



Persian Heritage

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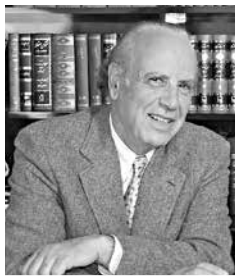
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FROM THE EDITOR'S DESK

My dear readers, once again we have the arrival of spring and once again we celebrate the wonderful holiday of Norouz. Norouz as you know, represents the birth of nature, flowers bloom, trees blossom and the brownness of the winter becomes a palette of color. The season of Norouz, also represents the birthdate for **Mirass- Iran, Persian Heritage** magazine. This year I am proud to say marks our twentieth anniversary. It is hard to realize that so much time has passed. It seems as if it was yesterday this magazine began. We wanted this magazine to be a source of information on the beauty and culture of Iran/Persia for second and third generation Iranians, living outside of Iran. Prior to the first publication of **Persian Heritage** our children and most of the general public knew Iranians only from reports of the nightly news, which were very disappointing and created so much anxiety for our families.

A generation has passed but the events over the past thirty years may have caused the young generation to shy away from their culture and ethnic roots, to be ashamed of their heritage and even to deny it. When I realized that these negative publications and news could negatively affect the progress of Iranian Americans, I decided to publish this magazine. We did it in two languages, English and Persian, to inform our children about the “real” Iranian / Persian, not the one depicted on the news. We hoped that it would be passed to non-Iranian friends and colleagues to teach them about the true Iranian.

My children went to school (elementary and highschool) during the time of the hostage taking. Every night ABC news began with “Day-counting” of the hostage taking. Every night we would sit as a family and be horrified about the images and reports we saw and heard about our beloved Iran. I was frightened as a parent to think that this was becoming our children’s reality, how they saw Iran and Iranians and how their classmates saw them. Recently I had a conversation with a friend of mine regarding this issue and he related the following story. One of his children was attending school and they were going to have an international food fair. Each child was to bring in a dish that represented it’s ethnic background. His wife prepared a delicious Persian dish. His child brought it to the fair and placed it on a table with a label “Iranain Food.” The child then quietly went to a corner and watched from a distance the reaction of the children who approached the dish. (I asked the father why his child went to the corner, to which he shockingly told me, that schoolmates had constantly

harassed his child over the hostage taking. He told me he had no idea that this occurred until recently.) Three students then saw the signs and shouted, “Hey this is ‘I (EYE)ranian’ food, from ‘I’(EYE)ran’ don’t taste it because it is poison.” One of the students picked up the dish, threw it in the garbage and tore up the sign. During his action he repeated, “this food belongs in the garbage and one day our ‘I (EYE)ranian’ classmates should be in the garbage.” His child horrified and crying rushed to the principal’s office. The principal fortunately was very compassionate and well educated and spoke to the child with kind words, hoping to ease the emotional state of this child. The principal explained that the events of Iran now on the news, are political and had nothing to do with the child’s parents, in fact the principal stated, “Your parents immigrated to the United States, long before any of this happened and you were born here. So remember you are American with Iranian roots and ethnicity just as your other classmates have other ethnic roots. And you like them have the same rights of all other American citizens. Be proud of the rich culture and civilization of Persia/Iran. Be proud of who you are and your potential. One day these events will simply be history and you and other Iranians will be able to show their abilities and make their dreams realities.”

As I listened to my friend, I was grateful for this principal. I then asked him what happened. He told me the words of this principal had a tremendous impact on his child. His child had a new sense of self-confidence and was proud to be Iranian and had a hunger to learn more. The fear and shame his child felt began to dissolve. Every weekend new friends appeared at his house. His wife, at their request, would lovingly expose them to Persian hospitality, culture cook Persian food, sending some home with the friend, at the end of the visit. Eventually, he said that his child also gave speeches at the school on Persian food and referred to The New York Times, raving about Persian cuisine.

Persian Heritage magazine was born at a time when there was a missing link between Iranians and Iranian Diaspora and Iranian-Americans as well as other American citizens. Despite financial and other difficulties the magazine has faced, the staff remains dedicated to it and are proud of each issue published. When I ask them why this magazine is so important to them they tell me because it does provide the missing link needed to educate not only Iranian future generations but also non Iranians on the impact and achieve-

FROM THE EDITOR'S DESK

ments of Iranians (hyphenated or not). They also believe that the magazine is an inspiration to younger generations to start their own magazines and organizations.

We have had our battles. I remember when the movie "Not Without My Daughter," was released. It was a story of an American woman who "kidnapped" her daughter from Iran. She took the child without the permission of the father. Many western critics criticized the movie because it lacked artistic value. Unfortunately it had tremendous negative impact on Iranians. In Paris there was a theater on the Champs -Elyse that showed the film continuously. Every day they would place a sign outside of the theater stating the number of times it was shown. Eventually a famous Parisian paper wrote an article, "Please if you have not seen this movie, do so quickly because we are tired of seeing the number of the showings."

I wrote an editorial in which I stated that I believed America had won two battles. The first was their success in the Persian Gulf wars and the second, the level of successful propaganda and humiliation of Iran and Iranians achieved with this movie.

Persian Heritage, over the past twenty years, has tried to deliver truth and reality, whether good or bad. A colleague brought one of the good things about this magazine to my attention. He said he loves to read about the achievements over the past thirty years made by Iranians, specifically Iranian-

Americans in space (NASA), finance, arts, science, education, industry and now even in politics. Perhaps this magazine has eased their assimilation into their new environment. Perhaps this magazine has helped the younger generation to realize their potential and to be proud of their roots. Perhaps, like the impressionable words spoken by the principal to my friend's child, this magazine will also have a profound effect on how they feel about their heritage. PERHAPS!

Like Norouz, the messenger of spring bringing with it good news and good things, **Persian Heritage** will continue to do the same. In closing I would like for all of you to reflect on what I am about to say. We as a group in the United States have become individually financially and socially successful. However, we fall behind other ethnic groups when it comes to building centers or foundations; places where the public can freely come and learn through exhibits about Persian culture, art and literature. We also fall behind in building senior living homes and even nursing homes for our elderly. This magazine and I remain open to suggestions to make this a reality.

I wish all of you continued prosperity in the year ahead and I and my staff thank you for all of your support.

Happy Norouz.

Shahrokh Alavi

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E-MAGAZINE

Dear Editor:

Thank you for the e-magazine. It really made it so much easier to get informed without turning pages! I went through almost all pages, and found some great stuff to read. There was a brief but wonderful announcement about Dr. Behrooz Boroomand, a very old and dear friend of my late husband and me. Unfortunately we have been out of touch for years.

Thank you again.

Truly, Azar Aryanpour

THANK YOU

Dear Editor:

Thank you very much for all the kind words about my father. He was a teacher by nature and never stopped encouraging people around him to get more education. He was always proud of the educational achievements of *Ghoochani-ha* and he admired you as a talented and educated *Ghoochani* very much.

Farideh

MISTAKE

Dear Editor:

Behraasti Dast marizaad, va doroud bar hemat-e shomaa.

BUT, the Poem you have published in the Persian section under my name IS NOT mine and I don't know who the poet is. If it is not too much trouble, please have it corrected on the next issue. Thank you.

Jahangir Jon Sedaghatfar

CONSTRUCTIVE SUGGESTIONS

Dear Editor:

Let me start by saying that I am addicted to *Persian Heritage* magazine. I was first introduced to the magazine in 2009 and since then I eagerly await each new edition. Having said this I would like to bring to your attention a few points that I hope can be corrected. The first is the paper in which you are using. I find it not nearly the quality that this magazine deserves! I know the cost to print this must be very high. I am therefore suggesting that if you cannot raise the funds through contributions from the Persian community that you increase the subscription charge. I fear without financial support that you will reduce this to an electronic magazine. That would leave me with the inability to hold and touch the beautiful pictures within the magazine.

My second point is that the magazine is more in Persian than it is in English. I find this sad because I, like many of your readers, use this as a source of information for second and third generation Iranians in the United States. Like it or not less of our future generations will have the need or desire to read, write or speak Persian. They do and will, however, have a continuing desire to learn about their Iranian heritage.

I hope that I have not offended you with these points, for in my heart I feel that you and your staff have done so much for the Iranian community and I will be forever grateful. If I were independently wealthy I would subsidize you, but finances for me only afford me my subscription.

A.I. , NJ

**GOLDEN EAGLE DANUBE EXPRESS TRAIN:
JEWELS OF PERSIA**



Jewels of Persia is truly amazing. The Golden Eagle Danube Express is the first ever European private train to be permitted to enter into Iran. Travelling from Budapest on the banks of the Danube, via the shores of the Bosphorus and the city of Istanbul, into the ancient land of Persia is a unique journey that takes in destinations rarely experienced by the Western visitor.

With a night in Budapest, Istanbul and Tehran, this remarkable tour will appeal to those with a distinctive sense of adventure who seek extraordinary travel experiences that may not always follow the itinerary step-by-step, but will provide endless excitement throughout the journey.

**MAKE SURE IRANIAN AMERICANS ARE
COUNTED- TELL THE CENSUS BUREAU
YOU SUPPORT THE MENA TEST**

In October of 2014, the U.S. Census Bureau announced it will test a new Middle Eastern or North African (MENA) ethnic category as part of its mid-decade research for possible inclusion in the 2020 Census. The Census Bureau is now soliciting public comments in the Federal Register on the MENA category.

The MENA category on the 2015 pilot test will consist of a “Middle Eastern or North African” check box, following a space below for respondents to write in their specific ethnicity or origin. The test lists six examples including, Iranian, Egyptian, and Lebanese.

Census figures are used as benchmarks for businesses, professional organizations, and government officials in determining how services are allocated. Having an accurate count of the Iranian American community will translate into increased influence and recognition within American society.

News of the MENA category pilot test is a success for the Iranian American community, which has been trying to secure an accurate count of our community in the U.S. Census since 2010. A MENA category in the 2020 Census will increase the accuracy of ethnicity reporting as well as better reflect self-identity of respondents.

The Census Bureau needs positive feedback from the public in order to proceed with their 2015 MENA category test.

**TATA MOTORS HAS SCHEDULED
THE AIR CAR TO HIT INDIAN STREETS**



The Tata family in India are Iranian Zoroastrians who left Iran after the Arabs stormed Iran. The Air Car, was developed by ex-Formula1 engineer Guy N. for Luxembourg-based MDI and uses compressed air to push its engine’s pistons and make the car go. The Air Car, called the “Mini CAT” could cost around \$8,177.00. The Mini CAT is a simple, light urban car, with a tubular chassis. The body of fiberglass is glued not welded and powered by compressed air. A microprocessor is used to control all electrical functions of the car. One tiny radio transmitter sends instructions to the lights, turn signals and every other electrical device on the car, which are not many.

The temperature of the clean air expelled by the exhaust pipe is between 0-15 degrees below zero, making it suitable for use by the internal air conditioning system with no need for gases or loss of power. There are no keys, just an access card which can be read by the car from your pocket. It’s mileage is about double that of the most advanced electric car, a factor which makes it a perfect choice for city motorists. The car has a top speed of 105 KM per hour or 60 mph and would have a range of around 300 km or 185 miles between refuels. Refilling the car will take place at adapted gas stations with special air compressors. A fill up will only take two to three minutes and the car will be ready to go another 300 kilometers.

This car can also be filled at home with it’s on board compressor. It will take 3-4 hours to refill the tank, but it can be done while you sleep. Because there is no combustion engine, changing the 1 liter of vegetable oil is only necessary every 50,000 KM or 30,000 miles. Due to its simplicity, there is very little maintenance to be done on this car.

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ARCHITECTURAL DESIGN FOR MAUSOLEUM OF SHAMS OF TABRIZ UNVEILED

Source: Tehran Times



A bust of Shams of Tabriz is displayed near his grave in Khoy

The architectural design for the mausoleum of Shams of Tabriz was unveiled in Khoy, which is home to the mausoleum of the tutor of the Persian poet Jalal ad-Din Rumi

The design was created by the acclaimed Iranian architect Nader Ardalan, who is a senior research associate at Harvard University. "Construction of a mausoleum for Shams of Tabriz is a spiritual mystery," Ardalan said at the ceremony and added, "Understanding the mystery and - naturally - solving it is not a simple task at all."

"For solving the mystery, one should not only be a good

architect but also should know the character of Shams well," Ardalan stated.

"If so, you can expect the visitors to be mesmerized by the mystery of the mausoleum,"

Several literati and officials including Managing Director of the Shams and Rumi Foundation Hojjatollah Ayyubi and the director of the Academy of Persian Language and Literature Gholam-Ali Haddad-Adel attended the ceremony.

The scholar and literati Mohammad-Ali Movahed, 91, who has done much research on Shams, was also honored during the ceremony.

IRANIAN MINISTRY DISMISSES CONCERNS OVER MALE-FEMALE DUETS

Iran's Ministry of Culture and Guidance has responded to recent concerns expressed by two members of the clergy regarding male and female performing artists singing duets, saying: "There is no legal prohibition against issuing permits for works containing men and women singing together".

ISNA reports that in a statement issued on Wednesday February 4, the ministry said that the CD in question features the voices of Mohsen Karamati and Nushin Taghi, and it has all the necessary permits for distribution.

Two members of the clergy, Hossein Nouri Hamadani and Nasser Makarem Shirazi, challenged the Ministry of Guidance for allowing the distribution of the CD, which contains pieces in which the male and the female singers perform together. Makarem Shirazi accused the Ministry of Guidance of neglecting revolutionary values.

The Ministry of Guidance has denied the accusations and referred to the complaints as extremism.

