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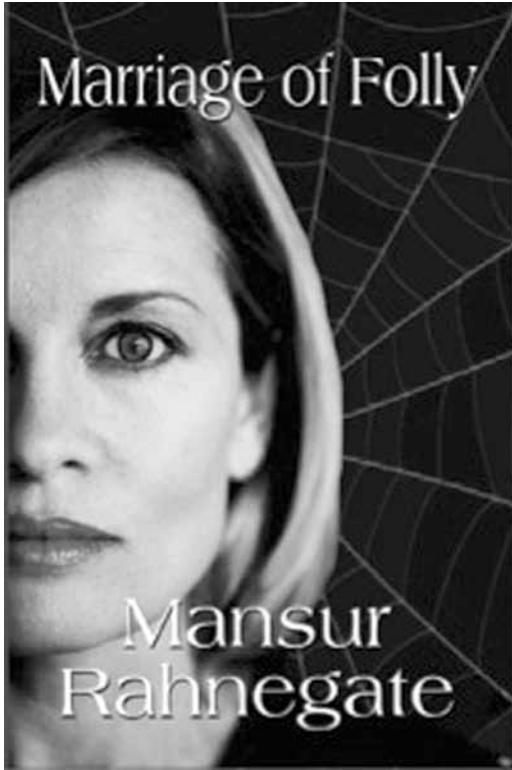
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*Marriage of Folly* tells the amazing story of an innocent physician entrapped in a loveless marriage by a woman whose level of deceit surpasses all stretches of the imagination. Her life as a criminal who cheated not only individuals but the British government – and her ability to escape punishment – provides a trap for this trusting man and leads him into a web of terror culminating in more than a decade of legal proceedings in order to obtain a simple divorce. His struggle to divest himself of her grasp is compelling and will hold you spellbound as she displays her continuous ability to mislead judges and lawyers alike.

Enticing this sex-starved surgeon in a quick marriage, Iranian-born Shaliteh then forces Dr. Rassool to turn over more and more of his financial assets and ultimately makes him sign a post-nuptial agreement (including a will giving her 80 percent of all remaining assets in case of his death). The doctor's multi-million dollar assets took him 45 years to acquire and Shaliteh less than a few months to inveigle from him. This series of real estate and financial offenses, a bigamy issue, exposing vast corruptions of groups of M.P.'s and crooked lawyers in London jets back and forth between London, Istanbul, and an East-Coast beach city with occasional background interferences as far away as Iran. In a page-turner that grips your imagination through the final word, *Marriage of Folly* is not to be missed.

**Mansur Rahnegate** is an international jeweler who has traveled widely. He has previously written only professional journals and his discoveries but is now beginning his career as a romance-mystery author. His sizzling descriptions will keep you fascinated from the first word to the last. Mr. Rahnegate was born in Iran, was educated in Iran, France, Germany, and USA, and obtained the highest diploma in USA and internationally in his field.

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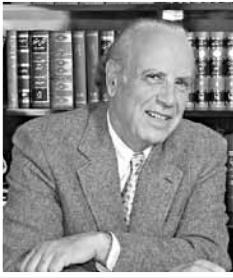
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## IMPORTANT NOTICE

All written submissions to Persian Heritage with the expectation of publication in the magazine must include the writer's name, address and telephone number. When an article is submitted we assume the author has complete ownership of the article and the right to grant permission for publication.



## FROM THE EDITOR'S DESK

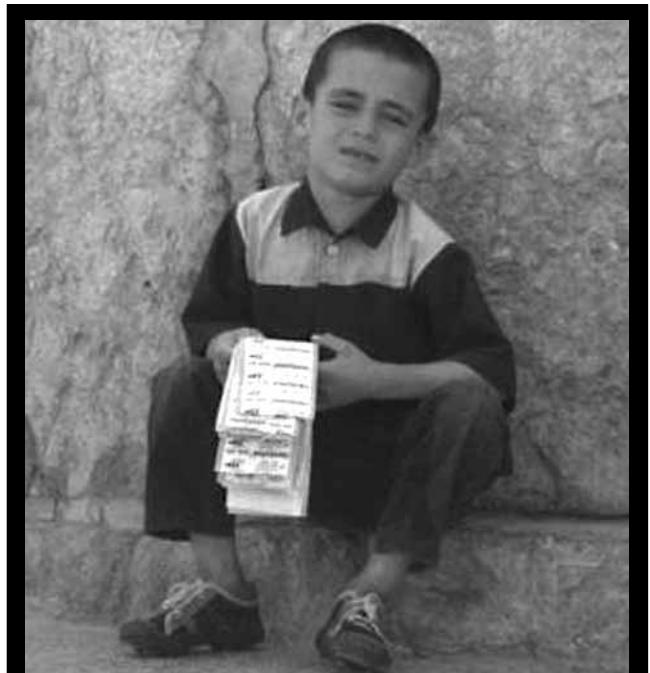
Every day I receive many e-mails and letters from Iranians abroad. It usually takes hours of my time to get through them. Some of the letters bring me joy and happiness, some cause me to become agitated and others have such amazing depth, that you disbelieve or are shocked by their words.

A few days ago, while I was deciding on the subject of this editorial, I received an e-mail from Mr. Houshang Bafekr, an old childhood friend in Iran. He contributes articles to *Persian Heritage* and has a large following. In this e-mail he included a picture, and for the first time I decided to put the picture in the magazine. The picture was both shocking and interesting. The picture showed the face of a young boy, innocent and hopeless. He was selling band-aides in the streets of Tehran, simple BAND-AIDES, which are used to cover wounds. This young innocent child was selling these band-aides for income, to support himself and probably to support his mother, father, sisters and brothers. This child was not old enough to legally work. He should have been under the protection of his parents, spending quality time with his family, spending his day in school and his nights studying and sleeping in a warm soft bed. Instead, he was selling band-aides in the streets, in the bitter cold, in the terrific heat, in the snow and rain, night and day. He sits in a corner and then runs after people, hoping that they will buy the handful of band-aides he carries in his hand. He sells them to help cover the wounds of his customers and his own physical and emotional wounds. He sells them to raise a few pennies in order to put food on his family's table and prevent malnutrition.

Underneath the picture was the following writing, "I'm afraid even if I buy all your band-aides, my dear son, not only will they not cover my wounds, but it is possible they will not take care of your wounds either." This picture caused such emotional and internal turmoil for me that for hours I had no desire to do or say anything to anyone. I hope no one was insulted by this. I truly, had no courage to share this picture that showed the poverty, misery and despair being experienced by the people and children in the country where I was born. Would it even be possible for me to make my children and their families understand that this is life today for those who live in Iran, a country that ranks third in the world on production of oil? How could I explain to them that this young child lives in a country that could be one of the richest and advanced countries in the Middle East, if not the world? This young child lives in a country that has seen two generations immigrate to other parts of the world. These immigrants have achieved high levels of

richness and success in the lands they now call home. They are listed in the statistics as the most prominent ethnic group. And, they are defined as prominent figures in the fields of research, medicine, technology, engineering, finance, space and the arts.

I was silently screaming at myself, "how could I NOT be ashamed to show this picture to the children of those who immigrated? If I did show them the picture, what would I say, when they asked me why these are now the conditions in Iran? Should I tell them that we are the guilty ones? Should I tell them it is our fault because we left Iran out of selfishness and desire for comfort, wealth, personal success and achievements? Should I tell them that this is our fault because we made a "so called revolution" to change a regime in order to bring equality, liberty, peace and harmony to the Iranian people? Should I tell them it is our fault because we made the mistake of not knowing what to do and therefore ended up giving the destiny and government of Iran, to people who now rule in the name



**Even if I buy your all band-aids,  
neither my wounds get healed,  
nor yours...**

of "God" and religion? To those whose meaning of ruling is the increase of oppression, the addition of prisons and filling them with citizens who challenge the present government, because they are dissatisfied with their agenda? Should I tell them that we are the ones who abandoned this young child, leaving him to live in a country that is ranked first in the rate of teenage executions and second to China in total executions?

For hours tears filled my eyes and I suffered from a pain in my heart. I finally decided to leave the room where I was sitting and take a walk to be with nature and perhaps lower my boiling pressure. At the beginning of my walk I looked down and noticed a 10-cent coin. The head was up and as we say in America, "heads up pick it up, tails down leave it on the ground." I wanted to pick it up and put it in my pocket, but instead made a decision to walk some more and pick it up on my return. I didn't think the dime would be in jeopardy since the area where I was walking was isolated, absent of cars and people. I now wonder if one of the reasons I failed to pick the coin up at first chance was so I would walk longer and not rush back to the house.

After about twenty minutes I returned to the spot where I found the coin. Strangely enough it was not there. I thought for a moment that I had the wrong spot, so stubbornly I walked up and down for another thirty minutes looking for the dime. Having no success I conceded that someone else picked up the coin and was now enjoying the luck alleged to accompany it. Defeated by not finding the coin, I remembered the old proverb, "chance or luck only knocks once on your door." I reached the conclusion that I had the opportunity to pick up this coin. It was at the tip of my foot, but my lack of determination and inability to make an instant decision caused me a lost opportunity; the coin was no longer available to me.

For the next hour the ten cent coin occupied my mind and kept me in turmoil. Then, suddenly I started to laugh at myself. How could I allow a ten-cent coin to affect me this way? Eventually I calmed myself and returned home. BUT, the real issue of my turmoil, the picture of the young boy, remained in my heart and mind.

Today as I am writing this editorial I found out that the present leader of Iran while at a gathering with his cabinet, made a speech. He stated, if you want to talk about Iran and the identity of Iranians, you should talk about Iran after Islam. He repeated again, that you should not talk about Iran before Islam, because all of the glory of Iran happened after, not before Islam and that Iran had no glory or history before.

Isn't it amazing that in this 21st century, that while the "so called" civilized and advance countries of the world move forward, the people of Iran continue to struggle and fight for their honor and the honor of Iran's history- thousands of years of history that Iran's present rulers wish to erase. How could this be possible when today's modern societies agree that they owe so much to the accomplishments of the Persians thousands of years ago. But Iran's present rulers have a reason for trying to

erase Iran's past. They hope to divert and confuse its younger generation.

I ask you to look at the Persian side of this issue. There is an article by Mr. Sebt. The article discusses how Persians superficially became Arabs in the Caliph's Royal Courts. An example is Ibn Moqafa, the historian and other Iranians translated the books of the Persian Empire Period, to the Arab language, in order to teach the Arab rulers how to run their kingdoms. Even if you want to be proud of our Iranian glory, post Islam, you must still acknowledge the great accomplishments and history produced during the Pre Islam Period. It includes the poets Ferdowsi, Rumi, Hafez and Saadi; Razi, the inventor of alcohol, Avicenna the physician and philosopher, Khayyam poet and inventor of algebra and mathematics: and scientists and astrologist such as Birouni, Farabi and Zaryab in the courts of the Arab Empire, in Spain. They were all proud of pre- Islamic Iran and tried always to separate and revive the Persian language and culture from the Arab language, which occurred in Egypt, Lebanon and Syria, who were not Arab before Islam. Their great works are permanent part of the world's history, literature and science.

I must ask the following question. When the Romans and the Greeks accepted Christianity did they deny the greatness of their past? Do the Romans of modern day, who remain Christian and live in Rome, the capital of Christianity deny the past greatness of their history? Have they forgotten the names of Alexander and Cesar? No, instead they continue to be proud of their past and teach their history to future generations, constantly exposing this greatness in museum exhibitions and archeology.

The world knows very well about the Persian Cyrus the Great and his famous cylinder which contains the first declaration of human rights. They know of the Emperor Darius who was the first builder of present Suez Canal. Is it fair of the present government in Iran to ask its people to ignore this greatness and the greatness of Persepolis and the Tomb of Cyrus the Great? Should we not constantly expose the world and our younger generation Iranians to the greatness of Iran's accomplishments and contributions, rather than erase them from our history books? Is it right for the present rulers to want to ignore the past chapters of Persian history, which is the essence of our identity and begin a new identity with Persian Islam?

I truly do not know any longer what pain is more troubling. Is it the picture of the innocent and desperate child selling band-aides to survive? Is it losing my "good luck" by not immediately picking up the ten-cent coin? Or is it the suggestion that we deny and ignore the glorious civilization Pre Islamic Iran, throwing it away as if it were garbage.

