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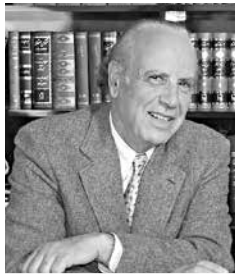
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FROM THE EDITOR'S DESK

After thinking about a topic for my editorial I decided to comment on the Iran Nuclear deal. To date, Iran and Iranians have not yet seen the commitments made by the signatories of the deal. The 150 billion dollars of Iran's assets owed are still not returned and it is getting more and more unlikely that it will ever reach Iran. The United States Federal Court has already marked 2 billion of it to be given to the victims of the terrorist attack of the US military base in Lebanon, in the 80's. And an additional 10-11 billion has been awarded to the victims of 9-11 in a lawsuit where Iran was unjustly named. This coupled with the constant campaign to associate Iran and Iranians with terrorism in the media and now in the present presidential campaigns is demoralizing to the Iranian people and their hopes of rejoining the world they deserve are becoming, once again, a distant dream.

There is a new movie just released, *Jimmy Vestwood-American Hero* (Note the *V* is used instead of the *W* because of our inability to pronounce a *W*), by Maz Jobrani (an Iranian-American comedian). The subject addressed in the movie is the constant scrutiny Iran and Iranians face by the West, who are always looking for any excuse to use military action against Iran or impose severe sanctions. Because of the constant negative rhetoric used in discussing Iran and Iranians in political campaigns and in the press, Iran and its people are perceived as terrorists and monsters, (Yet I find it interesting that Iran is continuously discussed as a prime vacation destination, in the *NY Times* and other news mediums. Which is the real Iran, the one to fear or the one suggested as a tourist spot?) Of course the Iranian government officials have done nothing to help Iran's world image, with their lack of human rights for its citizens. In the end, the victims are the people of Iran; sadly the dark cloud they thought would pass, seems to be returning and with a greater vengeance.

I cannot even begin to count the number of times, through my editorial and other articles, I have pleaded to world powers and people to separate the government of Iran from its citizens. When the West speaks against North Korea, Cuba and Russia it is the leaders Kim Jung-un, Castro and Putin who are attacked. **THEIR CITIZENS REMAIN VICTIMS.** This is not the case with Iran! Not only are the Iranian people **NOT** victims, because of their religion Shiite Islam, they are all considered to be potential terrorists. Like the innocent people of Cuba, Russia and North Korea, so are the people of Iran **VICTIMS** of their rulers.

Narges Mohammadi, a human rights activist and attorney

in Iran and other activists have been incarcerated. Narges was sentenced to 3 prison sentences 5 years, one year and 10 years totaling 16 years after being accused of supporting ISIS and representing a few Sunni clients. The UN and other activist groups were distraught over this news and protested against her fate to no avail. Narges has refused to apologize for her actions and her slogan remains, "The proposal of the hijab and purity is a sign of violence towards women!" Now the government of Iran has hired over 5,000 plain clothes police to walk the streets to control infractions by women to the hijab, dress code and makeup. BUT women over the past four post revolution decades have bravely fought and have gained rights academically, socially, politically and economically. Women and their remarkable achievements will not fold to this group of police. They will continue to fight for their rights and make sacrifices to defend their positions. With Iran as a nation and its people facing very serious difficulties it seems ridiculous that the government has gone to such great lengths to control the Hijab!

WITH THE SAD NEWS OF Narges's plight fresh in my mind, another news event occurred involving Faezeh Rafsanjani (daughter of one of the former leaders of the revolution and former president of Iran, Mr. Hashemi Rafsanjani.) The event involved Faezeh's visiting a Baha'i woman, Fariba Kamal Abadi. The two met in prison while sharing a prison cell at the horrifying Evin Prison in Tehran. Fariba had received, after serving eight years of her sentence, a holiday break to visit her family in Shiraz. Faezeh went to Shiraz to visit with her friend. Her visit with Fariba made headline news and began a campaign against Mr. Rafsanjani, who was rumored to have the intentions to regain his position as head of the Khomeini Majles (Assembly of Experts). The attacks against him were so severe that even Mr. Sadegh Larijani (head of the Supreme Court) stated, "The people who are relatives of leaders in the government and clergy should be more careful about breaking rules. They should know that this type of behavior will be punished harshly." As a writer in the Iran press said, "It is very interesting that when former president Ahmadinejad brought tapes from Mr. Larijani's brother, which demanded favors from the hanging Judge Mortazavi, Chief Justice Larijani chose silence."

The meeting between Fariba and Faezeh reminded me of an event in my life; one that played an important role in molding me as a person. An event that taught me not to consider race, religion or political views before becoming a friend.

This event taught me to judge a person on character not on the religion they practice or political party they support. This event was rekindled by a phone call I received in my office a few weeks ago. My cell phone rang as I was about to see a patient. Excusing myself I answered. On the other end I heard a warm, but excited voice. After identifying himself by name he asked me if I knew who he was. "Yes," I replied! You were my eighth grade teacher and principal, in Quchan. Although this was over sixty years ago my memories of his face were perfectly clear. I asked how he found me after all this time and he stated that it was through Persian Heritage magazine. As we continued our conversation my excitement grew and we began to visit memories of days gone by. I should mention that sixty years ago Quchan, at that time, was a small city without a library or media resources. I asked him if he remembered giving me Dale Carnegie reading materials which I assured him was essential to my learning to speak and communicate. By the softness in his voice "I do remember," I could tell there was a smile on his face. I also asked him if he remembered the lectures and speeches we did together and if he remembered my friend who moved to Tehran to continue his education. Yes, he remembered. And dear teacher, "Do you remember my Baha'i friend and classmate. I think he remembered where I was going with this question and again softly chuckled. You see my teacher gave my friend a 100 or A+ and gave me a 99 or A-. Back then and feeling strongly about what I thought was an unfair decision he told me the following and it was one of my greatest life lessons. "Shahrokh "your Baha'i friend does not need to know the scriptures of the Koran, he is Baha'i, but you as a Muslim must know the scripture by heart. The grade I gave him was based out of respect for your friendship and his knowledge of YOUR religion." His words captured me and molded me. Our conversation continued and I brought to his attention his encouragement for me to start a school newspaper. He was happy to hear that I believed his encouragement was the foundation of my interest in journalism and probably the foundation of my starting Persian Heritage magazine.

Realizing how much time had passed he told me to return to my work. I didn't want to hang up fearing I may not ever talk to him again. Eventually we said our goodbyes. When I returned to my work I reflected on our conversation. I thought it amazing that so many years ago in a small city like Quchan everyone shared a mutual respect. Quchan was made up of Christians, Jews, Muslims and Bahias. We worked, lived and played together without consideration of our differences in religion or politics. We had heated religious and political discussions and accepted each other's political views whether they were Leftists, Royalists, Liberals etc... Once the discussions were over relations normalized and friendships remained, UNTIL. UNTIL the government stepped in arresting, jailing and unfortunately killing those who did not advocate the leaders' views.

Yes, over 60 years have passed since I left Quchan and to this day I remain influenced by my teacher's valuable

lesson. It has allowed me to live, work, share friendships and publish Persian Heritage without any bias towards those who share a different political view or practice another faith. Persian Heritage's Editorial Board is comprised of Baha'is, Christians, Jews, Muslims, Zoroastrians, Leftists, Socialists, Republicans, Democrats etc. Isn't it sad that 60 years ago in Quchan and Iran we lived together despite our differences and its citizens are threatened with arrests for visiting a friend of a different faith or supporting a different political view. I hope that the event between Faezeh and Fariba a Muslim and Baha'i friend's innocent visit, does not lead to an additional prison term for Fariba. I find it interesting that Fariba and Faezeh with different faiths were allowed to share the same cell in prison but now outside of prison the friendship of a Baha'i and a Muslim has produced such a scandal.

In listening to the rhetoric of today's US presidential hopefuls, I cannot help but wonder if our leadership is much different from Iran's. They speak the same words, but to a different beat. Their campaigns, in actuality, defy us to think independently. These rhetorical platforms are meant to divide us. The result will be leadership, not elected from our hearts and souls, but rather through their power of manipulation and division. With their constant assaults against Iranians, especially against Muslims and their possible ability to limit their religious rights, is an attacks against the very principals of our country's foundation. While I know we have treasured freedoms, I am frightened that these freedoms are being chipped away by constant propoganda, subtle division and rhetoric.

In closing I will continue to hope for peace and prosperity for Iranian people and people of the world. I hope that those who read this editorial apply the lesson I learned from my teacher over 60 years ago, in the tiny town of Quchan, Iran. We are meant to be different, BUT OUR DIFFERENCES SHOULD NOT DIVIDE!

Shahrokh Alejo



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YOU MAKE IRAN TO BE KNOWN

I received the Spring 2016 edition of *Persian Heritage*.... I am planning to take it to Iranian Cultural Society of Palm Beach, on their *Molana* monthly meetings. I will read the Rumi article from the magazine, as my part.

I am sure you already have many subscribers from Palm Beach and Florida, but please do not hesitate to ask me, if I can do something more for making Persian Heritage known in this part of the country. Thank you for being you, in making Iran and Iranians known around the world. I love Iranian Heritage!

Eran A. Far

STOP STRETCH AND THANK YOU

Dear Editor:

In your spring issue I came across an article or campaign started by Shirin Raiszadeh regarding posture. I was shocked and amazed to actually see someone write about this very important concept. More importantly I am glad that they are implementing a program for achievement. Our children need to know the importance of a straight back. I can remember how less tired I was and how much more I learned after the teacher tapped our backs in an effort to make us sit up.

I wish this group lots of success.

SIK, NJ

SO PROUD

My husband and I would like to congratulate you ALL for the magnificent work on publishing *Persian Heritage*. We are so proud of our heritage and of your work.

Thank you,
Dr. Ali and Minou Arbab

LATE THANKS

I am terribly sorry for the slow response. Thanks for *Persian Heritage*. It was so kind of you to forward it. I have already started reading it. In reading your Editorial, I particularly, liked your vivid conversation with your Uncle. I think it was a very telling observation of Iran as

we lived it.

Maboud Ansari

IN MY FATHER'S LIBRARY

Dear Mr. Ahkami, Editor of the Persian Heritage

Today, in my Dad's Library I came across a few issues of your publication. One of them is from Norouz 1387 and inside I recognized my father's handwriting and a correction he had made to a "*do beyti*". Coming May, it will be eight years that my dad has passed away, and his last book (Nimrokh Shakhshati Hafez) was finally published 2 years after.

*Deletan shad o labetan khandan
Tannaz Shapurian*

ADMIRATION

Finally I got a chance to read your *Miras*! Every time, more than before, I admire your dedication and efforts in keeping our heritage alive.

Baa mehr, va doroud

OHHHH BOYYY

Dear Editor:

I may be wrong in my thinking, but really does it matter how we spell the word for Persian New Year?

I am afraid that the bickering amongst the masses will result in no Persian New Year at all. Seriously we need to talk about more important issues, like maybe immigration!

IA

TOURAJ PARANG

Dear Editor:

Your interview with Touaj was simply beautiful. The honesty of his convictions certainly showed in his answers. Please continue interviews as they are just so informative and also a great learning experience.

NH

HONORED AND HUMBLED

I am honored and humbled to have been interviewed by you Dr. Ahkami and to share some of my journey with your readers!

Touraj Parang

AN EXPLANATION OF THE SPELLING AND TRANSLITERATION OF THE WORD "NOEROOZ"

The word NoeRoouz is a combination of two words: Noe, which sounds like Moe and means "new – it is also the etymon of the same word in European languages including French (nouveau-nouvelle), English (new), Italian (nuovo-nuova) and Spanish (nuevo-nueva); and the vowel of the second word Roouz, sounds like the vowels in words such as noon, noose, and ooze. Roouz means "day" and it also has a common etymon with the word "jour" in French.

Although the word is a combination of two words, it has found a solid unique meaning so it is more appropriate not to separate the two original words by a hyphen, as the combination conveys only one word with one meaning. However, to maintain the origins of the two primary words, it would be appropriate to distinguish each by a capital letter in the beginning of each word.

If the word were to be spelled "Nowruz", an English reader might read it as "now" in English, which would be an incorrect pronunciation of the word in Persian. The vowel in the second word "ruz" might also be incorrectly pronounced as "run" is pronounced. Other versions of the spelling of "Noe Roouz" also do not properly aid the non-Persian-speaking reader to properly pronounce the word in Persian. They include: Nowrooz, Nawruz, Narooz, Newroz, Newruz, Nawroz, Noruz, Novruz, Nauroz, Navroz, Naw-Ruz, Nowroj, Navroj, Nevruz, Neyruz, Navruz, Navrez, Nooruz, Nauryz, Nowrouz. Of all these versions, only "NoeRoouz" conveys the classical Persian pronunciation of the word to the non-Persian-speaking reader.

Mahvash Amir-Mokri

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**KATHY NIAKAN
AMONG THE TIME 100 PIONEERS**

By: Jennifer Doudna



When scientists mapped the human genome in 2001, it marked the start of a new scientific era. Now, the real excitement—and power—in genetics lies in manipulating the genome to alter DNA so we can prevent diseases and improve human health. That’s what Kathy Niakan is doing. She’s begun to apply the technique for editing the genome that Emmanuelle Charpentier and I developed, called CRISPR, to study the effects of genes in human development. Niakan’s work will answer previously unanswerable questions about the earliest stages of human reproduction—what makes a healthy embryo, what factors contribute to infertility and what goes wrong when pregnancies don’t progress as planned. Her experiments are setting the stage for a future in which our DNA represents not just our destiny but opportunity as well, a chance to better the human condition—as long as we tread carefully.

– Doudna is a biochemist at the University of California, Berkeley, and co-inventor of CRISPR

NILOU MOTAMED NAMED AS EDITOR

Nilou Motamed has been named the Editor of Time Inc.’s (NYSE:TIME) Food & Wine, it was announced by Norman Pearlstine, Chief Content Officer, Time Inc., and Evelyn Webster, Executive Vice President, Time Inc.

Motamed will oversee the editorial operations and content of one of the most influential media brands in the culinary world. Founded in 1978, Food & Wine reaches an audience of more than 12 million across print, digital, video, books, clubs and newsletters.

Motamed is a globally recognized food, travel and lifestyle authority who has served as Editor-in-Chief of Epicurious, Director of Inspiration at Conrad Hotels & Resorts and Features Director & Senior Correspondent for Travel + Leisure. In addition to being a familiar personality on morning TV, she has served as the host of several television series. She begins March 14.

“We’re delighted to bring Nilou’s dynamic energy and modern editorial sensibility to Time Inc.,” said Webster. “With her impeccable taste, deep understanding of digital, video and television and appreciation for working closely with sales and market-



ing to offer creative solutions to our partners, we expect Food & Wine to flourish and continue its amazing success and growth.”