SOMEONE TO WATCH

Ana Lily Amirpour made her first film at age 12, a horror movie starring guests of a slumber party. She has a varied background in the arts including painting and sculpting, and was bass player and frontwoman of an art rock band before moving to Los Angeles to make films. Her debut feature film, the Iranian Vampire Western *A Girl Walks Home Alone At Night*, premiered at the NEXT section of the 2014 Sundance Film Festival and was opening night selection at the New Directors/New Films Festival at the MOMA in New York. She is also creator of a comic book series, *A Girls Walk Home Alone at Night*, which chronicles the ongoing blood-soaked journeys of the lonely vampire known only as *The Girl*.



BEST IMMIGRANTS

(unknown sender)

According to extrapolated 2000 US Census data and other independent surveys done by Iranian-Americans themselves, it is estimated that there are over 1.5million Iranian-Americans living in the U.S. in 2009, with the largest concentration –about 720,000 people – being in Los Angeles.

An NPR report recently put the Iranian population of Beverly Hills as high as 20% of the total population. Iranian communities in the US also have varying religious populations among each city. Other large communities include New York, New Jersey, Washington, D.C, Seattle, Washington, and Houston, Texas.

The majority of the Iranian born have a bachelor's degree or higher. According to Census 2000, 50.9 percent of Iranian immigrants have attained a bachelor's degree or higher, compared to 24.0 percent among the total foreign-born population.

According to the latest census data available, more than one in four Iranian-Americans holds a master's or doctoral degree, the highest rate among 67 ethnic groups studied.

The Small Business Administration (SBA) recently conducted a study that found Iranian immigrants among the top 20 immigrant groups with the highest rate of business ownership, contributing substantially to the U.S. economy.

Almost one in three Iranian American households have annual incomes of more than \$100K (compared to one in five for the overall U.S. population).

According to a study carried out by the Massachusetts Institute of Technology, Iranian scientists and engineers in the United States own or control around \$880 billion.

At present, there are over 5,000 Iranian physicians working in the United States who have their own practice and/or work in medical institutions. In 2001, it was estimated that the total number of Iranian professors who teach and research in higher education institutions in the United States was over 4,000.

IRAN UNVEILS MONUMENT TO JEWISH SOLDIERS KILLED IN IRAN-IRAQ WAR

From: Haaretz and Associated Press



Jewish community leaders and Iranian clergy attended a ceremony honoring Jewish ‘martyrs’ in Iran for the unveiling of a monument dedicated to Jewish soldiers killed in the Iran-Iraq War, 1980 to 1988. A war that saw both countries suffer millions of casualties and billions of dollars in damage.

According to Maariv’s website, Jewish community leaders and a number of Iranian religious officials took part in the ceremony in December.

Photographs from the ceremony were published on the websites of Iranian news agencies IRNA and Tasnim, showing banners featuring images of the fallen Jewish troops, called “martyrs,” and wreaths placed alongside the monument, which includes a Hebrew inscription reading “Peace forever.”

Other images show religious figures laying wreaths at the soldiers’ graves and attendees of the ceremony praying together.

The vice speaker of Iran’s parliament attended the ceremony, where he praised the Jewish community for supporting the government.

“The explicit stances of the Jewish community in supporting the Islamic Republic’s establishment and their obedience to the Supreme Leader of the [Islamic] Revolution demonstrate the bonds originating from the teachings of the divine religions,” Mohammad Hassan Aboutorabi-Fard said on Monday, according to Tasnim news agency.

Iran, a home for Jews for more than 3,000 years, has the Middle East’s largest Jewish population outside of Israel. But while Iran’s Jews in recent years had their faith continually criticized by the country’s previous governments, they’ve found new acceptance under moderate President Hassan Rouhani.

“The government has listened to our grievances and requests. That we are being consulted is an important step forward,” said Homayoun Samiah, leader of the Tehran Jewish Association. “Under former President Mahmoud Ahmadinejad, nobody was listening to us. Our requests fell on deaf ears.”

Most of Iran’s 77 million people are Shiite Muslims and its ruling establishment is led by hardline clerics who preach a strict version of Islam. Many Jews fled the country after the 1979 Islamic Revolution. Jews linked to Israel afterward were targeted. Today, estimates suggest some 20,000 Jews remain in the country.



IRANIAN BLUES AND JAZZ BANDS FIND FANS IN TEHRAN

Behzad Omrani grew up in Tehran, in a house ringing to the sounds of his father’s record collection - mostly the twangs and twirls of American Country & Western.

Years later he formed Bomrani, one of the Islamic Republic’s first Country-blues bands, and one of a handful of groups that has started disrupting the local music scene with performances a world away from Iran’s traditional rhythms. “I really like Johnny Cash, Muddy Waters, Bob Dylan, John Denver, B.B. King, Gogol Bordello, Eric Clapton and Roger Waters,” the 29-year-old told Reuters by phone from the Iranian capital.

His father brought his records back from his studies in Tennessee. Omrani’s distinctive gruff voice and six-piece band had now taken those influences onto the stages of Tehran, a considerable achievement in a country where some once called America the “Great Satan”.

Five-member band Pallett has been finding similar success with its jazzier fusions of clarinet, cello and double bass. Both bands’ musical styles are refreshing alternatives to generic pop that is breaking out in other parts of

the music scene. But the subject matter of their songs is less likely to jolt traditionalists in the Islamic state.

“A Thousand Tales,” one of Pallett’s most popular songs, is infused with imagery of soldiers and revolutionaries, evoking memories of Iran’s eight-year-long war with Iraq.

“The brother is covered with blood. The brother will rise, like the sun into a house,” sings frontman Omid Nemati.

Fan Sarah Nasiri said the song brought back images of her childhood.

“It brings back to life those dark years. In many ways, we lost our childhood because of the war” said the young woman, whose brother served in the war as a pilot.

Pallett’s songs pop up on Spotify and iTunes but band co-founder Rouzbeh Esfandarmaz said he does not know who is selling the royalties to use the songs, or getting money from them being played.

“We get no money and we don’t even know who is selling them ... Whoever it is, I hope that they get what they deserve,” he joked.

They have to resort to making money the old-fashioned way at home, selling 60,000 copies of their first CD, “Mr. Violet.”

EXCAVATIONS UNCOVER LARGE ANCIENT GATE IN 2500 YEAR OLD CITY OF PERSEPOLIS IN IRAN



Reports of these findings appeared in Mehr News.

Excavations at Persepolis, a magnificent palace complex in Iran founded by Darius the Great around 518 BC, have uncovered a great ancient gate in Tale-Ajori, within the Firouzi Complex. Even older than Persepolis itself, Tale-Ajori lies 3,500 meters outside the city and is of great significance for understanding the Achaemenid Empire. The glazed bricks of the site reveal much about the mythology of the era, while the discovery of the new gate may shed new light on the role Tale-Ajori played within this ancient landscape.

According to Mehr News the finding of the gate was made by a joint Iranian and Italian expedition team, who carried out excavations over the last two months in the area of the Firouzi Complex, which they believe was part of a city relevant to the royal seat in Persepolis. Tale-Ajori itself is an ovoid mound 80 meters (260 feet) long and 60 meters (200 feet) wide, and is believed to be the site of a single large building, although its original function is still unknown.

Archaeologist Alireza Askari Chavardi told Mehr News: “The remains of Achaemenid ascendancy near Firouzi village has only gradually attracted interests of the archaeologists who studied the areas surrounding the royal seat to locate the Royal Sacred Place in the broader limits of the city for nearly 100 years”.

Through the combination of excavations and geophysical surveys, the research team has been trying to piece together the spatial layout across the 10 hectares of archaeological sites near Tale-Ajori, as well as the conceptual links between the royal construction and the surrounding buildings.

As noted further by Chavardi: “One of the most important sections of the region immediately leading to Persepolis is the north-western part of the royal seat which is also called Firouzi Complex, on where the studies conducted by archaeological expeditions have been focused, is where now lies the relics of a famous monument called Tale-Ajori”

Chavardi explains: “The most important findings of this season of excavations are 30 pieces of glazed bricks adorned with images of winged animals, incorporating mythic beasts of Elamite and Achaemenid eras in the tradition not unlike traditions of Shusha and Mesopotamia in south-western Iran...The outer parts and the great hall of the gate of this section of Parseh are decorated with colorfully glazed bricks, and thousands of pieces of bricks”

Persepolis was founded by Darius the Great in 521 BC, and was the dynasty’s political and religious capital up to the decline of the empire in 331 BC. It sits within a large urban landscape of Achaemenid palaces, monuments, and buildings extending across 600 hectares. The wealth of the Persian Empire was evident in all aspects of its construction. The splendor of Persepolis, however, was short-lived, as the palaces were looted and burned by Alexander in 331-330 B.C.

HOW IRANIAN IMMIGRANTS COPE WITH THE AMERICAN CULTURE

By: Hassan Bakhtari, Ph.D.

A nation's culture resides in the hearts and the soul of its people.

Gandhi

As the 1979 Iranian Revolution occurred, a significant number of Iranians immigrated to the United States of America. Even though the revolution occurred over thirty years ago, Iranians who have immigrated to the United States continue to struggle in accepting and adopting American culture.

Since the Iranian Revolution, a number of studies have been conducted examining the effect of the revolution on Iranians who lived in Iran. These studies cover different aspects of the effect on Iranians' lives following the revolution. The purpose of this review is to identify the root cause and reasons for this social struggle, specifically focusing on Iranians who immigrated to and live in the United States of America. In conducting this study, a number of Iranian immigrants were interviewed. As applicable, their views and opinions on this matter have been reflected in this brief review.

Any social and behavioral issue can be attributed to a number of root causes; organizing these causes is not an easy task. However, the reasons for this particular issue can be classified into the following three categories.

FORCED MIGRATION

As the 1979 Iranian Revolution progressed, most Iranians who ultimately immigrated to other countries found themselves in a situation that left them with no other choice than leaving the country. Some emigrated due to political reasons, many because of their religion and beliefs, and others due to unemployment and other financial constraints. In all, they were forced to leave their homeland and find a new home. For thousands of emigrating Iranians, leaving their own country and culture was literally a matter of life and death. At the beginning of the Revolution, a number of Iranians at high-level government positions or who had a direct connection to the monarch, known as the "Shah", were executed or imprisoned without proper judicial due process. Therefore, escaping from such possible punishment was the principal objective for most immigrant Iranians at that time.

The group who forced to leave their homeland suddenly found themselves in a new culture, which in terms of language, religion, social behavior, and value system was quite different from their own culture. Something that they were not prepared for or even anticipated.

Once in the United States, these newcomers developed anxiety, stress, and tension in coping with the culture of their new surroundings, which impacted their health, both physically and emotionally. Some felt unwanted and isolated. Others felt depressed and miserable. Unfortunately, this struggle continued for a long time. Researchers and experts in the social sciences call this phenomenon a "cultural shock." The impact of this shock, along with homesickness and trying to fit to the new country, caused these immigrants severe stress and anxiety. The tension and stress

these Iranian immigrants dealt with was at the higher level for the Iranians who arrived in the U.S. as a political asylees or refugees.

Fortunately, Iranians who immigrated to the U.S. at younger ages (i.e. less than 10 years old) were impacted by this sudden change at a lesser rate than the older immigrants. This young group was able to accept and adopt the new culture much easier than their parents and other elders. This particular group was able to put behind, or even forget, those early pain and suffering and now are living in the United States successfully and in good mental health.

On the other hand, Iranian immigrants who voluntarily chose to migrate to the U.S., especially those able to do so with advance planning, were able to deal much better with this cultural shock and adapt to the new culture more quickly than those who were forced to adopt the new culture under more exigent circumstances. It seems that, psychologically, immigrants who arrived in the United States by choice more than necessity knew that it was their own decision and were able to better cope with this major change.

COPING WITH TWO CONFLICTING CULTURES

Studies in the field of social science and cultures demonstrate that immigrants in a new Culture, in addition to maintaining their own culture, referred to as "native culture" attempt to adopt and accept the new culture, which is referred to as "host culture." In fact, maintaining and dealing with two conflicting cultures become a difficult and emotionally demanding task for those immigrants. In the end, their health and behavior is adversely impacted. Those studies also indicate that these immigrants, to differing degrees, remain "attached" to their native culture and customs, instead of trying to understand, accept, and adopt the host culture. They mainly focus on establishing a balance and harmony between the two cultures, which requires significant amount of time.

The major difference between American and Iranian cultures can be attributed to the form and characteristics of these cultures. The American culture is a "heterogeneous" culture, meaning a mixed, dissimilar, and diverse group of people. Within other cultures, there are, at most, two or three different groups. For example, Canada is primarily divided based on the language of two groups; English and French-speaking people. It should be noted that in recent years Canada has accepted a vast number of immigrants with different language and culture.

India, as another example, is consists of three religious-based group of people; Muslims, Hindus, and Sikhs. The American culture, conversely, is composed of many groups and people. The African Americans, which their root traces to dozen of African nations, make up about 13% of the total population of approximately 330 million. Native Americans are 0.09% of the total population. Hispanics 1 7%, Europeans and others 6%

and finally the Asians 5% which are connected to a number of different countries. In a lesser percentage, there are many other groups living in the United States. In Southern California, where this study is conducted, this diversity is more pronounced than other states.

On the other hand, the Iranian culture is a “homogeneous” culture, meaning a similar, identical, and uniform. Unlike the United States, the Iranian society consists of one or two groups. Iranians primarily speak Farsi and Islam (Shia and Sunni) is the religion of 99% of Iranians. Of course, there are many tribes and local dialects in Iran. For instance, in North-west are Turks and Kurds, in South-west are Lurs, and in South-east are Baluchis. Nonetheless, they all are considered Iranians with the same tradition and culture. From a cultural point of view, they are not vastly different from each other.

