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Israel mustn't follow Iran's big mistake



Thomas L. Friedman

OPINION

It would be easy to be dazzled by the way Israeli, American and other allied militaries shot down virtually every Iranian drone, cruise missile and ballistic missile launched at Israel on Saturday and conclude that Iran had made its point — retaliating for Israel's allegedly killing a top Iranian commander operating against Israel from Syria — and now we can call it a day.

That would be a dangerous misreading of what just happened and a huge geopolitical mistake by the West and the world at large.

There now needs to be a massive, sustained, global initiative to isolate Iran — not only to deter it from trying such an adventure again but also to give reason to Israel not to automatically retaliate militarily.

That would be a grievous error, too. Iran has a regional network, and Israel needs a regional alliance, along with the U.S., to deter it over the long run.

So there must be major diplomatic and economic consequences for Iran, with countries like China finally stepping up: When Tehran fired all those drones and missiles, it could not know that virtually all of them would be intercepted. Some were shot down over Jerusalem. A missile could have hit Al-Aqsa Mosque, one of Islam's holiest shrines. (You can see pictures online of Iranian rockets being intercepted in the skies right over the mosque.) Another could have hit the Israeli Parliament or a high-rise apartment house, causing massive casualties.

In other words, we are talking about an escalation without precedent in the long-running, tightly contained, shadow war between Iran and Israel that had almost exclusively been limited to targeted Israeli strikes against Islamic Revolutionary Guards Corps units in Lebanon and Syria — where they have no business being in the first place — and Iran retaliating by having its Lebanese proxy militia, Hezbollah, fire rockets at Israel.

But Israel has never launched such a massive missile strike directly at Iran, and Iran had never done so to Israel, either, before this. Indeed, no country

FRIEDMAN, PAGE 10

The New York Times publishes opinion from a wide range of perspectives in hopes of promoting constructive debate about consequential questions.

Enduring a mass abduction

MAIDUGURI, NIGERIA

Kidnapped with 275 girls in 2014, she escaped at last. Many remain missing.

BY ISMAIL ALFA AND RUTH MACLEAN

Saratu Dauda had been kidnapped. It was 2014, she was 16, and she was in a truck packed with her classmates heading into the bush in northeastern Nigeria, a member of the terrorist group Boko Haram at the wheel. The girls' boarding school in Chibok, miles behind them, had been set on fire.

Then she noticed that some girls were jumping off the back of the truck, she said, some alone, others in pairs, holding hands. They ran and hid in the scrub as the truck trundled on.

But before Ms. Dauda could jump, she said, one girl raised the alarm, shouting that others were "dropping and running." Their abductors stopped, secured the truck and continued toward what, for Ms. Dauda, would prove a life-changing nine years in captivity.

"If she hadn't shouted that, we would have all escaped," Ms. Dauda said in a series of interviews last week in the city of Maiduguri, the birthplace of Boko Haram's violent insurgency.

Kidnapped from their dormitory almost exactly 10 years ago, the 276 captives known as the Chibok Girls were captured to fame by Michelle Obama, by churches that took up the mostly Christian students' cause and by campaigners using the slogan "Bring Back Our Girls."

"The only crime of these girls was to go to school," said Allen Manasseh, a youth leader from Chibok who has spent years pushing for their release.

Their lives have taken wildly different turns since the abduction. Some escaped almost immediately; 103 were released a few years later after negotiations. A dozen or so now live abroad, including in the United States. As many as 82 are still missing, perhaps killed or still held hostage.