“Nilou lives and breathes the Food & Wine lifestyle,” said Pearlstine. “She is incredibly well connected with chefs, restaurateurs and leaders throughout the culinary and travel worlds, and her passion for food and travel shines through in absolutely everything she does.”

Born in Iran and raised in Paris and New York, Motamed lives in Brooklyn with her husband. She is a graduate of Binghamton University, attended the Sorbonne in Paris and is fluent in four languages.

**IRANIAN DENTIST EXAMINES PEOPLE
ON THE STREET**



Tehran Times

TEHRAN - Shafi Ja’fari is a young dentist who visited and examined people around Enqelab square, central Tehran, for three hours on Thursday, ISNA news agency reported. What Ja’fari, a Tehran University graduate, did, was a symbolic act of criticism centered on the widespread ignorance of prevention.

Ja’fari explained that “Iranian people often overlook the importance of prevention and regular checkup, so I took my unit to the street to encourage the public to take dental problems serious.”

“I usually visit 40 to 50 patients per day and I know from experience that neither the patients nor the doctors take prevention into account,” he lamented.

Ignoring dental problems at the early stages would intensify the disease as well as the expenses, Ja’fari warned, adding, periodical checkups can both prevent serious problems and cut the expenses.

“I chose Enqelab square so I could visit people of different classes and I got a great feedback,” he added.

He expressed hope that insurance companies and healthcare providers strive to reconcile people with the concept of prevention particularly in the field of dental care.

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THREE IRANIAN PROJECTS COMPETING FOR AGA KHAN AWARD FOR ARCHITECTURE

Source: Tehran Times



This combination photo shows the Tabiat Pedestrian Bridge (L), the Manouchehri House (C) and the 40 Knots House.

Three Iranian projects were shortlisted with 16 other works from around the world for the Aga Khan Award for Architecture worth \$1 million. The projects are the Manouchehri House in the central Iranian city of Kashan, the Tabiat Pedestrian Bridge and the 40 Knots House, both located in Tehran.

The Manouchehri House is a restored 19th century merchant home, which has been converted into a boutique hotel and textile center by Akbar Helli. The house belonged to Saba Manouchehri Kashani.

The house also contains textile workshops for brocade, silk, cotton and velvet weaving. In addition, it is home to one of the city's finest dining

establishments, a contemporary art gallery, a handicraft shop and a subterranean movie house.

The Tabiat Pedestrian Bridge is a huge infrastructure that connects two parks separated by a highway in northern Tehran. The bridge has become a popular urban space since it was completed in 2014.

The 270-meter-long curved bridge was designed by Leila Araqian and was implemented by Nosazi Abbasabad Co.

The 40 Knots House is a five-storey building that has been nominated for the award for its facade constructed by bricks based on a Persian carpet design. The structure has been designed by Habibeh Ma-

jadabi and Alireza Mashhadi-Mirza.

A jury composed of Suad Amiry from Palestine, Emre Arolat from Turkey, Akeel Bilgrami from the U.S., Luis Fernandez-Galiano from Spain, Hameed Haroon from Pakistan, Lesley Lokko from South Africa, Mohsen Mostafavi from England, Dominique Perrault from France and Hossein Rezaei from Singapore will announce the winners during an award ceremony, which will be held this autumn in Geneva, Switzerland.

Projects from Azerbaijan, Bangladesh, China, Denmark, Jordan, Kosovo, Lebanon, Morocco, Nigeria, Qatar, Senegal and Spain have been shortlisted for the award.

IRAN TO BECOME ALZHEIMER'S DISEASE TREATMENT HUB



An award winning scientist says Iran will become an international hub for Alzheimer's disease treatment over the next six years.

Postdoctoral Researcher at Harvard Medical School and winner of the US Alzheimer's Institute's research grant, Kourosh Shahpasand made the remarks during an interview with Mehr News Agency.

The Iranian scientist, who recently became a faculty member of Iran's acclaimed Royan institute, won the award for his extensive research on the Alzheimer's.

Alzheimer's is a progressive disease that has a negative effect on memory and other important cognitive functions. Currently there is no cure for a disease but medications and management strategies are used to temporarily alleviate its symptoms.

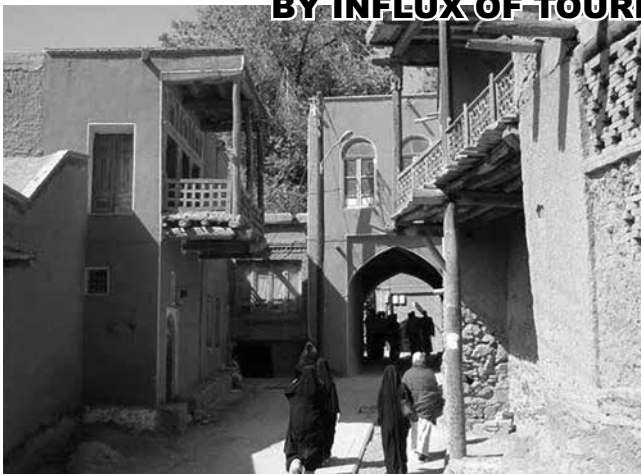
Based on significant findings of his research, Shahpasand expressed hope that trial and clinical research to immunize people will yield positive results.

village's infrastructure.

He added that they have been forced to close some of the historic sites when tourists arrive in large numbers to prevent damage to the sites.

Abyaneh is located in central Isfahan on the slopes of Mount Caracas.

HISTORIC IRANIAN VILLAGE OF ABYANEH STRAINED BY INFLUX OF TOURISTS



Radio Zamaneh

Officials of the historic village of Abyaneh say they are faced with a tsunami of tourists. Mohammad Adeli told ISNA that the village faces a tsunami of tourists especially on weekends and holidays.

"Last Thursday and Friday, 40,000 tourists arrived at this historic village", Adeli said.

He maintained that the high number of tourists has put serious pressure on the

IRAN'S PASARGAD WANTS TO BECOME 'GLOBAL BANK'



Group, which owns Iran's second largest bank, is considering selling its shares in energy entities in a sign of improving business environment.

Iranian banks made inroads into a number of non-banking fields, such as real estates, industry and energy when the most stringent sanctions in 2012 shriveled the economy. With those sanctions lifted, CEO of Pasargad Bank Majid Qassemi said some of their companies will be offered for sale on the over-the-counter securities market Fara Bourse.

The initial public offering (IPO) can take place in the current Iranian year which ends in March 2017 or the next Iranian year and is expected to raise about \$330 million, local media quoted him as saying.

One of the companies set for IPO is Pasargad Energy Development Co. (PEDC) which is involved in oil and gas exploration as well as refining. According to Qassemi, PEDC is working on approximately \$12 billion of energy projects, including construction of a \$2.2 billion gas line to neighboring Iraq.

Iran is slowly but surely opening to international business, with many investors casting off their fears about the consequences of trade with the Middle East's second larg-

est economy. Since the lifting of sanctions in January, Iran's stock market has rallied 30% as foreign companies and investors have been scoping the market of 80 million people for opportunities.

Meanwhile, Iran's reconnection to the global financial system has buoyed the country's banks which mostly suffered under the sanctions.

Qassemi said Pasargad wanted to turn into a "global bank" and Europe was a priority, where the lender sought to open branches in the UK, France, Switzerland and Spain.

The bank, he said, is considering initiating joint ventures with local lenders and building a profile overseas through acquisitions. "We'll focus on whichever country can answer our needs," he was quoted as saying.

Pasargad is one of the 19 privately-owned banks in Iran. According to Qassemi, the lender increased assets by 14% in 2015 to 505 trillion rials (\$16.6 billion).

The international banking industry, however, remains wary of resuming normal business with Iran.

Major international banks fear falling foul of American regulations or losing crucial permits to operate in the US.

London-based HSBC slammed US Secretary of State

John Kerry for exhorting European banks to do business with Iran while Washington continues to restrict American financial firms from doing the same.

Writing in the Wall Street Journal, HSBC's Chief Legal Officer Stuart Levey said the US government is taking a "very odd position" on trade with Iran. "On the one hand, Washington is continuing to prohibit American banks and companies from doing Iran-related business ... on the other hand, Mr Kerry wants non-US banks to do business with Iran without a US repudiation of its prior statements about the associated financial-crime risks," he said.

In 2014, French bank BNP Paribas was fined more than \$8.9 billion for breaching US sanctions on Iran. Standard Chartered was also fined nearly \$1 billion for trading with Iran.

DROP IN IRAN'S FERTILITY RATE FRUSTRATES OFFICIAL POLICY GOAL

Radio Zamaneh

The head of Iran's census department has announced that despite the overhaul of population-control policies, the fertility rate in the country is on the decline. The report adds that gains of 4.25 percent in earlier years have suddenly declined to only 2.3 percent in the past year. He added that Qom, Yazd Hormozgan and Hamedan have the highest fertility rates, ranging from 4.8 to 5.6, and Gilan, Lorestan, Kermanshah and Eastern Azeybaijan have the lowest, reaching as low as negative .2 to negative 3.4. In recent years, Iran's Supreme Leader has withdrawn his earlier recommendation to control the population and called for policies to encourage child-bearing.

In Loving Memory of the Late

PROFESSOR HOUMAN YOUNESSI

Fariba and Davood N. Rahni

New York Spring 2016



O'Sa'adia, our righteously just Houman will eternally be remembered....

It's others who did not care for humanity, that are trusted to oblivion bin

Back in the 1990's a small group of alike minded Iranian-Americans pluralized a common vision to found an organization with the mission of advocating for justice, equality, and equal opportunity for Iranian-Americans and to bring about well-earned recognition in the U.S. for our Community and our ancestral heritage in Iran. There was among a few others Ala the orthopedic surgeon, Kamyar the pediatrician, Afshin and Babak the civil rights attorneys, Fariba and myself the university educators, Mojgan and Susan the corporate leaders, and then the one and only Professor Houman Younessi!

Very soon, PERSIAN WATCH CAT (as in the American Watch Dog!), aka the Iranian-American Anti-Discrimination Council, was born with its by-laws, website, diverse nationwide membership from all walks of life, regional chapters, etc. PWC remained active for ten years publishing numerous articles and Op-Eds on the multifaceted contributions of Iranians especially those in the diaspora, conferred with elected officials and policy makers, ran successful petitions to ensure our culture and community here were objectively showcased in the mainstream media, and took on a few major corporate, media and universities to exert justice in favor of Iranian plaintiffs. The PWC's activities were later absorbed by then the newly founded NIAC and PAAIA. In the daily dozen email exchanges among the PWC Board, Houman spoke or wrote very little and was as a result initially misconstrued as being condescending or ambivalent; however, when he did, he spoke with volume, clarity, wit, reason, rationale, logic, empathy, compassion, and decisiveness. What was most strikingly unique about Houman, coming across as *un-Persian* to most initially, was his direct communication style and [im-personable] demeanor.

Don't get me wrong, Houman forever

loved his motherland Iran and his people anywhere, and contributed substantively toward the recognition of our homeland's history, nature, people, and especially his proud advocacy before non-Iranians. Since he had spent most his life since teen-ager time outside Iran, however, his communicative psyche was a reformed synergism between the orient's and the occident's approach to life.

In retrospect, Houman was compassionately genuine, nonetheless, candid and with direct expressions. Many of us then, when dealing with other Persian old timers, were still resorting subconsciously to the traditional pleasantries and compliments (*Ta'arof*) that we had carried from back home; however, Houman was unique, and hence, he was immediately recognized for his most effective "no nonsense" model to emulate by his students, peers and friends. He avoided the typical focus on the messenger, as most of us did; instead, he evaluated the message shared by anyone, and expressed his business-like or scholarly opinion, while avoiding any personal attacks, smears or slander. Simply because his virtual oration or advice was not wrapped around with the typical Persian flowery language, many among us initially found it a bit too harsh, but ultimately everyone came around to appreciate his style. It was not, therefore, surprising to witness his courageous resolve in self-reliance, resilience, hope, and perseverance, envied by us all, which later became the impetus for his protracted health battle for life.

My family was honored to get to know Houman's family when we regularly exchanged visits at the two ends of the 87 mile corridor of I-84; we spent precious hours talking about a wide array of subjects: life, family, careers, justice, politics, current affairs, elections, international perspectives, arts, history, as well as advances in science and technology of course while sipping Persian cardamom tea or eat his favorite Hamedani Aash. He was an avid reader and deep thinker throughout his

life (again, he was not a typical Persian, having acquired depth in one discipline and familiarity with the lingo and jargon on the surface of a few dozen other subjects.) I soon learned to stop claiming super authority in any subject under discussion, and instead to listen mostly to what he shared while refraining from interrupting him. I came around to fully appreciate not only his depth but breadth of knowledge in a dozen or more diverse disciplines, equivalent to a dozen Ph.D. degrees earned *honoris causa*. His lifelong commitment to universal humanism with humility and social justice, and as tackled through his philanthropy, civic activism, altruism, and volunteerism will remain unrivaled forever. His passion for teaching, sharing and imparting good onto others around him and others far away through correspondence, was simply contagious.

Alas, Professor Houman Younessi, 52, passed away in Hartford, CT on Thursday, March 24, 2016, after a courageous battle with cancer. He was born in Tehran on May 28, 1963, the son of Parviz and Farah Younessi. He is survived by his loving wife, Sheyda, son, Daniel (Zhubin), mother, Farah, and brother, Dr. James Younessi. A true Renaissance man, a professor, an international authority on informatics, computer science, IT cyber security, and functional genomics, and the prolific author of several books and numerous scientific articles, and as an Alborzi alumnus, Houman's academic career spanned research, teaching, service, and [dean] leadership stints at Swinburne University of Technology (Australia), RPI (CT), UCONN (CT) and Jackson Laboratory (CT). He was also an avid photographer, nature lover, an accomplished poet, and held a vast knowledge of world and Persian history and aesthetics. Although he did not travel to his motherland for four decades, he was in tune in his heart and mind with every aspect of Iran, past, present and future. We often reminisced about many historical sites and events, especially Hamedan his ancestral place of origin, a city in existence

for at least five millennia, and hovered over by the majestic Alvand Mountain. In fact, one of the attributes that brought us close from the outset, was our childhood. He grew up in Pole Rumi (the Roman Bridge) in north Tehran where I was born in the nearby Dezashib and grew up in Evin but I went to high school close to where he was later raised. Although we had enjoyed the fruits (chaghaleh badoom and gojeh, mulberries, pink and sour cherries, apples and pears, figs, medlars, persimmons, pomegranates and quince) of the same orchards in Moshar Garden, or ate the same ice-cream or paloodeh and then sat Cinema Astara in two timeframes a few years apart, we could talk about these experiences as if we had been together in spirit! *Alas*, the only regret I yearn with melancholy for life is why I did not spend much more quality time with Houman when I really could. Then again, whenever I face a social or scientific conundrum, I ask myself what would Houman do, and I simply follow his directives platonically. Houman remains among the very few exemplars I have known, who was harmoniously retrospective, introspective and prospective in his short, nonetheless,

sweet and fruitful life.