Establishing a balance and harmony between these cultures is particularly difficult and challenging for Iranian immigrants because Americans are generally contented with their own culture and language and show less interest in adapting other cultures. This behavior, however, is justified. One of the features of the host culture is that, over time, it will affect and dominate the person’s native culture. Another justification, as pointed out earlier, is that American culture is very mixed and consists of many groups and therefore such behavior is expected.

Generally speaking, American awareness and knowledge of other cultures, especially the Middle Eastern cultures, before the events of September 11, 2001, was very limited. The Americans military presents in Iraq and Afghanistan, has increased Americans’ knowledge and understanding of those cultures and perhaps the culture of the region as a whole.

It must be noted that Americans are generally very kind and helpful people. They are religious and their values stem from their religion. They like to help others, especially people from other countries and cultures, and assume this matter as their personal responsibility. Because of this kindness and respect for the humanity, every year United States willingly accepts thousands of immigrants from all countries of the world. For these reasons the United States is often referred to as “the land of immigrants.”

To better understand the differences between two conflicting cultures, we should also review two different classifications of cultures; “social culture” and “personal culture.” In social culture the traditions and values are expressed and measured at the whole country level whereas in personal culture, traditions, behaviors, and values are expressed and measured at the personal level. This classification may justify the behavior of the citizens of different cultures towards each other; one at the country level and one at the personal level.

One thing is clear; no culture is superior to other cultures. Instead each culture has its own characteristics and specifics, which make them different and unique. Although, over the time, the host culture will impact the immigrant’s native culture, it does not mean it is superior, just different and unique.

In establishing the balance and copying with the new culture, in addition to time, other elements such as the immigrant’s age, gender, education level, and duration of residency in the new culture are equally important and essential in the coping process.

UNDERSTANDING THE HOST CULTURE

A number of Iranian immigrants who were interviewed

stated that leaning English, finding a job, or even being admitted to a school or university was much easier for them than understanding and copying with the American culture. This lack of understanding of the host culture, coupled with language problems, and other emotional difficulties, often created tension and anxiety for them. Their behavior and conduct, which were considered acceptable in Iranian culture, seemed unacceptable and even impolite in the American culture, and vice versa.

An example of such misunderstanding is that Americans, in the workplace or school, call others in their first name, which is a friendly gesture. Iranians, on the other hand, consider this gesture as impolite and they address others with prefixes like “sir”, “madam”, or “professor”, and sometimes “your honor.” This little cultural difference made them uncomfortable. Another example, Americans are very direct and informal in their interpersonal communications. They do not talk around things. They tend to say exactly what they mean. Iranians are indirect and hesitant expressing their ideas and views directly. As a result, often Americans do not completely receive the message or intent of an Iranian and then interpret the idea or discussion as his/her lack of knowledge or experience in a given topic or situation. Iranians consider Americans’ direct expression as inappropriate and abrupt behavior. Again, a minor difference in two conflicting cultures.

It is appropriate to examine another cultural difference between these two cultures from the Iranians culture’s perspective. Iranians are hospitable. They accept everyone in their home with respect and warmth. They do anything in their power to make their guests comfortable and welcome. They provide the best of everything they have to their guests. A trait that is unique to Iranian’s culture. Other people, including Americans, may not realize this particular behavior.

In today’s world, the need to coexist and live with one another is an inevitable fact. Global trade and the sharing of knowledge and innovations force people to constantly move and migrate to other cultures and countries. So, understanding and accepting other cultures in the recent decades has become an absolute necessity for the people of the world. A researcher over 60 years ago adequately stated “*all over the world, since the beginning of humanity it can be shown that peoples have been able to adopt the cultures of people of another blood.*”

The key to understanding the host’s culture and diffusing the tension and misunderstanding of each other’s culture, is education and awareness. Understanding, accepting, and adopting a new culture require an in-depth knowledge of the specifics of that culture. Fortunately, in recent years most colleges and universities offer courses in human behavior and the study of cultures. Most cities and communities around the globe have established cultural and study centers in order to introduce their culture, art, and traditions and history to other people. More of these types of programs and centers are needed.

Without understanding and respecting other cultures, we can expect resentment, hostility, and even war between the countries. In a nutshell, we all need to respect, understand, and adapt each other’s culture and traditions.

A quote from I.C. Brown, an expert in the study of cultures expressed in 1963, seems appropriate here. “*Survival of our planet depends on knowledge and understanding of one another and respect for peoples whose ways are different from our own.*”



YARI OSTOVANY

Born in Iran (1962,) Yari Ostovany moved to the United States at the age of 16 and pursued his art studies at the University of Nevada, Reno. He was awarded an MFA in 1995 by the San Francisco Art Institute. His international study led him to a residency and studio in Merten, Germany. Procuring solo and group shows in Cologne and a solo exhibition in Bochum, Mr. Ostovany gained critical reviews. Returning to the Bay Area in 2011, he continues to paint and exhibit his work throughout the U.S. and internationally.

Ostovany has worked, taught, traveled and exhibited extensively in the United States and abroad. His work as an artist is the recipient of Sierra Arts Endowment Grant, Craig Sheppard Memorial Grant and Sierra Nevada Arts Foundation Grant. Recent exhibitions include Ligne Roset and Vorres Gallery, San

Francisco, Haleh Gallery, Berg am Starnberger See in Germany and Thomas & Paul Gallery, London, UK.

His permanent collection is displayed at the following art institutions: Permanent Collection of the University of Nevada – Reno Art Department and New Britain Museum of American Art, New Britain, Connecticut. Private collections are a part of his portfolio with patrons within the US, Europe and the Middle East.

According to the artist his work is process based and improvisational, straddling the nebulous realm between themystical and the mysterious and thus, to me, the spiritual. A personal journey of exploration through the alchemy of paint, color, light, texture and the poetics of space.

He is interested in the crossing point of the unconscious, the personal and the collective, and energies that come to surface from the interplay of primordial contradictory forces-those within and without-on the surface of the painting. An unfolding evolutionary process through densely layered organic compositions made over time with layers upon layers of thick and thin washes and glazes, luminous and opaque. Often starting with calligraphic gestural marks, solid forms which then dissolve as the layers explode and implode, are added, rubbed out, re-applied, scoured into and scraped away. Going back and forth until another dimension-a sense of resonance- arises, when the whole becomes greater than the sum of its parts, where forms and marks become metaphors for a transcendent reality. His work also has to do with the dichotomy of light and gravity and the search for, and intimation of Lux/Eterna, self-generating light rather than one coming from an external source, implying the idea of spiritual energy other than the optical reality we see.

REVIEWS

PERSIANA: RECIPES FROM THE MIDDLE EAST & BEYOND

by: **Sabrina Ghayour, photography by Liz and Max Haarala Hamilton**

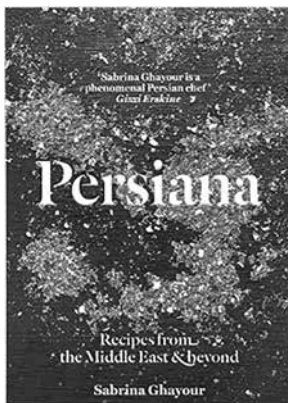
Interlink Books, an imprint of Interlink Publishing Group, Inc.

Named “Best New Cookbook of 2014” by Observer Food Monthly Awards (UK) and a Best Cookbook of 2014 by Library Journal.

Iranian-born chef Sabrina Ghayour is being called the new Ottolenghi and the “Golden Girl” of the British food scene. Her fabulous new cookbook shows why:

Persiana: Recipes from the Middle East & beyond is a lively celebration of the vibrant foods and flavors of the regions near the Southern and Eastern shores of the Mediterranean, with over 100 mouth-watering recipes using minimal effort for maximum results bursting with flavor-mezze, breads, soups, stews, tagines, grills, salads, and sweet treats-all accompanied by stunning full-color photographs. Her recipes are essentially Persian, but with influences from Turkish, Arab, and Armenian cuisine, including Lamb & Pistachio Patties; Chicken, Preserved Lemon & Olive Tagine; Scallops & Shaved Fennel with Saffron, Honey & Citrus Vinaigrette, Blood Orange & Radicchio Salad; Persian Flatbread; Spiced Carrot, Pistachio & Almond Cake with Rosewater Cream, and much more.

Selected by London’s The Observer as their rising food star for 2014, the ebullient Sabrina Ghayour is rapidly becoming one of the most in-demand voices on Middle Eastern food today. This chef, food writer, and cooking teacher is the charismatic Persian-born host of popular London supper clubs specializing in Persian and Middle Eastern flavors. With regular appearances on the BBC Good Food Show, Taste London, and more, her work has been featured in numerous publications, including The Times, the Sunday Times, the Evening Standard, The Guardian, The Independent, The Telegraph, Delicious Magazine, and BBC Good Food magazine.



EMPIRES OF THE SILK ROAD: A HISTORY OF CENTRALASIA FROM THE BRONZE AGE TO THE PRESENT

Author: **Christopher I. Beckwith**

Publisher: Princeton University Press

Christopher I. Beckwith’s text provides a comprehensive history of Central Eurasia from antiquity to the current era. This is an excellent text that provides a critical analysis of the Empires of the Silk Road by analyzing the true origins and history of this critical region of Eurasia.

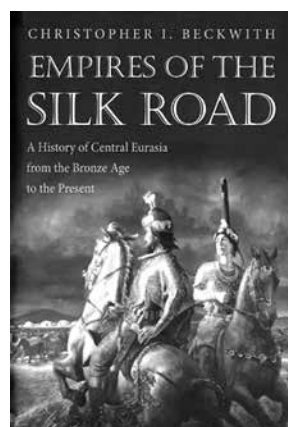
Beckwith examines the history of the great and forgotten Central Eurasian empires, notably those of the Iranic peoples such as the Scythians, the Hsiang-Nou peoples (e.g. Attila the Hun, Turks, Mongols, etc.) and their interaction with China, Tibet and Persia.

Beckwith outlines the scientific, artistic and economic impacts of Central Asia upon world civilization. Beckwith also

tabulates the history of the Indo-European migrations out of Central Eurasia, and their admixture with several settled peoples, resulting in the great (Indo-European) civilizations of India, Persia, Greece and Rome. The impact of these peoples upon China is also examined.

This is a book that has been long overdue: Empires of the Silk Road places Central Eurasia within the major framework of world history and civilization. It is perhaps this quote by Beckwith, which demonstrates his acumen on the subject:

“The dynamic, restless Proto-Indo-Europeans whose culture was born there [Eurasia] migrated across and “discovered” the Old World, mixing with the local peoples and founding the Classical civilizations of the Greeks and Romans, Iranians, Indians, and Chinese... Central Eurasians - not the Egyptians, Sumerians, and so on- are our ancestors. Central Eurasia is our homeland, the place where our civilization started” (2009, p.319).



SHADOWS IN THE DESERT

Kaveh Farrokh

(translated by: Taghe Bostan Publishers)

Kaveh Farrokh’s second text, Shadows in the Desert: Ancient Persia at War (April 2007; 320 pages; Osprey Publishing) is the first text to specifically outline the military history of ancient Iran from the bronze age to the end of the Sassanian era. This book was recently translated for the second time into Persian by Taghe Bostan publishing which is affiliated with The University of Kermanshah:

The second translation of the book into Persian cited above is independent of the first Persian translation by Shahrbanu Saremi which appeared through Qoqnoos Publishers in 2011.

The Tehran Times on July 4, 2011 as well as The Times of Iran (July 4, 2011) announced the first translation of Farrokh’s book into Persian by Qoqnoos Publishers with the final report on this made by the official Mehr News Agency of Iran on September, 24, 2011. This has also been reported in Press TV, Khabar Farsi, Balatarin and the official Iran Book News Association on September 28, 2011.



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Giosofat Barbaro's Reference to the Identity of Shah Ismail and the Safavids

kavehfarrokh.com

Shah Ismail I (r. 1502-1524) led the armies of Iran against the numerically superior and firearms equipped invading horses of Sultan "Yavuz" (the Grim) Selim at the Battle of Chaldiran on August 23, 1514. The Italian nobleman and ambassador to Persia, Giosofat Barbaro, has provided a description of Shah Ismail's troops in an 1873 publication based on his travels:

"...the flower of the Persian people, as the kings of Persia are not accustomed to give pay on the occasion of war, but to a standing force... Thus it is the Persian gentlemen, to be well brought up, pay great attention to horsemanship, and when necessity calls, go willingly to war..." (Josafa Barbaro (1873). *Travels to Tana and Persia*. London: Printed for the Hakluyt Society, p.58).

In the disastrous aftermath of the ensuing Ottoman-Safavid wars, much of Iran's Azarbaijan province (including its provincial capital Tabriz), Armenia (known as the Iravan Khanate in Medieval Iranian sources) and the Caucasus fell under the occupation of the Ottoman Turks. What is clear is that, despite the prevalence of Turkic speech among Shah Ismail's Safavid court and the Turkmen

Qizilbash warriors of his army, the Europeans (1) recognized the Safavids and their troops as belonging to the Iranian realm and (2) that the Ottomans were the mortal enemies of the Safavids.

Despite the defeat at Chaldiran, the Ottomans failed to conquer Iran. The Iranian army, though battered, lived to fight another day. Important military reforms which had begun at the time of Shah Tahmasp I (r. 1524-1576) reached their apogee at the time of Shah Abbas I (r. 1587-1629), especially in the latter's success in finally implementing the full integration of firearms into the Safavid battle order. The latter task was assisted by the English brothers, Anthony and Robert Shereley.