Shahrokh Alavi

**EXCEPTIONAL**

I would like to take this opportunity to once again thank you for a job well done. The Summer issue was filled with a number of interesting articles. It is interesting that through the years there has been a lack of public thanks and appreciation for the individual who sets up your covers. They are consistently interesting. The summer cover, with Bijan, was just terrific and paid him a wonderful tribute. I want to ask you to send my appreciation to your staff. No one really understands the amount of work it takes to put something like this together.

KS

**I ADMIRE**

Dear Editor:  
As usual I enjoyed reading your beautiful article in

the Spring edition of *Persian Heritage Magazine*. I admire your patriotism, care and love for our country, our people and the responsibility you have been carrying on your shoulders for many years. I admire you for selecting such wonderful words, sentences and material in order to educate the people, who do not know much about Iran. I admire your dedication, efforts and time that you have been spending in this direction for many years and never have given up. We, Iranians need more like you Sir, and I am proud to know you and I salute you from my heart.

*Yadi Sharifrad*

**MANY THANKS**

Dear Editor:  
Many thanks for sending me the 2011 summer issue of *Persian Heritage*, always

very interesting and useful. Unfortunately, I could only read the English text. It would have taken too long for me to read the Persian one.

*Claudine Shafa*

**BA DOROOD**

Dear Editor:  
Ba dorood, thank you very much for the digital copy of the summer issue of *Persian Heritage* and the inclusion of my commentary and review of my latest book. Wishing you continued

health, success, and happiness!

*Yahya Kamalipour*

**EXCELLENCE**

Dear Editor:  
Excellent editorial.  
*Ardeshir Lotfalian*

**PATRIOTIC SENTIMENTS**

Dear Editor:  
I just finished reading your editorial; concise and to the point, and full of patriotic sentiments. Thank you  
*Jahangir Jon Sedaghatfar*

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# IRANIAN-AMERICAN PROFESSOR HELPS PARALYZED STUDENT WALK AGAIN

**NILOOFAR FARROKHPAY**

Senior Editor/Translator

Austin Whitney, a UC Berkeley student who was paralyzed in an auto accident four years ago, walked across the stage at his commencement ceremony using the “Austin” exoskeleton, developed by Berkeley’s Iranian-American Professor and Researcher Dr. Homayoon Kazerooni and his team of mechanical engineering students.

One of the world’s leading experts in Robotics Human Augmentation, Dr. Kazerooni, conducts research on robotics, control sciences, exoskeletons, human-machine systems and augmentation, bioengineering, mechatronics design, artificial locomotion, intelligent assist devices, and power and propulsion. Dr. Kazerooni is a Professor in the Mechanical Engineering Department at the University of California, Berkeley and director of the Berkeley Robotics and Human Engineering Laboratory. The laboratory’s mission is to develop fundamental scientific and engineering principles for robotic systems that augment human capability. Dr. Kazerooni is also the founder and Chief Scientist of Berkeley Bionics.

Dr. Kazerooni’s latest work focuses on the control of human-machine systems specific to lower human extremities. After developing BLEEX, ExoHiker, and ExoClimber – three super-light, load-carrying exoskeletons – Berkeley Bionics and his team created HULC (Human Universal Load Carrier). It is the first energetically-autonomous, orthotic, lower extremity exoskeleton, providing the ability for



its user to carry 200-pound weights over any sort of terrain for an extended period of time without undue effort. These exoskeletons reduce the possibility of the wearer becoming fatigued and reaching their physiological endurance limit during critical military or industrial missions. HULC technology is currently licensed to Lockheed Martin for military applications. Dr. Kazerooni is currently working on extending this technology to aid persons who have experienced a stroke, spinal cord injuries or medical conditions that obligate them to use a wheelchair.

Prior to his research work on lower extremity exoskeletons, Dr. Kazerooni led his team to successfully develop robotics systems that enhance human upper extremity strength. The results of this work led to a new class of intelligent assist devices currently being used by workers worldwide for manipulating heavy objects in distribution centers and factories. Dr. Kazerooni has also been conducting research on human

performance in coordinated haptic-visual virtual environments under several contracts from NASA. Other research interests are biomimetic design, haptics, non-linear control systems, embedded systems, networked control systems, power regeneration, monopropellant and portable energy generation methods for mobile platforms.

Early in his career, Dr. Kazerooni was a recipient of the outstanding ASME Investigator Award, and has also won Discover Magazine’s Technological Innovation Award, and the McKnight-Land Grant Professorship. His research was recognized as the most innovative technology of the year in New York Times Magazine. He has served in a variety of leadership roles in the robotics community notably editor of two journals: ASME Journal of Dynamics Systems and Control and IEEE Transaction on Mechatronics.

Dr. Kazerooni holds a Doctorate in Mechanical Engineering from MIT and has over 30 years of mechanical engineering experience. He has published more than two hundred articles, delivered over 70 plenary lectures in the U.S. and internationally, and holds seventeen pertinent patents. As a noted authority on robotics, he is frequently profiled and quoted in the media. ■

## SOURCE

May 17, 2011

<http://www1.cw56.com/news/articles/national/12004321213723>

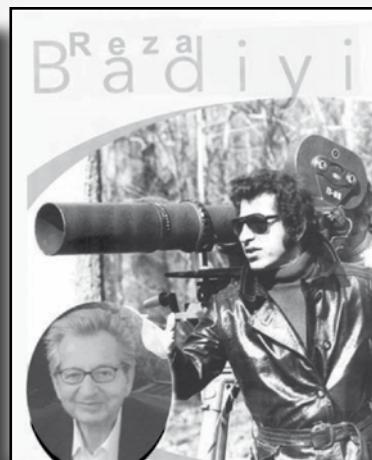
## THE PASSING OF Reza Badiyi

Reza Badiyi, 81-year old legendary film and television director died peacefully on Saturday, August 20<sup>th</sup> at the UCLA Medical Center due to medical complications.

Reza Badiyi was born on April 17, 1930 in Arak, Iran. Reza Badiyi graduated from the Academy of Drama in Iran and received the prestigious golden medal of art from the Shah of Iran. He was then invited by the United States government in 1955 to pursue a film career. A graduate of Syracuse University in Audiovisual Studies, Mr. Badiyi began his American experience as a cinematographer. This career took him through New York, Kansas City and finally to Los Angeles.

Mr. Badiyi worked with well known directors such as Robert Altman and Sam Peckinpah. In 1963, Mr. Badiyi began his directorial career. In the last six decades, he directed over 430 episodes of Television and several movies.

His works include classics as, Mission Impossible, Hawaii Five-0, Barretta, The Six Million Dollar Man, Cagney & Lacey, The Trails of Rosie O'Neill, Falcon Crest, Star Trek, Baywatch, Buffy The Vampire Slayer, La Femme Nikita, Steinbeck's of Mice and Men and many more. Mr. Badiyi is the recipient of the *Humanitas Award* and *The Directors Guild of America Award* for directing the most hours of television.



*Best Wishes to Persian Heritage*

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## A LIFETIME OF ACHIEVEMENTS: HAPPY 104<sup>TH</sup> BIRTHDAY DR. ABOLGHASSEM GHAFFARI!

**D**r. Abolghassem Ghaffari helped NASA to put a man on the moon for the Apollo 11 mission. That was a celebrated day in his life and recently, an equally important one arrived this past June 15; he turned 104 years old!

Born in Teheran, he was educated at Darolfonoun School (Teheran). In 1929, he went to France and studied Mathematics and Physics at Nancy University, where he took his L-es-Sc. in Mathematics in 1932. After obtaining post-graduate diplomas in Physics, Astronomy, and Higher Analysis, he obtained in 1936 his doctorate from the Sorbonne (Doctor of Sciences with “Mention tres honorable”) for basic research on Mathematical Study of Brownian Motion.

Dr. Ghaffari lectured as a Research Associate at King’s College (London University), where he received his Ph.D. from the Mathematics Department on the “Velocity-Correction Factors and the Hodograph Method in Gas Dynamics.” As a Fulbright Scholar, he worked at Harvard University as a Research Associate to lecture on Differential Equations and to continue his research on Gas Dynamics. He was a Research Associate in Mathematics at Princeton University, and at the Institute for Advanced Study; he worked in the early 1950s with Albert Einstein on



the Unified Field Theory of Gravitation and Electromagnetism. J. Robert Oppenheimer, who headed the U.S. atom bomb program during World War II, was director of the Institute at the time and interviewed Ghaffari before the latter became a member of the Institute (Oppenheimer later befriended Ghaffari).

He has lectured as a Professor of Mathematics at American University in Washington, DC and at Teheran University, where he joined the Faculty of Sciences and was appointed full Professor of Higher Analysis from 1941 to 1956.

In 1956, Ghaffari moved permanently to the U.S. to take up a position as a senior mathematician at the U.S. National Bureau of Standards. Part of his work there involved calculations of the motion of artificial satellites. In 1964, three years into the manned space program, he joined, as aerospace scientist, the National Aeronautics and Space Administration (NASA) Goddard Space Flight Center, where he studied the mathematical aspects of different optimization techniques involved in the Earth-Moon trajectory problems, and different analytical methods for mul-

tipple midcourse maneuvers in interplanetary guidance. He later investigated the effects of solar radiation pressure on the Radio Astronomy Explorer Satellite Booms as well as the effects of General Relativity on the orbits of Artificial Earth Satellites.

He was awarded in Iran the Imperial Orders of the late Mohammad Reza Shah Pahlavi, and the U.S. Special Apollo Achievement award (1969) at a White House ceremony with President Nixon. He has published more than 50 papers on Pure and Applied Mathematics in American, British, and French, and Persian periodicals. In addition to two textbooks, he is author of the mathematical book “The Hodograph Method in Gas Dynamics” (1950).

In 2005, Ghaffari received an award from the Association of Professors and Scholars of Iranian Heritage at UCLA. He is also a past member of the Iranian National Commission of UNESCO. Ghaffari is a Fellow of the New York Academy of Sciences, the Washington Academy of Sciences, and the American Association for the Advancement of Sciences and a member of the London Mathematical Society, the American Mathematical Society, The Mathematical Association of America, and the American Astronomical Society. ■

With regard to Mahmoud's claim of seeing the Hidden Imam and the after death visiting the Prophet, Woody Allen comes up with this statement, "I don't believe in an after life although I am bringing a change of underwear."

In April 2007, just before he announced that Iran had gatecrashed the "nuclear club," Mahmoud Ahmadinejad disappeared for several hours. He was in Natanz, the nerve center of Iran's nuclear project, where Iranian scientists are producing the enriched uranium needed for atomic warheads. The ceremony was delayed because the president was having a *khalvat* (tête-à-tête) with Hidden Imam, the twelfth and last of the Imams of Shiism, who went into his Grand Occultation in the year 941. According to Shiite lore, the Imam, although in hiding, remains the true Sovereign of the World and Master of Time.

In every generation, the Imam chooses thirty-six men (and no women, for obvious reasons) as the *owtaql* or "Nails" whose presence, hammered into mankind's existence by the "Hidden Hand," prevents the universe from "falling off" into eternal chaos. No one knows how the "nails" are chosen. One theory is that the Hidden Imam appears to the elect in their dreams and informs them of the awesome blessing bestowed upon them. Although the "nails" are not known to common mortals and do not know one another, at times it is possible to identify one of them by his deeds.

It is on this basis that some of Ahmadinejad's more passionate admirers claim that he is one of the "nails," a claim he does not discourage at all. For example he has maintained that in September 2006, as he addressed the United Nation General Assembly in New York, the Hidden Imam was present in the audience and "drenched the place in a sweet light." In 2005, it was after another *khalvat* with the Hidden Imam that Ahmadinejad announced his intention to stand for president. After the first round of voting, he barely even made 12 percent, and had come in a very poor second, it was again the Hidden Imam who informed him that he would win in the second round. Ahmadinejad claims that the Imam has elevated him to the presidency of the Islamic Republic for a single task; provoking a clash of civilizations" in which the Muslim world, led by Iran, takes on the infidels, led by the United States, and defeats them in a slow contest, in military jargon, sounds like low-intensity asymmetrical war.

John McCain would have loved to have this guy during his election because he came in second, not the third or fourth one, but the second. But of course, he was not chosen as the "nail" as this misbegotten midget claimed. In case some of our readers do not know what happened to this guy in the United Nations, he was simply hallucinating. Following his hallucinations he begins to prevaricate.

He continued and boasted that the Iranian game plan was simple: dancing the diplomatic dance for another two years until Bush became a "lame duck," unable to persuade his people to take military action against the Khomeinist regime.