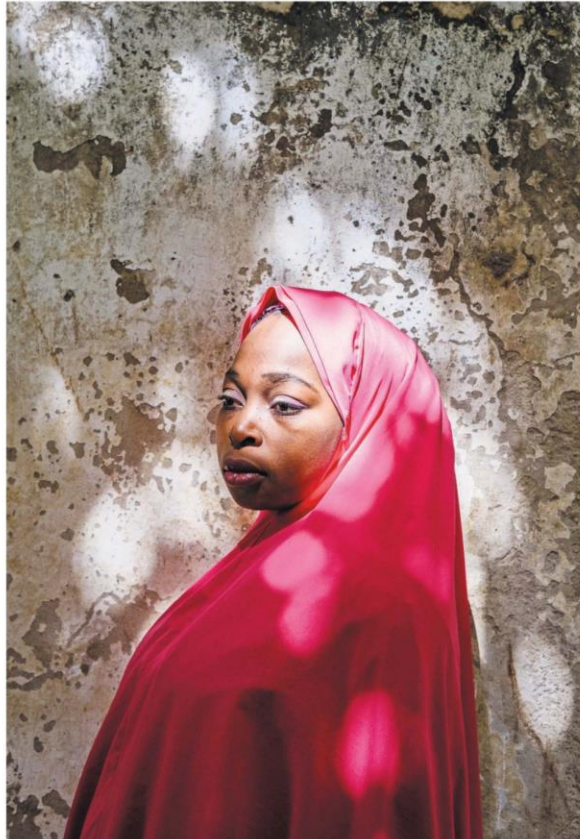
Chibok was the first mass kidnapping from a school in Nigeria — but far from the last. Today, kidnapping — including of large groups of children — has become a business across the West African country, with ransom payments the main motivation.

"The tragedy of Chibok plays over and over every week," said Pat Griffiths, a spokesman with the International Committee of the Red Cross in Maiduguri.

The Chibok Girls are only the most prominent victims of a 15-year conflict with Islamist militants that, despite the hundreds of thousands of people killed and millions uprooted, has largely been forgotten amid other wars.

More than 23,000 people in northeastern Nigeria are registered as missing with the Red Cross — globally, its second biggest caseload after Iraq. But that is a vast underestimate, Mr. Griffiths said.

Before she was abducted, Ms. Dauda said, she was a happy teenager in a large, close-knit Christian family. She loved playing with dolls and dreamed of becoming a fashion designer. She was



Saratu Dauda was one of 276 girls abducted by Boko Haram in Chibok, Nigeria, in 2014. The case set off a global campaign for their return.

her father's pet and adored her mother. For months after being captured, Ms. Dauda said, the girls slept outside in the Sambisa forest, Boko Haram's hide-out, listened to a steady stream of Islamic preachers and fought over limited water supplies. When two girls tried to escape, she said, they were whipped in front of the others.

Then, she said, they were given a choice: Get married or become a slave who could be summoned for housework or sex.

Ms. Dauda chose marriage, converted to Islam and changed her first name to Aisha. She was presented with a man in his late 20s whose job was to shoot video of Boko Haram's battles.

Hours after they met, they were married. He was not cruel to her, she said, but after a few months, he came home one day and found her playing with a doll she had fashioned out of clay and made a dress for.

"You're playing with dolls? You want Nigeria, page 2

Arab nations fear conflict may be hard to contain

NEWS ANALYSIS

Middle East on high alert after Iran's strikes on Israel heighten risks of escalation

BY ALISSA J. RUBIN AND VIVIAN NEREIM

Arab countries, including the United Arab Emirates, Oman, Jordan and Egypt, have tried for months to tamp down the conflict between Israel and Hamas, especially after it widened to include armed groups backed by Iran and embedded deep within the Arab world. Some of them, like the Houthis in Yemen, threaten Arab governments as well. But the Iranian drone and missile attack on Israel over the weekend, which put the entire region on alert, made the new reality unavoidable: Unlike past Israel-Palestinian conflicts, and even those involving Israel and Lebanon or Syria, this one keeps expanding.

"Part of why these wars were contained was that they were not a direct confrontation between Israel and Iran," said Randa Slim, a senior fellow at the Washington-based Middle East Institute. "But now we are entering this era where a direct confrontation between Israel and Iran — that could drag the region into the conflict and that could drag the U.S. in — now that prospect of a regional war is going to be on the table all the time."

For the moment, the only countervailing force is the desire of both the United States and its longtime foe Iran to avoid a widening of the conflict, said Joost Hilfermann, the International Crisis Group's program director for the Middle East and North Africa.

"I am heartened by the fact that the only ones who want a war are Israel and Hamas," he said. "The Iranians are still talking to the Americans," he said, referring to messages sent in recent days between the two by intermediaries including Switzerland and Oman.