Vincenzo D'Alessandri a European visitor to Iran arriving in 1571, reported that:

"Persians are tall and strong... commonly use swords, lances and guns on the battlefield... Persian Musketeers use their muskets so adeptly... they will draw the sword at times of necessity... muskets are slung to the back as to not interfere with the usage of bows and swords... their horses are very well trained and they [the Iranians] have no need to import horses..." [As cited in Amiri, M. (1970). *Safarnameye Veneziaandar Iran [The Travelogues of the Venetians in Persia]*. Tehran: Entesharat-e Kharazmi, pp.448-449].

Despite fielding smaller numbers of troops, the reformed Safavid armies of Shah Abbas I defeated the Ottoman Turks and liberated Tabriz from Turkish occupation on October 21, 1603 (after 20 days of fighting).

Note that the sources cited in this article thus far are clear that the Safavids are Iranians; they are consistently referred to as "Persians" in reference to their historical and cultural links to the wider Iranian milieu. Therefore, the fact that many of the Iranian Azarbaijanis had become Turcophone was simply another facet of their Iranian identity – Iranians are not limited to Persian-speakers only, as Iranian culture is multifaceted and



Shah Ismail

characterized by diversity and synthesis within an Iranian cultural framework.

Note the observations of a European traveler to Iran named Antonio Tenreiro in 1525 and his descriptions of the inhabitants of the city of Tabriz: "This city [Tabriz] is inhabited by Persians and some Turkomans, white people, and beautiful of face and person" [Ronald Bishop Smith (1970), *The first age of the Portuguese embassies, navigations and peregrinations in Persia (1507-1524)*, Decatur Press, pp. 85-86.].

It should be noted that the Turkoman tribes cited above were religious followers of the Safavid dynasty (themselves originally of the Iranian pedigree but progressively Turkicized linguistically, hence of the Persianate civilizational realm). These had migrated from the Anatolian regions and became the military backbone of the early Safavid dynasty. It was these same Turkomans who had stood up with Shah Ismail against the Ottoman Turks in the Battle of Chaldiran in 1514. It is clear that the Ottoman Turks had intended to hold Tabriz and all of Azarbaijan under permanent occupation. In a letter written by Shah Abbas to Jalal e Din Mohammad Akbar (the powerful emperor of India and contemporary of Shah Abbas, whom the Iranian king always addressed as father) after the liberation of Tabriz, he had noted that the Ottomans in Tabriz had:

"...200 cannon, 5000 musketeers... supplies lasting for ten years and much equipment for the holding of fortresses..." [Falsafi, N. (1965). *Zendeganiye Shah Abbas Avval [The Life and Times of Shah Abbas the First]* (6 Volumes). Tehran University, Volume IV, pp.22-23.].



Shah Abbas



Persian Dance and Its Forgotten History

Last part

Nima Kiann (2002)

Founder and Artistic Director of Les Ballet Persans

Persian Heritage: Our thanks is given to the author and Iran Chamber Society for this article

THE ERA OF PAHLAVI AND MODERNIZATION OF IRANIAN CULTURE AND ARTS

The rise of Pahlavi dynasty meant a methodical concentration on modernizing the country. During the years to come many efforts were made in order to compile and develop different styles of dance; from prehistoric folkloric dance, which is left from the Persian original dance, to the classical ballet and contemporary choreographies inspired by Persian culture and heritage.

The history of Iranian ballet traditions starts from 1928, when Madame Cornelli gave her very first lessons in classical ballet and continues until early 1980's, when the last signs of public dance disappeared. Madame Cornelli who was a Russian immigrant, and later other pedagogues with Armenian origin such as Yelena Avedisian, known as Madame Yelena, and Sarkis Djanbazian trained children in Tehran, Tabriz and Qazvin. These pedagogues were all educated in Russia before migrating to Iran escaping the Bolshevik revolution of 1917. Later on, the dance ensembles of the Armenian masters received governmental support and toured to the different parts of the country.

Madame Yelena, immigrated to Iran in 1933. She moved to the city of Tabriz with her Iranian-Armenian husband, where she shortly thereafter started her dance school. In 1945 she moved to Tehran and established her school in the Iranian capital. In 1962, she established the "Song and Dance Ensemble" with the participation of her 150 students. Alike the choreographies of Djanbazian, her repertoire included works with Persian historical and folkloric themes. "Rose of Shiraz", "Song of the Canary", "Gulnara", "Portrait of a Patriotic Girl", "Fire Dance", and "Fountains at the Ferdowsi Square" are among her creations.

During the 1930's, 1940's and 1950's a new kind of entertaining dance was developed. Known as a popular dance it had its roots in Qadjar traditions and was practiced as a solo improvised dance. It was performed by ordinary people and aimed only as entertainment at private gatherings and parties. This kind of dance

did not have any artistic value, but became more and more popular and new stiles were developed. Motrebi, Ru-hawzi, Baba Karam, Shateri and Tehrooni were performed by people as solo improvised dances! This genre of popular dance was widely adapted in Iranian movie productions of the time.

In early 1940's Nilla Cram Cook, who had a vast knowledge about Eastern cultures was serving as the cultural attaché of the US Embassy in Tehran. She was later employed by the Ministry of Education and Propaganda in Iran as director general of the Arts Department. Due to her devotion to the Iranian culture, she formed a dance ensemble in 1947 in order to create choreographies that were inspired by the Iranian literature, poetry and folklore traditions. The company that she started with young Iranian dancers, "The Revival of Iranian Ancient Arts" was the first professional ballet company in Iran and was active until ca 1953 touring nationally and internationally, mostly in the Middle East.

By the initiative of the Ministry of Culture and Arts, "National Ballet Academy of Iran" was formed in 1956 by Nejad Ahmadzadeh. Two years later, in 1958, the fundamentals of the "Iranian National Ballet Company" was laid in parallel with the formation of another dance group with folkloric and Persian traditional themes: "National Folkloric Music, Song and Dance Ensemble". Practically, the members of the both companies were the same but the repertoire of each company presented different dance styles.

Groups of experts were sent to villages and far-fetched provinces of Iran to gather material and to make an in depth study of Iranian folkloric dance, music and traditions. Both the classical company and the folkloric ensemble toured nationally and performed in the presence of all the state guests of the government including many royal families and presidents of the East and the West such as the Queen Elisabeth of England, King Hassan II of Morocco, Presidents De Gaulle of France, Yahya Khan of Pakistan, Chausesco of Romania, Nixon of USA, etc.

As its first international introduction, the "National Folkloric

Music, Song and Dance Ensemble” participated in the International Folk Dance Festival in Turkey, in 1959. Later in 1964 the troupe made an extensive tour in Pakistan, Afghanistan, Tunisia, Morocco, the USSR and almost all East European countries. The ensemble gave also a week of performances at the Iranian pavilion in Canada at Expo 1967 and Expo 1970 in Japan. Another considerable tour in the USSR, Afghanistan and Tunisia was organized during 1968-69.

More and more dancing became accepted in the traditional Iranian society and thanks to the devoted work of Iranian dance enthusiasts, it was developing to a popular form of art. Dance was considered as a lowly means of entertainment in Iranian culture but found its rightful place among the Iranian performing and theatrical arts during 1960’s and 1970’s. Eventually, by the end of 1970’s, dance was a recognized and well-established form of art.

As from the start of the Iranian National Ballet Company and National Folkloric Music, Song and Dance Ensemble in 1958, ballet and folkloric dance became institutionalized in Iran and received extensive governmental support. The Ministry of Culture and Arts invited ballet masters and choreographers from Europe and the United States to come to Iran and together with the Iranian ballet veterans develop the national ballet company.

Nejad Ahmadzadeh was sent by the Ministry to the United States to visit and study different opera houses and concert halls. At his return he helped to establish the technical, administrative and artistic sections of Tehran’s newly built “Roudaki Hall Opera”. The National Ballet Academy of Iran that was once organized by the American William Dollar was also flourishing during this period of time and moved to new premises. Ballet masters and choreographers were frequently invited to the country. Roudaki Hall Opera was inaugurated officially by Mohammad Reza Shah Pahlavi and Empress Farah on the occasion of coronation festivities in Iran on October 26th, 1967. Two weeks of full house performances by international ensembles marked the occasion. Numerous orchestras, opera singers and dance companies such as Yehudi Menuhin, Elisabeth Schwartzkopf, Grands Ballets Classiques de France, Los Angeles Philharmonic Orchestra, Moscow Symphony Orchestra, and more were invited to perform.

Dame Ninette de Valois who on the invitation of the Ministry of Culture and Arts went to Tehran in 1958 for establishing the institutionalized classical dance in Iran, sent many of her dancers, ballet masters and choreographers from the Royal Ballet to teach and stage ballet productions.

In 1965 Robert de Warren who came to make a great contribution to the Iranian dance was sent to Iran by Dame Ninette de Valois. He was serving as ballet master and principal choreographer of the Iranian National Ballet Company until 1967 when he left to direct the “National Folklore Society of Iran”. De Warren left the ballet company to study national folk dances and later form the “Mahalli Dancers of Iran”, the affiliate dance company to the National Folklore Society of Iran.

When de Warren left the ballet company in 1971 to study national folk dances and later form the “Mahalli Troupe of Iranian Folk Dancers”, the first Iranian prima ballerina Aida Ahmadzadeh (the wife of the founder of Roudaki Hall) succeeded him as director.

Other guest ballet masters and choreographers that were invited to work with the Iranian National Ballet included Anne Heaton, Vakhtang M. Chaboukiani, Ann Cox, Miro Zolan, Sandra Vane and others. A varied repertoire was developed and collaboration with American and European dance establishments in cities such as New York, Paris, London and Brussels increased.

The world famous ballet artists, Rudolf Nurejev and Margot

Fonteyn, visited Iran in 1967 to dance the Swan Lake and Le Corsaire on the national scene. In 1969, a prominent Iranian ballet dancer, Bijan Kalantari, graduated from the School of Metropolitan Opera and Ballet visited Iran to stage a ballet production called “An Evening of Ballet” with the participation of other Iranian ballet dancers and their partners, working in the USA and Germany. This was the first time that Bijan Kalantari, Haydeh Changizian and Ali Pourfarrokhi performed at the Roudaki Hall Opera.

In 1967 an international festival was started that developed to one of the most important cultural happenings not only in the Middle East but also in the world. Shiraz Arts Festival was a decentralized festival that was arranged each year in the city of Shiraz or forty miles northeast at the Achaemenid ruins of Persepolis and Naqsh-e Rostam. Eleven Festivals were organized until 1977 hosting a great range of most prominent artists presenting an extremely rich variety of music, drama, dance and film productions. Dance artists and companies that were presented during Shiraz Arts Festival included Maurice Béart, Merce Cunningham, Alwin Nikolais, Andy Degroat to name but a few.

In the fall of 1969, Bijan Kalantari established a new ballet department at the Tehran’s Music Conservatory, supported by the Ministry of Culture and Arts. Kalantari, who had collaborated with prominent choreographers like Serge Lifar, introduced a modern pedagogic system for classical ballet at his school. Before moving to his native country, he had worked with ballet companies such as New York City Ballet, Metropolitan Opera and Ballet, Dallas Ballet and Kansas Ballet.

The Iranian National Ballet Company grew steadily from approximately a dozen to about 50 dancers, one third of them Iranians. The company became an internationally known ballet ensemble and developed a varied repertoire of classical and contemporary ballets. The young company was soon famous as the best and the most respected of all ballet companies in the Middle East. It became most known among companies of Azerbaijan, Tajikistan, Turkey, Egypt and other Middle Eastern and Central Asian companies. Membership of the company became popular and attractive among talented dancers of Europe and the United States. Many foreign ballet stars and prima ballerinas, for instance from the Bolshoi Ballet, were invited to dance at the premieres.

Haydeh Changizian, who was a pupil of Madame Yelena and later continued her dance education at Institute Für Bühnen Tanz in Köln and the Kirov Ballet School in Russia, was employed at the Roudaki Hall Opera as a principal dancer. At that time she was engaged with the Frankfurt Opera Ballet. The Ministry of Culture and Arts was determined to encourage the Iranian ballet artists who were engaged abroad, to return to their homeland.

Thus Haydeh Changizian moved back in Iran in 1972 and performed leading roles of the repertoire of the Iranian National Ballet. Among her best interpretations are ballets from the classical repertoire such as Giselle, and Zarema in the “Fountain of Bakhchisarai”.

The repertoire of the company consisted of both classical and contemporary ballets. New versions of old classics were presented, like the Persian history of “Scheherezadeh” (Shahrazad), choreographed by Ann Heaton after Fokine. New choreographies based on narrations and themes with national character were also produced. In 1971, Robert Thomas created the modern ballet “Myth of the Creation”. “Bijan and Manijeh”, the company’s first full-length Persian classical ballet, choreographed by Haideh Ahmadzadeh and Robert Urazgildiev, had its premier in 1975. Prominent Iranian musicians Melik Aslanian and Hossein Dehlavi composed the



music of these ballets.

Ali Pourfarroukh succeeded Nejad Ahmadzadeh as the artistic director of the company in 1976. Two years later in 1978, Haydeh Changizian left the company after many disputes and disagreements with the new direction and intended to establish her own organization “Haydeh Changizian Ballet Institute” including a ballet school and a dance company. The project was initiated under the protection of the “Niyavaran Cultural Center” which contributed to the flourishing of many cultural events in the country. She embarked on collaboration with Royal Academy of Dance in England and its artistic director Sir John Field.

To follow in the footsteps of Bijan Kalantari and other choreographers who had tried to create nationally inspired dance companies, Changizian aimed also to create a repertoire that was characterized and influenced by Persian mythology and literature. Assisted by the Royal Academy of Dance, an audition was arranged in London and some dancers were even selected for the company. But her plans were spoiled and her project was never realized because of her lack of administrative and operational experience and also the escalating political upheavals in the country.

