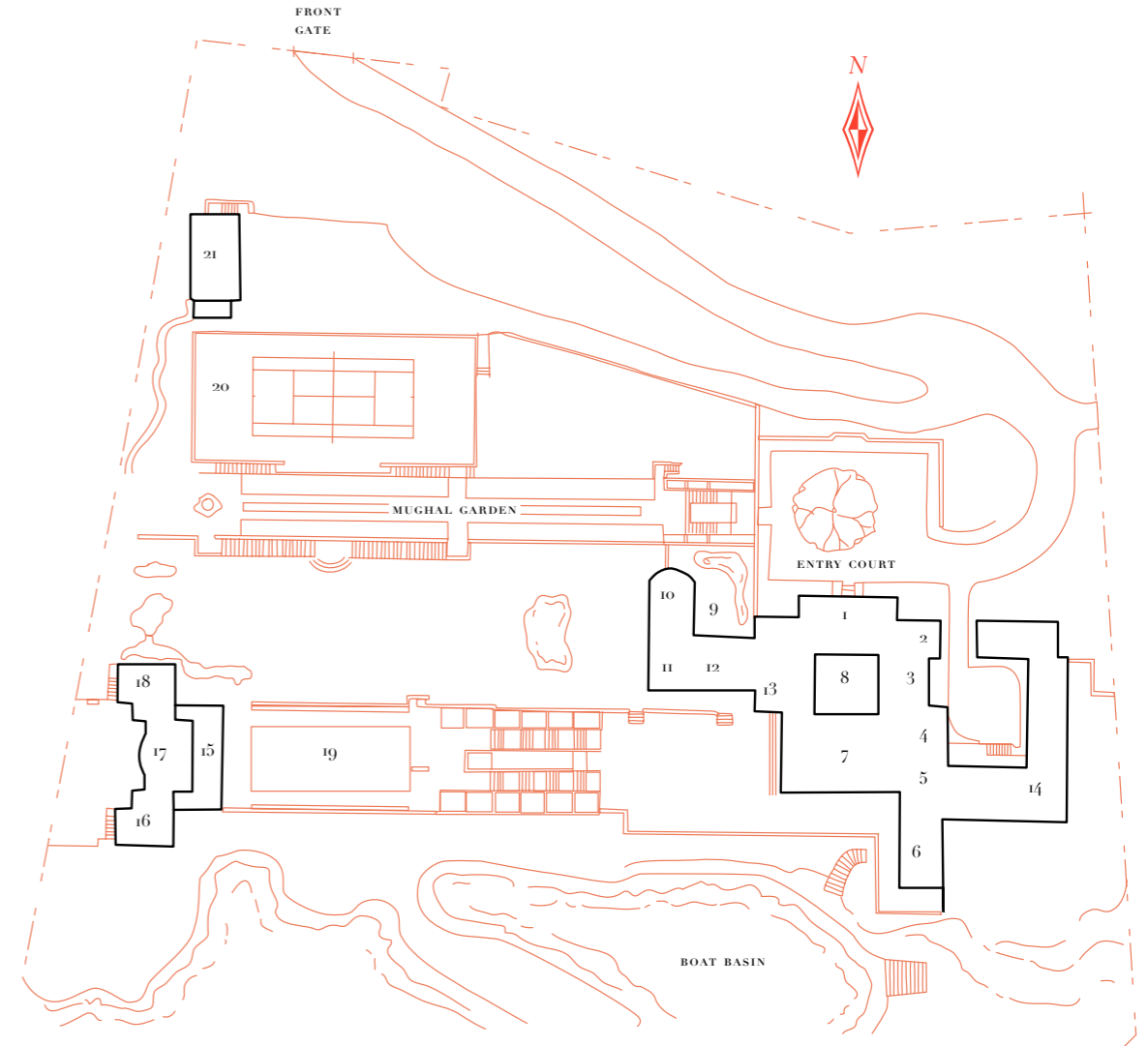
Shuzo Uemoto

## Notes

1. Last Will and Testament of Doris Duke, Section Two, Part F, nos. 1–3.
2. Letter probably to Eva Stotesbury from James Cromwell, c. April 1935.
3. Letter to James Cromwell from F. B. Blomfield, July 4, 1935. Blomfield writes, “The floral design superimposed on the jali work will be different in each window. These floral designs are taken from the dado panels in the main entrance to the Taj.”
4. Kazi Ashraf, review of Don J. Hibbard’s manuscript on Shangri La, Honolulu, February 2002.
5. Letter to F. B. Blomfield from James Cromwell, May 22, 1935.
6. *Honolulu Advertiser*, September 19, 1935, 1, cols. 3–4.
7. Doris Duke, “My Honolulu House,” *Town and Country*, August 1947, 73.
8. In the caption to the photograph of the undeveloped property at Ka‘alāwai, the quotation from Anna Furtado Kahanamoku comes from a legal motion in the case of Doris Duke Cromwell vs. James Henry Roberts Cromwell, cited in Don J. Hibbard’s “Shangri La: Doris Duke’s Home in Hawaii,” unpublished manuscript (November 2001), 246.
9. Letter to William D. Cross Jr. from James Cromwell, May 6, 1936.
10. See, for example, *Honolulu Star Bulletin*, August 6, 1936; December 3, 1936; February 20, 1937; and May 15, 1937; and *Honolulu Advertiser*, August 9, 1936; May 12, 1937; and June 27, 1937. For additional references, see Hibbard, “Shangri La.”
11. *Honolulu Star Bulletin*, September 6, 1937, 1, cols. 4–6.
12. *Honolulu Star Bulletin*, September 24, 1938, 1, cols. 2–6.
13. “Life Goes Calling on Doris Duke Cromwell and Her Husband,” *Life*, March 20, 1939, 74.
14. *Honolulu Star Bulletin*, September 24, 1938, 1, cols. 2–6.
15. The only comparable example was used in Mies van der Rohe’s Tugendhat House of 1930 in Brno, Czechoslovakia.
16. Duke, “My Honolulu House,” 75.
17. Guy T. Petherbridge, “Vernacular Architecture: The House and Society,” in *Architecture of the Islamic World: Its History and Social Meaning*, ed. George Michell (London: Thames and Hudson, 1991), 176–210; Jennifer Scarce, *Domestic Culture in the Middle East: An Exploration of the Household Interior* (Edinburgh: National Museums of Scotland, 1996), 25–43.
18. Letter to William D. Cross Jr. from James Cromwell, May 6, 1936.
19. Scarce, *Domestic Culture in the Middle East*, 25–26; Petherbridge, “Vernacular Architecture,” 200; Sheila S. Blair and Jonathan M. Bloom, *Images of Paradise in Islamic Art* (Hanover, N.H.: Hood Museum of Art, Dartmouth College, 1991), 106.
20. Letter to Doris Duke and James Cromwell from Mary Crane, June 14, 1938; letter probably to Doris Duke from Mary Crane, September 24, 1938.

21. Oral history interview with Johnny Gomez, conducted by William and Helen King, February 21, 1998.
22. Duke, "My Honolulu House," 77.