The Iranian message, Mr. Hilfermann said, made clear they were looking to demonstrate their power, not expand the war. "They said, 'There is going to be an attack, but we are going to keep it limited,'" he said.

Still, for citizens of Arab countries, many of whom watched scores of drones and missiles streaking across their skies on Saturday, professions of desire to avoid a wider war are a slender thread on which to hang their future. Dismay over the attack was evident in many public comments, and in private ones, too, though others celebrated it.

Officials and analysts in the region were divided over whether Iran's attack would spur countries with longstanding ties to the United States to push for still more engagement — and security guarantees — from Washington or to distance themselves in an effort to keep

MIDDLE EAST, PAGE 5

Salman Rushdie's vision is undiminished



In "Knife," Salman Rushdie pays tribute to his wife, Rachel Eliza Griffiths. "I wanted to write a book which was about both love and hatred — one overcoming the other," he said.

The author's new memoir, "Knife," addresses the 2022 attack that maimed him

BY SARAH LYALL

Last May, nine months after the knife attack that nearly killed him, Salman Rushdie made a surprise appearance at the 2023 PEN America literary gala. His voice was weak and he was noticeably thinner than usual; one of his eyeglass lenses was blacked out, because his right eye had been blinded in the assault. But anyone wondering whether the author was still his old exuberant self would have been immediately reassured by the way he began his remarks, with a racy impromptu joke.

"I want to remind people in the room who might not remember that 'Valley of the Dolls' was published in the same publishing season as Philip Roth's 'Portnoy's Complaint,'" he said, riffing on an earlier speaker's mention of Jacqueline Susann's potboiler. "And when Jacques-

line Susann was asked what she thought about Philip Roth's great novel" — with its enthusiastically self-pleasuring main character — "she said, 'I think he's very talented but I wouldn't want to shake his hand.'"

It was classic Rushdie, improvisational literary wit deployed during a solemn occasion, in this case his acceptance of the organization's Centenary Courage Award. It was also a triumphant signal that his brush with death — more than three decades after Ayatollah Ruhollah Khomeini of Iran issued a fatwa calling for Rushdie's murder over the novel "The Satanic Verses" — had dampened neither his spirit nor his determination to live life in the open.

His new book, "Knife," which will be published on Tuesday, is a harrowing account of the attack and its aftermath, and a reminder of how gravely injured he was. It's also a deeply moving love story that attributes much of his recovery and good spirits to the tender, brave support of his wife of three years, the poet and novelist Rachel Eliza Griffiths. RUSHDIE, PAGE 2

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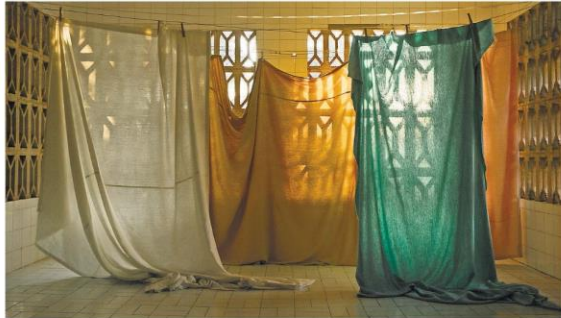


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MILAN DESIGN WEEK

AT HOME

Taking hemp to bed



GUY LAWRENCE/REUTERS

Luxury bedding made from hemp by the Japanese company Majotae is the subject of two exhibitions during Milan Design Week.

Hemp textiles have long been appreciated for their ability to keep people warm in winter and cool in summer, as well as for their antibacterial and odor-resistant qualities. Such fabrics also become softer and smoother with use, extending their life span. But hemp is not what anyone would describe as sumptuous, until maybe now.

The Japanese brand Majotae is introducing a new line of luxury hemp bedding called Majotae 9490 in two presentations during Milan Design Week, both designed in col-

laboration with Teruhiro Yanagihara Studio, based in Kobe, Japan, and Ailes, France. The presentation at the Secchi Milano art gallery (Via Olmetto 1) is the more sensory of the two, offering visitors a chance to interact with the richly colored sheets, duvet covers and pillowcases that make up the Majotae 9490 collection. (The name refers to the number of days of sleep in an average person's lifetime.)