Speaking about George Bush, although at the time, I was

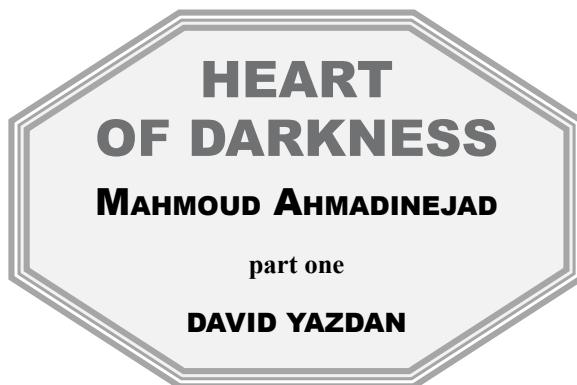
personally one of the guys that thought invading Iraq was justified, found out that I was mistaken; he simply invaded the wrong country. By going into Baghdad, he simply eliminated one of the main enemies of the Islamic Republic, and indeed they were celebrating. Of course, the individual who was really behind that invasion was Tony Blair. That is of course, another matter for another time to discuss. Going back to Ahmadinejad while "waiting for Bush to finish" the Islamic Republic did all it could to consolidate its gains in the region. Iran became gradually the strongest presence in both Afghanistan and Iraq, after the United States. It has turned Syria and Lebanon into part of its conspiracies, which means that for the first time since Khosrow Parviz, the Persian King of Kings in the seventh century, Iran is militarily present on the Mediterranean coast. The Islamic navy is building a base in the Syrian port of Latakia to keep an eye on the U.S. Sixth Fleet and, when the time comes, to project power on the doorstep of Europe. The IRGC already controls the Beirut airport and, through Hamas and Hezbollah, controls firepower on the Mediterranean. During this celebration the massive political jamboree, in Tehran in February 2007, the Islamic Republic also assumed the control of the so-called, "Jerusalem Cause," which includes, "wiping

Israel off the face of the map," on behalf of the Muslim world. Addressing the IRGC commander in 1981 Khomeini said: "The Imam of the Time, the Awaited Mahdi, may my soul be sacrificed to him, is personally your Commander. He looks after you personally and the reports of your activities are sent to him on a daily basis." It is amazing how this has been so affective that these revolutionary guards believe indeed that the Hidden Imam is watching and of course, no one knows how he gets a daily report, because neither

the CIA or the MI6 are involved in that situation, so it must be something very special which is totally unknown to infidels. You must suffer from either visual or auditory hallucinations to be able to communicate with the Hidden Imam. Indeed, Muhammad was suffering from the same problem when he was encountering the visit by the angel Gabriel.

They continue with this and according to the tradition of Shiite, the Imam will return when seven wonders appear. First comes the massive storm of Locusts that destroys all cultivation, this is followed by the invasion of snakes and serpents that appears all over the place as if they are pouring from the sky. Next comes a high fire that burns several cities. An unprecedented famine follows, triggering a pandemic of many hitherto unknown diseases. Finally, Shiite girls suddenly lose their virginity for no clear reason. Ahmadinejad sees the "seven wonders," as a metaphor for actual contemporary events. In speech after speech he passes the coded message about the imminence of the Imam's return to audiences that see the growing hardship of life and constant talk of martyrdom and war as confirmations of the president's messianic vision.

In a sense, Ahmadinejad is a creature of the shah's regime,



a kind of Frankenstein's monster that ended up threatening to kill its creator. He was born in 1956 in the village of Aradan, a suburb of Garmsar, itself a dusty hamlet in Semnan, one of Iran's poorest provinces on the edge of Kavir Lut, a lunar desert the size of Germany. Originally, the family was known by the name Sabrian. A year after Mahmoud's birth, an earthquake struck their village and razed most of its mud-brick houses. The Ahmadinejads had to leave, and after months of peregrination they ended up in Tehran, there Ahmadinejad senior started work as an apprentice ironsmith. In the capital, Mahmoud and his siblings became the first in the history of their family to go to school, along with millions of other Iranians who had come of age at a time that the country was able to offer all of its children primary education for the first time.

The most recent book by our distinguished publisher and editor, Amir Taheri, is a fantastic book from which I am quoting most of these paragraphs, my personal thanks to him. I have enjoyed all of his books and articles in the Wall Street Journal.

By the time Ahmadinejad had completed his primary education, Iran was on the threshold of what was to become its economic and social golden age. Thanks to a series of reforms backed by rising oil revenues, the booming economy was generating enough growth to finance a massive expansion of public services. These included free education for all, from primary school to university. Between 1968, when Ahmadinejad graduated from secondary school, and 1978, when the mullahs launched their revolt, the average annual income per capita in Iran was more than doubled, lifting millions of people out of poverty and creating a new middle class. The Ahmadinejad prospered beyond their wildest dreams.

Mahmoud's father, now a skilled worker earning good wages, was able to move the family to Narmak, a new neighborhood built by French town planners east of Tehran with easy access to the center of the capital on one side and the near by ski slopes on the other. All the children of the family were able to receive secondary and university education while also discovering such middle-class privileges as annual holidays and foreign travel.

As the Khomeinist revolt started in 1978, Ahmadinejad was where none of his ancestors would have dreamed of being: in an undergraduate course at the University of Science and Technology in Tehran, where he was to obtain his Doctorate in transportation and engineering after the revolution. He had every reason to be happy, but he was not. In fact, he claims that he felt "a deep sense of sadness" as he observed what he calls "the process of de-Islamicization" under the shah. Although his family was not religious, Ahmadinejad claims that they too were concerned about what they feared was an "irrevocable Westernization" of the country and yet he was especially shocked to see girls wearing hot pants and mini-skirts in the streets of Tehran and on the campus of the university. "It was as if we were in Paris, not in Tehran, the capital of a Muslim country." He wondered what was going to happen. Was this a sign that the Mahdi was about to return? It was as if the prophecy about Shiite girls suddenly losing their virginity were being fulfilled. Ten years earlier, a student in Paris had revolted partly to demand greater sexual freedom. In the late 1970s, many Iranian students, like Ahmadinejad, were in revolt because they thought

there was too much sexual freedom.

Personally, I wasn't aware that the Hidden Imam is so concerned about the girl virginity. I do not believe in this, but it is indeed what is going on and is being inculcated into a lot of people's minds, particularly the Revolutionary Guards. The majority strictly rejects this entire phenomenon over 95 percent of the Iranian people, but they have no voice. A very peculiar phenomenon was occurring at that time, the SAVAK was trying to play the Islamic card against the left, especially among teenagers and students. This might have been the case as indicated by the militant anti-left positions of Ahmadinejad within the Khomeinist student movement. At any rate, Ahmadinejad's generation was the first to be economically comfortable enough to indulge in political activities against the regime. Unlike his father, who had worked since the age of 5, Ahmadinejad did not need a job to pay for his keep. The government paid for his school fee plus generous stipend, providing him with ample time and resources to devote himself to the overthrow of the regime.

At the university, Ahmadinejad joined the radical Islamist and anti-Marxist group led by Hussein Esrafilian, a young lecturer close to the religious authorities, and became an editor of their monthly newspaper by the name of Jigh va Daad. This was in opposition to the monthly Ahangar, which was the organ of the representative of his representative of his university in an audience granted by Khomeini to leaders of over a hundred student organizations. After the audience, he was elected as one of the five members of the Council for the Consolidation of the Students' Unity, known by its Persian acronym, Tahkim. It was at this time that the students and one of the council members claimed that he had seen a large quantity of diplomatic boxes coming from Mehrdad Airport in Tehran to the U.S. embassy. They thought that this was a plot by the United States to seize control of the revolution with the help of the Bazargan government, five of those people who were present were either pro-American or holders of American "green cards." The two radical leftist members of the council suggested the occupation of the U.S. embassy compound for two or three days to probe the so-called "suspicious activities" there and attract public attention to whatever plot was being hatched. The suggestion led to a heated debate in which Ahmadinejad was one of them.

This eventually of course, led to the occupation of the embassy and this was by permission of Khomeini, although initially it was thought that he did not order it, but he did approve of it afterward. Later reports and investigations show that indeed, it was his suggestion to begin with, to make sure there was no counter-revolution by the army or the United States. But at the same time of course, he decimated the entire armed forces, thousands and thousands of people were being executed on a daily basis. There were two reports regarding the participation of Ahmadinejad in the embassy take over. In one version that was witnessed by the several hostages he was one of them. In fact, when he was elected for the first time as you recall, several of the hostages during George Bush Administration came forward and reported that he was one of the so-called students who took care of the embassy and was torturing them. The other version of course, was written in this beautiful book of, "Persian Night" by Amir Taheri, who indicated indeed, that Ahmadinejad was overruled by radical martial students and he was left out of it. In

any event, it was at this time when Saddam Hussein saw the decimation of the armed forces, was a good opportunity to invade Iran. Indeed he did that, and it was at this time that Ahmadinejad, joined in 2003, had got himself elected as the mayor of Tehran after which he came under the actual limelight. He presented himself as the son of a poor Blacksmith (Ironworker?) from a poor district of the capital that had known hundreds of depravation. He attacked the new rich and accused the bigwig's whom he never named of plundering the nations in the name of Islam. This demogocery worked to some extent because the people in Tehran gradually saw that here is a guy who came from a poor background and is against the Islamic leaders at least theoretically and using the Hidden Imam as his leader. He was everything that most other Grand Bee's were not. He refused to get a salary as a mayor preferring to depend on the income as a part time lecturer at his alma mater: he drove his own car, a battered old Peugeot: and he continued to live in his modest house rather than in the mayor's official residence. The man who manufactured Ahmadinejad's image as an Islamic Robin Hood was Mojtaba Hashemi Samareh, a friend from his student days. He encouraged Ahmadinejad to think of standing for the presidency. In 2005, most Iranians felt betrayed by the ruling elite, symbolized by Khatami and his promises of reform. Also, they were fed up with the mullahs. In the subsequent presidential comparing, a woman approached Hashemi Rafsanjani, the candidate of the establishment, and knocked his turban off with the cry "No More Mullahs!"

In fact, Ahmadinejad does go through these trances, during these trances he does see these things and he does hear things. This kind of trance is one of the components of a temporal lobe seizure, which is not uncommon among those religious leaders. However, when he describes this phenomenon it is so real that one must admit that he does indeed see things. The amazing thing is what if he is pretending Then he is an excellent actor. Thank you.

*to be continued*

#### REFERENCE:

The Persian Night, by Amir Taheri to Wall Street Journal.

## "WE SPEAK PARSI"

FRED F. ARZIDEH

This is in reference to the article written by Feresheh Davaran (HAMZ-ABOON.COM) in the issue #61 Of the Persian Heritage. She is mentioning about the change of word of Parsi to Farsi due to Arab invasion and lack of P sound in Arab language.

I would like to add a note to her comment about some of Persian word adopted by other countries. Our northern neighbor (Russian) beside the use of last warning call and expression of chess game, (Shah mate meaning king is stupefied and surrendered), and using it as the name of game while making it *Shakh* to mate; they have used other Persian words as follows. The word of *Samavar* an special Urn for tea making is one of them. But that is not all. One other acquired word is luggage (*Jameh dann* making it *Tchama dann*). The word *Jameh dann* in Persian meaning the clothing container-exactly what it is. They took it from Iran and writing it with their Russian alphabet with cedillas so this way got the pronunciation of *Tchmadann*. Eliminating one syllabus and making it more attractive then exported it back to Iran.

Another noteworthy word is the verb of writing. It seems that they did not have proper word for it. I beg your pardon. I didn't mean to insult the country of Pushkin, Tolstoy and Dostoevsky .I had read several books of Russians origin by the time I was 24. I have respect for their culture, literatures and their arts. The word of writing in Russian comes from the Persian word of writing from the era of middle Persian (Pahlavi) when the word P was not replaced by other Arab word. From inscriptive words written on carved stone sheet of Sasanids era one can see the word *Nepesht* as an Iranian word for verb of writing. So final word is that it wasn't taken 50 or 100 years ago – but at least 1700 years ago and before the coming of Islam.

Speaking of borrowing word our northwestern border (Turkey) are the most prolific nation when comes to foreigner word. At early the 20 century, when Ataturk, the leader of this nation, decided to change the Alphabets he borrowed almost from every western countries of Europe. This way he made it easy for his nation to communicate with others. Their word for the money was taken from Span, as Para-when the Spain was a super power for himself and ruling part of south and Central America not mentioning the Philippines islands at Pacific.