Having been enlightened by Houman's positive energy, I am confident of his liberated energy now spreading out in the Universe! Then again, knowing him rather well, however, I also trust his positive energy would overcome his random distributions and cluster now and again to hover over his special places on earth and across the four continents- over his childhood home in Shemiran, his parental residence in southern Australia, his boarding school and last residence in Connecticut, as well as vacationing over Alvand and Damavand Mountains with detours to Persepolis, and Pasargadae the resting place of the Cyrus the Great of the Achaemenid Empire in Shiraz of Iran.

His memorial to celebrate Houman's beautiful life and legacies, held in a majestic reception hall on April 24, and attended by a few hundred mostly American colleagues and friends from across the high seas and five continents, was extended to more than five hours. Almost two dozen spontaneously rose and shared specific anecdotes and instances interacting with Houamn. It's as if Houman eminently present, was passing on the torch of

enlightenment to his peers and community to continue doing what's good in life.

In Houman's memory, please review and share the essay on Bernie Sanders at "Believe in Bernie and vote for Sanders". As painful melancholy as the passing of our beloved Houman was, he is among the half dozen friends my age we have lost back to mother nature of the past few years alone. For those of us in our late teens and early 20's, having emigrated from Iran to diaspora, this juncture seems to be the begging of the end for our earthly journey and return to energy reservoir of the university.

Epitomizing, if I were to dare taking the liberty of characterizing our beloved Houman's approach to life concisely, I cannot resort to anything but the short famous poem by Sa'adi, the 13th century Persian Poet as follows:

All Humans are members of one frame since all, at first from the same essence came.

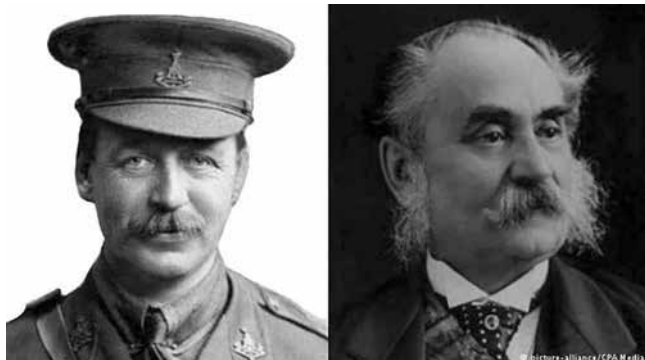
When by hard fortune a limb is oppressed, the other members lose their desired rest.

If thou feel'st not for others' misery a Human, therefore, is no name for thee.

SECRET SYKES-PICOT AGREEMENT

Historical Wounded Souls of the Middle East

Taken from deutsche welle



François Georges-Picot (right) and Mark Sykes

100 years of secret agreement between France and Great Britain known as the “Sykes-Picot” passed. May 16, 1916 two world powers over land borders were drawn up by the Middle East agreed, however, that the plan is fully implemented.

In the message jihadists to “humiliating tutelage of Western imperialism” that history is a hundred years old, was noted. A series of agreements known as the “Sykes-Picot” was that the lands under the influence and tutelage of France and Great Britain were the Middle East today. Isis in the message of “the end of the Sykes-Picot” spoke.

It is an undeniable fact that to understand politics, ideological and relations in the Arab Middle East countries, should this historical juncture formation of the state system at the end of the First World War Zone (1918) and the subsequent collapse of the Ottoman Empire (1922) return.

In this regard, the “the Sykes-Picot” or “Sykes-Picot borders” spoken.

Mark Sykes and Francois Georges-Picot two were British and French diplomats in 1916 on behalf of their respective governments about the division of the Middle Eastern territories of the Ottoman Empire agreed. The agreement was signed in secret on May 16, 1916.

This confidentiality agreement, which divided the lands dominated by Czarist Russia and Ottoman Empire allottee was part of the agreement, after the October 1917 revolution in Russia, the Bolshevik revolution was disclosed by the government. Lenin and Leon Trotsky command, the Bolshevik Commissar for Foreign Affairs, the full text of the agreement as part of an “imperialist plot” on November 23, 1917 in the newspaper “Izvestia” and “Pravda” was released three days after the document is confidential until then Manchester United’s English newspaper reflected.

THE DIVISION OF SPHERES OF INFLUENCE AND PATRONAGE, FRANCE AND GREAT BRITAIN

Although the provisions of the so-called “Sykes-Picot Agreement” was not implemented one by one, but the mandate of international institutions “League of Nations” to bring



According to the Sykes-Picot borders were drawn map of the Middle East

France and Great Britain to determine its sphere of influence in this strategic area.

“League of Nations” an intergovernmental organization based in Geneva (Switzerland) after the First World War the outcome of the Treaty of “Versailles” began its work on January 10, 1922. It has 58 members, 42 members, including Iran, a founding and active member of it.

United States of America was never a member, although the idea of forming it had developed much earlier. “League of Nations” in 1946 after World War II and the establishment of “United Nations” was dissolved.

Under the agreement Sykes and Picot, the French sphere of influence in southeastern Turkey today (including the cities of Sivas, Diyarbakır, Mardin, Adana, Mersin) began to Northern Iraq (Mosul, Rawandoz) and Syria (Aleppo, Damascus) and Lebanon today (Beirut), on the sidelines of the Mediterranean extended Middle East.

Instead mandate constituencies Great Britain southern and central regions of Iraq (Kirkuk, Baghdad, Basra) and then Kuwait and the Persian Gulf region, Saudi Arabia, the Palestinian territories and Jordan were included today.

East of Turkey, which includes part of the Black Sea coast to the borders of Iran and Azerbaijan (in Trabzon, Erzurum, Van and Bitlis) was ranked Russia’s sphere of influence.

The mission of the “League of Nations” is the responsibility of governments optional borders were drawn up based on the region’s two world powers France and Great Britain.

In other words, Sykes and Picot were the ruler and pencil on roles that were strewn on his desk, drawing straight lines land, Arabic countries in the Middle East today and then it states, were determined on the basis of their strategic interests. A good example of it, the distribution of the four countries Turkey, Iraq, Syria and Iran, the Armenians and Assyrians also from the division remained vacant.

Arabic North Africa regions Sykes and Picot borders of tasks not because these regions were already divided. Egypt was under the influence of Great Britain and France on the west (including Morocco, Tunisia and Algeria) dominated and Libya was an Italian protectorate.



Paris Peace Conference in 1919, attended by Faisal ibn Hussein, son of the Sharif in "Lawrence of Arabia"

Is "Sykes-Picot Agreement" by the Europeans was an anti-Arab conspiracy? Arab people they believe are not rare.

Bassam Tibi, professor of political science at the University of Tübingen in Germany that the long Syrian-German history and sociology of Islam and Arab taught, recalls his youth in Syria. He said: "In all school diploma," Sykes-Picot "and the scars to prove it has always been a lesson. The consequence of this historical wound not only Syrians, but still feel all Arab people."

"IN VIEW AFTER AN ARABIC"

One of the goals of the German Empire during World War I, the war in the Middle East aimed at undermining the united front of the three countries - France, Great Britain and Russia - was. Germany and the Ottoman Empire were allies in this war. Germans with the Ottoman Caliphate in Istanbul, the highest Sunni religious authority was, calling on Arabs to fight against Great Britain.

The British also tried in front of the honorable Ben Ali, in charge of religious sites in Mecca and the second religious authority of the caliph unite with them.

In October 1915 Henry McMahon, High Commissioner in Egypt, Great Britain, the Sharif Hussein suggested that attractive. He said, if the Arabs stand to support British, Great Britain in return will contribute to the noble establish his kingdom. McMahon said: "Great Britain is ready, the independence of the Arabs in the borders that Sharif suggests, to recognize and adhere to it."

This alliance took place. Arab forces led by Faisal ibn Hussein, son of Sharif, along with British officer, Thomas Edward Lawrence (known as Lawrence of Arabia) Ottoman forces were forced to retreat.

By the end of the First World War, at the Paris conference a new order in the region was discussed. Faisal on behalf of the Arabs at the conference and said:

"I am sure that the great powers, the welfare of Arab people prefer to their material interests."

But Faisal was wrong. France and Great Britain over the division of the territories based on Sykes-Picot borders stressed and said that there will be Arabic countries, but under our influence.

At the same time George Lord Kvrzvn, Great Britain foreign minister said his country plans to Great Britain's economic interests behind a "facade Arabic" hide "the government and administration under the leadership of Great Britain, by control-

ling an Arab Mslmanzadhy, and if possible, Arabic a team. "

APPROACH UNITED STATES OF AMERICA

Woodrow Wilson's famous 14-point statement, dated January 8, 1918 President of America welcomed by the vast met all Muslim countries and it confirms the right of its independence variances.

In the first paragraph of the statement that peace agreements must be made public and far from any confidentiality agreement. The statement of the interests of the peoples of the Ottoman Empire and their right to self-determination is affirmed.

In June 1919, the Commission "King Crane" by the United States of America was heading to Syria to local representatives to ask about the future of this country. Until then, America was very active in global diplomacy and a member of the "League of Nations" was also refused.

The commission from Aleppo to Beer Sheva (in central Israel today) spanned. The Commission visited 36 cities, two thousand delegates from 300 villages and more than 3 thousand applications were received to attend.

The results of the Commission met with firm opposition of France and Great Britain ignored.

THE ESTABLISHMENT OF STATES

Paris agreements, particularly its consequences, were possessed of critical importance. According to the agreement between the Government of Syria and Iraq were established."League of Nations" in 1922, another mission was to form a new government Lebanon.

In the same year, "League of Nations" create "homeland for the Jewish people" and predicted that the next fields provided establishment of the State of Israel.

King Faisal in Paris announced their support for the Jews and said: "I am assured that the Arabs, unlike what we see Unfortunately, in many parts of the world, no ethnic and religious hostility against Christians will not show." But this faith Faisal's intentions faced with the difficult realities of the future.

A year later, in 1923, Great Britain Emirate of Transjordan area, located in East Jordan separated from the Palestinian territories and Jordan today provided context.

Great Britain from the late nineteenth century was responsible for Kuwait's mandate and its independence after World War I declared.

In general, since the late 1920s, gradually all these countries their independence, riots and repression in consultation and agreement with the colonial powers, were recovered and joined



The nomads of the Jordanian army ready for war with the Ottoman Empire

the United Nations. Later changes were made to set boundaries, such as Turkey under Atatürk some northern Syria withdrew; the story of each one of them is another story.

As a result, the new order created a stage for conflict and wars that have continued to this day: an endless tensions between Israelis and Palestinians, the Lebanese civil war from 1975 to 1990, following the Gulf War when Saddam Hussein's invasion of Kuwait in August 1990, tensions Shbhjngy decades-long conflict and the situation in the Kurdish areas of Turkey, Iraq and Syria later on.

Finally, America's invasion of Iraq in 2003 with disastrous consequences, mismanaging the period after the fall of the Baathist regime in Iraq, and religious confrontations, especially between Sunnis and Shiites were pulled out of the "Islamic State" (ISIS) in Syria emerged, and then it rolled and flashes the country into war Frvkshand devastating.

Without a doubt, the cause of all this turmoil can not be based on the borders of the new "Sykes-Picot" Search, however, that in those years the foundations were poured current order, an order that the underlying tensions, riots and wars were.

Arabic-existent consistent, whether the people and the Arab tribes alone would be able to restore order and peace in their lands, to identify and map the borders of their state-building?

It seems to be independent and liberal approach that arose from the spirit of the founders of the United States of America, then America's constitution and the will of the people of the land knew criteria, perhaps more realistic approach would be. But it is also certain that history can not be explained on the basis of mental imagery and the necessary qualifications.

Influence of Iranian Spiritual Traditions in Christianity

Nasser Tejaratchi

Whether we are religious or not, we cannot deny the important role that religions have played in human culture, behavior, and history. While western cultures, starting with Greco-Roman civilization, have shown more interest in material factors and technology, the middle easterners specifically Iranian have made more contribution to spiritual matters.

According to international consensus monotheism started with Zoroastrian religion, occurring around or before three thousand years ago. The opponents to this fact consider a dual concept in the principle of Ahuramazda against Ahriman. However, according to this concept, Ahuramazda will ultimately conquer Ahriman. Besides, in Christianity, a monotheistic religion, there is also a concept of trilogity (the trinity). Before Christianity, Mithraism (older than Zoroastrianism, but with similar concept) had become very prevalent in Rome. In Mithraism, there is the concept of "god of light in the sky" symbolized by the sun and the origin of "Mehre" (or warmth and love). In Rome, religious traditions in the newly spreading Christianity were influenced by Mithraism.

The pope's "triple crown" (frequently referred to as the "tiara," from the Persian "tadj") is a type of hat that was worn by Iranian higher society up to the beginning decades of the 20th century. Also, the tradition of choir boys singing religious hymns is believed to originate in Mithrian and Zoroastrian temples. With respect to religious ceremonies and dates, some ancient historians claim that Jesus Christ was actually born sometime in January and this day was brought to an earlier date to fit the Mithrian and Zoroastrian celebration of "Valda" or birth of the new year. Most Iranians still celebrate Yalda on the eve of winter solstice (on December 21, the longest night of the year). It is well known that the

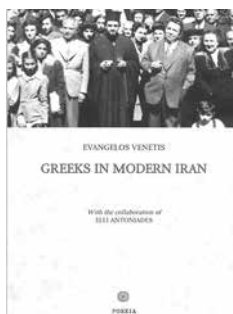
"Three Kings" or Maji who visited Christ after his birth were Zoroastrian priests (Maji being the plural of Majus, Magh, or Mogh in today's Persian). It is interesting to note that while the Samites (Hebrews, Arabs, and ancient Egyptians) used the lunar calendar, the Iranians have used the solar calendar. It is believed that the Samites living in sub-tropical regions were not dealing with the four seasons' climate so their year was made up of 12 months, of 28 days each. Therefore, their dates were not accurate and would change. Pope Leo, in the fourth century AD, was one of the influential Christian leaders who tried to bring certain religious dates closer to the Mithrian's and Zoroastrian's. In addition to Christ's birthday, Easter (the day of Christ's resurrection) was brought closer to Now-Rooz, the Iranian New Year Day. And how about the Christmas tree? As we see in Persepolis, two kinds of trees appear along with sculptures at intervals. One a pomegranate or a flower tree, and the other a Cypress tree looking exactly like a Christmas tree -- each tree bearing some religious significance. The Cypress tree was used in MithraZoroastrian religions in certain ceremonies, decorated with a star on top and candles around it.