The 1970's is a very important and significant decade for the development of the Iranian dance traditions. Dance as an art form became increasingly popular and practiced by aspirants among the ordinary people. The monopoly of this art form for the upper class was broken. Dance spread out into different social classes of the Iranian society.

Eminent Iranian composers contributed to the popularization of dance. As such, Aminollah (André) Hossein, father of the French actor Robert Hossein, composed several symphonies among them, “Persian Miniature”, “I Love My Country”, “Symphony Persepolis” and “Scheherazadeh” (Shahrzad), which was choreographed by George Skibine, one of Serge Diaghilev's dancers.

During this period, the international mega stars of ballet and contemporary dance including Maurice Béjart, Alvin Ailey, Martha Graham and Birgit Cullberg visited Iran to stage works in the Roudaki Hall Opera or to create choreographies for the national company.

Thus the Iranian national stage developed to a prestigious center for the art form of dance in the entire Middle East. Great choreographers found inspiration to create works based on Persian heritage. Maurice Béjart choreographed “Farah” and “Golestan”, exposing the Iranian culture internationally.

Other domestic companies also flourished with varied quality and directions. One of these was “Pars National Ballet”, established by Abdollah Nazemi. In spite of its name, the company produced mainly folkloric and traditional dance and often performed on the Iranian National Television.

ISLAMIC REVOLUTION: DANCE, A GREAT SIN AND BANNED

The Islamic revolution of 1979 implied the end of a successful era for dancing and the art of ballet in Iran. The result of many decades of toil and passionate work was lost when a new theocratic regime came into power. The national ballet company was dissolved and its members were forced to emigrate to different countries or leave the profession.

According to the descriptions found in early Islamic discourse reflected in the principles of “cultural revolution” agenda of the Islamic regime, dancing is considered to be perverse, a great sin, immoral and corrupting. Consequently, the last signs of dancing disappeared in the same country that during thousands of years did great contributions to this art form and had it as a respected court ceremony.

The revolution has moreover resulted in the biggest emigration of Iranians from their native country, in its thousands years of existing history. Today, the Iranian Diaspora reaches out to the entire world. A great number of the country's intellectuals, artists, writers, scientists, politicians and other categories of society have chosen to leave the country and to live in exile.

Also many profiles of the Iranian ballet moved to the west and spread out mainly in Europe and the United States. Some of them were employed in European and American theaters and Opera Houses. Others like Haydeh Changizian left their careers for all future. As a nostalgic retrospect to her short-lived career, she staged a self-produced performance, being called “In Memory of Roudaki Hall” in California in 1982.

The last artistic director of the National Company, Ali Pourfarroukh, was engaged after the revolution in Essen, Germany as ballet master. Later he became the artistic director of the “Dance Theatre of Long Island” in the USA and “Alberta Ballet” in Canada, pursuing a successful ballet director career.

Fortunately, the oblivion of the art of professional dance since the February revolution of 1979 did not mean the end of this Persian heritage forever. A new generation of Iranian ballet artists has emerged in the diaspora. Many young Iranians became interested in ballet in their exile, and educated themselves to talented ballet dancers, even choreographers.

Afshin Mofid and Maryam Mahdavian joined New York City Ballet, Shirin Kiani was engaged in Santa Barbara Ballet, Susanne and Fariba Arbabzadeh performed with Het National Ballet. Amir Hosseinpour, has created several works for Paris Opera, Royal Ballet in London, La Scala in Italy and Bayerische Staatsoper in Germany etc.

There are also some Iranian dance groups that have been established abroad since the revolution, most of them with a folkloric character and privately financed. The consequence of the difficult economics has sadly been the loss of quality and a commercializing of the art. One exception is the efforts of the American dance researcher and connoisseur, Dr. Anthony Shay. He is one of the experts of Persian folkloric dance and has made several productions in his “Avaz International Dance Theatre” in the USA.

Dance as an art form has been banned since the revolution in Iran. However, the character of dance as a human phenomenon

has anyway made it to not disappear completely from society. Despite the prohibition, it has been performed in private gatherings even if its discovery in most cases has resulted in punishment of the aspirant.

The attempts of reforms during the past few years have made, periodically, few liberalizations in the Iranian society. Teaching of dance has been occasionally allowed to women and only by women. No man is allowed to practice or to even watch when the opposite sex is exercising.

For the first time since 20 years, an Iranian magazine “Iran-e Javan” (The Young Iran) published an article in March 2000, which very carefully discusses the issue of dance and the need of this artistic expression in the society. The writer openly tried to refer to religious verdicts in order to legalize dancing. The headline was: Oak, I desire a dance among people in the middle of the square!

The story of the Iranian dance may be a sad history, but it is definitely not a closed chapter. The new generation of Iran, who claims a better future for herself and her motherland, will soon be taking care of and exploit this Persian heritage that has survived several foreign occupations, devastations and intolerances throughout history. This new generation has through her untiring striving and fight for freedom proved, that Iran deserves a better place in the international society. A position that it’s several thousand years of culture and civilization justifies.

The foundation of Les Ballets Persans, as the successor company of the former Iranian National Ballet was established in 2001 in Sweden. The company, known even as the New Iranian National Ballet had its World Premiere Gala Performance at Royal Cirkus Hall on October 7th, 2002, in Stockholm. ■

STONE

(author unknown)

Two friends were walking through the desert. During some point of the journey, they had an argument and one friend slapped the other one in the face.

The one who got slapped was hurt, but without saying anything, wrote in the sand, “today my best friend slapped me in the face.” They kept on walking until they found an oasis, where they decided to take a bath.

The one who had been slapped got stuck in the mire and started drowning, but the friend saved him.

After he recovered from the near drowning, he wrote on a stone: “Today my best friend saved my life.”

The friend who had slapped and saved his best friend asked him, “After I hurt you, you wrote in the sand and now, you write on a stone. Why?” The friend replied: “When someone hurts us, we should write it down, in sand, where winds of forgiveness can erase it away. But, when someone does something good for us, we must engrave it in stone where no wind can ever erase it. Learn to write your hurts in the sand and to engrave your benefits in stone. They say it takes a minute to find a special person, an hour to appreciate them, a day to love them, but then, an entire life to forget them. Take the time to live! Do not value the things you have in your life, but value who you have known in your life! Be kinder than necessary, for everyone you meet is fighting some kind of battle.



*Professor Arthur Upham Pope and
Dr. Phyllis Ackerman*

AMERICAN PIONEERS IN PERSIAN ARTS

DR. NAHID GUILAK

*"Concerning all matters pertaining to a final resting place for both of us....
That one is not interred in Persia by the accident of dying there...., But with the
conviction that it is a holy ground and a privilege for those who understand it to
use it as a final resting place."*

Dr. Arthur Upham Pope

On April of 1995 we travelled to the city of Shiraz, Iran. Our purpose in travelling to Shiraz was to pay homage to the beautiful city in which we were resided and taught, at the Namazi Hospital and the University of Shiraz. While we had previously visited the attractions of Shiraz, it was worth our while to see them once more.

One of the days we visited "Ghavam's Narenjestan" (Sour Oranges) garden with a grand mansion in the middle, which in the past served as the workplace of Ghavam-i-Shirazi. The exterior of the building is covered in bricks; inside has a large mirrored veranda, adorned with exquisite paintings, inlaid and mirror works.

While Professor Pope and his wife resided in Shiraz the keeper of the palace, Rahim Manabari was in their service. Rahim gave us a tour of the building, and showed us the room next to the hall saying,

"Here is Arthur Pope's Museum."

Before moving in, the Popes repaired and reconstructed Narenjestan thoroughly, which was left to ruin. Professor Pope and his wife, Phyllis, donated all their collected architectural artifacts of Iran to that museum. At the time of our visit most shelves were empty. In a glass cabinet on one of the walls, there was the translation of Dr. Pope's letter to Dr. Issa Sadigh requesting the Shah's permission for their interments in Isfahan, when the time came. This was the letter that we were looking for. Rahim instantly provided us with a piece of paper and we copied the letter. In Tehran we asked a skilled calligrapher to write and illuminate it for us.

We had known of Dr. Pope and Dr. Phyllis Ackerman for a long time and we possess their book, "Survey of Per-

sian Art", published in 1939 by Oxford University in six volumes. In 1996 Dr. J Gluck and Noël Siver, edited the book, "Surveyors of Persian Art." This book was written through collaboration of their friends, coworkers and students. It shows how enthusiastic the couple was to make Persian art known to the world. This book constitutes the main reference in writing this piece.

Arthur Pope was born in Feb 7, 1881 in Phoenix Rhode Island, of English Puritans who had migrated to the vicinity of Boston, Massachusetts in 1634. His father was a clergyman and his family was manufacturers of bicycles without chains. Every year Arthur received a new bicycle and was winning more than his share of races. Pope had written a brief autobiography, but never had time to complete it. He writes:

"From the beginning I liked to learn and teach philosophy. I attended Harvard, Brown and Cornell University. After my study I started to teach first at Brown and then at Amherst followed by Berkeley". His interest for Iran started when he saw a Persian carpet in his aunt's home. Seeing all the beautiful colors and designs made him love Iran and its art and culture. "Learning and recognition of the art of Persian carpets totally changed my life", he writes, "I continued my interest until I became an expert."

He organized a carpet show at the museum of Rhode Island, School of Design. It was quite a successful event, and subsequently was shown in six other museums in the United States. The cost of what was shown in that exhibition was estimated between \$40-50 million.

At the end of the World War I, Pope started an import and export business. For the next ten years he became consultant of Islamic arts at the Art Institute

of Chicago. He was art consultant in the Pennsylvania Museum for thirty years.

Throughout those years the majority of his interest was in research and survey of Persian art. For this purpose, he tried hard to become acquainted with the culture which he enjoyed very much. In this way he wanted to substantiate to the people of the world that they were indebted to Iran for the world civilization.

In 1925 Pope went to Iran for the first time. At that time Iran was a far country and only a few Americans were living there: Missionaries, political affiliates and a few carpet merchants. When he arrived in Iran his first impression was that it looked like a fortress; the western part, his entrance to the country, was surrounded by tall and snow covered mountains.

The first international Congress for Persian Art and Archeology devoted exclusively to the art of Iran was held in Philadelphia in 1926, in connection with participation in Sesquicentennial exposition of the United States. Professor Pope was Temporary Commissioner to be in charge of design and completing the Persian building. Pope hired an architect (Carl Ziegler) who had no knowledge about Iran, but he was an intelligent man who could help him in that endeavor. Pope undertook the assembly of the exhibition. It was the first assemblage anywhere devoted exclusively to Persian art.

About 500 objects including the famous "Ardebil Carpet" with a monetary value that ran into millions of dollars were on display. For the first time it demonstrated the feasibility and desirability of a comprehensive loan exhibit of high quality examples from the art of Persia.

The Persian Pavilion was made after Masjid-i-Shah of Isfahan. Many People had said it was the most exiting piece of

architecture erected in America for some time. The "Art News" of New York about the exposition wrote:

"It is the most extraordinary assemblage of masterpieces of Persian art that has ever been seen in America"

CALIFORNIA PROJECT:

Yosemite's Ahwani Hotel completed in 1926, a vast pile of steel and granite with huge beams simulating timbers, reflecting typical national park taste. The architect tried to compete with environment. He lost.

For this reason they asked Albert Bender who was a business man and philanthropist for advice, "Whom do you know who could save this mess in Yosemite Park?" Albert recommended Dr. Pope and his wife as a team. They accepted the challenge and prepared colorful and highly imaginative plans for the salvation of Ahwani interior.

THE PENTHOUSE PROJECT:

In 1926 the owner of San Francisco's Fairmont Hotel was looking for a new way to generate income from his hotel. At the time Pope was Professor at Berkeley, and was a noted expert on Persian Art: he was hired. For three luxurious bedrooms, Pope took a "Persian court" style for his work. The game room from floor to ceiling was covered with beautiful tiles and arched doorways, a splendid example of Persian motifs.

Without any exaggeration when the building was finished, it was the most beautiful building in San Francisco.

HOW WAS PROFESSOR POPE KNOWN AMONG HIS CO-WORKERS?

Farajollah Bazl writes:

"It was my great pleasure to meet Professor Pope in 1929 when he arrived in Isfahan for the second time to photograph the national monuments and mosques of Iran. He delivered a lecture to the faculty, senior students of Stuart Memorial College and local dignitaries on the importance of Persian Art and architecture and its influence upon world culture."

Pope requested Bazl to help him in taking photographs of historical buildings. Bazl, who was also a student and researcher in art and culture of Iran, welcomed the suggestion. Before Pope left Iran, he asked Bazl if he could assist him in Iran, in finding ancient and historical

places of Isfahan. He also requested a map of Isfahan to know where each of the buildings was located. Pope's work contributed in the discovery of some buildings no one had known of. Indeed, some even belonged to Achaemenid period.

The craft of carpet weaving was deteriorating rapidly, reaching an all-time low state. Through Dr. Pope's efforts this craft was revived and became outstanding once more. Carpet makers dyed their materials with aniline which was not a permanent color, fading in a short time. Pope gave a speech for weavers, textile dyers, and carpet makers about this subject and requested that the dye be changed to the natural and permanent colors. The suggestions were completely supported by the government.

In 1930 Pope was planning to participate in an international exposition of Persian Art to be held on Jan 7, 1931. One of the major focal points of the exhibition would be a one third scale model of the Great Portal to the Masjid-I Shah of Isfahan. He asked Bazl to offer a bid to Mirza Abbas Khan Esfandiary to produce a one third scale of the Mosque, excluding the minarets. The mosaic faience designs would then be painted on fine cloth with oil. These would be mounted in London on wooden panels and installed within the framework.