Speaking of Spain it is opportune to mention another well-known word borrowed from Spain and used in most European countries and in fact all over the worlds. This also has something to do with the time and the era. When the locomotive was invented, in early nineteen century in England, Spain was a super power and they call it like a Crazy horse and it stayed with it and went all the way to bank. The word Locomotive in Spanish is composed of loco motive. Meaning crazy without reason or unreasonable burst of energy .The early locomotive were also running by horse.

Finally the word Cohen meaning older and elder in today's world and its derivatives (Kahen or Kahn) are originally a Persian word. There are verb, adjective and adverb of it in today's Persian language. Most probably an old Persian of Darius and Cyrus era and the acquisition were made a long time ago because of Jewish existence from old times. ■

# Master Composer LORIS TJEKNAVORIAN



Loris Tjeknavorian was born in 1937, in Iran, to an immigrant Armenian family. He lived most of his life in Austria, the USA, the UK, and Armenia. Tjeknavorian studied violin at the Tehran Conservatory of Music, before moving to Vienna to study at the Vienna Music Academy where, in 1961, he graduated with honors. Shortly upon graduation, a number of Tjeknavorian's works were published by Doblinger Publishing in Vienna

Maestro Loris Tjeknavorian is one of the world's leading composers. For more information on the Maestro's works consult his website here.

In 1963 Carl Orff granted him a scholarship, which allowed him to reside in Salzburg and to continue working on his opera "Rostam and Sohrab", one of the major epics of Firdowsi's Shahname, known as the "Iliad of Persia".

Note that the Shahname epics have parallels in the Legend of King Arthur.

In 1965 Tjeknavorian began to study conducting at the University of Michigan. From 1966 to 1967 he was appointed composer in residence at the Concordia College in Moorhead, Minnesota, and from 1966 to 1970 head of the instrumental and opera departments at the Moorhead University in Minnesota.

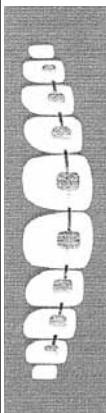
In 1975 Tjeknavorian signed an exclusive conducting contract with the RCA recording company and made many successful recordings with leading orchestras, such as the London Symphony Orchestra, the Royal Philharmonic Orchestra, the London Philharmonic Orchestra, etc.

Maestro Loris Tjeknavorian conducts his "Rostam and Sohrab" Opera in Tehran. The Opera video above (which features English subtitles) is towards the end of the performance, which outlines the final tragedy of Sohrab's funeral.

In 1989, Tjeknavorian was appointed Principal Conductor and Artistic Director of the Armenian Philharmonic Orchestra. During his eleven years of collaboration with the orchestra, his recordings for ORF (the Austrian radio and television station) and ASV (an English recording company) achieved worldwide recognition. In 2010 Tjeknavorian was appointed Principal Conductor and Artistic Director of the Glendale Symphony Orchestra in California.

Iranian opera singer Darya Dadvar sings the tragedy of Rostam and Sohrab in Tehran. She currently resides in France.

In the course of his career, Tjeknavorian has made numerous recordings (with RCA, Philips, EMI, ASV, etc.) and written more than 70 compositions (symphonies, operas, a requiem, chamber music, concerto for piano, violin, guitar, cello and pipa (Chinese lute), ballet music, choral works and an oratorio, and over 40 film scores. His works have been performed by some of the world's major orchestras (including the Vienna Symphony, the London Philharmonic, the American Symphony, etc.) and have received high critical acclaim. Among his many honors, Tjeknavorian was recently presented with the Austrian Presidential Gold Medal for Artistic Merit. ■



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**In 651 A.D., the Persian Emperor Yazdgerd III was captured and murdered after the Arab invasion of Iran in what is today's Turkmenistan. His son, Pirooz survived and fled east to China. Here's an account from Chinese historians.**

I read the story of Pirooz written in a formal and ancient aristocratic Chinese language. It was quite tough, but with the help of my Chinese friends and associates I got through it. It was written by Prince Nah-shieh (Narseh), who was the son of Prince Pirooz, who was the son of King Yazdgerd III-- the last Sasanid king of Persia. Narseh was a Chinese general stationed in the Tang Chinese military garrisons in what are today's Afghanistan, Tajikistan and parts of Uzbekistan.

In 751 A.D., the Chinese lost a decisive battle to the Arabs at Talas (now in Uzbekistan), and they retreated from their colonies in Central Asia. All the garrisons shut down, and the armies fled back into China. Many Persians and Sogdians followed the Chinese back into China and abandoned their homes in Central Asia in wake of the Muslim Arabic invasions. Some Sogdians came as widows who then married Chinese soldiers along with their orphaned children.

Narseh recounts in his diary of how his father set foot in China around the 660s A.D. Pirooz was only a little boy when the Arabs beheaded his father. Pirooz, scared and was awaiting the help of Chinese armies. He had written to his sister who was the wife of the Chinese emperor. With the Arab armies in sight, he waited no longer. They decided to cross the Pamirs. Their families along with other noble Persian clans and the soldiers crossed the treacherous snowy mountains. Many of the imperial treasures were either abandoned or lost. Recently, Chinese research teams recovered some of the lost items. They are now housed in various museums in

Beijing or Taiwan.

Pirooz finally made it to China. In the Chinese capital, he encountered long-established Persian, Sogdian, and Bactrian merchant communities in China. He was accompanied into the imperial palace. Going through the long and beautiful halls. At last, he saw the Chinese emperor seated on a high golden throne wearing golden boots and robes. The little boy Pirooz knelt and prostrated before the emperor. The emperor then picked up the boy Pirooz and embraced and kissed him on the cheeks. He said: "You've come a long way. Have no more fears. For you are my brother and this is your new home." With tears in his eyes, Pirooz knelt again and thanked the emperor. The emperor

to be stationed on western border garrisons by the new Chinese emperor. Immediately, they started to clash with the Umayyad Arabs. They solicited the aid of Turkish tribes and fought border skirmishes against the Arabs.

Pirooz died sometime around 700 A.D. He was buried facing west Persia. People in China today still don't know where his resting place is located. Some say that he was buried atop the Pamir mountains so that he could be close to the spirit of his father and where he got killed by the Arabs. But, in the diary, Narseh says:

**Pirooz requested only a simple burial and the Chinese emperor approved. The entire exiled court was in attendance along with the Chinese emperor. The Chinese emperor held Pirooz's shaking hands. Pirooz looked west and said: "I have done what I could for my homeland (Persia) and I have no regrets." Then, he looked east and said: "I am grateful to China, my new homeland." Then he looked at his immediate family and all the Persians in attendance and said: "Contribute your talents and devote it to the emperor. We are no longer Persians. We are now Chinese." Then, he died peacefully. A beautiful**

**horse was made to gallop around his coffin 33 times before burial, because this was the number of military victories he had during his lifetime. Pirooz was a great Chinese general and great Persian prince devoted and loyal to his people.**

Narseh's daughters and sons all married into Chinese royalty and aristocracy. This was the case with all the noble Persian exiles in China. The great spirit of Persia is now in China, and all the Chinese people appreciate it. This was the story of Pirooz, and how he ended up in China.

I have studied another topic regarding the similar features often seen in

## PIROOZ IN CHINA DEFEATED PERSIAN ARMY TAKES REFUGE

BY: FRANK WONG

"Our lives begin to end the day we become silent about things that matter."

Dr. Martin Luther King, Jr.

then allowed Pirooz and his people to settle in 38 villages and rebuild their communities. They were allowed to set up a mini royal court in exile.

Pirooz learned Kung Fu (martial arts) and grew up to be a general in the emperor's court. Chinese armies still held military garrisons in areas of what are today's Tajikistan, Afghanistan and parts of Uzbekistan. The Chinese emperor never allowed Pirooz to be stationed there because he knew that he would immediately cause trouble with the Arabs. However, Pirooz financed most of the garrisons there with his own money. When the Chinese emperor died, Pirooz and his son Narseh were allowed

both Persian and Chinese art. I know that the style was brought into Persia by Chinese artisans during Mongol (Ilkhan Period) in the 13th cent. A.D. When Kublai Khan conquered China, he “kicked out” and sent away all the former army, government officials, tax collectors, engineers, scientists, artisans, musicians and court doctors of the defeated Chinese Sung Dynasty. All these Chinese were sent to Hulagu Khan’s (Kublai’s brother) court in Persia. Kublai didn’t trust the native Chinese, so he eliminated the elite and sent them away to distant parts of the Mongol empire. In return, he transported many soldiers from Turkestan (Central Asia), tax collectors, scientists and government officials (from both Turkestan and Persia), Armenian and Jewish merchants all into China to serve his court. The story of Marco Polo is a vivid example.

While in Persia, the Chinese officials and soldiers served their Mongol masters well. The Ismaili castles were very well fortified and the Mongol horsemen did not know how to break through the thick walls. They were only accustomed to lightning sieges and quick attack. Thus, they had to use Chinese siege machines and engineers along with Chinese foot infantrymen. The Chinese general Kuo Kan helped the Mongols very much in Persia. He then went to put down rebellions in Georgia. Then, his armies were crucial for the Mongol destruction in Syria and Iraq. Only recently, they found the grave of General Kuo Kan in Azerbaijan where his armies reportedly retired and settled.

The Chinese had intimate relations with Persia since the Ashkanid (Arsacid) Dynasty in Persia. Camel and donkey caravans travel back and forth both directions for almost a thousand year before the coming of Islam to this region. People mixed with each other without regards to race and color. The

Chinese have a prevalence of the hereditary thalassemia disease also common throughout the Middle East and India. Other Asians such as Japanese and Koreans don’t have much occurrence of this blood disease.

This demonstrates that color did not have meaning in the past. There is even a tradition in Armenia, that says one of their lordly families (the Mamikonians) were originally descended from Chinese princes who fled to Persia and sought refuge after an unsuccessful rebellion in China. I am still doing some research on this. In fact, it was common in the past for both Chinese and Persian aristocracy to intermarry. The sister of Pirooz was married to the Chinese emperor as an example. Unfortunately, Ashkanid and Sasanid records are scarce because the rulers of Persia never have the habit of keeping track records. After the Arab invasions and Islam, the trade ceased. It was revived a little bit during the Mongol period, but it was never the same.

Well, this much I can say. I just wanted to give a description of what happened in the past. Back then, China and Persia were the dominant civilizations on earth. Children should know about this and be proud.

*source: Old Book of Tang*

### PERSIANS IN CHINA

I am Chinese from China. My family lives in Xuajiulan county, about 28 miles west of Xian (formerly Chang’an) city. Chang’an was the capital of many Chinese dynasties in the past. Many foreigners once lived there, especially from Iran. Some came as merchants, entertainers and religious missionaries.

In 651 A.D., King Yazdgerd III was captured by Muslim Arabs in today’s Turkmenistan and beheaded. His son, Pirooz survived and fled east to China. He gathered and assembled other powerful Iranian clans: Garen, Suren, Spabad, Varazpor, etc.

They all passed through the snowy Pamir mountains in today’s Tajikistan and made it into China to seek the emperor’s help. The Chinese king had a wife who was the sister of Pirooz. So, the court of Pirooz was allowed to set up in exile in western China. Many villages today in northwestern China (Xinjiang, Gansu, Shaanxi, Shanxi, Henan provinces) bear marks of Persian ancestry or influence.

For example, in my village, they found a 9th century A.D. tombstone of the daughter of a Chinese general. She is a descendant of the noble Persian Garen family clan and her tombstone has bilingual inscriptions on it (presumably ancient Persian). The village next to ours is entitled “Xi Wang Chuan.” This means “village of a western king.” The villagers look Chinese, but many have pretty big noses. They are Buddhists and some are Christian. Their Buddhism is different from local tradition.

On Chinese Spring Festival, we normally burn incense and paper money. This village only lights on fire the rest of the evening, which is strange to our tradition. They also often do not get along with Chinese Muslims for whatever reason. I heard that they claim to have the burial site of Pirooz, the son of Yazdgerd.

Anyways, there is a lot of Pre-Islamic Persian heritage in every Chinese region and families. It is probably in all of us. But, they made a commitment to become Chinese and forget their painful memories after they left Iran from Arabic invasions.