23. Kevorkian's gift to the Metropolitan Museum of Art is known as the Nur al-Din Room.
24. Oral history interviews with Jin de Silva, conducted by Sharon Littlefield, Ann Hayashi, and Laura Gorman, October 15 and 22, 1999.
25. Duke, "My Honolulu House," 73.
26. Cited in Hibbard, "Shangri La," 246.
27. In terms of size, Duke's collection is about the fifth largest in the United States. See Karin Adahl and Mikael Ahlund, *Islamic Art Collections: An International Survey* (Richmond, Surrey, England: Curzon Press, 2000).
28. Letters to Doris Duke and Marian Paschal from Mary Crane, June 22 and 30, 1940, and July 28, 1940.
29. Duke, "My Honolulu House," 75.
30. Receipt for James Cromwell from C. J. Baban, Charsoo St., Julfa, Isfahan, Iran, April 13, 1938.
31. See, for example, Mikhail B. Piotrovsky and John Vrieze, eds., *Earthly Art and Heavenly Beauty: Art of Islam* (Amsterdam: Lund Humphries Publishers, 2000), 155.
32. Western Union cablegram to A. Rabenou from Arthur Upham Pope, January 24, 1938.
33. A similar reproduction was displayed at a 1931 exhibition of Persian art in London. See B. W. Robinson, "The Burlington House Exhibition of 1931: A Milestone in Islamic Art History," in *Discovering Islamic Art: Scholars, Collectors, and Collections, 1850–1950*, ed. Stephen Vernoit (London: I. B. Tauris Publishers, 2000), 148.
34. Translation of a letter to William Dodsworth from A. Rabenou, June 18, 1939.
35. Hibbard, "Shangri La," 23–24.
36. See, for example, Victoria Kastner, *Hearst Castle: The Biography of a Country House* (New York: Harry N. Abrams, 2000), 52–53. A panel at the 2002 national conference of the College Art Association explicitly addressed the American aristocracy's collecting preferences: "The 'Golden Age' of American Art Collecting: Self-Serving Public Relations, Legacy Building, or Public Philanthropy," organized by Eric Zafran and Aaron De Groft.
37. Ashraf, review of Hibbard, 3–4.
38. Holly Edwards, ed., *Noble Dreams, Wicked Pleasures: Orientalism in America 1870–1930* (Princeton, N.J., and Williamstown, Mass.: Princeton University Press and Sterling and Francine Clark Art Institute, 2000), 31.
39. Ibid. Also, John Sweetman, *The Oriental Obsession: Islamic Inspiration in British and American Art and Architecture 1500–1920*, Cambridge Studies in the History of Art (Cambridge: Cambridge University Press, 1991).

## Shangri La



Pacific Ocean

### MAIN HOUSE

1. Foyer
2. Turkish Room
3. Baby Turkish Room
4. Mihrab Room
5. Library
6. Dining Room and Lānai
7. Living Room
8. Courtyard

9. Private Garden
10. Bath and Dressing Rooms
11. Bedroom
12. Moroccan Room
13. Damascus Room and Balcony (second floor)
14. Service Wing

### PLAYHOUSE

15. Lānai
16. Ladies' Dressing Room
17. Living Room
18. Men's Dressing Room

### ADDITIONAL FEATURES

19. Swimming Pool
20. Tennis Court
21. Caretaker's Cottage