"The hot summer of 1930 was one of the busiest times in my life." Bazl wrote. Early in November of 1930, all the components of the Great Portal were completed and packed in several solid wooden crates. The Anglo-Persian oil company was financing the entire cost of transportation to London. Esfandiary and Bazl began the journey from Tehran to Khaniqin-Iraq and then by rail to Baghdad, Damascus and Beirut; by ship to Marseilles, by rail to Calais, by ferry to Dover, and finally train to London.

At Victoria station Iranian Chargé d'Affaires, Fathullah Khan Nouri-Esfandiary, a large contingent of representatives from the exhibition, and many dignitaries welcomed them. They worked hard to mount the building.

On January 7, 1931, His Britannic Majesty King George V who was co-patron of the exhibition along with His Majesty Reza Shah Pahlavi formally opened the exhibition. The 1931 exhibit was indeed a remarkable success. However, its greatest achievement was actually a significant triumph of Persian Art and heritage which extended the hori-

zon of appreciation in the west, and fully demonstrated Iran's original aesthetic contribution to the universal culture.

It was also an enormous help to the Iranian economy, especially by creating an immense demand for Persian art and carpets throughout Europe and America. *A new age of artistic renaissance and endeavor arose from the heart of Iran.*

In 1934 Professor Pope delivered an eloquent and emotional speech in Ghazvin, entitled "Architecture in Modern Persia", before many high rankings government officials and intellectual elites of Iran;

"How incredible that one of the most proud and ancient nations of the earth, whose achievement in architecture have won the admiration of the entire world, should forsake his own priceless heritage and imitate the mediocre, commonplace architecture style of Kiev and Kharkov."

Orders were issued by the Iranian government that all important buildings should be built in the genuine Iranian architectural style. In Tehran, Andre Gardard designed the building of the Museum of Archeology in Sassanian style. The police headquarters and the Iranian National Bank in the capital city were designed in the Achaemenid style.

During October 4 to 14, 1934, Pope accomplished another remarkable feat with his careful development and methodical encouragement of "The celebration of the thousand anniversary of the birth of Ferdowsi, Epic Poet of Persia." The celebration was conducted with great dignity in Tehran and Tus, birthplace of



Ferdowsi, where a proper monument was erected over his grave. Celebrations were also held in the United States.

In 1939, Pope and his wife Dr. Ackerman completed editing the book of "Survey and Search of Persian Art", which was published by Oxford University, England. It was in six large volumes numbering 8000 pages, and weighing more than 55 pounds. They contain varieties of Persian arts spanning 7000 years.

Pope in his speeches talked about his sufferings during this mission, He says, "I came to Iran with a sense of mission and ecstasy of pilgrimage to the Persia of my dream." He always advised his students that, "You should look at the world's beauty, not only with your eyes and ears, but with your soul and heart."

In 1967 during the celebration of the 2500 years of the Iranian kingdom, Pope played an essential role and was instrumental in preparing the costumes of the Achaemenid and Sassanid soldiers. He also designed the Tent City.

Bazl writes that from the time he met Pope, he was struck by Pope's magnetic personality, his abundant energy, his enthusiasm, and knowledge; combined with patience that attracted people, "I liked and respected him like a father. He opened my eyes to see the wonderful Iranian architectures. He encouraged me to learn the Kufid alphabet which we found in Pir-Alamdar Mosque in Damghan, built in 1207 and Heydaryeh Mosque in Shiraz." Kufid writings were used in Iranian buildings from eighth to seventeenth centuries.

After their first trip to Iran in 1925, Pope and his wife made Paris their residence and formed the Asian Institute for Art Research. Phyllis sold her jewelry (given to her by her father and her husband) to support the Institute. Toward the end of their lives they were living in extreme poverty.

In 1964, Mohammad Reza Shah Pahlavi invited them to move permanently to Shiraz and spend their retirement in Iran. They transferred the Library of the Asian Institute to Shiraz.

Dr. Issa Sadigh writes that during the fourth International Congress of Iran in New York and Washington, Dr. Pope gave him a letter for the Shah, asking to have permission for a permanent resting place in Isfahan. When the Shah received the letter, he was truly moved and gave order to accommodate Dr. Pope's request. After choosing the site, Mr. Foroughi was

appointed to design and build the Mausoleum. It was designed based on the Mausoleum of Shah Ismail Samani in Bokhara, which was what Dr. Pope had in mind.

Dr. Pope, who was always suffering from some health problem, began a downhill trend. He relinquished many of his works to Professor Richard Frey. At this time he was invited to participate in the opening ceremony of the Golbanguian Foundation in Lisbon, Portugal. Pope accepted the invitation. Anticipation of the trip gave him a fresh boost. Plans for the trip were made in accordance with his wishes. However, his general condition deteriorated to the point of requiring hospitalization.

Pope was admitted into the Nemazee Hospital. It became clear he would not be able to make such a trip. During the hospitalization, Pope talked to people around him, about the Asian Institute and its history and the hopes and desires that he had for his beloved Iran. That night he fell into coma and it became obvious he was at the end of his life.

The lover of the Iranian arts and cultures and the person who had spent most of his life showing Iran to the World, in the first hours of the morning of September 3d 1969 left us forever.

Mohamad Reza Shah ordered an official funeral for him. His earthly remains were transferred from Shiraz to Isfahan and buried in his chosen place. The building of his Mausoleum started after his death and was completed in 1971.

During his life, for the services rendered to Iran, he was awarded: The Taj Medal and the Medal of Homayoun by the Shah. He also received the Scientific Medal from the Ministry of Education. He received the Honorary Doctorate degree from the University of Tehran. He was appointed as an associate member of the Society for preservation of National Monuments.

On occasion of one of his achievement the Shahbanu stated, "Professor Pope had transformed Narenjestan into the home of Love for Persian Arts."

POPE'S FEELING ABOUT IRAN

"There is not a civilized man in the world whose life has not benefitted in one way or another from the achievements of Persian Culture"

During the last years of the Popes in Shiraz, they were supported unconditionally by the Shah and the Shahbanu. ■

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THE LOGISTICS, SUPPORT AND MEDICAL SERVICES OF THE SASSANIAN SPAH

Dr. Kaveh Farrokh and Dr. Reza Karamian

The Sassanian Spah was a formidable military machine that even Rome acknowledged as its military equal. Much of its success may be attributed to a very sophisticated and effective system of logistics for supporting its troops who could be called upon to fight on several fronts simultaneously. The Sassanians also developed a highly effective medical and veterinarian support system to support the Spah.

LOGISTICS

Sassanian warriors were often engaged in combat in the Caucasus, Anatolia and the Roman Near East, as well as Central Asia. The Spah not only had to cope with vast distances during such combat missions but also with a diverse range of climates and terrain. These factors necessitated the formation of a highly effective logistics and support system to provide warriors with supplies, food, fodder and military equipment during campaigns. The Spah engaged in careful planning to ensure that the armed forces would only take necessary supplies as opposed to marching with masses of redundant baggage and lumbering caravans bearing cargo of little military relevance. Redundant baggage slows down the deploying army and also provides more opportunities for enemy raids and ambushes.

ROADS AND TRANSPORTATION

Each unit in general had three general means for transportation at its disposal: chariots, various wagons, and a third group broadly composed of elephants or camels (or both)

(Ghozanlu, 1315/1936, p.214; Mashkoo, 1366/1987, p.1140). Prisoners of war could also be pressed into service to assist in transportation duties, such as the building of bridges by captured Roman engineers of Emperor Valerian's army after Shapur I's victories over Roman armies in 260 CE (Howard-Johnston, 1995, p. 201).

Foodstuffs and the *Naan-e Sangak*. When the Spah was at war, the war leader worked to provide for the equitable distribution of food supplies such as milk, bread and beef (Dinkard VIII. 26. 12). Food ration shares would be increased by at least one ration during days in which troops were engaged in battle (Dinkard VIII. 26. 10. 12). Mention must be made of the Persian innovation of the (cylindrical clay oven) originating around 2000 years past. This was used to bake the *Nagara* (Old Persian: naked) bread that became the word *Naan*, which means "bread" in Persian. As noted by Marks, the *Naan-e-Sangak* (baked over heated river-gravel) with its soft yet toasty-crunchy flavor, was: "*For generations ... the standard bread of the Persian army... Each soldier carried a bag of flour and a small bag of pebbles, which could be heated alone or merged with those of those of other soldiers, on which to cook his dough.*" (Marks, 2010, p.415)

The *Naan-e Sangak*, which has survived in Iran to this day, thus has its roots in the ancient military history of Iran. The *Naan-e Sangak* was also an efficient "back-up system" of self-sufficiency for each soldier while on campaign, especially if logistics became strained due to long

distances or enemy attacks on supply lines. Interestingly, Iranian soldiers were reported as carrying pieces of the *Naan-e Sangak* as well as small sacks of rice during the early days of the Iran-Iraq war as the Iranian Army worked hard to reorganize its logistics system in the aftermath of the 1979 revolution.*

Access to food supplies may have one of the factors facilitating the Spah's defeat of Julian's invasion of Persia in 363 CE. According to Kistler and Lair, just as the Roman army was running short of food supplies (after the Battle of Maranga), the Spah was being regularly supplied from Ctesiphon (2007, p.174), which Julian had failed to conquer. The Sassanian retention of Ctesiphon, allowed Shapur II to have access to vital food supplies which was a major factor allowing the Spah to pursue and harass Roman forces stranded in Persia and to kill off stragglers who had strayed from Julian's main army. Kistler and Lair's analysis makes clear that relationship between military success (or failure) and the availability of supplies. Dodgeon and Lieu have also noted of the link between Julian's shortage of supplies and Sassanian scorched earth tactics (Dodgeon and Lieu, 1991, p.357, Footnote 20).

Offices of the *Eiran-Ambaraghad* and *Zynpt*. The Sassanians developed a system of *Ambaragh* (Magazines) and *Ganz* (arsenals) (Christensen, 1994, p. 213). The *Eiran-Ambaraghad* was responsible for ensuring that all magazines and arsenals were always at their maximum level of efficiency and readiness in

peacetime to ensure that the Spah would not be caught unprepared in case of attacks by the Romans or Central Asian nomads (Mohammadi-Malay-eri, 1993/1372, p. 251). When the Spah mobilized for war, the *Eiran-Ambaraghad* (a) supervised the extraction and distribution of weapons from arsenals (b) ensured their rapid delivery to military units and (c) supervised the return of all weapons to their respective inventories (Dinkard VIII. 26. 27). The importance of the *Eiran-Ambaraghad* office is highlighted by the fact that persons assigned for this post hailed from the seven upper noble clans of the Sassanian Empire (Jalali, 1383/2004, p.114).

The largest number of *Ambaragh*, *Ganz* and all other types of military storage and depot facilities were located in close proximity to the eastern (or Central Asian) and the entire western and south-western frontiers (Jalali, 1383/2004, p.87), facing the Central Asian and Romano-Byzantine fronts. These military storage areas were critical for the Spah's mobilization at times of military crisis, especially when the intention was to strike into enemy territory. Given the strategic importance of these military establishments to Ctesiphon, the Spah often placed garrisons at these locales to provide maximal security. The civilian sector greatly benefited from this arrangement that in at least two cases, led to the establishment of thriving metropolitan centers. One example is the city of Anbar located in modern day Iraq, which was a major storage depot for the Spah's headquarters facing

the Romano-Byzantines and the Arabs (to the southwest). Anbar was a major storage facility for weapons, foodstuffs and equestrian equipment and it was here where the Spah would turn to distribute weapons to its troops in the Western theatre when war with Rome was imminent (Jalali, 1383/2004, p.57).

Interestingly, there was also a second city named “Anbar” located near modern-day Balkh in Central Asia, which apparently served the same military functions as its Mesopotamian counterpart. The “eastern” Anbar was primarily a base against the Turks and their Hephthalite vassals by the late 8th and early 7th centuries CE (Mohammadi-Malayeri, 1993/1372, pp.250-251). Both the eastern and western Anbar facilities were considered as key military assets by the Spah. This may explain why these sites were placed under the supervision of the empire’s top clans (Pour-Davood, 1968, p.19). Interestingly the word Anbar means “storage facility” or “storage” in modern Persian.

Lukonin has identified another office entitled *Zynpt* who was responsible for the Sassanian throne’s imperial arsenals (Lukonin, 1985, p.711). Jalali notes that the *Zynpt* oversaw a very limited domain (imperial arsenals) as opposed to the Eiran-Ambaraghad (responsible for the entire array of the Spah’s arsenals). It is possible that the *Eiran-Ambaraghad* supervised the functions of the former (Jalali, 1383/2004, p.114). Interestingly, Tafazzoli defines *Zynpt* as *Zenbed* (“Chief of the armaments”) (Tafazzoli, 1993, p.193). It is not clear if this designates a wider category of responsibility (the entire armed forces and the imperial arsenals) or the (exclusive) imperial arsenal offices as Lukonin and Jalali have suggested.

Office of the *Akhorbad*

and *Akhoramar*. The office of the *Akhorbad* was responsible for the welfare, supervision and readiness of all of the Sassanian military’s inventory of animals: horses for the Savaran, beasts of burden (i.e. mules, non-combat horses, etc.), and battle elephants. The *Akhorbad* was expected to have all beasts combat-ready and at maximum preparedness, even during peacetime. The *Akhorbad* worked closely with the *Akhoramar* who was responsible for maintaining detailed files on all animals within the Spah’s inventory as well as all accounting and cost details implicated in their upkeep (Jalali, 1382/2003, p.17).