REVIEWS

GREEKS IN MODERN IRAN

Evangelos Venetis

Dr. Evangelos Venetis is the author of a seminal book entitled “*Greeks in Modern Iran: Discovering the Past of a Prosperous Community (1837-2010)*” published in Athens, Greece in 2014 (this project was also supported by the collaboration of Elli Antoniadis; publication supported by the Kefalidis family). The book is a historical monograph in the field of modern Greek-Iranian studies published by the Society for Hellenic-Iranian Studies (SHIS) in the Graeco-Iranica Monograph Series. It aims at informing the scientific and wide readership about the past, present and future of the Greek Diaspora in Iran in the last two centuries.



The first part of the book narrates the history of the Greeks who entered Qajar Iran in the early 19th century and established their community in northern Iran. In the second part, the analysis focuses on the history of the Greek community of Tehran in the Pahlavi era and the period of the Islamic Republic, highlighting also the interaction between Greeks from all over the world and Iranians inside Iran in various fields such as economy, politics and culture. Given that the contemporary research and study of Hellenic-Iranian studies worldwide stop in the seventh century AD.; contemporary Hellenic-Iranian relations remain a terra incognita. As a result, Dr. Venetis’ monograph is a general introduction to a long period, covering a wide range of topics and aiming to act as the framework for the development of the study and research of contemporary Hellenic-Iranian studies worldwide. Dr. Evangelos Venetis studied history at the University of Ioannina, where he received also his master’s degree in medieval history.

AVON THE STORMS OF CHANGE

Christian J. Alecci

Avon’s golden era falls as an all-powerful Judge and his bloodline infest the land, making way for the rise of his perverse world. Those who remain in his oppressive society attempt a dance that no one knows the steps for, desperately hoping to resurrect their once glorious world. Meanwhile, a dangerous force is busy invoking powers that threaten to bring a madness that will cover the land in darkness and snuff light out forever. Buckle up for this trilogy that will have you wondering, what is the price of glory? How far are you willing to go to get what you want? In a world of no god or grace, who do you bow to? Welcome to Avon.



This is the first of a new trilogy that certainly reflects social impacts in today’s society. It is the story of the present era and one that allows the readers, young and old, to immerse themselves into the journey. Will this new generation make the decisions to lead them into a life of peace or one that keeps them on a road of disarray, discontent and mass destruction. Christian’s ability with Christian’s word makes it easy for the reader to visualize Avon

and the characters of the book. The fact that every word he uses is important to the story makes the book an easy and interesting read. A must for the summer book list.

JOURNEY OF NO RETURN, A True-Life Story of Cultural Assimilation of Iranian Immigrants in America

Shahin (Sarraf) Dardashti

Dorfaque Pub.2015

Books on personal experiences of immigrants to the United States are of extreme importance. They teach us, as Americans, what we do right and what we do wrong to help new immigrants STRIVE to become new AMERICANS. We need to understand that culture, traditions, customs and their native tongue cannot and should not be extinguished, but rather be another thread in the American quilt. Likewise new immigrants must learn to assimilate into American culture, traditions, customs and language.



An immigrants experience is held together by the common thread of leaving their birth place. Each experience, however, becomes unique based on their age, reason, wealth, education and if it was by choice or force. Those of us who have not had the experience cannot possibly understand the true struggle of the immigrant to assimilate. In this book the author presents another perspective on immigration the history of Pardees, the main character in the book. It deals with immigration after the 1979 Revolution.



I have never had people express so many opinions about my travels as when I decided to backpack through Iran solo as a woman for two weeks. Everyone seemed to have something to say about it, with responses ranging from “That is amazing, I would totally join you if I didn’t have a U.S. passport,” to “You’re going there alone? What sort of death wish do you have?” and the blunt words of my extremely well-traveled great uncle, “Iran is not a nice place, go to Greece instead.”

A friend of a friend even wrote a Facebook note (people still write those?) about my plans, saying that I was either incredibly brave, or incredibly naive and ignorant. In the end he applauded my willingness to put myself in harm’s way in order to experience a place with real sexism, which he took to be some sort of feminist statement about being a woman in America.

What?! Sorry to disappoint, but really I just wanted to see Persia.

I mean, Iran is home to one of the world’s oldest civilizations, hosts thirteen UNESCO World Heritage Sites, and boasts beautiful landscapes stretching from dense rain forests to snowcapped mountains to desert basins. Plus, so many travelers whom I met in Central Asia absolutely raved about Iran. The hospitable people, delicious food and historic sites – how could I not add Iran to my travel itinerary?

So, was coming here a good decision?

I’ve now been in Iran for a week and a half and, like most places, it’s not exactly what I had imagined. I’m writing this from my new friend Mina’s apartment, where we’re huddled together with hot mugs of tea listening to loud explosions coming from the street. Every few minutes a particularly large explosion will light up the apartment and we’ll look at each other with a mixture of fear and awe.

You guys, it’s the Persian New Year! As part of the New Year’s celebrations, which are Iran’s biggest of the year and include Zoroastrian rituals and traditions dating back 3,000 years, on the last Tuesday of the year, families gather together in celebration, building bonfires to run around and jump over, lighting off firecrackers, and sending fire lanterns into the sky, all with random outbursts of song and dance.

Earlier in the evening while we were all on the apartment building’s rooftop, Mina’s brother joked that this is probably every American’s nightmare of Iran.

“If your friends could see you now, in the middle of Tehran surrounded by fires and explosions, what would they think? Or

maybe... this is what they think Iran is always like?”

He was joking of course, but there was a sad element of truth to his words.

One of the first questions people here ask me is always, “What did you think of Iran before you came here?”

My first **Couchsurfing** hosts in Tehran, a young Ph.D. student and her roommate, said they were so excited to be hosting an American girl, and that they hope more tourists will start to come to Iran. They were incredibly warm and welcoming hosts, cooking delicious Persian food and asking me countless questions about Norway and the U.S. and foreigners’ impressions of Iran.

Mina, a girl from Tehran who invited me out to lunch through Couchsurfing was similarly curious about foreigners coming to Iran. She explained that while Iranians don’t necessarily like their government, they do love their country and are eager to share it with guests.

I really wish that I could have told them all that of course Americans are interested in visiting Iran and that they realize that there’s a huge difference between the people of Iran and their government, but I would probably have been lying. Most people whom I talked with about my trip offered me strong words of caution, with some even trying to convince me not to go, especially alone.

The thing is, I haven’t felt alone once since I landed in Iran. The receptionist at my first hotel took me in as her daughter, accompanying me to breakfast and lunch and suggesting sites for me to visit, my Couchsurfing hosts were like cool older sisters, chatting with me about religion and politics as well as the plot twists of *Lost* and J-Lo’s divorce (I’m so out of touch), and Mina truly has adopted me as her sister, with an invitation to lunch turning into a trip to visit Esfahan and then several days with her family in Tehran.

Perhaps solo female travel in Iran could be dangerous, but for me it hasn’t been an issue. I mean, even the tap water here is safe! There have been times, as in any city, when I’ve been walking alone and noticed a man walking uncomfortably close to me. Whether the threat was in my imagination or not, all it ever took was for me to move close to another woman and the guy would quickly disappear. Scary stuff, Iran.

So far my experience in Iran has only been one of warmth and hospitality, and really, really amazing food! I’m tempted to think all this hype over solo female travel in Iran has been blown way out of proportion. Though, in a few hours Mina and I are heading to Marivan, a small Kurdish city on the border to Iraq. So you know, maybe I’ll have some more eventful things to share from there! (Kidding, family, Kurdistan is of course totally safe.)

Heart/MyBackpack chronicles my adventures across the globe, both solo and with friends. I was living and traveling abroad for five years, but as of 2015 I now have a home base in Rauland, Norway!

My travels tend to focus on less popular tourist destinations such as Iran and the “Stans” of Central Asia, where I’ve aimed to challenge misconceptions we have about countries that often suffer harsh representations in Western media.

Harper Lee, Gregory Peck and "TO KILL A MOCKINGBIRD"

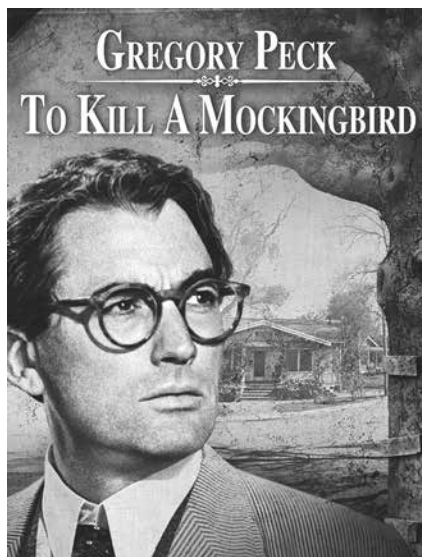
Bahman Maghsoudlou
New York, March 21, 2016

A - THE AUTHOR

Harper Lee, the distinguished novelist who only wrote two novels, died at age 89, early Friday, February 19, 2016, in Monroeville, AL, her birth place.

Her first semi-autobiographical novel, *To Kill a Mockingbird*, was published in 1960 and became an instant hit. It rose to the top of the bestseller lists and remained there for 88 weeks. It won the Pulitzer Prize in 1961, and, by the late '70s, had sold almost ten million copies (as of the present day, it has reached the heights of roughly forty million copies worldwide). *To Kill a Mockingbird* became a must-read book in secondary school curriculums and the Library journal declared it the best novel of the 20th century. It is the most taught fiction book written by an American and its timeless humanist theme of social justice continues to strike a chord that cuts across age, race and class. *To Kill a Mockingbird*, with its honest look at racial inequality, race relations, family turmoil, class war and justice, particularly in the Deep South when African Americans were still being denied even the most basic of civil rights, is among those works of art that can't help but leave a lasting impression on readers of all ages, and remains one of the most important books published during the rise of the civil rights movement.

The book is set in 1932 during the



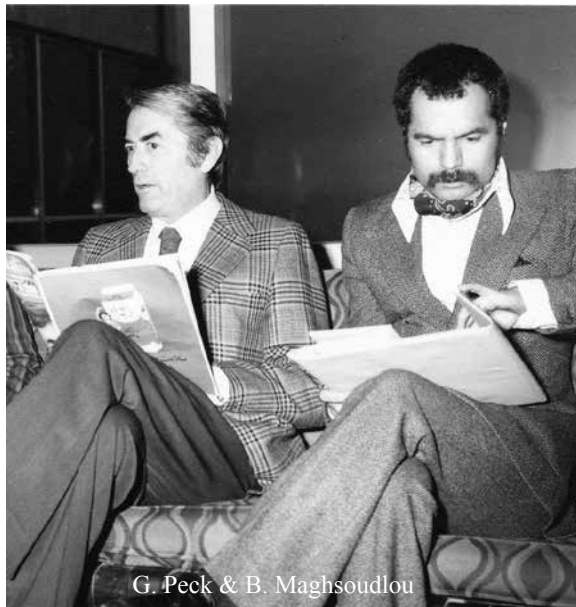
Great Depression, and is told through the eyes of six-year-old Scout Finch (a clear alter ego for Lee) in one of the most memorable depictions of a child in contemporary American literature. The title of the book is derived from an incident in the novel, in which her father, Atticus, gives an air rifle to Scout and her brother with the condition that they can shoot at tin cans but never at a mockingbird. The reason for this is later explained to Scout by the widow who lives across the street; it is a sin to kill mockingbirds because they harm no one and only give the world beautiful music through their songs. Atticus Finch, based on Lee's father, with whom he shared both profession and character, is a white, liberal small town southern lawyer, a man of utter moral integrity, who is given the task of defending a black man who has been falsely accused of raping a white woman.

Ms. Lee studied law at the University of Alabama, but, unlike her father, decided to become a writer. She was a very private person and avoided anything that would put her in the public eye. She always steadfastly refused to talk about her own life and work, and even left a request that her eulogy focus on her art alone, not her life. Ms. Lee never married and had no children.

Her second book, *Go Set a Watchman*, was published in 2015. The book has garnered mixed reviews, particularly in regard to its depiction of the widely beloved character of Atticus, but has sold two million copies and become a bestseller in America, just like its predecessor (although its ultimate fate has yet to be decided).

B-THE FILM

Universal Studios bought the rights to the book, and the role of Atticus Finch was offered to Rock Hudson. That production was subsequently delayed and the whole thing was temporarily shelved. Producer Alan J. Pakula and director Robert Mulligan, having just worked together successfully on *Fear Strikes Out* (1957) for



G. Peck & B. Maghsoudlou

Paramount, were looking for another interesting vehicle. The dormant project got their attention. They dropped Hudson and sent a copy of the novel to Gregory Peck, who read it and accepted the leading role of Atticus. Becoming the embodiment of Atticus Finch, a devoted father to his two motherless children, Jem and Scout, Peck turned in a performance that was perfect and astonishing. Finch was a man who represented honor, compassion, integrity and decency, qualities that the real Gregory Peck always displayed as well.

Lee refused to write the script, so the famous southern writer Horton Foote was brought in to do the adaptation, a task he accomplished masterfully and that eventually brought him an Oscar. Robert Mulligan directed the film with a sure hand and, contrary to the book, focused more on the trial of Tom Robinson and less on the day to day life of the small town.

Universal helped recreate the atmosphere of the novel through authentic sets on their lot showing the houses, the neighborhood, and the interior courtroom of the Monroe County Courthouse in Monroeville, AL. Production designers traveled to Monroeville, taking photographs and measurements prior to shooting in order to recreate the whole set. They too would earn an Oscar, for Art Direction/Set Decoration.

The film opened on December 25, 1962 and received mostly good reviews. The budget was two million, and the film would go on to make that back ten times over. *To Kill a Mockingbird* is among those rare films that managed to please the au-

thor of the source material and fans of the book as well. Lee was very happy with the results and particularly with Gregory Peck's extraordinary performance. She was so impressed with Peck, in fact, that she would subsequently turn down all offers in later years for any remake, television or stage production, believing the character would never be done better. Ms. Lee also made a gift of good luck and appreciation to Mr. Peck of her father's gold pocket watch, which he had carried to court for forty years. *To Kill a Mockingbird* was nominated for 8 Academy awards but only won three. After having been nominated for the top acting prize a previous four times, in 1945, 1946, 1947 and 1949, Gregory Peck finally received the prestigious golden statue on April 8, 1963 for his work as Atticus Finch. Fittingly, when he went onstage to accept his award, he had Lee's father's gold watch in his pocket.

C-THE ACTOR: MEETING GREGORY PECK (1916-2003)

Gregory Peck, one of the most popular film stars from the 1940s to 1960s, came to Tehran to participate in the Second Tehran International Film Festival in 1974. He had just starred in *Billy Two Hats* (directed by Ted Kotcheff), a film that was shown out of competition. Mr. Peck acted in more than fifty films during a career that spanned over half century. He was a liberal and a popular movie hero who embodied American decency, skillfully projecting bravery and vulnerability. It is interesting to note that, when his decency and integrity vanished, as demanded by his role in *Duel in the Sun* (1946), the film ended up failing at the box office. His well-known character was also a factor in his public life. Mr. Peck was prominent among Hollywood figures backing liberal political causes, including advocating for gun control and against the Vietnam War. Mr. Peck had a very tight schedule during his short stay in Tehran, but I found an opportunity to conduct a short interview with him. One of the questions that I remember that is appropriate for this piece is that I asked him what an actor's primary obligation was, to which he replied, "An actor must perform with charm and professionalism." We continued to talk, touching on Hitchcock and other great directors with whom he had worked, until I finally asked him, "What was the key to your performance in *To Kill a Mockingbird*, so powerful and magnificent that you earned an Oscar for it?" He paused for a moment, and looked at me directly and said, "I played myself."