At the bridal shop Berta (Via Cesare Correnti 14) will be a historically detailed overview of hemp. Known as

taima-fu in Japan, where it was introduced more than 10,000 years ago, the cloth was adapted into ropes for repelling malevolent spirits and into loincloths worn by sumo wrestlers. It served as a breathable undergarment slipped under armor and a warming layer for hunters in winter. Examples from Majotae's archive of more than 1,500 hemp artifacts will be on display.

Both exhibitions can be viewed through Sunday. The products will be on sale globally beginning in May at majotae9490.com. [PHOTO BY VALENTIA](#)

LIGHTING

Let there be light

The lighting designer Volker Haug and his team have partnered with the architects at Flack Studio to create Me and You, 13 decorative lighting fixtures that have nothing to do with a dog named Boo.

The collaboration between studios, both in Melbourne, Australia, grew out of a mishap. Last year, a vintage wall sconce was being installed in a private residence designed by Flack Studio when the glass broke. Replacing the lamp meant refinishing the wall behind it, and there was no time for that. So David Flack, the firm's founder, asked Mr. Haug, a longtime acquaintance, to create a new sconce for the square metal wall plate that was already in place.

The success of the ad hoc solution "inspired us to go, 'Oh, what else could we do?'" Mr. Haug recalled in a phone call from Melbourne.

The men began knocking out other ideas for lamps based on metal squares, but soon their designs "started getting longer and skinnier, or smaller or rounder," Mr. Haug said.

The lamp called Bruce (shown) is closer to the original conception. First designed by Flack Studio for



PHOTO COURTESY

Bruce is a cast-brass light by Volker Haug in collaboration with Flack Studio.

the Ace Hotel in Sydney, it was revised by the collaborators as a boxy, cast-brass grid laid over textured, glowing glass, which gives it some opacity, "like a bathroom window," Mr. Haug said. A linear version

— a single row of squares — has just been added to the collection.

Me and You can be seen through Sunday at Via San Maurizio, 18; volkerhaug.com and flack.studio. [JULIE LASKEY](#)

COLLABORATIONS

Furniture that does double duty



MATTIA BALDASSARI

The Chatty Sofa, which includes a version of a neck pillow that can be removed.

In past design weeks, Alberto Biagetti and Laura Baldassari, the founders of the design studio Atelier Biagetti, working with the curator and journalist Maria Cristina Didero, have publicly explored topics ranging from the spiritual to the salacious. From 2015 to 2017, they presented successive exhibitions on the themes "God," "No Sex" and

"Body Building." As for this year, Ms. Didero said, "We wanted to talk about the future."

In a collaboration with the luxury fashion and leather goods company MCM, they are presenting "Wearable Casa," furniture that doubles as clothing and accessories. The collection's seven pieces are on view at Palazzo Cusani, a 17th-century pal-

ace in the heart of Milan.

"It's about contemporary nomadism," Ms. Didero said of the collection. "We're all connected via the internet and social media. It's dynamic living for people that are always moving around."

The objects include the Chatty Sofa, a bulbous, white upholstered loveseat whose form spells out the word "CASA." The studio integrated a version of a neck pillow used on airplanes into the center of the letter "C."

"It can be removed from the structure of the sofa and taken with you on a flight," Ms. Didero said. Multifunctionality also guided the creation of Magic Gilet, a stiff leather utility vest that transforms into a cabinet, and leather mats called Tamatu that fold into daybeds.

"The way Atelier Biagetti designs moves between reality and irony," Ms. Didero said, "there's always something to make you smile."

The exhibition runs through Sunday at Palazzo Cusani, Via Brera 13/15; atelierbiagetti.com. [LAURAMAT TODD](#)

ON THE TABLE

Quite the colorful dish

Florentine porcelain purveyor Ginori 1735 has remastered a collection of tabletop items based on one of the company's most beloved patterns. Called Colonna — Italian for column — the original minimalist, stacking dishes were created by the sculptor and designer Giovanni Gariboldi (1908-71), and a limited re-edition came out earlier this year. Now, a new interpretation, named Diva, is on display this week at the Ginori 1735 Milan boutique.