MEDICAL SUPPORT

The medical division of the Spah was considered as one of the most important sections of that establishment (Jalali, 1382/2003, p.18). Medical units were tasked with providing health care to troops in times of peace and war, treatment of wounds during battles, and veterinarian care for horses and other animals (i.e. elephants) (see *Stor-Bizishk* below). According to Imam-Shustari “... *Medical and veterinarian personnel accompanied the Sassanian military during times of war...in Iran there was a Divan [reference tome] known as “Divan Iran Dorost-bad” which dealt with healthcare, instructions for doctors and treatment of diseases. A copy of this Divan would accompany every military division and doctors. The main duty [of the medical units] besides treatment of wounds and healing the diseases of the troops was the supervision of the overall healthcare of all military personnel. This tradition of military healthcare was to continue into the Islamic era...*” (Imam-Shustari, 1350/1971, p.230).

Medical doctors were often placed on military bases in

peacetime and would accompany the Spah during military campaigns. These doctors had support staff, medical instruments, and tents, ready to receive the wounded (Elgood, 1387/2008, pp.28-34, 44, 46, 65, 69-71, 202). These were prepared to receive the wounded during and after battle, treating wounds by swords, spears, arrows, maces, etc. (Matofi, 1378/1999, p.207). As noted previously, the medical staff was also responsible for ensuring that troops were in the best of health during peacetime, as the Spah wanted its armed forces to be at its maximum level of battle readiness in case war became imminent (Imam-Shustari, 1350/1971, p.230).

Military doctors were often supervised by committees of the Magi who often hailed from the Wuzurgan (upper nobles). There was also a cadre of herbal specialists providing health care the Spah. Doctors and herbal specialists were generally of two types: (1) those with knowledge derived from a master-apprentice relationship and practical experience and (2) practitioners of more advanced methods of medicine and herbs whose knowledge had been obtained in the universities of larger cities located in Hamedan (in northwest Iran), Rayy (near modern Tehran), and the Persepolis region further south (Matofi, 1378/1999, p.207).

Military medicine also benefited from captured Roman prisoners of war who were often put to service. Khosrow Anoushirvan commissioned the translation of Indian, Aramaic, and Greek texts into Pahlavi, to the benefit of Sassanian military medicine. These texts were used in conjunction with native Iranian medical practices in the major university of Jundi-Shapur, which among its various departments taught medicine specifically geared to the treatment of military

personnel. Graduates from the latter program at Jundi-Shapur, known as the *Atravan*, were specifically trained to work with the Spah (Matofi, 1378/1999, p.208). Iran’s tradition of military medicine survived the overthrow of the Sassanian Empire and continued its legacy during the Islamic era (Imam-Shustari, 1350/1971, p.230).

Stor-Bizishk: veterinarian Medical Care. The office of *Stor-Bizishk* was responsible for the health care and vitality of the Savaran’s horses (Dinkard VIII. 26. 11). The Middle Persian term can variously mean veterinarian, draft-animal physician or veterinary surgeon. This made the *Stor-Bizishk* office an especially important one as the Savaran depended upon this for the delivery of powerful and healthy horses. As noted by Shahbazi “...*The backbone of the army was its cavalry... had a high official as Stor-Bizishk*” (Asb in pre-Islamic Iran, Encyclopedia Iranica, p.728). The *Stor-Bizishk* not only accompanied the Spah at times of war but was also tasked with visiting all major military establishments to care for horses in need of medical attention (Hekmat, 1342/1964, p.1087). The *Stor-Bizishk* was well-versed in herbal remedies most beneficial for equestrian health (Dinkard VIII. 26. 11). Supporting the *Stor-Bizishk*’s office were herbal specialists. These were tasked with collecting and studying herbal substances most suitable for equestrian health and medical care (Jalali, 1382/2003, p.18). There were also schools in the empire’s larger cities that trained veterinary medicine (Matofi, 1378/1999, p.208).

* This was part of the author’s research for the text *Iran at War: 1501-1988* (2011) –during which he interviewed numerous veterans of the Iran-Iraq war including “Farzin” who was interviewed on January 20, 2009.

SOMETHING

TO THINK OF....

“When you call yourself an Indian or a Muslim or a Christian or a European, or anything else, you are being violent. Do you see why it is violent? Because you are separating yourself from the rest of mankind.

When you separate yourself by belief, by nationality, by tradition, it breeds violence. So a man who is seeking to understand violence does not belong to any country, to any religion, to any political party or partial system; he is concerned with the total understanding of mankind.”

— Jiddu Krishnamurti

A TWO-MINUTE CASE FOR OPTIMISM

By: STEVEN PINKER

It's easy to get discouraged by the ceaseless news of violence, poverty, and disease. But the news presents a distorted view of the world. News is about things that happen, not things that don't happen. You never see a TV crew reporting that a country isn't at war, or that a city hasn't had a mass shooting that day, or that millions of 80-year-olds are alive and well.

The only way to appreciate that state of the world is to count. How many incidents of violence, or starvation, or disease are there as a proportion of the number of people in the world? And the only way to know whether things are getting better or worse is to compare those numbers at different times: over the centuries and decades, do the trend lines go up or down?

We will never have a perfect world, _but it's not romantic or naïve to work _toward a better one.

As it happens, the numbers tell a surprisingly happy story. Violent crime has fallen by half since 1992, and fiftyfold since the Middle Ages. Over the past 60 years the number of wars and number of people killed in wars have plummeted. Worldwide, fewer babies die, more children go to school, more people live in democracies, more can afford simple luxuries, fewer get sick, and more live to old age.

“Better” does not mean “perfect.” Too many people still live in misery and die prematurely, and new challenges, such as climate change, confront us. But measuring the progress we've made in the past emboldens us to strive for more in the future. Problems that look hopeless may not be; human ingenuity can chip away at them. We will never have a perfect world, but it's not romantic or naïve to work toward a better one.

An interview with

Dr. Mohammad Heydari-Malayeri

Astronomer and Physicist

Shahrokh Ahkami

Please introduce yourself to our readers especially about your field of work.

I am an astrophysicist; I work in a branch of physics which deals with the formation and evolution of stars, galaxies, and the Universe. My specialty is star formation. Stars come about within cosmic clouds of gas and dust. Our Sun is an ordinary star. We know how ordinary stars are born. There are, however, stars much bigger and brighter than the Sun. We do not know how stars with a mass more than 10 times that of the Sun form. I am concerned with these massive stars.

Massive stars, please explain?

Mass is the amount of matter that is contained in the star. More than 90 percent of the mass is made up of hydrogen, which is the most abundant chemical element in the Universe. When the mass involved is too much, that is more than about 10 times the solar mass, some physical phenomena will tend to prevent the formation of the star. Therefore, we do not know exactly how massive stars are created. This has important repercussions in several areas of astrophysics. So again, my research is all about the formation and evolution of this type of stars and the effects they have on their interstellar environment.

Have you written about this?

Yes, I have written two doctoral theses and tons of research papers on this subject. In 1980-1983 I discovered objects that previously were considered to be stars. I showed that in fact they were not stars at all, but rather compact regions of hot gas where massive stars form. For my research I use the largest existing telescopes in the world and the Hubble Space Telescope, which is on orbit. The news of our discoveries has often been published by NASA, European Space Agency, European Southern Observatory, and the Paris

Observatory in several press releases for the large public.

It is my understanding that you also have a deep interest in literature and language?

Since my childhood I loved literature. Before attending school I read the Shahnameh.

How was this possible?

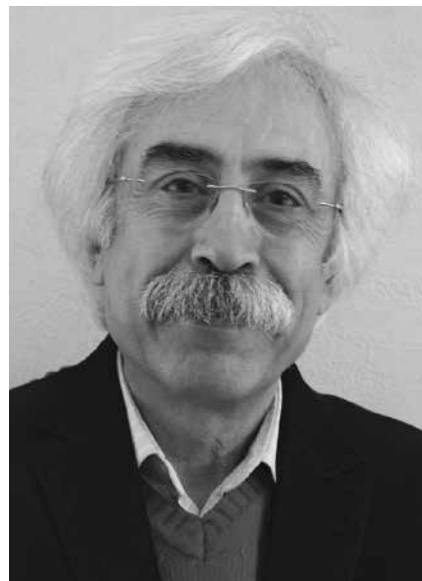
Sometimes my grandfather would be holding a book. On the cover there was a picture of a man bearing a two-branched beard and a horned hood. This picture was very interesting to me. Once I asked him about the identity of the man. He told me that it was Rostam, the great hero of the Shahnameh. When he saw I was interested, he asked me if I would like to read the book. I told him I could not read and his answer was, "But you will learn." So my grandfather would read the Shahnameh and I would memorize it. I loved the stories.

In the event you do not know, I was born in Malayer, where people speak a dialect with many words from the Lori language. It was not until I started school that I found out that ordinary speaking language was different from the learning language. This was a surprise to me, although I should have realized this difference when reading the Shahnameh. This might have been at the origin of my interest in studying languages.

When I went to high school, even though my main studies were in mathematics and science, I also studied literature and poetry. I loved and still love both of them and when I studied at Teheran University I translated a dozen science books into Persian.

From what language did you do this translation?

From English. For some words I



could not find the precise and correct scientific translation, so I would make up my own.

You made up your own scientific word?

Yes. At that time, like today, we did not have words in Persian to translate many physics or astronomy concepts. Also at that time I was working as an editor of science books for the Franklin Books Program.

What was the main subject of your study at the university?

Physics at the Tehran University Science Faculty.

You mentioned the Franklin Book Program, what exactly did you do for that company?

I edited and rewrote books that were translated by others. If I could not find the proper translation of a scientific term, I would have to research it. I should say, during those years I had many interesting discussions and collaborations with Dr. Mir-Shamseddin Adib-Soltani, who worked there. We found out that since Persian is an Indo-European language we can in Persian follow the same terminology methods as the European languages. You know, terminology started in Europe after the Renaissance, specifically after the 17th century. It began in France, because at that time the French language was the

international language for science. Terminological methods were first used in chemistry, biology, and zoology. In order to separate the scientific term from the ordinary word, the scientists used Latin and Greek words; note that the latter was never a wide-spread scientific language in Europe. More specifically, they took the necessary roots from Latin or Greek and constructed the terms they wanted. In other words, they made an artificial language.

Now, I have reached the conclusion that the traditional method used so far in Persian cannot satisfy our needs in terminology. Therefore, we must have a serious effort to deal with the shortcomings of the traditional method. Otherwise we will not succeed in protecting Persian. For me the Persian language is not like any other language; it is a very valuable heritage within the human culture.

You believe it is truth to go that far?

In human history, many languages are born and many languages have disappeared. Among the important existing languages and cultures of the world, only a few can be dated back to some 3,000 years ago. Persian is such a language and today we speak a language that is the child of an ancient culture and language. What other language in the world has this specific quality? Maybe Chinese, Greek, Latin, and Sanskrit. Look at Egypt, such a magnificent civilization; it completely lost its language and culture.

So, in the world we have only a few languages that are ancient. Moreover, Persian and its forbears have been the language of a bright culture and civilization in different historical periods whether before or after the Islamic period.

The Persian language has always been a vehicle of culture and civilization. This language has offered many valuable literature and poetry to the world with poets like Ferdowsi, Khayyam, Mowlavi (Rumi), Hafez, etc. The invaders who conquered Iran took it to other countries from China in the east to Ottoman Turkey in the west. In fact Sultan Salim (Ottoman) asked his court poets to write for him a book like the Shahnameh in Persian (the Royal Court official language was Persian).

You have strong feelings about this.

Yes I believe we must defend the Persian language, like the languages that have such an old existence and have served human culture. I call this cultural ecology.

Exactly what is the definition of cultural ecology?

Ecology means to respect the living organisms and their relationships in nature. We should not destroy the smallest animal or plant species because they are the result from billions of years of evolution. I believe this outlook should also be applied to culture. We have no right to eliminate the cultures and languages, especially the rare ones, that have a long historical past and have contributed to the human civilization.

The problem is that Persian has mainly been the language of poetry, in which the poet prefers equivocal declarations bearing several senses and images. Poetry is lovely, but it is not precise. Of course playing with words is important for lyricism, but escaping precise concepts and statements is abhorred in exact sciences. If a language cannot keep the precision to describe new sciences and philosophy, it will gradually be put aside and will eventually disappear. Currently, even literature bears precise concepts that should be translated in Persian. Unfortunately, we ourselves are not creators of concepts neither in science, philosophy, literature, nor in art. We borrow concepts from European languages. But in order for Persian to exist it must translate these concepts. Otherwise we will be confronted with the same disaster that the Arabic language imposed to Persian, making its word forming mechanisms idle. We cannot let this happen again. We should not rely entirely on the English language, because it may not be the dominant language forever.

Iranians in general blame Arabic for the shortcomings of the Persian language. But this is incorrect. We must actually blame ourselves. We do not take care of our language and do not have a scientific approach. We simplify everything and have a tendency to blame others for our own weaknesses.

You mean this downfall of Persian culture and language is our own fault?

Sure. In the past Iranian clerks replaced Persian words with Arabic words. And even they replaced these Arabic

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words with more difficult Arabic words. Imposing Arabic rules to Persian also was by Iranians, and Arabs are not to be blamed. Even today Iranians do not want to accept the challenges to which Persian is confronted and threats its future.

In the past hundred years, important advances have been achieved in the scientific terminology of European languages, the etymology of Iranian languages, and the knowledge of Iranian dialects. All this opens up new horizons before the Persian language to be used for its strengthening. However, we remain in a dormant state. Many Iranians prefer to use English words in cases that are not really needed.