Arian Moayed *Actor and Theater Producer*



Moayed at a scene of the Movie:
Appropriate Behavior

Wikipedia: Arian Moayed was born April 15, 1980 and is an Iranian-born American actor and theater producer. Moayed received a Tony Award nomination for Best Featured Actor in a Play in 2011 for his performance as Musa in *Bengal Tiger* at the Baghdad Zoo.

Moayed's father is a banker by profession. His parents left Iran following the 1979 Iranian Revolution. The family settled in Glenview, Illinois, a suburb of Chicago, when Moayed was five years old. He speaks Persian.

Moayed graduated from Glenbrook South High School in 1998. He then received a bachelor's degree from Indiana University in 2002. During college, he appeared in plays by Anton Chekhov and William Shakespeare. He and his wife, Krissy Shields, have two daughters, Olive Joon and Ivy Shireen.

Moayed moved to Manhattan following college. In 2002, Moayed and actor Tom Ridgely, who was Moayed's roommate at Indiana University, co-founded the Waterwell, an experimental, multimedia theater company in New York. Moayed and Ridgely have produced more than a dozen stage productions and shows since the theater was established. Moayed also works as Waterwell's artistic director.

Moayed does not speak Iraqi Arabic, which is spoken by his character in *Bengal Tiger* at the Baghdad Zoo. To acquire an authentic accent needed for the role, Moayed taped the translator who was hired for the play and studied her Iraqi Arabic accent in English. *Bengal Tiger* at the Baghdad Zoo moved from Los Angeles to Broadway in 2010, where Moayed appeared opposite Robin Williams. Moayed received a Tony Award nomination for Best Featured Actor in a Play for his portrayal of Musa at the 65th Tony Awards in 2011. He also received a Drama League Award nomination and received a Theater World Award.

As a writer/director, Moayed wrote and directed his first short *Overdue* in 2012, which premiered at the Cinequest Film Festival in March, 2012. It was released on The Business of Being Born website. *Overdue* is about a couple trying to induce labor naturally before medical intervention. His second short film, *Day Ten*, stars Omar Metwally about the days right after September 11, 2001. *Day Ten* had its world premiere at the 2014 Tribeca Film Festival.

In 2015, filming is scheduled to begin on Moayed's debut screenplay, *This Island Made Me*. The film follows an eleven-year-old Iranian immigrant who tries to reunite his family for a concert.

His film catalogue includes: 2003 – *Phileine Zegt Sorry*, 2006 – *Church Story*, 2006 – *Law & Order*, 2006 – *Six Degrees*, 2007 – *M.O.N.Y.* (NBC Pilot, directed by Spike Lee), 2007 – *Arranged*, 2007 – *Law & Order: Special Victims Unit*, 2008 – *The Christians*, 2009 – *White Collar*, 2010 – *Law & Order: Criminal Intent*, 2011 – *Roadie*, 2013 – *The Following*, 2014 – *Believe* (produced by JJ Abrams, pilot directed by Alfonso Cuarón), 2014 – *Rosewater*, 2015 – *Appropriate Behavior*, 2015 – *Rock the Kasbah*.

About the Persian Music

Michael McClain



TO THE EDITOR:

Inspired by the interview with Lily Afshar and because research material will not be accessible to me until some time in June, I decided to write an essay on music.

Persian music, like Celtic music and northern Indian music, utilizes the tonic or drone, and is based on a number of heptatonic (seven tone) modes which include quarter tone or micro-tones.

The principle of the tonic or drone is illustrated by the bagpipes and the drone strings used on various stringed instruments. It may come as a surprise to some that said principle is found even in purely vocal music, I refer to the Byzantine “Ison”, in which part of the choir carries the melody, while another part maintains the tonic or drone.

In Persian the tonic or drone is called “Maye”, though said word can also mean “Mode”. Perhaps no one has explained the principle of the tonic or drone as well as Alain Danielou in his masterful *The Ragas of Northern Indian Music*.

As we explained above, Persian music as well as Celtic Music and north Indian music uses a variety of heptatonic (seven tone) mode, which contain full tones, half tones and quarter tones or microtones . . . Says Alain Danielou:

“Indian music, like all truly modal music, is built on the independent relationship of each note to the tonic. The relationship to the tonic determines the meaning of any given sound. The tonic must therefore constantly be heard. It can either be sounded as a drone (as in the case of the bagpipes and the Byzantine Ison) or repeated at frequent intervals, as is done on stringed instruments. It should be remembered that the drone is not merely intended to keep the singers on pitch, so what they can always attack at the correct pitch, but it is the key to all modal expression. As long as the hearer has not entirely identified himself with the tonic, but still perceives drone and melody as separate entities, it will remain impossible for him to follow or understand the meaning of modal music.”

In Celtic music, the tonic or drone is absolutely necessary. Especially in Brittany, the drone pipe of the bagpipes is sometimes

played alone in order to provide the drone or tonic. In Persian music the *setar* is often used for this purpose.

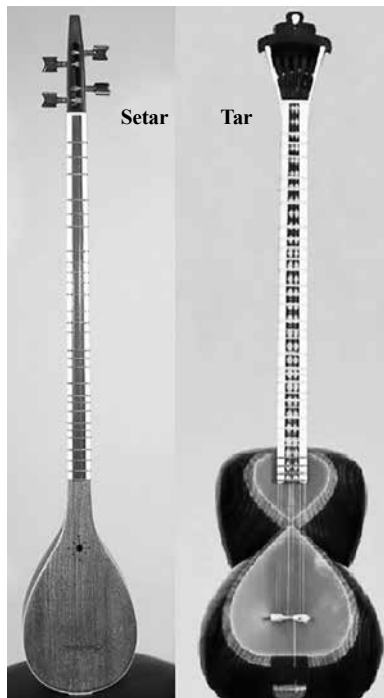
With the important exceptions of liturgical chant and much folk music and I mean genuine folk music; most of what has been passed off as “folk music” since the 1960s is, in reality, what anthropologists call “fakelore”, modern Western music is not modal. By the above, I mean that most modern Western music has reduced the number of modes to two, i.e., the Major and the Minor, and eliminating the quarter tones or microtones. In the Middle Ages, the Major mode was a genuine mode, but today, not only have the quarter tones been eliminated, but the remaining tones have been grossly deformed or tempered”, all to facilitate the use of complex harmonies. Thus, melody has been devastated in the name of harmony. I have nothing against harmony in the abstract, but believed that the price paid for it has been far too high. The current popularity of Celtic music, and to a lesser extent medieval music and North Indian music is a rebellion against the tempered-harmonic system and its devastation of melody.

Both Persian music and Celtic music are modal, that is, they use a variety of modes and make use of quarter tones. Persian music uses twelve modes or “*dastgah-s*”, i.e., *shur*, *abu ata*, *dashti*, *bayat-e-zand*, *afshari*, *segabh*, *chahargah*, *homayun*, *bayat-e-esfahan*, *nava*, *mahur* and . . .

The vast majority of Celtic music is composed using four untempered heptatonic (seven tone) modes. sometimes called Doh, Soh, Ray and Lah. The Celtic Doh mode corresponds very exactly to the north Indian Bilaval mode, The Celtic Soh mode to the north Indian Khammaja mod, the Celtic Ray mode to the north Indian Marava mode, the Celtic Lah mode to the north Indian Yavanapuri mode.

In addition, the Celtic Lah mode corresponds very closely to the Sika mode of Hispano-Muslim music, and resembles the Persian Shur mode so closely that it may be considered a variant of it.

The chanter of what might be called the “Gaelic bagpipes” of Ireland and the Scottish Highlands is tuned to a unique mode which very exactly corresponds to the north Indian Bhairavi mode.



The fact that the chanter of the Gaelic bagpipes is tuned to a unique mode may indicate that in the past Celtic music used a far greater variety of modes than is true at present. As Persian music uses twelve modes and north Indian music uses ten modes, this would seem to be a reasonable supposition. Since the number of heft atonic modes which employ quarter tones is theoretically vast, the numerous resemblances and identities noted above cannot be coincidence.

The guitar is often called “the national instrument of Spain”. However, in Spain the bagpipes date back to pre-Roman times, and thus are far more ancient than the guitar. The Spanish Celts playing their bagpipes and shouting their war cries was the last sound heard by many thousands of Roman legionnaires before they were hacked to pieces by the “falcate”, the deadly Celtic sword that resembles a long and heavy Gurkha “kukri.”

The classic Celtic instruments are harp (“chang” in Persian) violin and bagpipes, along with various types of flutes and oboes. The harp and violin present no problems so far as producing quarter tones is concerned. The bagpipes, along with the flutes and oboe can produce quarter tones by partially opening and closing the sound holes, exactly as is done in north Indian music. While simple in theory, the production of quarter tones in the above manner is not recommended to beginners, as said quarter tones are not easy to correctly tune. Producing quarter tones in this way is done not only in what are generally considered to be the Celtic countries, i.e., Ireland, the Scottish Highlands, Wales and Brittanu, but the same technique of producing quarter-tones is also used by the bagpipers of the Spanish regions of Galicia and Asturias as well as northern Portugal.

Of special interest is an instrument generally known in English as “hurdy-gurdy” in Spanish as “organillo.” As it has two drone strings, is easily tuned to play various modes and quarter tones, and has a sound described as “between the violin and the bagpipes” it is ideal for Celtic music, especially for use as a drone; of course, said instrument is also perfectly adapted to Persian music, and, for that matter, to north Indian music.

The same qualities which recommended the hurdy-gurdy or organillo for Celtic music also recommended it for Ukrainian music, though it was invented in Western Europe sometime in the 13th century. Says the Ukrainian scholar Nestor Nyzhanlivsky:

“The hurdy-gurdy (lira), of unknown origin, was known in western Europe in the 13th century. It is a special type of stringed instrument which unites the mechanisms of the bow and the key, It has three strings (more rarely four): the “baiorok” and the tenor do not change their pitch and act as drones; the “melodia” (melody) is the chanter. The vibrating length of the “memodia” is changed by pressing on the attached keys, which have movable “nyty” or “pivkliavishi” (semikkeys). These can be adjusted to permit modulation from major to minor, and vice versa) i.e., from one mode to another). The range depends upon the number of keys and may reach 14 (i.e., two full heptatonic modes). It can begin on any tone (hence any mode) which thus becomes the tonic.”

As we have said before, both Celtic music and Persian music

are based on untempered heptatonic modes, Since untempered modes require ornamentation of the melody, as they do not permit the complex harmonies of tempered modes, they require more in the way of ornamentation or embellishment of the melody. We have already mentioned the ornamentation of the melody with quarter tones used in both Celtic and Persian music.

Both Celtic and Persian use grace notes very extensively in the ornamentation of the melody, indeed at times using whole strings of grace notes. Grace notes are used in groups of two, three and four are used in Gaelic bagpipe music. In this type of ornamentation, it is essential that each grace note used cuts the note being embellished, so that two grace notes never sound simultaneously. This type of ornamentation is called “crabning,” probably from the Gaelic “cranngail,” meaning the drone pipes of a set of bagpipes.

Repetition is an integral part of Persian music. Repetition is also a vital part of Celtic music, most notably in the “Ceol Mor” (Great Music) or “Piobaireachd” of the Gaelic bagpipes, in which numerous “doublings” or “treblings” are an integral part of each “Ceol Mor: composition.

There is one sort of embellishment of the melody which is so common in Persian music that it is not even indicated in the notation. This is difficult to describe without using a musical score, but may be called “strums,” “trills” or “staccato runs.” What may be called “non-staccato runs” are also very common in Persian music.

Staccato runs are very common in the music of the Gaelic bagpipes, and also in that of the Galician and Asturian bagpipes. In Celtic music, runs, particularly non-staccato runs, are called by the Gaelic term “Sruth Mor”, literally meaning “Great Stream”. Runs, “Sruth Mor” are said to derive from ancient harp music. The “Sruth Mor” type of ornamentation has been preserved by the Gaelic bagpipers. Though the ancient Celtic harp muse is lost, the revival of the use of the harp in Ireland, the Scottish Highlands Wales and Brittany has also led to “Sruth Mor” once again being used in harp music. Contemporary Celtic harpers owe an enormous debt to the Gaelic bagpipers for preserving at least some of the techniques and types of ornamentation used by the ancient harpers.

Persian music and Celtic music are not only mutually permeable, but when they do combine it is often impossible to note where one ends and the other begins.

In pre-Islamic Spain there existed music based on the modes used in Byzantine and Mozarabic chant (all of which are identical to modes used in north Indian music), there existed music with a Celtic base, as well as combinations of the two. Beginning in the 9th century if not before, many Persian cultural elements came to Spain, very much including Persian music. Being based on untempered heptatonic modes, Persian music and that based on Byzantine and Mozarabic liturgical chants are mutually permeable.

In summary, Persian music was permeable with that based on Byzantine and Mozarabic chants, more permeable with that based



Chang



Tombak

on Byzantine and Mozarabic chants mixed with Celtic music, and most permeable of all with more or less pure Celtic music.

Alain Danielou has noted the presence of Celtic as well as Persian modes in what is called the “Andalusian” music of North Africa, said to have been brought there by Muslim and Morisco refugees from Spain. This same mixture of Celtic and Persian influences is found in the traditional and folkloric music of the Spanish regions of Andalusia, Extremadura, Murcia, Vlaencia and Aragon, as well as the Portuguese regions of Algarve and Alemtejo. Of course, it is often not possible to determine where the Persian elements end and the Celtic elements begin, and vice versa. Anyone familiar with traditional, non-Gypsy Andalusian guitar music who listens to a recital on the Persian tar will no longer believe in the “Arab” origin of traditional Andalusian guitar music.

In Andalusia there are three schools of guitar music: the purely Classical, Andres Segovia being the most famous practitioner, the Gypsy or “Flamenco” and the traditional or folkloric non-Gypsy. Though Gypsy guitarists at times play traditional or folkloric tunes, the three schools remain quite separate from one another. After I had moved from Granada to Santiago de Compostela in the North-west, the Andalusian traditional guitarist Paco de Lucia became well known on the radio. Most Galicians assumed that Paco de Lucia was a Gypsy, an error no Andalusian would make. To me it was obvious that the music and style of playing of Paco de Lucia was not Gypsy. When Paco de Lucia appeared on TV, there was no doubt; he is a tall, gangly blond fellow who speaks with a very thick western Andalusian accent with no trace of Gypsy in it. The Galicians were forced to admit that I had been right.