In 1954, when it debuted, Colonna won the first Compasso d'Oro prize, among industrial design's highest honors. Mr. Gariboldi eventually became the creative leader of the company then known as Richard Ginori, succeeding the renowned designer Gio Ponti in that role.

The new Diva collection encompasses 23 variations of plates, platters, bowls, tumblers, cups and saucers. Mr. Gariboldi's geometries are recapitulated in four candy-color pastels: yellow, pink, baby blue and green, all trimmed in gold.

Nick Nemochek, the company's American-born head of brand and product, on view Wednesday through Sunday at Ginori 1735, Piazza San Marco 3; ginori1735.com. [MELISSA FELDMAN](#)



GUY LAWRENCE

Ginori 1735's new Diva tableware updates a classic by Giovanni Gariboldi with four candy-color pastels: yellow, pink, baby blue and green, all trimmed in gold.

PROPORTION

A collection of small-scale pieces

Articolo Studios, an Australian lighting design firm with offices in Melbourne and New York City, is introducing a capsule collection of small-scale furniture pieces called Article Home. The company's founder and creative director, Nicci Kavals, recalled searching for compact pieces for her own home and finding it difficult. She always imagined "living within the world or aesthetic of Articleco," she said, which is layered, textured, quiet and timeless.

The collection is installed in a gallery with vaulted concrete ceilings in the Brera district in Milan. The Melbourne architectural firm Studio Goss, the company's longtime collaborator, designed the display on two levels. As visitors descend from the main floor to the lower level, "the furniture collections reveal themselves, evoking a sense of intrigue and surprise," Ms. Kavals said. Individual pieces are grouped strategically on plinths so "not everything is revealed at once."

Items include Slip (shown), a cylindrical table with a sliced, offset top section exposing a bronze disk in



THE KIDS PHOTOGRAPHY

Slip, a cylindrical table, is part of a collection by Articolo Studios.

the gap created by the cantilever. "I decided to squash it ever so slightly so that it wasn't a round nor an oval, but more it challenged your eye and made you look twice," Ms. Kavals said about the form. The table is available in both a wenge veneer and earth-tone leathers, materials that, like bronze, were selected because they develop a patina over time.

Slip is joined by Flare, a side table composed of two stacked octagonal

shapes; Cuff, a low, cylindrical coffee table with a companion side table that has an optional tray top; and Fin, a pair of wood-veneered cylinders linked by vertical fins.

"I intentionally design products that are complex and not easy to manufacture yet sophisticated and enduring," Ms. Kavals said. The collection is on view through Sunday at Via Solferino 44; articolostudios.com. [STEPHEN TREFFINGER](#)

WOODWORKING

A global get-together



ZANAT

International designers created a new collection for Zanat, a Bosnian company.

Zanat, a Bosnian furniture company led by Orhan Niksic, a descendant of generations of woodworkers, has returned to the Salone del Mobile with a dozen new products designed by eminent international designers.

Among the group is Naoto Fukasawa's Genken console (center right), which is named for the Japanese word for hallway and meant to signify the transition point between inside and outside a home. The tabletop evokes the outstretched arms of a welcoming host, and the storage box displayed on the surface

was inspired by a seashell that hides its treasure (or in this case, house keys) within. Zanat is also introducing Mr. Fukasawa's new Buna chair (not shown), a handcrafted piece that flows like the Balkan river of its name.

Oblong surfaces and short legs define Sebastian Herker's Sinja coffee table (front right), a piece reflective of traditional low tables around which families in Mr. Niksic's native Bosnia and Herzegovina would dine while sitting on the floor. Mr. Herker also contributed the

conical-legged Stolac side table (center).

Korzo, a bistro table by Patrick Norguet (rear left), departs slightly from its all-wood companions with its base of copper- or black-powder-coated steel.

The collection, which also includes a dining table and bench by Jean-Marie Massaud, and a bed (the company's first) and night stand by Michele de Lucchi, is on view through Sunday at the Salone del Mobile, Pavilion 24, stands L12-04; zanat.org. [JULIE LASKEY](#)