My village and people would welcome any Iranian visitors. Perhaps, we can bridge back the lost connections. I have the story of Peroz’s family biography and story. I am just beginning to read it. It’s in ancient Chinese language and may take some time. When finished, I want to share it with the Iranian people. Let them know and understand Pirooz was a good man too. ■

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# CULTURAL BEHAVIOR EQUALS MUSICAL BEHAVIOR

A BRIEF STUDY OF THE IMPACT OF MUSIC ON CULTURE



By: Hassan Bakhtari, Ph.D., CPA

Culture is defined as “The set of learned values, behaviors, and beliefs that are characteristic of a particular society or population.” This definition, although accurate, is very broad. This author’s understanding of culture is “A combination of a group’s language, general knowledge, religion, work habits, food, and music.” This study focuses on the impact of music on culture. The trust of this study is that culture and intercultural behavior of any society, along with other elements, can be analyzed and studied through its musical behavior. Instruments, rhythms, variation in music, styles, and songs are all indicatives of cultural complexity in any society.

Several assumptions are frequently made about culture. First, culture is generally reflective of the conditions of the social environment. What may be reflective in one environment may not be reflective in another. Second, culture is mostly integrated. That means the elements or traits that make up the culture are mostly consistent with one another. Third, culture is always changing. A close study of music would reveal similar assumptions. That means music, as an art, is reflective of the particular conditions and environments, it is integrated, and it is changing. The changing assumption is particularly evident in many countries where changes in the political structure, religious influence, and social changes have severely impacted their music style.

Music is a cultural and universal phenomenon. Every society, simple or complex, has some form of musical activity. Cultural behavior of a society can be displayed through its musical behavior. The music of a nation defines characteristics of that nation. In some societies music is played only on happy occasions where in others it is played on sad occasions. For example, Iranian classic music, although it has happier moments (*known as Reng*), generally explains its sadness (*known as Avaz*).

When we hear the music of another culture, we often do not know what to make of it. WE may say it does not “mean” anything to us, hardly realizing that the meaning of the music has been programmed into us by our culture. In music, our culture largely determines what we consider acceptable variation; what we say has “meaning” to us. Even a trained musician,

listening for the first time to the music of a different culture, will not be able to hear the subtleties of tone and rhythmical structure that members of that culture hear with ease.

Religion and music are connected and interrelated. In Islamic countries, for example, music is chanted in the mosques. The rise and fall of a voice chanting the Koran (the book of prayers) often times follows the formal musical mode (*known as Dastgah*).

Classical Persian music, from the seventh century A.D. to the present, and melody types are heavily influenced by Islam. It is also grave and mournful, which is displayed in a number of forms. One form, which may include religious music is “Indigenous Theatre”, or *Taziyeh*, where the players perform their roles using verses and religious lyrics. The players exhibit the heroic martyrdom of Moslem leaders (*imams*) who fought against injustice and inequality. Another form is a combination of “Singing and Storytelling”, *known as Naghali*, where the performer tells stories, along with chanting lyrics, to the audience. The most known form of mournful religious music is “Sermons” *known as “Roze Khani”*, where the religious leader, by including signing, promotes Islamic belief, faith, worship, and penitence. In all three mentioned forms, the music portion is demonstrated with a rhythm and special form of song which is generally performed by a male performer.

Most American Indian music is closely tied to religion as well. Even game songs and dance songs may be part of rituals that are concerned with thanksgiving, the growing of crops, or the healing of sickness. In India nothing can be regarded as completely separated from religious connotation. Social structure, eating habits, and in fact every action is related to a religious philosophy. The same holds true from Indian music. Before, a musician of the classical tradition begins to practice or to perform, he and the audience pray. In essence, the music is played in a religious setting.

Song styles seem to vary with cultural complexity. A number of song styles can be correlated with cultural complexity. For example, in societies in which women do not contribute much to manufacturing and production, the songs are more likely to have a single melody and be sung only by

males. Music of the Middle Eastern countries follows this pattern. In Middle Eastern countries, there is greater number of male singers than female singers.

Rhythm is another factor. The rhythm is associated with a feeling of security or relaxation in any given society. In some societies, the mother or an older sister continually carries the child, sometimes 1 for two or three years, in a way that the child is in bodily contact with her at all times and experience the motion of her rhythmic walking. Such societies tend to have a regularly recurring beat in their songs. Those societies in which the child is put into a cradle tend to have music based either on irregular rhythm or on free rhythm.

Perhaps the most noticeable impact of music on culture is perceived through the social and political changes. Development of civilizations, social, and certainly political changes, influence the music behavior of a society. The Islamic civilization, for example, developed in the environment of the Islamic empire, had seriously affected the culture and music of most Islamic countries. The Classical music of the Middle Eastern countries was developed under the influence of the Islamic empire. In the recent decades, we see the influence of the 1979 Islamic Revolution in Iran on its style of music. The Western-style of music has been replaced with the traditional and classical Persian music style. The popular pop music, with a fast rhythm and plain lyrics, is replaced with classical music, with traditional modes (*Dastgah*). The lyrics are chosen from Persian spiritual and mystic poets like *Sadee, Hafez, and Rumi*. This form of classical music, performed in many concerts and recitals, have attracted Iranians at all ages and social levels.

Among other aspects of impact on music on culture, the voice characteristics and the motion that music creates in a person (*dance style*) have special significance. For example, sexual restrictions in a society seem to be associated with voice restrictions, especially with a nasalized, or narrow, squeezed tone. The culture's emphasis on obedience or independence in children is another variable that may explain some aspects of musical performance, such as group



performance verses individual performance.

As shown, in virtually all societies, people experience the need to express their feelings and ideas through their music. Not only is there cultural variation in forms of expression, there is also variation in style. Thus, while music is universally an expressive behavior, some societies produce it in rhythmic, while others produce music having a less regular beat. In some societies, music tends to repeat the same elements over and over in other societies it does not. This is a pattern of culture.

The musical behavior of a society is an inseparable part of its cultural behavior. The correlation between musical styles and cultural complexity is inevitable. As the social form of a society changes, through migrations, intercultural marriages, and acceptance of refugees, the form and style of their music changes as well. In recent years, we have witnessed the impact of new immigrants' music on the culture and music of the host country. This is an interesting and positive form of change in culture and intercultural behavior. ■

– *The author, an amateur musician, is an adjunct professor at the University of La Verne, California. He has completed several studies in the areas of leadership, human behavior, and culture. He has received his doctorate degree from Alliant International University in California, San Diego.*



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# Persepolis, a Personal History

By: Bahman Joorabchi, MD

On June 21, 1976 at around five AM, just after sunrise, I took a photograph of Persepolis, the seat of Achaemenian Empire. To my mind, the picture leaves little doubt that Alexander the Great deliberately and cold-bloodedly destroyed Persepolis. This is the story of that picture.

My interest in the history of Persepolis was kindled by the famous Austrian pathologist Dr. Werner Dutz in Shiraz. Having seen me fooling around in the Pathology Department's dark room, he asked me to take some pictures on his next trip to Persepolis. He was well regarded on his presentations and writings on various historical sites in Iran treating them, as he was fond of saying, as clinico-pathological exercises. He was of the firm opinion that nothing in Persepolis was without a precise plan or reason.

It is now well accepted that Persepolis was a strictly ceremonial palace built to serve precisely ordained func-

tions during an exact time frame of the year. There are no permanent living quarters or space to accommodate thousands that usually gathered there for various functions. There were strict procedures and time limits to observe. For instance there are small inexplicably incomplete details in otherwise intricate and precise carvings such as a half-finished petal on a lotus blossom or an unfinished skirt design on a courtier. The explanation is not the obvious one of a slapdash finish job before some big shot inspector showed up. Instead it is more likely that the calendar of events and ceremonies were so precise that if a job was not finished by a certain date, it could not be touched afterwards.

One striking example of such dating symbolism is the well-known carving of a lion goring a bull. The usual explanation has been that the scene depicts triumph of good over evil. But since when is a lion good and a bull

evil? One day, among the group Dr Dutz was giving a tour (before I became the more or less official guide) was the director of Hamburg Planetarium. He pondered on the meaning of the carving. On his return to Germany, he recreated the skies of Persepolis of around 520 BC. He was astonished to note that starting the first day of spring, the constellation Leo was in ascendance. During the next 60 days Leo rose to the top of the horns of Pleiades the seven bright stars of constellation Taurus! And guess when the yearly ceremonies at Persepolis started and how long they took? Yes, first day of spring and 60 days.

One of the unexplained deviations from the architectural traditions of the time is the orientation of the entire complex. It was normal practice of the time, widely observed in the whole of Mesopotamia, that each of the four corners of any ceremonial structure should precisely point to each

of the four cardinal directions. In Persepolis the outer perimeters and the four corners are off by 11 degrees from the expected orientation. Dr Dutz theorized that this was to align the main walls of the complex with the rays of the rising sun on an important day of the year, much as is done with monuments in Egypt and Mexico.

Some years later, I was giving a mini lecture to a couple of English friends when we came to this issue. The question was asked as to what days held important significance in the ancient Persian calendar. I mentioned first day of spring for obvious reason, a day of renewal and joy celebrated to this day. I also mentioned the first day of summer because of the ancient Zoroastrian veneration of fire and light, a day with the longest light (Good) and shortest darkness (Evil). It suddenly occurred to us that today was June 19 and if this theory was right we could observe something interesting, to say the least, in two days time.

Frankly, if it had not been for the enthusiasm shown by these two friends I would have been hard put to get up at one AM to pack my camera gear and trek all the way to Persepolis. Well, this we did, the three of us. We got there in good time and climbed the hill outside the south wall of the monument.

To orient you a bit, Persepolis is built on a plane that stretches out to the west accommodating the throngs of visitors who would camp there. In fact, on this plane the last Shah of Iran built a large number of luxurious tents to accommodate the royal guests attending the 2500th year celebration of Iranian monarchy. On a raised platform overlooking this plane is evidence for ceremonial fireplaces and thrones for the ancient kings to show themselves to the crowds below. To the East, rises a range of medium sized mountains from behind which the sun normally rises. Into the hills are carvings of tombs for several of the Achaemenian kings, notably Artaxerxes. I might make an incidental observation that unlike Egyptian tombs where all the fantastic carvings

are hidden inside, the Persian tombs have inner walls completely bereft of any decorations and all the carvings are outside in plain view.

On the skyline at the midpoint of the hills is a right angle notch as if man-made. This is hard to say given the passage of time. My own prejudice is that it was indeed carved out on purpose. There are remnants of guard posts nearby. But even if it were a natural phenomenon, the builders of Persepolis must have taken it as a heavenly serendipity.

Well, I set up my tripod and mounted the 35 mm Nikon F2 FILM camera and waited. Nothing dramatic happened. The darkness gradually faded away and the sky lit up. Looking up at the skyline sure enough the sun was just peeking from behind and below the notch. Persepolis itself was in the shade. Now looking over to the west across the plane one could see a clearly defined line separating the shade on our side from sunlight now drenching the meadow beyond. This line of demarcation slowly but steadily marched over toward Persepolis. Still nothing dramatic. Then we all noticed something strange: the demarcation line of light and shade stopped moving as it reached the outer perimeter walls.

It just stopped! And then the most amazing spine tingling spectacle unfolded. There was a powerful shaft of light that suddenly pierced the semi darkness aimed directly at the very center of Persepolis illuminating what would have been the highest point of the complex. The lit area was clearly isolated from the rest as if picked off by a powerful spot light. Except that the focal point of the light was completely bare and featureless, the only area in Persepolis totally devoid of any structural remnants or smallest artifacts.

Fortunately, I recovered my wits in time to take the picture that attempts to recreate the scene. (see attachment). Shortly after this, I ran down the hill toward the front wall and steps and looked back to see what else the sun

was up to. Sure enough, as it rose higher from behind the hill its rays shone perfectly parallel with the south and north walls explaining the 11 degree deviation of the entire edifice. Some planning!

Now, how do this story and the picture indicate intentional destruction of Persepolis?

Many ancient ceremonial, religious structures in Mesopotamia and elsewhere followed a certain traditional architecture. These so called Ziggurats were built in four levels each with designated function. The first level was for general public who could gather for various plebian functions and submit petitions. The second level was reserved for the courtiers, the well-to-do and the emissaries bearing messages and gifts. The third level was for priests and religious functionaries who did their spiritual rituals and duties there.

The fourth, the holiest and the most sacrosanct level, was reserved for the king himself. It was his duty to communicate with the deities and intercede with them in times of need and equally as important convey their messages back down the line. This was particularly useful when he had a difficult or an unpleasant message to "transmit". In preparation for this, he would sometimes partake of psychoactive agents such as mushroom extracts.