We have been speaking mainly of music, but in fact Persian influences permeated almost everything in Muslim Spain: music, art, architecture, cuisine, clothing, agriculture, literature and a long etcetera.

Noted the poet Abu Bakr ibn al-Qutiyya (literally “Abu Bakr son of the Goth”), the three great holidays of the Hispano-Muslims were Mihrajan, ‘Id and Norouz. Two of these are of special interest to us. The word “Norouz” is Persian and means “New Year.” In Iran it is celebrated on the date of the Spring Equinox, but in Muslim Spain it was celebrated in the first days of January. Thus, the Persian New Year was on fused with the Christian New Year and also with Epiphany. Mihrajan is also of Persian origin. In Iran it is celebrated at the time of the Autumn Equinox, but in Muslim Spain it was celebrated on June 24, at the time of the Summer Solstice. Thus the Persian Mihrajan was confused with St. John’s Eve, which, as we have noted, is a festival of Celtic origin. Thus, two of the most popular holidays of Muslim Spain bore Persian names, though in practice one was confused with the Christian New Year and Epiphany, while the other was confused with a festival of Celtic or in, though long given a Christian name.

Perhaps related to the above - though this may be a subtle point - is the prevalence of Shi’ism in Muslim Spain, though said

topic is much too large to deal with here. Note that all governments of Muslim Spain were hostile to Shi’ism in varying degrees.

Even the caliph of Cordoba Abd ar-Rahman III may have had Shi’a tendencies, though once again this

is a large topic. Near Ronda, Abd ar-Rahman III founded a village which he named “Zahara” which is the Hispano-Arabic pronunciation of “Zahra” There are other villages called “.zahara” in southern Spain, and “Zahara” is still occasionally used as a feminine personal name in Andalusia.

The mother of Imam Ali Reza, the 8th Holy Imam, was Hispano-Muslim and of Spanish, i.e., Iberian. Celtic and Visigothic origin. It is well known that Persians came to Spain during the Muslim Period, though there is no way to know how many. The number of Persians who came to Muslim Spain cannot have been very large, yet their influence was pervasive and permanent, continuing to this very day, long after the end of the Muslim Period. How can this be? The answer to the above enigma is simply that the group had been prepared for said Persian influences by Celts, Alans and Visigoths.

Shortly before I moved from Granada to Santiago de Compostela, someone told me: “You may leave Andalusia, but Andalusia will never leave you.” Perfectly true. The two great loves of my life, aria de la Encarnacio (Encarnita) Ruiz and Maria del Consuelo (Chelo) Fernandez, were both an Andalusian though not from Granada.

Quarter tones may be played on the guitar; Andalusian guitarists have shown me how to do so. However, guitar quarter tones are more difficult to get right than the quarter tones used on Celtic bagpipes, flutes and oboes; these last are routine in Celtic music, while guitar quarter tones have never become routine because of their difficulty.

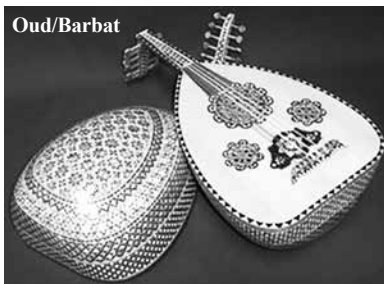
Kudos to Lily Afshar for inventing “fretlets” (Spanish: “Trastecitos” or, especially in Andalusia, “trastecillos”) in order to facilitate the use of quarter tones on the guitar. It is a surprise to me that, apparently, the idea never occurred to any Andalusian guitarist.

Lily Afshar would be the toast of Andalusia thanks to her invention. I can hear it now: “Azucena, princesa de Persia y reina de la guitarra” (Lily, princess of Persia and queen of the guitar.) “Azucena , preciosa flor de Persia y musa de los ruisehores de Andalusia” (Lily, loveliest flower of Persia and muse of the nightingales of Andalusia.”)

Oh yes, Andes Segovia was Andalusian from Granada to be exact. In many ways the guitar would seem to be a natural for Celtic music, with its sound somewhere between the harp and the violin, but such is not the case due to the difficulty of forming quarter tones on the guitar. With the “fretlets” “trastecitos” or “trastecillos” of Lily Afshar, the guitar might be able to take its place in Celtic music.



Kamanche



Oud/Barbat



Ney

ASHRAF PAHLAVI

Portrait of a Persian Princess

By Cyrus Kadivar
Payvand News - 01/21/16

part one



To Michael Ashraf Pahlavi

History often has trouble giving powerful women their due - Princess Ashraf Pahlavi certainly falls into this category. Her death on 7 January 2016 in Monte Carlo at the age of 96 did not spawn the usual publicity, controversy and myth that overshadowed her amazing life. We live in a world of vanishing icons and in their passing we are often drawn to the past - forensically sifting through the debris of time, piecing together the remains of an existence. Who was this woman? To understand her is to delve into an era that ended in 1979 when a nation in revolt led by a religious leader brought down the half-century old House of Pahlavi and buried 2,500 years of monarchy. Our story begins on the 26 October 1919.

On that chilly autumn day in Tehran, Reza Khan Pahlavi, the moustachioed, formidable Commander of the Persian Cossack Brigade, was smoking and pacing around the blue-tiled pool of his brick courtyard house, when an aide told him the good news. His wife Nimtaj Ayrumloo (later Taj-ol Moluk) had just given birth to a boy. Throwing away his cigarette, the uniformed military leader had rushed toward his house, his jackboots thumping against the cobbled pavement. At the door a midwife stopped him to say that there was another child on the way. Arriving five hours later, the girl, who was later named Ashraf, hardly generated the same excitement that had greeted her brother's birth and that of her elder sister Shams.

From an early age, Ashraf felt an outsider, ever conscious that she would have to create a place for herself. In her own words, it was her twin brother Mohammed Reza, the future crown prince, not her, who would always be 'the centre of my existence.' Despite being raised in a large family of siblings and half-siblings (in his lifetime Reza Shah married six times and had 11 children in all), Ashraf had a lonely childhood. Her mother spoiled her pet daughter Shams and her father only had eyes for her twin. Only Ashraf's nanny, a peasant woman, kept her company, telling her fairy tales, treating her like a royal princess.

In April 1926, after Reza Shah was crowned king at the Golestan Palace, the Palace of Roses, he briefly moved in with his family in an annex of the former Qajar palace. Ashraf and Mohammed Reza used

to play in the cypress-pine gardens, running down the massive halls with their high, ornate walls, frescoes, glittering mirror mosaic ceilings and the ever mystical Peacock Throne. Reza Shah adored his twins but was aware of their differences. Ashraf shared some of his stubbornness, fierce pride, and iron will. Mohammed Reza on the other hand was gentle, reserved and painfully shy. He suffered from typhoid fever and other childhood diseases whilst little Ashraf was physically robust and emotionally volatile. Like all siblings they quarrelled but they also confided in one another. If her pretty sister Shams loved her dolls, the tomboy Ashraf preferred the company of her brother and his male friends, riding or playing tennis with them.

When Reza Shah separated his heir from his mother, sisters and his French governess Madame Arfa, to give him a rounded education, first at a military cadet school and later at a private boarding school, Le Rosey, in Switzerland, Ashraf was inconsolable. Two years later, in 1933, Ashraf, her mother and Shams, travelled to Europe to see him. The Crown Prince had grown into a serious man and athlete with impeccable manners. Excited, Ashraf telegraphed her father to be allowed to stay with her brother. A stern Reza Shah summoned her back home.

In the winter of 1934 Ashraf and her sister Shams joined Queen Taj-ol Moluk in taking part in a ceremony at the new Tehran Teacher's College where they appeared, unveiled, wearing a cap and special uniform. After that, all Iranian women were required to remove their veils. The

outraged mullahs were unable to halt Reza Shah's plans to modernize his backward country. In 1936 when the crown prince returned to Iran and enrolled in a military college, Reza Shah decided to marry off two of his daughters. Shams took Fereydoun Jam, a dashing army officer, as her husband, and Ashraf married Ali Qavam, the son of a Shirazi grandee.

The old Shah was now ensconced at the Marble Palace with his family and last wife Esmat. There he kept up his disciplined lifestyle of near Spartan simplicity - he slept on the floor, permitting himself only one small luxury: a silver cigarette case. When his son brought over his lovely bride, the Egyptian Princess Fawzia, to Tehran in 1939, he allowed them to stay at the palace.

In the stifling Pahlavi court, Ashraf treated Fawzia as a sister. Despite her unhappy marriage, Ashraf gave birth to a son, Shahram. Six months later, in 1940, Fawzia gave birth to Shahnaz.

The Anglo-Russian invasion of Iran in 1941 led to Reza Shah's abdication. Ashraf wanted to follow her father in exile but he ordered her to stay in Iran. 'Your brother needs you more than I do,' he told her. Mohammed Reza was now the new shah. In 1942, after divorcing her husband, Ashraf began an affair with Houshang Teymourtash, the son of Reza Shah's former court minister. To her chagrin, Mohammed Reza Shah scuttled their budding romance. Distraught, a tearful Ashraf left Iran for South Africa to visit her exiled father who looked unwell and did not have long to live. On her way back she stopped in Egypt where the married King Farouk paid lavish attention to her, throwing gala parties on his royal yacht and his summer palace in Alexandria. 'I tried to discourage Farouk without hurting his pride,' she later wrote.

Galloping her horse one day at the royal riding club, Ashraf met Ahmad Shafiq, the son of Farouk's royal minister. They courted and were married in the spring of 1944 in Cairo. 'If I didn't have stars in my eyes,' Ashraf confessed, 'I did have a handsome, charming husband.' Three months later her father died. Reza Shah's body was flown to Egypt and temporarily housed in a royal mosque until his reburial in Tehran. Ashraf returned to Iran with her husband Shafiq and had two children together: a boy, Shahriar, and a girl, Azadeh. Her sister Shams left Jam to

marry Mehrdad Pahlbod, a civil engineer with a talent for music.

The post-war years brought new challenges to the Shah. His personal life was in disarray after his wife Fawzia left him and returned to Cairo. In 1946, a pro-Soviet republic was established in Iranian Azerbaijan. The Shah appealed to the U.N. and sent his sister Ashraf with an Iranian delegation to negotiate with Joseph Stalin. The pipe-smoking dictator was reportedly captivated by the petite, steely princess with the raven-black-hair, red-lips and dark eyes. At the Kremlin, the Persian princess argued Iran's case with passion and conviction. Stalin sent her a sable coat as a souvenir of her trip to Moscow. Seven months later thanks to US pressure, the Soviets left Iranian soil and the Shah's army 'liberated' Azerbaijan.

Tehran's high society now took notice of the feisty young princess. 'Since there were few people my brother could trust and rely on, and since I had promised my father I would stand by him,' Ashraf once said, 'I began my career on the domestic political scene.' Her villa opposite the royal palace was where she held court. In her chandeliered living room bedecked with tiger-skin sofas, empire chairs, porcelain vases, gilt framed oil-paintings, and the marble busts of her father, the princess gathered a coterie of dominant figures with the aim of building a political base for her brother, mobilise supporters and neutralise any threats to his rule.

Foreign ambassadors in Tehran nicknamed Ashraf 'The Black Panther of Iran' and 'The Power Behind the Throne.' But for all her shrewd activities on his behalf, there were rumours in Tehran that the Shah did not completely trust his twin sister. In 1948 Ashraf had been successful in getting rid of Ahmad Qavam, the single-minded prime minister, in favour of her ally Abol Hossein Hajir. An attempt on the Shah's life at Tehran University in February 1949, brought the twins closer to each other. Ashraf later recounted that she had rushed to the hospital where her brother was being treated for his injuries only to faint when she saw his uniform covered in blood. The kingdom was plunged into greater turmoil when two prime ministers, Hajir and Razmara, both recipients of Ashraf's political support and affection, were assassinated by religious fanatics.

These shocking events happened

at a time when the Shah was preoccupied with his new wife, Soraya Esfandiary, a striking Iranian-German woman with green eyes. Then came Dr. Mohamad Mossadeq, the Majlis politician who stirred up a nationalist movement to wrest control of Iran's oil industry from its British owners. The radical cleric Ayatollah Kashani, mobilized the streets of Tehran against Great Britain and in support of Mossadeq. In 1951 the Shah reluctantly accepted to appoint Dr. Mossadeq as prime minister. From the start, Ashraf intuitively distrusted the eccentric old man, a Qajar prince and landowner who had been jailed in the past by her father only to be given amnesty and released by her brother.

The antipathy between the two of them was a major source of friction between the court and the government. One day over tea at Ashraf's home, as the princess was outlining her plans for a new nursing school, Mossadeq interrupted her and began a tirade against Reza Shah. Ashraf was so upset that she instructed her butler to escort the prime minister out of the villa. Offended, Mossadeq went to the Shah and demanded the princess be expelled from the country. The king sided with his prime minister. 'I advise you to take your family and go to Paris,' he told his sister. For the proud princess this was a personal blow. When her husband refused to accompany her, she took her three children with her.

The two years spent away from Iran with Ashraf, a woman in her thirties, a time of financial hardship and constant worries until she met Mehdi Bushehri,

the man who would become her third and last husband. Bushehri was the refined son of an Iranian businessman and his Caucasian wife. It was he who introduced the princess to jazz and dancing. He took her to parties, the cinema, museums and art galleries, and read her the works of French writers and philosophers: Sartre and Malraux. 'Mehdi completely changed my life,' Princess Ashraf later admitted in her memoirs, *Faces in the Mirror*. The Shah's sister fell in love with Mehdi but when the latter asked her to marry him she hesitated.

In reality, Ashraf had not yet resolved the question of her Egyptian husband. She was also concerned for her brother who clashed with Mossadeq as the latter appeared to be pushing Iran over the edge after the West boycotted Iranian oil. During this period, Ashraf was drawn into a cloak-and-dagger operation that would have a major impact on Iran's political future for decades. That summer of 1953, via an intermediary, Ashraf clandestinely met with two men in Paris who revealed that they were acting on behalf of the American and the British government. They spoke of a covert plan hatched by their intelligence services to remove Mossadeq using a network of foreign operatives, Iranian army officers, royalists, clerics, bazaar merchants and ordinary folks loyal to the crown. The role of Her Royal Highness was vital. They needed her to deliver a letter to her brother which would prompt the Shah to act swiftly if he wanted to keep his throne. After a second meeting Ashraf agreed to be a messenger.