Do you mean Westernization, like Arabization in the past?

This is one of our carefree behaviors about Persian, especially by the Iranians living abroad. One of its causes is snobbery; they want to flaunt their English, and this is mainly done by those who do not have a command of the English language. As a result they use English words instead of Persian words when speaking Persian. Some Iranian people living abroad say their environment has made it difficult for them to speak fluent Persian. This is not really an excuse, because if you really care you can keep both languages separate instead of mixing them. I believe it is pure laziness on our part that allows this mixing of English and Persian. But there may also be political and social reasons in Iran for this mixing, but we won't discuss this.

As I stated, in order for Persian to survive we must have precise terms in science, technology, and philosophy. For

twenty years I have worked on Persian scientific terminology in parallel with my astrophysics research. It is my belief that Persian needs a “leap” to be improved; moreover, the traditional or literary Persian language does not have the ability to satisfy the requirements of a precise language. We need to utilize all our linguistic resources, not only the literary Persian, but also the dialects and the roots from Pahlavi, Old Persian, and Avestan, in the same way that Europeans proceeded to create their present powerful language. Many genuine Iranian words which do not exist in literary or standard Persian are extant in dialects and we can use them.

Still in some Azerbaijan (Iran) villages, people speak Pahlavi or Avestan, correct?

Yes in many dialectal languages there are a lot of Pahlavi and Avestan words, like in common Persian. Note that the mother tongue of the great poet Hafez was a dialect of Pahlavi; and the Lori language used today is a dialect of Pahlavi. I have studied over twenty dialects and the words I suggest are based on this study. However, taking advantage of Pahlavi, Old Persian, Avestan, and local dialects does not mean to take harsh and dissonant words from these languages and use them. It means to find the necessary roots that we lack and take them as a basis for coining other words, in the same way it is done with Latin and Greek roots in European languages. This is the method I follow in the terminology of astrophysics and other physic sciences.

Fortunately Persian is an Indo-European language and we can profit from the methods that European languages used to create their powerful system of terminology. We must also know that these strong European scientific languages are not natural languages; they are in fact man-made languages resulting from the hard work of scientists and linguistics during the preceding centuries. Persian can follow the same method and benefit from their experience and from recent linguistic discoveries. Doing this is relatively easy for Persian, because it is an Indo-European

language. In comparison, the Arabic language has a much harder time, because it does not have the same word forming pattern as Indo-European languages.

My goal is to contribute to the creation of a precise language that does not botch concepts, a language that is not sloppy and respects methodology. For example, in Persian we have the word *anjoman* which means “association” in the strict sense of “a group of people having a common purpose.” But if we want to say “associate something with another thing” (for example in mind) we cannot use this word and there is no clear word for it in Persian. In astronomy the concept of association has a particular meaning.



This image was taken in 2000 by the Hubble Space Telescope (NASA, ESA) for a research project conducted by Mohammad Heydari-Malayeri. It shows a region of hot gas and dust, called NGC 2080 (or the Ghost Head Nebula) lying in a neighboring galaxy, some 170,000 light-years away. The project was concerned with his field of speciality, the formation of massive stars.

The problem is that in Persian we have no simple and straightforward equivalent for the verb “associate.” I believe we must create this concept. The word association in European languages derives from Latin base *soc-* “to be together,” which has also given rise to the word “society.” The Latin *soc-* itself comes from Proto-Indo-European **skew-* “to follow, to be together”. The Avestan equivalent of this word is *hac-*, *hax-*, and *haš-*. Likewise, the first part of the Old Persian name *Hakhamanesh* (meaning “friend of thought, mind”) is from this root. The Persian preposition

az also is related to this word family. My proposal is the following: if we adopt the Iranian root *haz-* “to be together” as the equivalent of Latin *soc*, we can construct: *âhazidan* = to associate, *âhazeš* = association, *âhazandê*, *âhazeši* = associative, *âhazandegi* = associativity, *vâhazidan* = to dissociate, *vâhazeš* = dissociation, and *hazânê* = society.

When I want to translate from English to Persian I have the same problem. For example the title of an art exhibition I was writing about was in English “Consumption.” I could not find a good Persian translation.

As I said, we do not create concepts; we borrow them from European languages. We translate them and we often have problems to correctly translate the easiest ones. Nevertheless we satisfy ourselves with sloppy and careless Persian equivalents. This has very bad consequences for good understanding and precise reasoning. My efforts are in the theoretical domain. I try to find the most adequate equivalents based on the criteria I have developed elsewhere. If others like the proposed words they will use them, but I myself will undoubtedly use them, of course in a way the reader can understand and follow. Let me mention another example. We do not have a Persian word for observation, which is a very basic concept in natural sciences (the other basic concept is theory). In Persian we do not have a general term for observation. In

astronomy, traditionally *rasad* is used but outside astronomy several other sloppy words are currently used for observe. As a consequence, Iranians do not know that the basis of what an astronomer does is the same as what a biologist, a zoologist, or an ethnologist does: observation. Such a situation is an obstacle for methodological and scientific thinking. For these reasons, I use *nepâhidan* for observe. It is made from the prefix *ne-*, which appears in dozens of Persian words (*negâh*, *nešastan*, *negaristan*, *nemudan*, etc.) and *pâhidan*, variant of *pâyidan*, *pâsidan*. By the way,

after coining this word I found out that it exists in Avestan!

Tell me about your Encyclopedia written in three languages.

One of the main goals of this encyclopedia is to explain the concepts in astronomy and astrophysics. It addresses professional astronomers and astrophysicists, thesis students in these fields as well as amateur astronomers and linguists, especially those interested in Indo-European languages, particularly the Iranian branch. The main language of the encyclopedia is English, but it also gives the equivalent terms in French and Persian. Hence, I have tried to make it possible for Persian to express advanced astrophysical concepts, like English and French, but ahead of many other languages. A remarkable feature of this work is that it is the first etymological dictionary of astronomy and astrophysics ever created. Moreover, it contains the largest number of astronomical concepts, more than 11,000 to date. Because astronomy is closely connected to other fields of knowledge, many of the entries are related to physics, mathematics, geology, metrology, and philosophy.

The encyclopedia is organized as a data base and has free access on the internet:

[www.http://dictionary.obspm.fr](http://dictionary.obspm.fr)

The reader can use search to reach the desired term and go from a concept to another by clicking on the terms to find the explanations. The encyclopedia has an important pedagogical aspect. Moreover, anybody can consult it from any page on the internet without leaving that page, just by clicking on the word he/she wants. You only need to download a software application available on the first page of the encyclopedia.

For several reasons, the International Astronomical Union (IAU) is very interested in this encyclopedia and several projects are being prepared to extend it. A Working Group, chaired by myself, has been set up to develop it into the IAU Dictionary of Concepts. Moreover, its translation into other languages is being planned.

As far as Persian is concerned, the Persian equivalents are mostly coined by me, myself. But the reader can find all the necessary explanations regarding their etymology and construction.

What role did Kasravi have in connection to the Persian

language?

Kasravi had understood that the Persian language must stand up on its own feet, and that with the present hodgepodge we cannot have precise thought and reasoning. Maybe he had also understood the negative social consequences of this jumbled situation. He tried to write pure Persian. But the problem is that the words he made to replace Arabic words mostly did not have a linguistic foundation.

He did not have a scientific bases as you do?

He was a prominent personality, but did not have our present knowledge of the Persian language. In the past 70-80 years much research has been done on Persian and Iranian languages. By using these achievements we can and we must strengthen Persian, because this is indispensable for precise thinking. Anyhow, Kasravi with all the restrictions and limitations he encountered took big steps. He really loved Persian, the common language of Iranians, and tried to alleviate the unbridled influence of Arabic.

Let's talk about yourself. Why did you choose physics and why did you come to France, instead of the US?

Being honest, I loved studying nuclear physics. I was also fascinated with astronomy. When I got my BS from Tehran University, I wanted to go abroad to study nuclear physics mainly and astrophysics along with it. In contacting universities I found out that it was not easy to study both of them simultaneously. It was really funny to think I would be able to parallel study nuclear physics and also astrophysics!

I had to make a decision. Several years earlier I had started to study French at the French Institute in Tehran, even though I wanted to study in the US or England. I found out that there was a scholarship program sponsored by the French government. I took and passed the test in 1975 and then left for France.

Did you ever go back to Iran?

Yes. I finished my first doctorate thesis in France in 1979. In the summer of that year I went to Iran to find out what I could do.

Many of my professors had disappeared. The universities were in turmoil. It was the beginning of the Islamic cultural revolution and the future of the universities was not clear. I eventually met one or two of my professors; they suggested I return to France. Before going to Iran I was working on several astrophysics projects with good world level results and I had to finish them. So, after a month in Tehran, I returned to Paris. The Iranian situation became worse, they closed the universities and hence there was no way to return to Iran.

I defended my second PhD thesis (doctorat d'état) in astrophysics in 1983. Afterward, I participated in the national examination in France, for a position as an astronomer. I was chosen and since then I am working at the Paris Observatory. In 1983 I married my Iranian wife. From 1985 to 1992 we resided in Chile because the European Southern Observatory, the largest Observatory in the world, is situated in the Andes Mountains of Chile.

I don't see you remaining still, with so many projects. What does your future hold?

I have a number of research projects on massive stars. These projects require much of my time and energy. I also have a few books I would like to write. And of course I still spend time on my encyclopedia.

How do you find the Iranians who know you, especially the younger generation Iranians knowledge, ability and progress. I mean the youth in and outside of Iran?

Your question is very broad. I cannot answer every aspect of it. For those I have had the opportunity to meet, I am hopeful for some of them. Many of them have realized the importance of a strong Persian language. They work hard. For example some of them are active on the internet and manage a kind of forum about the Persian language.

These young people are inside and outside Iran. They are interested and aware of the importance of the Persian language and the Iranian culture. I am very hopeful.

There are also some people whose main purpose is reject-

ing Arabic words. What do you think about this?

You are right, changing Arabic words only because they are Arabic, and replacing them with shaky and ambiguous Persian words is not correct and reduces the language precision even more. Some of them do not have a deep knowledge of the Persian language.

For example they think that any word containing “gh” or “dh” (zâl) is Arabic and must be rejected. Or they advise against using the word “eshgh” (love) and replace it with “mehr.” The problem is that “eshgh” and “mehr” have two different senses and moreover “eshgh” is basically an Iranian word!

In comparison, your work is based on good research and very fundamental and I am sure very helpful. Do you have a message for the younger generation?

My message is that we must keep in mind that we possess one of the richest cultures in history. In our identity we have both good and bad things, just as in all cultures.

We should recognize our weak points and try to improve them or even get rid of them. We must also strengthen our positive qualities. The culture which we pass on to our younger generations must be richer than that we received from our parents. In this way we contribute to the universal culture of humanity.

We must also understand and really respect the most valuable social achievements of man, for instance the equality of men and women and the universal human rights. These are not empty words, but very necessary elements for progress. We have to fully and sincerely integrate these concepts and their application in our mind and culture, because without them no real cultural progress is possible.

You have sacrificed much of your time, I hope that society does not disappoint you!

In my work I have never felt it this way. I have always believed that my work would have a positive impact. In fact with each passing day I become more hopeful and optimistic.

Thank you for your time.



Norouz (Persian: نوروز, IPA: [nou'ru:z], meaning “[The] New Day”) is the name of the Persian New Year.

Norouz marks the first day of spring or Equinox as and the beginning of the year in the Persian calendar. It is celebrated on the day of the astronomical Northward equinox, which usually occurs on March 21 or the previous/following day depending on where it is observed. The moment the sun crosses the celestial equator and equalizes night and day is calculated exactly every year and families gather together to observe the rituals.

Norouz is celebrated by people from diverse ethnic communities and religious backgrounds for thousands of years. It is a secular holiday that is enjoyed by people of several different faiths. It originated in Persia in one of the capitals of the Achaemenid empire in Persis (Fars) in Iran and is also celebrated by the cultural region that came under Iranian influence or had migrations by Persians including Azerbaijan, the North Caucasus, Kurdish inhabited regions of eastern Turkey and Northern Iraq, Afghanistan, Tajikistan, Turkmenistan, Uzbekistan, Kyrgyzstan, Kazakhstan and other scattered populations in Central Asia.

Norouz is partly rooted in the religious tradition of Zoroastrianism. Among other ideas, Zoroastrianism is the first monotheistic religion that emphasizes broad concepts such as the corresponding work of good and evil in the world, and the connection of hu-

mans to nature. Zoroastrian practices were dominant for much of the history of ancient Persia (centered in what is now Iran). Norouz is believed to have been invented by Zoroaster himself, although there is no clear date of origin. Since the Achaemenid era the official year has begun with the New Day when the Sun leaves the zodiac of Pisces and enters the zodiacal sign of Aries, signifying the Spring Equinox.

The term Norouz in writing first appeared in historical Persian records in the 2nd century AD, but it was also an important day during the time of the Achaemenids (c. 550–330 BCE), where kings from different nations under the Persian Empire used to bring gifts to the Emperor, also called King of Kings (Shahanshah), of Persia on Norouz. The significance of Norouz in the Achaemenid Empire was such that the great Persian king Cambyses II’s appointment as the king of Babylon was legitimized only after his participation in the New Year festival (Norouz).

The UN’s General Assembly in 2010 recognized the International Day of Norouz, describing it as a spring festival of Persian origin which has been celebrated for over 3,000 years. During the meeting of the Inter-governmental Committee for the Safeguarding of the Intangible Heritage of the United Nations, held between 28 September – 2 October 2009 in Abu Dhabi, Norouz was officially registered on the UNESCO List of the Intangible Cultural Heritage of Humanity.