Details of the third level in Persepolis are well preserved. There are carvings of the king walking out the doorway towards the now non-existent fourth level accompanied by attendants carrying towels presumably for preparatory ritual baths. But there is absolutely nothing remaining of this holiest level. One can only see bare ground completely devoid of any details.

Now, I ask you, if you had to demonstrate how completely you have conquered a nation would you not attack and totally destroy the most important symbolic representation of its power and at the same time sever any possibility of divine intervention and aid?

Alexander did. ■

**GHAZEL GAMES**

**Rodger Sedarat**

(Ohio University Press 2011)

A unique and concise collection of interactive poems makes up the pages of this book. He starts with a series of dedications and then continues with the interactive poetry. Unique! This new collection of poetry, Roger Sedarat strikes the perfect balance between Eastern and Western expression, between the modern and the medieval, and between the sacred and the profane. A delight on every page, one can't help but imagine that if Hafez, Rumi, and other Sufi mystic poets — even Goethe — were transported to the twenty-first century, their tweets might read something like this.”



**ASSASSINS OF THE TURQUOISE PALACE**

**Roye Hakakian(2011)**

Six years ago, Roye Hakakian began what Harold Bloom prophesied would be a “major literary career.” This September, that journey continues with “Assassins of the Turquoise Palace”, a non-fiction political murder mystery.

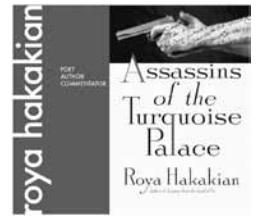
On the evening of September 17, 1992, eight leading members of the Iranian and Kurdish opposition had gathered at a little-known restaurant in Berlin when two darkly-clo-

men burst through the entrance. Within moments, the roar of a machine gun filled the air. After two rounds of Fire, four single shots followed, leaving four of the men dead in their own blood.

Who had pulled the trigger? The morning papers implicated the Iraqi president, Saddam Hussein. The chief federal prosecutor suspected a Kurdish rival group. But neither the press nor the country’s top lawman knew then that these dead were not alone. Since 1980, over one hundred Iranian exiles had disappeared, or been assassinated throughout Europe and elsewhere. Their cases remained “open” and their murders treated as mysteries.

But to the federal prosecutor who began investigating the murder, no case was unsolvable. The investigation would pit him against ubiquitous figures, who unleashed all their means to subvert him.

The ultimate showdown was a trial, which some legal historians call one of Europe’s most important since the Nuremberg trials after World War II. The verdict that ensued was a political earthquake whose aftershocks still reverberate through Iran and its relations with the west. Roye Hakakian’s Assassins of the Turquoise Palace is a thrilling reconstruction of a brutal crime and turning point in German and Iranian history, and on unforgettable narrative of heroism and justice.



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## The Last Ascent of Leila Esfandyari

taken from: wikipedia

**Leila Esfandyari** born in 1970 in Iran – died July 22, 2011, Islamabad, Pakistan) was an Iranian mountain climber. Leila is the first Iranian woman to scale the summit of Nanga Parbat on the Himalayas, the world's ninth highest peak with an altitude of 8,125 meters and one of the deadliest peaks. Leila was regarded as a pioneer in the women's mountain climbing movement, being one of few women in the world to have completed a similar attempt.

### BIOGRAPHY

Leila Esfandyari was brought up and educated in Tehran, Iran. She graduated as a microbiologist with a BS degree. She was a microbiologist in a hospital in Tehran before she lost her job to climb K2 in Himalaya (2010). She died while descending Gasherbrum II, one of the highest peaks on the Karakoram ranges of the Himalaya.

### CLIMBING THE WILD PEAK

Leila Esfandyari is the first Iranian woman who has attempted to conquer K2- the world's second highest mountain after Mount Everest. The number of people to have reached the summit is only a small fraction of those who have successfully climbed Mount Everest. K2 has also had a significantly higher fatality rate in proportion to the number of those who have tried to climb it. Leila's attempt to reach the summit took seventy-three days, including the thirty days she spent at the base camp at an altitude of 5000 meters, in order to

acclimatize and prepare herself physically for the challenge. She succeeded in climbing as far as Camp 3 at an altitude of 7565 meters, covering more than three-quarters of the distance to the peak. But unfortunately, atrocious weather conditions and continual avalanches prevented her and all the other experienced climbers from proceeding further.

Having been unable to find a sponsor, the venture cost her an enormous amount of money, for which she had to sell her share in a house, which was her only asset. Previously, she had even had to give up her job as a microbiologist in a Tehran hospital, in order to fulfill her goal of climbing the second most difficult mountain in the world- Nanga Parbat. It must have been a sacrifice worth making, as the expedition, in the company of an Iranian team three years ago, ended successfully.

Leila Esfandyari started her training as a professional climber at the Damavand Mountaineering Club ten years ago, and together with the members of the Club, she climbed all of the mountain peaks of Iran. She was also trained in caving and rock climbing.

In spite of two operations on her spinal disks, she did not give up the physical exercises. She was determined to continue climbing professionally, and hoped to have the opportunity to climb several more of the 14 summits with altitudes of more than 8000 meters.

She, as a leader of a six-person group of mountain climbers, had summited Nanga Parbat in 2008. ■



## USC Names Dr. Peyman Nojournian Its New Assistant Professor Of Persian

FARHANG FOUNDATION, JUNE 22, 2011

The Farhang Foundation is pleased to announce that the University of Southern California Dana and David Dornsife College of Letters, Arts and Sciences has named Dr. Peyman Nojournian as assistant professor of the teaching of Persian. The addition of Nojournian to the new Middle East Studies Program at USC has been made possible through funds donated by Farhang Foundation as part of its Iranian Studies Initiative at USC.

“Peyman Nojournian stood out of the pool of more than 30 applicants from around the world as the candidate whose expertise and experience fit our needs best,” said Professor Kevin van Bladel, associate professor of classics in USC Dornsife and director of the new Middle East Studies Program. “Our search committee of specialists in language pedagogy and Middle East Studies were thrilled to select him to launch new Persian courses at USC that will get students using Persian actively through proven methods and bring high enrollments within a short time.”

According to USC, the curriculum Dr. Nojournian has developed is based on current research on the communicative approach to language teaching for which he

has designed his own textbooks. The first-year textbooks are ready to be published and his second-year books are nearly ready for publishing. His courses come with a suite of engaging audio and visual materials that can be deployed through a language lab or online.

“USC’s Persian courses will be the testing ground for the next generation of Persian instructional materials, and they will be taught by a gifted teacher. Our deepest thanks go to Farhang Foundation for making this possible,” van Bladel said.

In November 2010, Farhang Foundation, in collaboration with the USC Dana and David Dornsife College of Letters, Arts and Sciences, launched the Iranian Studies Initiative at USC. This initiative was the first program of its kind at the university, aiming to add Persian language classes to the curriculum and to create a specialization in Iranian Studies at USC. Through the generous support of donors, Farhang Foundation was able to achieve the first phase of this initiative by raising the funds needed to ensure that Persian language classes would be offered at USC in Fall 2011 and the appropriate faculty member would be hired to lead these classes.

“Farhang Foundation

is delighted by the hiring of Dr. Nojournian and grateful for USC’s decision to support such programs and the generosity of our financial donors,” said Dr. Haleh Emrani, chair of Farhang Foundation’s Iranian Studies Initiative. “By making Iranian Studies programs available in Southern California where so many Iranian-Americans live, we are taking a significant step towards ensuring that second- and third-generation Iranians, as well as non-Iranians, are able to receive a systematic education in Persian language and culture.”

With the first phase of the Iranian Studies Initiative at USC officially achieved, Farhang Foundation now has its sights set on the second phase: launching an Iranian Studies specialization at the university.

### ABOUT DR. PEYMAN NOJOURNIAN

Dr. Peyman Nojournian holds a Ph.D. in Linguistics from the University of Ottawa, with a dissertation on the automatic diacritization of Persian texts. He also has an M.S. in Speech and Language Technology from KU Leuven (Belgium), an M.A. in Linguistics and Teaching Persian as a Foreign Language and B.A. in Translation, both from Allameh

Tabataba’i University. Since 2008, Nojournian had been the lecturer of Persian and Persian program coordinator at the University of Illinois at Urbana-Champaign, where he greatly increased enrollment in Persian courses. For two years prior to that he was a lecturer of Persian at the University of Maryland’s Persian Flagship Program. He is one of the leading authorities on establishing ACTFL standards for Persian. His exemplary teaching style is based on rigorously tested methods. ■

### FARHANG FOUNDATION

*Farhang Foundation is a non-religious, non-political and not-for-profit foundation established in 2008 to celebrate and promote Iranian art, culture and heritage for the benefit of the community at large. The foundation supports academic activities in Southern California by funding university programs, publications and conferences. The foundation also supports cultural programs such as celebration of Nowruz and Mehregan, theater, dance performances, films screenings and poetry reading in Southern California. Farhang Foundation, in cooperation with various cultural and academic institutions plans major programs and exhibitions about Iran and its culture.*

Nāder departed substantially from Safavid precedent by redefining Shi'ism as the Ja'fari madhhab of Sunni Islam and promoting the common Turkmen descent of the contemporary Muslim rulers as a basis for international relations. Safavid legitimacy depended on the dynasty's close connection to Twelver Shi'ism as an autonomous, self-contained tradition of Islamic jurisprudence as well as the Safavids' alleged descent from the seventh Imam Musā al-Kāzem (died between 779 and 804). Nāder's view of Twelver Shi'ism as a mere school of law within the greater Muslim community (umma) glossed over the entire complex structure of Shi'ite legal institutions, because his main goal was to limit the potential of Sunnite-Shi'ite conflict to interfere with his empire-building dreams. The Ja'fari madhhab proposal also seems intended as tool to smooth relations between the Sunni and Shi'ite components of his own army. In addition, the proposal had economic implications, since control of a hajj caravan would have provided the shah with access to the revenue of the lucrative pilgrimage trade.

Nāder's focus on common Turkmen descent likewise was designed to establish a broad political framework that could tie him, more closely than his Safavid predecessors, to both Ottomans and Mughals. When describing Nāder's coronation, Astarābādi called the assembly on the Moḡān steppe a quriltāy, evoking the practice of Mughal and Timurid conclaves that periodically met to select new khans. In various official documents, Nāder recalled how he, Ottomans, Uzbeks, and Mughals shared a common Turkmen heritage. This concept for him resembled, in broad terms, the origin myths of 15th century Anatolian Turkmen dynasties. However, since he also addressed the Mughal emperor as a "Turkmen" ruler, Nāder implicitly extended the word "Turkmen" to refer, not only to progeny of the twenty-four Ḡozz tribes, but to Timur's descendants as well.

Nāder's novel concepts regarding the Ja'fari madhhab and common "Turkmen" descent were directed primarily at the Ottomans and Mughals. He may have perceived a need to unite disparate components of the omma against



## NADER SHAH

### PART TWO

**Professor Ernest Tucker**  
Source: [Kaveh Farrokh website](#)

The article below is by Professor Ernest Tucker and was originally posted in the Encyclopedia Iranica, on August 15, 2006. Kindly note that version printed below is different in that in the Encyclopedia Iranica in that it has pictures, maps and captions not seeing in the Encyclopedia Iranica version.

the expanding power of Europe at that time, however different his view of Muslim unity was from later concepts of it. But both ideas had less domestic importance. On coins and seals, and in documents issued to his subjects, Nāder was more conservative in his claim to legitimacy. For example, the distich on one of his official seals focused only on the restoration of stability: *Besmellāh – nagin-e dawlat-e din rafta bud čun az jā / be-nām-e Nāder Irān qarār dād* *Ḳodā* (In the name of God – when the seal of state and religion had disappeared from Iran / God established there order in the name of Nāder; Rabino, p. 52). In a proclamation sent to the ulama of Isfahan soon after the coronation, the Ja'fari madhhab was depicted as nothing more than an attempt to keep peace between Sunnites and Shi'ites. The document explained that 'Ali would continue to be venerated as one especially beloved by God, although henceforth the Shi'ite formula 'Ali wali Allāh ('Ali is the deputy of

God) would be prohibited. In contrast to the shah's letters to foreign rulers, this proclamation did not even mention the Safavids (Qoddusi, p. 540).