The plane carrying Princess Ashraf left Orly Airport on a wet July afternoon and landed some five hours later in Tehran. Under cover of night, a female friend ushered her to a taxi and took her to a villa at the Saadabad Palace compound belonging to a half-brother. When Mossadeq learned of Ashraf's presence in the capital he sent his martial law chief to tell her that she was under house arrest and threatened her with deportation. Ashraf told him to get lost. The Shah persuaded his furious prime minister to let his twin sister remain for a few more days to attend to private matters. Ashraf never met with her brother but during her stay managed to slip the envelope with the secret message to Queen Soraya who passed it to the king. Ashraf left for Paris ten days later.

to be continued



Reza Khan and his children:
Mohammed Reza (L), Shams (C), and Ashraf

Persepolis (Parsa in Persian) is located in the present southern Iranian province of Fars (Pars) and in ancient Persia. It was the seat of government and summer palace (Susa remained the winter residence) of the Persian Kings from the early 500's BCE until its destruction and looting by Alexander of Macedonia in 330/31 BCE.

The site is popularly (and erroneously) known as Takht-e Jamshid meaning the Throne (or Palace) of Jamshid. Jamshid was a mythical king whose legend is part of folklore and he poet Ferdowsi's Shahnameh.

While the present-day Persepolis / Parsa site is better known for the ruins of the royal palace / administrative complex, the site also contained the town of Parsa that existed adjacent to the palace complex, and which presumably housed the workers at palace complex, soldiers, artisans, crafts persons and other town residents. The town was surrounded by a fortification wall.

The Building of Persepolis

At the start of his reign around 521 BCE, Darius I, King of Persia (521-486 BCE) moved his capital from Babylon to Susa, where he started construction on a grand palace. No sooner had the palace at Susa been completed when Darius decided to build a palace complex in his native Pars. While the precise date when the extensive excavation work at the Persepolis site is not known, it is assumed to have started between 518 and 516 BCE.

Darius lived long enough to see a part of his grandiose and ambitious plans executed. His son and successor Xerxes I (485-465 BCE) continued construction and the Persepolis we know was for the main part completed during Xerxes' reign. A foundation inscription at Persepolis states:

"When my father Darius passed from the throne, I by the grace of Ahuramazda became king on my father's throne. After I became king... I continued work and added to what my father had built."

Work at Persepolis was completed a hundred years after its start during the reign of Artaxerxes I (464-424 BCE), Xerxes' son and heir to the throne.

Location of the Site and Size

The site is located 60 km northeast of present day Shiraz, at an altitude of 1,800 meters on the eastern perimeter of the broad plain called the Marv Dasht basin. It is close to the small river Pulwar and the

An Introduction to PERSEPOLIS

BY K.E. EDULJEE

(Zoroastrian Heritage website)

east side of the complex butts against the Kuh-e Rahmat or the Mountain of Mercy.

The Palace complex was brightly painted. At any time of the day and especially at twilight, the white-painted columns and gold-toned roof caps must have afforded a spectacular sight from afar.

The relatively small size of the ruins, belies the true scale of the township of Persepolis. The palace was surrounded by numerous dwellings. While there is no estimate of the population, it was in the thousands.

Site Map

The palace complex is built on top of a 450 m long and 300 m wide i.e. 135,000 square meter terrace, raised between 7.5 to 18 meters off the lower slope.

The terrace is accessed by a double stairway that leads to the Gate of Nations (also called the Gate of Xerxes). To the left of the gate is the Apadana or audience hall.

The principle buildings are identified in the site plan on the right.

Identification of the Site

Locally, the site has traditionally been thought to be the palace of legendary King Jamsheed – therefore its local name, Takht-e Jamsheed (the Throne/Palace of Jamsheed). Less commonly, the site was also known as Chelminar (Forty-Minarets) or Sad-Sotun (Hundred-Columns).

In his travelogue, Italian and late-medieval Franciscan friar, Odoric of Pordenone, (also known as Odorico Mattiussi or Mattiuzzi and Odoricus), notes that (around 1320) he passed through Persepolis on his way to China. Odoric who had set out on his travels in 1313, calls the site Comerum – a name that Austrian scholar Alfons Gabriel would later point out was derived from the name of a nearby village – Kenareh. However, Ali Mousavi in his book, Persepolis, points out may also be a corruption of Kazerun – another village near Bishapur.

In 1472 or 1474, Venetian traveler Giosafat (or Josaphat) Barbaro visited the ruins of Persepolis and incorrectly surmised the ruins of Jewish origin. In his report, the *Jornada* (1606), Antonio de

Gouveia from Portugal described Persepolis' cuneiform inscriptions following his visit to the site in 1602.

The site was first identified as Persepolis, the capital of the Persian Achaemenid Empire in 1620-21 by Pietro della Valle.

Jean-Baptiste Chardin (later to become Sir John Chardin) visited Persepolis on three occasions in 1667, 1673, and 1674. On his third visit, Chardin was accompanied by artist Andre Daulier-Deslandes who had previously published a panoramic drawing of the site. Chardin would argue that the site was not the ruins of a palace, but that of a temple. His argument was that palaces were built on river banks and not on hill slopes. Little did Chardin know of the Zoroastrian admonition not to pollute rivers. Chardin records the defacement and continued destruction of the ruins by successive Islamic era governments including Shah Abbas, the general Imam Koli Khan and even more so by Khan's successor.

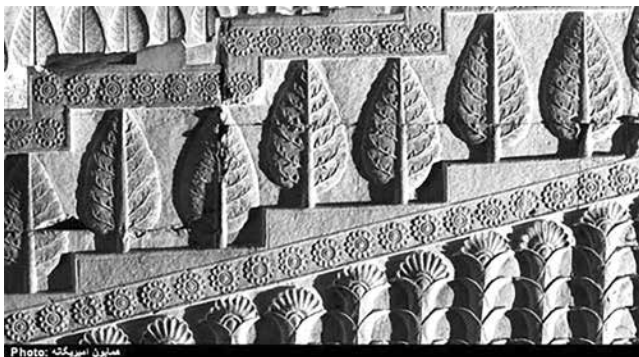
German naturalist, Engelbert Kaempfer visited the ruins in 1686 and was the first to call the inscriptions 'cuneatae' i.e. cuneiform.

Cornelis de Bruijn (also spelled Cornelius de Bruyn, 1652-1727), a Dutch traveler, visited Persepolis between 1704 and 1705. His account *Reizen over Moskovie, door Persie en Indie* published in 1711, contains exquisite drawings.

Around 1764 CE, Carsten (or Karsten) Niebuhr (1733 – 1815), a German mathematician, cartographer, and explorer, visited the ancient site at Behistun and made copies of the cuneiform inscriptions. He visited Persepolis in March 1765, and in three weeks and a half copied all the texts. His reproductions of the text engraved in rock faces were prepared so diligently, that few changes have been made to them since.

The Persian governor of Shiraz authorized a preliminary excavation in 1878.

The Oriental Institute of Chicago commissioned the first thorough archaeological exploration headed by Ernst Herzfeld, then Professor of Oriental Archaeology in Berlin, and assisted by Fritz Schmidt. Their work at the site extended from 1931 to 1939. Together, Herzfeld and Schmidt uncovered on the Persepolis Terrace, the Eastern Stairway of the Apadana and the small stairs of the Council Hall. Herzfeld was accused of attempting to smuggle artifacts out of Iran and had to leave the country.



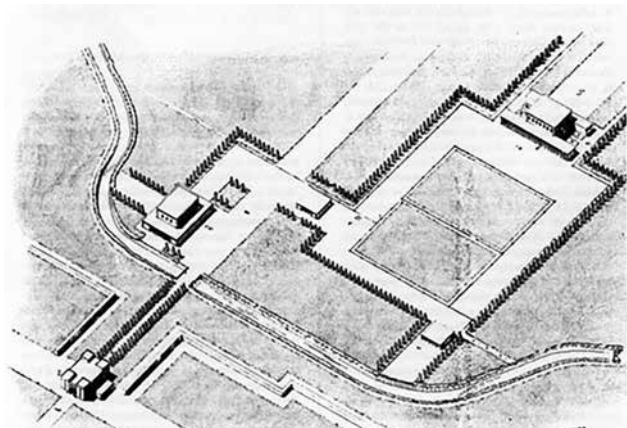
An image of a wall in Perspolis palace

Since the first millennium B.C.E., the garden has been an integral part of Persian architecture, be it imperial or vernacular. In addition to written historical references, archaeological evidence of Achaemenid gardens exists at Pasargadae, Persepolis, Susa, and other sites (Xenophon, *Oeconomicus* 4.20-25; Arrian, *Anabasis* 5.29.4-5; Sâmî, pp. 75-77; Stronach, 1978, pp. 107-12; Pinder-Wilson, p. 85; Yamauchi, p. 332 and n. 55).

The Achaemenids had a keen interest in horticulture and agriculture. Their administration greatly encouraged the efforts of the satrapies toward innovative practices in agronomy, arboriculture, and irrigation. Numerous varieties of plants were introduced throughout the empire (Xenophon, *Oeconomicus* 4.8.10-12; Moynihan, pp. 11, 25).

Aside from the practical aspects of the garden and its sensual pleasures, royal gardens also incorporated political, philosophical, and religious symbolism. The idea of the king creating a fertile garden out of barren land, bringing symmetry and order out of chaos, and duplicating the divine paradise on earth, constituted a powerful statement symbolizing authority, fertility, and legitimacy (Eliade, pp. 59-72; Moynihan, p. 20; Faqih, p. 566; Stronach, 1990, pp. 171-80).

What made gardens special during the Achaemenid reign was that for the first time the garden became not only an integral part of the architecture, but was also the focus of it. Henceforth gardens were an integral part of Persian culture. Successive generations of European and Asian monarchs and garden lovers copied the concept and design of Persian gardens (Xenophon,



Pasargad: Garden with Gateways (from down left to upper right), "Reception Hall," Pavilion and Throne Building. Reconstruction by Fr. Krefter, AMI, *Ergaenzungband* 10

Achaemenid Gardens

Mehrdad Fakour

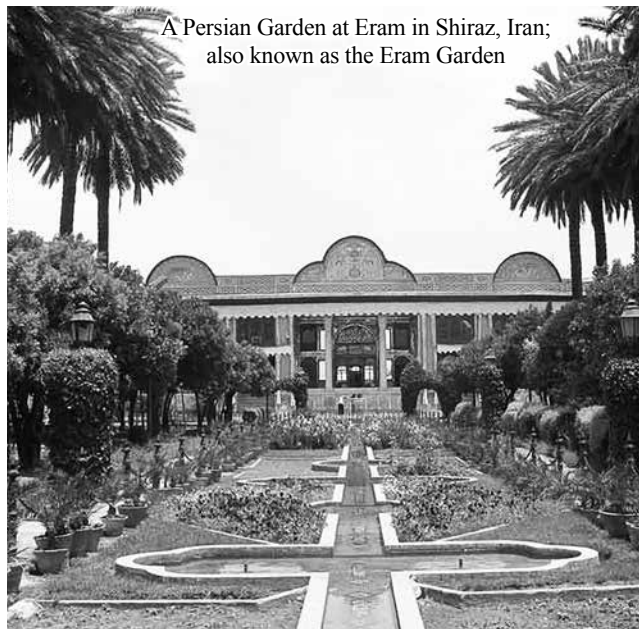
The article by Mehrdad Fakour on the Achaemenid Gardens was originally posted in the CAIS website in London hosted by Shapour Suren-Pahlav. Some pictures posted are not featured in the original CAIS posting.

Cyropaedia 5.3.7-13; idem, *Oeconomicus* 4.13-14; Moynihan, p. 2 and n. 19; Bazin, 1990, pp. 12-13).

The earliest gardens on the Iranian plateau associated with the Achaemenids are located at Pasargadae, the royal park residence of Cyrus the Great (ca. 559-530 B.C.E.), the founder of the Persian empire. The royal palaces at Pasargadae were conceived and constructed as a series of palaces and pavilions placed among geometrically designed gardens, parterres, and meticulously hewn and dressed stone water-courses, set in a large formal park containing various flora and fauna. Recent studies suggest that this garden may have been the model for the subsequent *chahârbâgh* (q.v.) and *hašt behešt* (Stronach, 1978, pp. 107-12; idem, 1989, pp. 475-87).

From the time of the Achaemenid empire the idea of an earthly paradise spread to the literature and languages of other cultures. The Avestan word *pairidaêza*-, Old Persian **paridaida*-, Median **paridaiza*- (walled-around, i.e., a walled garden), was transliterated into Greek *paradeisoi*, then rendered into the Latin *paradisus*, and from there entered into European languages, i.e., French *paradis*, and English *paradise* (Oxford English Dictionary XI, pp. 183-84; Yamauchi, pp. 332). The word entered Semitic languages as well: Akkadian *pardesu*, Hebrew *pardes* (Nehemiah 2:8; Ecclesiastes 2:5; Song of Solomon 4:13), and Arabic *ferdaws* (Koran 18.107, 23.11).

Although the concept of a paradise may be traced back to the Sumerian epic of *Gilgamish* (Kramer, pp. 147-49), it seems the idea existed independently in the Indo-Iranian tradition, where we find references in the *Avesta* (Yt. 22.15).



A Persian Garden at Eram in Shiraz, Iran; also known as the Eram Garden

An Overview of the Military Activities of Russo-Soviet Aircraft Against Iran (1914-1988)

part five/the last part

Dr. Kaveh Farrokh

A) SOVIET “ADVISORS” AND THEIR COMBAT MISSIONS FOR THE IRAQI AIR FORCE (1980-1987).

The first batch of Mig-25s entered service with the Iraqi air force in the late 1970s and were under strict Russian control. These were ten Mig-25PD and Mig-25RB deployed at the southern Iraqi airbase of Shoaibah near Basra. There were also Russian (and numbers of East German) pilots flying 16 Mig-21MF and 20 Mig-23 Iraqi air force aircraft at Shoaibah. By the outbreak of the Iran-Iraq war in 1980, there were a total of 24 Mig-25s being used for training the Iraqi air force at Shoaibah, with the aircraft remaining under tight Soviet control. Shoaibah was heavily bombed by the Iranian air force from the early days of the war in September-October forcing many of the Russian and East German pilots and their aircraft to relocate further west to Iraq’s H-3 airbase closer to the Jordanian border. A core of 12-15 Soviet pilots (known officially as “A detachment”) and their “Iraqi” Mig-25PD interceptors were relocated to Iraq’s H-1 air base in southern Iraq to conduct their combat missions against Iran from that locale.

It is known that the Soviets had allowed Iraqi pilots to fly just four of the Mig-25 fleet inside Iraq by early 1981, however combat losses of qualified Iraqi pilots had been so heavy that all Iraqi-piloted Mig-25 flights were suspended for the remainder of that year – all 1981 Mig-25 missions

against Iran were then flown by Russian and East German pilots. In that same year (1981), Iraq received another four Mig-25RB aircraft, but these too remained under strict Russian control. French reports at the time did note that unspecified numbers of Iraqi air force Mig-25s had been custom-fitted with French-made Matra R550 magic MK1 air to air missiles (“French Missiles Adapted to Soviet Aircraft” *Le Monde* [in French], April 28, 1981; “MiG-25s Equipped with Magic Missiles?” *International Defense Intelligence Newsletter* [DMS], June 8, 1981, pp.3).