Nāder's domestic policies introduced major economic, military, and social changes. He ordered a cadastral survey in order to produce the land registers known as *raqabat-e Nāderi*. Because of the establishment of the Ja'fari madhhab, the Safavid framework of pious foundations was suspended (Lambton, p. 131), although their revenues were the main source of financial support for important ulama. Only in the last year of his reign did Nāder decree the resumption of pious foundations. After his accession to the throne, Nāder claimed the ruler's privilege to issue coinage in his name. His monetary policy linked the Persian currency system to the Mughal system, since he discontinued the Safavid silver 'Abbāsi and minted a silver Nāderi whose weight standard corresponded with the Mughal rupee (Rabino, p. 52; see COINS AND COINAGE, in *EIr.* VI, p. 35). Nāder also attempted to promote fixed salaries for his soldiers and officials instead of revenues derived from land tenure. Continuing a shift that had begun in the late Safavid era, he increased substantially the number of soldiers directly under his command, while units under the command of provincial and tribal leaders became less important. Finally, he continued and expanded the Safavid policy of a forced resettlement of tribal groups (Perry, 1975, pp. 208-10).

All these reforms can be viewed as attempts to address weaknesses that had emerged in the late Safavid era, but none solved the problems that were tied to larger trends in the world economy. Iran had suffered from a swift rise in the popularity of Indian silk in Europe during the last few decades of Safavid rule, a shift that dramatically reduced Iran's foreign income and indirectly contributed to the draining of bullion away from Persian state treasuries (Matthee, pp. 13, 67-68, 203-06, 212-218). This crisis, in turn, put more pressure on the provinces to produce tax revenue, which led provincial governors to take oppressive measures and fueled the Afghan revolt that had resulted in the Safavid collapse in the first place.

After his ascension to the throne Nāder's main military task was the ultimate defeat of the remaining Afghan forces that had ended Safavid rule. After laying siege to Qandahar for almost a year, Nāder destroyed it in 1738—the last redoubt of the Ġilzi, who were led by Shah Ḥosayn Solṭān, the brother of Shah Maḥmud, who had been the first Ġilzay to rule Persia (1722-1725). On the site of his camp Nāder built a new city, Nāderābād, to which he transferred Qandahar's population and Abdāli Afghans.

The destruction of Qandahar completed the reconquest of territory lost since the reign of Shah Solṭān Ḥosayn. Nāder's career now entered a new phase: the invasion of foreign territory to pursue dreams of a world empire that could resemble the domains of Chinghis Khan (d. 1227, see ČENGIZ) and Timur. After the fall of Qandahar, many Afghans joined his army. His pursuit of Afghans who had fled across the Mughal frontier grew into an invasion of India when Nāder accused the Mughals of providing them with shelter and aid. Nāder had appointed Rezā-qoli as his deputy in Iran. While his father was away, Rezā-qoli feared a pro-Safavid revolt and had Moḥammad Ḥasan (the leader of the Qajars between 1726 and 1759) execute Ṭahmāsb and his sons.

After a successful offensive that culminated in the final defeat of the Mughal forces at the battle of Karnāl near Delhi in February 1739, Nāder made the Mughal emperor Moḥammad Šāh (r. 1719-48) his vassal and divested him of a large part of his fabulous riches, including the Peacock Throne and the Koh-i-Noor (q.v.) diamond. When the rumor spread that Nāder had been assassinated, the Indians attacked and killed his troops. In retaliation, Nāder gave his soldiers permission to plunder Delhi and massacre its inhabitants. The peace treaty restored control of India to Moḥammad Šāh under Nāder's distant suzerainty; it proclaimed Moḥammad Šāh's legitimacy, citing the Turkmen lineage that he shared with Nāder (Astarābādi, p. 327). Nāder arranged a ceremony in which he placed the crown back on Moḥammad Shah's head. To further emphasize Moḥammad Šāh's subordinate status, he assumed the

title šāhānšāh. To further strengthen his ties to the Mughals, Nāder married his son Naṣr-Allāh to a great granddaughter of the Mughal emperor Awrangzēb (r. 1658-1707). His chroniclers represent his victory over Moḥammad Šāh as another sign of his similarity to Timur. The shah himself was so obsessed with emulating Timur that he moved, for a time, to Mashad (Lockhart, pp. 188-89, note 4).

While Nāder was invading India, Rezā-qoli was securing more territory for Nāder north of Balk and south of the Oxus river. His campaign aroused the ire of Ilbars, the khan of Khwarazm (see CHORASMIA, in *EIr.* V, p. 517), and of Abu'l-Fayz (r. 1711-47), the Toqay-Timurid khan of Bukhara (see BUKHARA, in *EIr.* IV, p. 518). When they threatened counterattacks, Nāder engaged in a swift campaign against them on his way back from India. He executed Ilbars and replaced him with a more compliant ruler, but this new vassal would soon be overthrown. Abu'l-Fayz, like the Mughal emperor, accepted his status as Nāder's subordinate and married his daughter to Nāder's nephew.

After the campaigns in India and Turkestan, particularly with acquisition of the Mughal treasury, Nāder found himself suddenly wealthy. He issued a decree canceling all taxes in Iran for three years and decided to press forward on several projects, such as creation of a new navy. Nāder had sent his naval commanders at various times on expeditions in the Persian Gulf, particularly to Oman, but these missions were unsuccessful, in part because it was difficult to secure naval vessels of good quality and in adequate numbers. In the summer of 1741, Nāder began to build ships in Bušehr, arranging for lumber to be carried there from Māzandarān at great trouble and expense. The project was not completed, but by 1745 he had amassed a fleet of about thirty ships purchased in India (Lockhart, p. 221, n. 3).

However, Nāder experienced several major setbacks after his return to Iran. In 1741-43 he launched a series of quixotic attacks in the Caucasus against the Dāġestānis (see DĄGESTĄN, in *EIr.* VI, p. 570-71) in retaliation for his brother's death. In 1741, an attempt was made on Nāder's life near Darband.

When the would-be assassin claimed that he had been recruited by Rezā-qoli, the shah had his son blinded in retaliation, an act for which he later felt great remorse. Marvi reported that Nāder began to manifest signs of physical deterioration and mental instability. Finally, the shah was forced to reinstate taxes due to insufficient funds, and the heavy levies sparked numerous rebellions.

In spite of mounting problems, in 1741 Nāder sent an embassy to the Ottomans to resubmit his 1736 proposal for a peace treaty. But Maḥmud I had just won wars against Russia and Austria and was not receptive. The sultan rejected the shah's claim to Iraq (a claim based on Timur's earlier control of the province). Then the Ottoman legal authority, the šayḵ al-Eslām, issued a fatwā (legal opinion) formally declaring the Ja'fari maḏhab heretical. In response, Nāder besieged several cities in Iraq in 1743, with no results, and in December of that year he signed a ceasefire with Aḥmad Pāšā, the Ottoman governor of Baghdad (d. 1747; cf. *EI2* I, p. 291). Subsequently, Nāder convened a meeting of ulama from Iraq, Iran, Afghanistan, and Central Asia in Najaf at the shrine of 'Alī b. Abi Ṭāleb (d. 661, q.v.), the fourth of the Rightly-Guided Caliphs and the first Imam. After several days of lively debate on the question of the Ja'fari maḏhab, the participants signed a document which recognized the Ja'fari maḏhab as a legitimate legal school of Sunnite Islam. The Ottoman sultan, however, remained unimpressed by this outcome.

Nāder soon had to leave Iraq to suppress several domestic rebellions. The most serious of these began near Shiraz in January 1744 and was led by Moḥammad Taqī Khan Širāzi, the commander of Fārs province and one of Nāder's favorites. In June 1744, Nāder sacked Shiraz, and by winter he had crushed these revolts. He resumed his war against the Ottomans and defeated them in August 1745 at Baġāvārd near Yerevan. Although Nāder's victory led to new negotiations, his bargaining position was not strong because of new, large-scale domestic uprisings. The shah dropped his demands for territory and for recognition of the Ja'fari maḏhab, and the final agreement was based only

on the long mutually acceptable positions regarding frontiers, protection of pilgrims, treatment of prisoners, and exchange of ambassadors (Lockhart, p. 255). The agreement recognized the shared Turkmen lineage and ostensibly proclaimed the conversion of Iran to Sunnism. Yet the necessity to guarantee the safety of pilgrims to the Shi'ite shrines ('atabāt-e 'āliya) in Iraq reveals the formal character of this concession. The treaty was signed in September 1746 in Kordān, northwest of Tehran. It made possible the official Ottoman recognition of Nāder's rule, and the sultan dispatched an embassy with a huge assortment of gifts in the spring of 1747, although the shah did not live to receive it.

Nāder had spent the winter and spring of 1746 in Mashad, where he formulated a strategy to suppress the

plethora of internal revolts. He also oversaw the construction of a treasure house for his Indian booty at nearby Kalāt-e Nāderi (see EI2 V, p. 103). The building complex that Nāder constructed within this natural mountain fortress, near his birthplace in northern Khorasan, became his designated retreat, and he created there a secure showplace for his accomplishments. Nāder followed the nomadic custom of not staying long in any permanent capital city, and Kalāt and Mashad (in, as he saw it, a complementary relationship) served as his main official sites in ways that resembled capital cities of other nomadic empires. Under Nāder's patronage, Mashad flourished at the midpoint of a trading route between India and Russia and grew in importance as a major pilgrimage center with its Emam Rezā shrine complex.

In June 1747, a cabal of Afšār and Qajar officers succeeded in killing Nāder. The succession struggle embroiled Persia in civil war for the next five years. Two months before the assassination, Nāder's nephew 'Ali-qoli, son of his brother Ebrāhim (d. 1738), had risen in revolt, and in July he followed his uncle on the throne as 'Adel Shah (r. 1747-48). Nāder's grandson Šāhroḡ, although blinded after an earlier coup attempt, finally secured the throne in Khorasan in 1748 as a vassal of the Afghan Aḥmad Shah Dorrāni (r. 1747-73, q.v.). This former deputy of Nāder founded the Dorrāni dynasty and is credited with being the first ruler of an independent Afghan state. Šāhroḡ ruled for almost fifty years until 1795, when Āqā Moḥammad Khan Qajar (r. 1779-97) deposed him, marking the end of the rule of the Afsharids (q.v.) in Iran.

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An Interview with

# Justine Shapiro

The Filmmaker of:

▣ **Our Summer in Tehran** ▣

part one

By: **Shahrokh Ahkami**

*Please tell our readers about yourself including your background and education and family.*

I was born in South Africa and grew up in Berkeley, California. After graduating Magna Cum Laude with honors and with degrees in History and Theatre from Tufts University, I moved to Paris to study theater with renowned teacher, Philippe Gualier. I supported my acting habit by teaching English, waiting tables and dubbing French films. After two years in Paris I moved to Los Angeles to see if I could make a living as an actress. I was tired of waiting tables so I got my teaching credential to become an ESL teacher (English as a Second Language). My students were adult Russian, Armenian, Central American and Mexican immigrants. By day I was auditioning for ridiculous fluffy TV shows and by night my students were sharing their deeply moving real life stories.

My students inspired me to take the next step in my life. Everyday in the classroom they shared stories of life back home, and I wanted to capture their stories on-camera. I quit acting, left LA, and returned to the Bay Area, where documentary filmmaking was thriving.

Back in the Bay Area, I studied documentary filmmaking and I interned on several documentary projects. Amazingly, at around the same time, I was cast as host of a new travel series, called “GlobeTrekker. As host of the show, I traveled to over 40 countries. And the series was broadcast on PBS and in over 30 countries around the world. Our crew was small, just five of us on the road. I learned so much about where to put the camera, how to shoot and tell a story using video. This job was a dream comes true. My nickname growing up was “Barbara WaWa” because I always asked people, guests, taxi drivers, shopkeepers, anyone who got in my line of fire, question after question. I am so curious about people and in this job I was able to meet and talk and interview hundreds of locals from all walks of life. I hosted the show for 10 years from 1994-2004.

My family supported all my aspirations. My families own story certainly influenced my choices. Today my father is a psychologist, my mother is an artist and an executive coach. My sister, mother and father and I immigrated to the United States from South Africa when I was young. My grandparents were from Lithuania and my father’s mother was from Ireland. Our family is Jewish, our grandparents spoke Yiddish, and while my grandmother was orthodox, the rest of our family did not practice Judaism in a formal sense.

My parents encouraged my sister and I to follow our hearts even if that meant not following the status quo. My sister and I grew up in Berkeley California at a time when people were encouraged to work for social justice, to work to make the world a better place, to participate in the political process and to aspire to a greater good rather than for material gain. My mother taught us to value art, and the process of creation.

I am grateful that we grew up at a time when people felt a sense of responsibility to the community at large. Money was not the guiding force. Young people weren’t as status conscious as they seem to be now, girls weren’t as hung up on their bodies, young people read books (rather than spending 20 hours a week on computer games and FaceBook) and

the discourse was about politics not TV shows. Just growing up in Berkeley in the 70’s was a huge education. I felt proud to have come from South Africa because many members of the Jewish community were political activists and artists opposed to Apartheid. Their work inspired me to consider how I could make a difference in the US where ignorance and racism was so rife.

*When did you first become interested in film?*

I grew up 10 minutes from one of the great movie theaters in the USA. The Pacific Film archives at UC Berkeley showed all the classics and my mother introduced my sister and I to Kurosawa, Billy Wilder, and Mel Brooks and Woody Allen. I fell in love with Gene Kelley and Judy Garland. In college I started watching more documentary films. I thought I wanted to be an actress in film and then decided I want to go behind the camera and tell ‘true’ stories.

My work with “GlobeTrekker” gave me a view of our world as I had never seen it before on TV news. Through “GlobeTrekker” I was able to challenge my own ignorance about the world and offer a fresh perspective to our TV audience. I began to see how powerful the media was in terms of introducing the world to the millions of people who can’t or won’t travel. I knew that most people know the world strictly through the narrow lens of news media so I felt a tremendous responsibility to show my audience a human portrait.

Each “GlobeTrekker” took 3 weeks to shoot, and because we covered so much ground, we spent no longer than 2 days on any one story. There were many rich stories, which screamed for more attention. One story in particular was PROMISES.

PROMISES was nominated for an Academy Award for “Best Documentary” and won two Emmy Awards. PROMISES took six years to make, and was completed in 2001. In April 2001 I gave birth to another baby, my son Mateo was born and six months later the events of 9/11 changed all of our lives. As wars raged in Iraq and Afghanistan, I asked myself what I could possibly do that might contribute towards building a more peaceful future for Mateo and his peers.

In 2005 I began work on a new documentary film, completed in 2010, called OUR SUMMER IN TEHRAN. This film tells the story of the summer that Mateo

and I spent in Tehran, Iran with three Iranian families: a religious family from the Revolutionary Guards (the right-wing of the government); a cosmopolitan, secular family; and a single mom who is an actress. The film was shot in kitchens, a day care center, a shopping mall, the bazaar, on the subway, on a soccer field — realms of Iranian life that rarely receive media attention. *Our Summer in Tehran* invites us into the seldom seen realm of middle-class family life in Iran transcending overt politics in favor of subtle, human, and often humorous moments.

OUR SUMMER IN TEHRAN premiered on public television in April 2011 with broadcast continuing through 2011. The film is starting to make its way in the world. It was selected as an official selection in competition at the prestigious documentary film festival in Amsterdam (IDFA) International Documentary Film Festival Amsterdam.

***What sparked your interest in Iran and to make this film?***

My inspiration for making *Our Summer in Tehran* had a lot to do with how I saw the lead up to the war with Iraq. Anti-war groups and humanitarian organizations disseminated, most commonly, images of Iraqi children who had suffered malnutrition as a result of US sanctions against Iraq. Images of cowering, ravaged, war torn faces, were designed to motivate us to donate money, to march against war, to write letters to our politicians. I tried to find images of everyday family life in Iraq; I desperately wanted to find a reminder that these people, beneath our bombs, were like us. I wanted to find a simple image of the ordinary. I looked on-line, and I researched image libraries at the UC Berkeley Library. But I couldn't find

a single image of an Iraqi family at home. Around the world, in refugee camps, in slums, and in hardship, I had witnessed mothers, fathers, children and grandparents struggling, but also I had seen them joking, laughing, cooking, playing, reading, watching TV and hanging out.

What I have observed with my own eyes, I rarely see in the news media, in anti-war campaigns, or in advertising by humanitarian organizations. I see the ordinary, I see families taking care of each other, and I see people doing well. I see mothers with their head held high even when carrying 40 pounds of water on her head. Images that capture family life can be more powerful and inspire us to work for peace, than images of disconnection and despair. The picture of poverty, of war-stricken people may inspire us to sign a petition, and write a check, or shrug our shoulders in helpless sadness. In the United States our response when we see photos of "those poor people over there with flies in their eyes" is not, "Yes, that could be me."

In both PROMISES, GLOBETREKKER and in my most recent work OUR SUMMER IN TEHRAN I strive to remove the notion of 'exotic' from our view of people around the world. I hope to create connection. I aim to give voice to children, to mothers, to fathers, to grandparents, to the non-experts. My goal is to provide audiences and educators with a resource that can open eyes and open hearts. I see myself as a 'citizen diplomat', introducing audiences to the subjects in my films so that they can discover one another as fellow brothers and sisters, multi-dimensional human beings, with individual thought, a sense of humor and who are, as we all are, consumed by the demands and rewards of family life.

The first scene in OUR SUMMER IN TEHRAN shows me packing to go to Iran. In voice over I say, "I want to meet Iranian mothers in their homes, before our sons meet on the battlefield." In the final scene of the film I am putting Mateo to bed. We are back home from Iran. In voice over I tell him, "My hope, Mateo, is that as you get older, you'll continue moving through this world, just as you

did in Iran, in wonder, rather than in fear."

***Why did you decide to go to Iran?***

There was so much talk about the US going to war with Iran that it seemed quite urgent to go there to show the Iranians as human beings. Because once a war begins, everyone becomes a one-dimensional character: a victim, an insurgent, a rebel, and a refugee. Thus it seemed imperative to make a film in Iran, with a focus family life, before a war started there too.

I wanted to show a less radical, more "ordinary" side of the country. normally you don't think of Iran as a boring place, a place where people go to the supermarket. I wanted to be able to show mothers and fathers and children and grandparents laughing, smiling and living their lives.

The birth of my son in 2001 prompted me to establish the Global Moms Project, a venture that I hoped would help show the common bond families share all over the globe. As a mom, I started to look at this big picture. I thought, my son is growing up in this world where the cycles of violence seem almost inevitable, where the headline news is people's window into the world. Maybe one way to connect Americans with the rest of the world is to remind them that everyone around the world is doing what we are doing. They are raising kids. The sense of family and the sense of taking care of one another are absolutely fundamental in the survival of the human species. We have no consciousness that educated people live in developing countries and that a middle class exists in many of these developing countries. It may not be middle class in the sense that they have two cars in their garage, but whatever disposable income they have goes toward education and improving their kids' futures. Developing countries are not synonymous with war, famine, disease, poverty and death.

***How much difficulty did you meet in the process of obtaining your documents for travel?***

It took over one year for us to get the visa to work in the country. An arduous process of paperwork to the Ministry of Culture and Islamic Guidance and the Foreign Ministry. I submitted my application to shoot to the Culture Ministry using my Irish passport (from my grandmother's side). I thought that this would secure me



a long stay visa and the ability to move somewhat more freely.

My timing was pretty good, since the 2009 post-election demonstrations, foreign journalists and filmmakers are having a much more difficult time gaining visas to shoot.

Once I got to Tehran the Culture Ministry was very helpful and I was able to secure all the shooting permits that I needed. They really supported my project. The difficulties really began 6 weeks into the shoot.

I worked with all-Iranian crews, and after 6 weeks of shooting, I received a call that Mateo (my 6 year old son) and I had 48 hours to leave the country. No explanation was given. A few weeks prior to this news, the Intelligence Ministry had begun investigating films that members of my team had made in years prior. Several members of my crew were being interrogated while they were working with me. They recounted these interrogation sessions. Our telephone conversations became topics of the interrogations. We realized that our phones were being tapped. Everyone was nervous. But we kept working, shooting 14-hour days, aware that at anytime and for no reason, the plug could be pulled.

And, it was.

As we were checking our bags in at the airport, my material (all 75 hours of video tape) was confiscated by the Military Police. No explanation was given. I had spent 3 years fundraising and preparing for this shoot. I was truly devastated. Back in the United States, I worked to convince Iranian officials that they should release the footage to me. We knew that it was the Intelligence Ministry who had confiscated my material but couldn't speak directly to them so for three months, I was regularly on the phone to Iran's Culture Ministry from my home in Berkeley. They would be the ones who would try and get the Intelligence Ministry to release the tapes. And I'd begin each conversation with diplomatic pleasantries, even though I was under tremendous stress. I didn't know what to tell her film's funders, and at one point I was admitted to a hospital with stroke-like symptoms.

Every phone call (with the Culture Ministry) started with, 'How are you? How is your family?' I knew I could appeal to their conscience. I knew I had nothing in those tapes that was anti-Islamic or anti-government, which are the two criteria that would give them reason not

to return the tapes to me. I was not being funded by the State Department, or part of a big news conglomerate. I understood that the only way I would get my tapes back was that if they understood that this (project) was just me, Justine, with my kid that I had worked so hard to do. I asked them to watch the tapes. And that they take care of them. Finally, Iran relented -- with huge caveats: I could get back the footage but I'd have to come to Iran, and I'd have to edit the film there, under the nose of Iran's Intelligence Ministry. With little choice, that's what I did, after picking an Iranian editor, Mostafa Kherghehpoush, who has worked on many of Iran's most acclaimed movies, including *Leila*, *Two Women*, and *Turtles Can Fly*. I flew to Iran three times in 2008 to edit *Our Summer in Tehran*, leaving Mateo behind.

During my editing trips, I met with an official from the Intelligence Ministry. We'll call him Mr. M. He was the same official who had been interrogating my crew during the weeks of my shoot. He used a different name for them. Each time I met with Mr. M. we asked about one another's families, especially one another's children. With Iranians the conversations entail the complex etiquette of "*taarof*." "*Taarof*" is a style of communication that is subtle and indirect, designed not to offend and to avoid at all costs the loss of face. Iranians do not say 'no'.

No matter how angry or frustrated I was with this official (or with my crew) I had to develop a new communication skill. I had to learn how to speak in "*taarof*" so that I would be heard. Jewish Americans communicate in a distinctly opposite manner to "*taarof*." We tend to be very direct, and straightforward, and not always so polite. We use humor and Iranians use poetry. I found this style of communication challenging and it also revealed to me why, perhaps, such a difficult relationship exists between the governments of the US and Iran.

Iran's central government is comprised of about 20 Ministries. There is a great deal of chaos and power playing between these ministries. One Ambassador told me that the interpersonal politics within this structure of the central government is one reason why governance there is so chaotic and so hard for foreign governments to understand. In many ways, the mess that I was in, first when they gave me 48 hours to leave Iran and later with my confiscated tapes, exposed me to the human face of the government Ministries.

I had the feeling that the Intelligence Minister, Mr. M., trusted me but that his superiors did not. The reason for their caution, he said, was that they were concerned that my objective was to make a 'dark picture' of Iran. I told him that I had better things to do than to try and trick Iranian authorities. He said, 'You can go home and cover this with voiceover and re-edit it.' I said, 'Of course I can. But do I look like the kind of person who would give up time with my son so I can make a dark picture of Iran? There are enough people making dark pictures of Iran. I'm doing something different. Don't give me a reason to go home and make a big deal of this to the press. I understand you're doing your job, and that I'm a small pawn in this big sea of conflict.'"

During my third visit, I used a little chess strategy on the Intelligence Ministry official. I noticed that Iranians take great pride in their legendary hospitality. I was really exhausted and desperate to return home with my material. When Mr. M asked after Mateo, I answered, "He is, to be honest, very angry with you. He doesn't want me to be in Iran. I am his mother. He wants me home with him. He wants me to give up on this film. He now thinks that Iran is unfriendly."

I could see how this sentiment struck Mr. M. He looked at me and bowed his head and smiled and after a long conversation with my editor he turned to me and said, "You can take it home," pointing to the hard drives and the box of tapes. He said, "You go to airport, no problem." I took out my notebook and said, "I want your cell phone number, so when I'm at the airport and there's a problem, I can contact you." He laughed a little, and gave me his number. It's 2 a.m. at this point. So that was the end of that phase of the drama.

There were no conditions placed on me as to what I could or couldn't include. In fact, the only scene he wanted me to cut from the film was the one where Elahé, the daughter of the very religious couple, shows off her Barbie Doll collection. Iran's government has been trying to ban Barbie, but the dolls are sold everywhere and are a HUGE attraction. The government would prefer girls to buy the SARA and DARA dolls, which are the Arab world's answer to Barbie. But Sara and Dara are modestly dressed and just don't compare. But I did not cut that scene.

This very simple film was born of very extraordinary logistical machinations.

*to be continued*