It was in 1981 when the first Soviet-piloted Mig-25 versus F-14 engagements took place during the Iran-Iraq war. The Soviets had been involved in supporting the Iraqi air force’s operations (flying out of their airbases in the south, especially in the Basra region) against Iran’s major Vahdati airbase in Khuzestan. Iraqi air force Mig-21 and Mig-23s (unclear as to how many of these were Soviet-piloted) had suffered heavy losses in aircraft and pilots against Vahdati by late April-March 1981. The strategic situation then swung in Iraq’s favour when two squadrons of Mig-21MF armed with French Matra air to air missiles were rushed into the battles (again it is unclear how many of these were Russian and/or East German piloted). Iranian aircraft suffered heavy losses against the Mig-21MFs including one F-4D, two F-5s, one Bell 214C helicopter, and one C-130 *Hercules* military transport plane (Nicolle & Cooper, 2004, pp.82). The situation prompted the Iranian air force

to deploy an unspecified number of F-14As to Vahdati by May 1981. A fierce engagement then occurred on May 15, 1981 when an F-4E and an F-14A each shot down an opposing Mig-21. One of other F-14As then detected a Soviet-piloted Mig-25RB approaching the Iranian jets; the F-14A fired a Phoenix missile from 108 kilometres (the Mig-25 was still in Iraqi airspace). The Mig-25RB manoeuvred well and engaged in ECM (electronic countermeasures) but the Phoenix managed to explode close to the aircraft. The damaged Mig-25 was forced to make an emergency landing at Shoaibah. This is the first known incident during the Iran-Iraq war where Soviet-piloted Mig-25s engaged in combat against Iranian F-14As. More Soviet-piloted Mig-25 combat flights occurred in October 1981, especially over Kharq Island. No air interceptions occurred as the Mig-25s were often flying at altitudes of 19 kilometres with speeds of Mach 2.2.

At least another 12-15 Soviet-piloted Mig-25 flights were to occur in the spring of 1982. One example reported by Iranian air force veteran Shahram K., was in March 22, 1982 when a Mig-25RB was tracked by Iranian radar heading towards Tehran’s main Mehrabad airport (personal interview with author, March 23, 2002; see also Cooper & Bishop, 2004, pp. 39-40). By October 1982, up to 1500 Soviet military “advisors” were directly involved with Iraq’s armed forces (Middleton, D., *New Iraqi Strategy is Seen in War with Iran*, *New York Times*, October 31st,

1982, pp.6.) with close to 300 of these working as “instructors” for the Iraqi air force (Cooper & Bishop, 2000, pp.176). It is unclear how many of these instructors flew the Mig-25s into Iran, especially on September 16 and December 1, 1982 (see “Other Mig-25 missions” further below).

Thirty Soviet instructors worked at Iraq’s H-3 airbase to assist and train the Strategic Iraqi Brigade in flying Mig-25PD interceptors as well as Tu-22 and Tu-16K (subsonic) bombers. The Soviets soon succeeded in creating the Iraqi 10th Composite Reconnaissance Wing (which included the 1st Squadron composed of Iraqi pilots trained to fly Mig-25PDs). All of the Iraqi piloted Mig-25PD interceptors were then transferred to the Iraqi 17th air force squadron, which had been flying Mig-21MF and Mig-21R combat aircraft.

More Soviet Mig-25 combat operations were to follow in 1987. In the early part of November 1987 four unmarked Mig-25BM aircraft of the Soviet air force arrived in Iraq’s H-3 airbase. These were flown by the most experienced Russian pilots of the Soviet 164th Reconnaissance Wing based in Krzywa, Poland and the Soviet 198th Reconnaissance Wing from Montshegorsk (Kola Peninsula region). The Russian pilots at H-3 were supported by at least 130 personnel and supporting equipment (i.e. weapons, spare parts, etc.) from the Soviet Union. The Soviets were quickly prepared for their combat operations against Iran. After careful planning and research (consult Fiszer & Gruszyński. 2001) the Rus-

sians selected Iran's Tactical Airbase 1 at Tehran's Mehrabad International Airport (defended by two HAWK missile batteries and fourteen F-14A interceptors). The first two raids appear to have had success, especially in the firing of Kh-25MP anti-radar missiles as well as Kh-58 air to ground missiles. The HAWKS could not retaliate as the Russians were flying their aircraft at a ceiling of 21 kilometres that was well above the HAWKS maximum ceiling range of 14 kilometres. No F-14As however were damaged by the Russian attacks. The Russians then launched a third attack on November 11, but this time the Iranian radars vectored onto the approaching Mig-25s. One F-14A fired a Phoenix missile that struck one of the Russian jets. Fortunately for the pilot, the Phoenix failed to explode, however the Mig-25 was severely damaged, obliging it to escape to Iraq where it was forced into a crash landing. The destroyed aircraft was collected by the Soviets and loaded onto Il-76 transport planes that flew to the Soviet Union. By November 15, the other three Mig-25BMs, along with their Russian pilots and supporting personnel had also departed for the Soviet Union.

B) OTHER MIG-25 MISSIONS (1982-1988)

Russian or Iraqi pilots? The first confirmed shooting down of an Iraqi air force Mig-25RB occurred on September 16, 1982. The aircraft (flying at almost Mach 3) was flying towards Kharq Island when it was shot down by a Phoenix missile of one of a pair of Iranian F-14A's. Another Mig-25RB flying towards Kharq Island was also shot down by a Phoenix missile fired from an

F-14A on December 1, 1982. Three days later (December 4, 1982), another Mig-25RB flying into northwest Iran was destroyed by an F-14A; the latter's Phoenix missile had missed which prompted the Mig-25P to decelerate – the F-14A then fired another Phoenix which destroyed the Mig-25P.

The next F-14A versus Mig-25 encounter took place on August 6, 1983. In this incident a Mig-25 (exact type unknown) was attempting to intercept a passenger airplane when it was fired upon by an F-14A launching a Phoenix missile from a distance of 120 kilometres. The Phoenix did not hit the Mig-25 but its explosion close to the aircraft damaged it, forcing it return to Iraq. As it flew back at low level it was sighted by an Iranian F-5 on a bombing mission against Iraqi ground targets. The F-5 jettisoned its bombs quickly and fired two AIM-9 missiles that destroyed the Mig-25. Two years later on August 20, 1985, one of four attacking Mig-25RB aircraft attacking Kharq Island was destroyed by a Phoenix missile fired by an F-14A. One day before (September 19, 1985), two Mig-25s (type unknown) had been destroyed as they crashed inside Iraq. The aircraft had run out fuel as they had been forced into difficult evasive manoeuvres by Iranian ground-based missiles and F-14A interceptors. Nearly five months later on February 15, 1986, another Mig-25RB was shot down over Tehran by the Phoenix missile of an F-14A. The next known case of an F-14A shooting down a Mig-25 occurred on March 19, 1988 when a pair of F-14As fired several Phoenix missiles resulting in the destruction of one of four Mig-25RBs and one of

two Tu-22Bs attempting to attack Kharq Island. The next day (March 20, 1988) one of two Mig-25RBs attacking Boroujerd in Western Iran was shot down by the Phoenix missile of an F-14A. The last Mig-25RB to be lost was on March 22, 1988, when one of two Mig-25RBs attacking Tabriz was destroyed by the Phoenix missile of an F-14A.

It is not clear how many of the cited "Iraqi" Mig-25 combat incidents in 1982-1988 involved Soviet instructors/pilots. It is also not clear whether Russian pilots were involved in Iraqi air force Mig-29 combat missions against Iranian supply lines at the Shalamchah and Fajr (north of Shalamchah) roads during Iran's Karbala 5 (January 8-February 26, 1987) and Karbala 8 (April 7-12, 1987) offensives against Basra (Farrokh, 2011, pp. 393-395; Cooper & Bishop, 2000, pp.236).

Just as Iranian ground forces were driving towards Basra, the Soviet Union was concentrating numerous divisions along its southern border with Iran; this forced Tehran to shift numbers of its professional army contingents away from Iraq and towards the Soviet-Iranian border (Farrokh, 2011, pp. 395). Reports of pro-Iraqi Soviet military attention along the Iranian-Soviet borders began to surface in the Western media prompting Iraq to accuse the US of "...making exaggerated assessments of the Soviet military build-ups on the Iranian borders" (O'Ballance, 1988, pp.198). In practice, Soviet forces along the Iranian border were estimated at 24 divisions in 1981 (Epstein, 1981, pp.127) with these having risen to 29 divisions by 1988 (Entessar, 1988, pp.1428). Officials from Iran's new revolutionary regime had

in fact accused Moscow of a military build-up along the Iranian borders as early as December 1979 (Rubinstein, 1981, pp. 607).

The Mig-25RB shot down over Isfahan on January 14, 1987 by an Iranian HAWK anti-aircraft missile was indeed flown by an Iraqi pilot; he was captured alive after his ejection and displayed on Iranian TV. The strong possibility of at least partial Russian involvement in the aforementioned "non-Russian" Mig-25 missions derives from two facts (a) the consistent shortage of qualified Iraqi pilots during the war and (b) the significant role of other non-Russian pilots flying Iraqi combat aircraft against Iran during the war. With respect to the acute shortage of Iraqi pilots, Briganti (1990, pp.33), Nelan and Fischer (1990, pp.30) as well as Cordesman and Wagner (1990, pp. 162, 466) have noted that despite having over 500 combat aircraft in 1986 (versus perhaps one-tenth that number possessed by Iran at that time), the Iraqi air force never possessed more than 100 qualified pilots of which barely half were judged as being at a high level of combat effectiveness. This meant that Iraq could at most fly only one in five of its combat aircraft; the rest of the Iraqi air fleet could not be made operational with the available pool of Iraqi pilots.

Iraq's chronic shortage of qualified pilots led to the recruitment of pilots from numerous nations into the Iraqi air force. These flew many combat missions against Iran during the war. One notable example is the attack launched against Sirri Island in the Persian Gulf on August 12, 1986 (conducted over a range of 1,300 kilometers through air

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to air refueling). Cooper and Bishop (2000, pp.222) have tabulated 23 mercenary pilots who partook in that attack including two Pakistanis (Iqbal Zakiollah and Shams Alfahi), one Australian, one New Zealander, one South African (Russell Cargill), six Germans, along with two Belgians (Gustav Miller and Maxwell von Rosen). Many of these had arrived to serve with the Iraqi air force as early as 1985. Only two of the pilots in the Sirri raid were of Iraqi origin (Cooper & Bishop, 2000, p.233, footnote 371). Yet another example of the critical role played by non-Iraqi pilots was the air raid on Larak Island in the Persian Gulf on November 25, 1986, led by the Belgian Max von Rosen (Cooper & Bishop, 2000, pp.231). The latter's successes led the Iraqi government to allow him to fly in a Mig-25, which must have had the tacit approval of the Soviet government. Other examples of

non-Iraqi pilots flying combat missions for the Iraqi air force include Egyptians who led a number of air strikes against Iranian forces during the latter's Fao operations in 1986. French pilots also flew with the Iraqis until at least 1984 (French pilots are then reported as remaining in Iraq to act as "advisors" for the Iraqi air force) (Copper & Bishop, 2000, pp.173).

C) PERSIAN GULF INCIDENTS AND SOVIET FLIGHTS INTO IRANIAN AIRSPACE (1987)

One of the least known episodes of the Iran-Iraq war pertains to Soviet combat aircraft penetrating Iranian airspace. The best-known episode pertains to events that occurred in the Persian Gulf between Iranian and Soviet maritime assets (outlined by Polmar, 1991, pp. 46-47). On May 6, 1987 Iranian speedboats attacked the

Soviet freighter Ivan Koroteev in the Persian Gulf but caused little damage. This attack may have due to suspicions that the freighter was transporting weapons for Iraq. Just days later on May 17, 1987, another incident occurred in the Persian Gulf (near the Kuwaiti port of Al-Ahmadi) when an Iranian mine damaged a second (Iranian-chartered) Soviet freighter (the Marshall Chuikov). This incident led to a vigorous military response by the Soviets, who dispatched their warships into the Persian Gulf. While a number of confrontations did take place between Iranian and Soviet vessels, none of these resulted in damage or casualties. The most dangerous confrontation was that between an Iranian frigate (possibly the Sahand or Sabalan which were attacked by the US-Navy on April 14, 1988—consult Farrokh, 2011, pp. 406-408) and a Sovrenemy-class destroyer, the Stoykiy, which was escorting

a Soviet freighter and tanker.

Most significant was the Soviet response in the air on May 6, 1987, the day the Ivan Koroteev had been attacked. Soviet combat aircraft entered Iranian airspace fifty times on May 6, 1987 (Polmar, 1991, pp. 46). The Soviet aircraft were most likely Mig-25s flying out of bases in the Soviet Caucasus. Iran would have had very few aerial assets to confront the Soviet aircraft in 1987-1988. By that time, Iran's few operable F-14As (which were capable of confronting the Mig-25s) were stationed well to the south to protect Iran's Persian Gulf petroleum assets (especially at Kharq Island); a few F-14As were available to defend major cities such as Tehran (Farrokh, 2011, pp. 397-398, 403). While more research is required on the May 6, 1987 Soviet aerial penetrations of Iran, no reports of Iranian interceptions or air to air combats have been reported.

A discussion of Mid-Century Imaginary (aesthetic) Art forms



An Interview with
Dr. Mehran Sadrosadat

Painter and Writer

By: **Mohammad Moienfar**
Editor: "Bagh-e-Khabushan"
Quarterly Magazine, Quchan, Iran



Thank you for giving us your precious time for this interview. Please give us a little background on yourself, your childhood, education, travels and how you became interested in the arts.

I was born May, 1950 in Quchan, Iran, where I lived until the age of 15. Due to family affairs we moved to Mashad. There were no art schools, or for that matter any school that offered an art program. There were very few known artists in the city of Mashad.

After a year of military service, I became a teacher as part of the (sepaheh danesh) program that sent high school graduates to remote villages in Iran to teach at public schools.

The village that I was assigned to was called Gharpozabab in the providence of Karaj. There was no electricity, running water or basic human luxuries. I would sit at night next to my oil lamp and draw.

This went on for a while, I had two years to decide what major I wanted to pursue as my college career. At the end of my two-year service I decided to move to Rome, Italy this was around 1971.

At first I went to Toruja and studied Italian. I decided to move back to Rome where the opportunities in arts were unlimited. At the time I could have continued my studies in medicine because there were no entrance exams, but these exams were required if you were to study the arts. I

passed the exam and started my studies. During these years I took advantage of traveling all over the European continent, visiting a number of different cities in Western Europe. The travel restrictions were minimal and I took advantage of them. I graduated in 1977 and moved back to Iran.

Upon my return to Iran I recognized that I could not survive only as an artist and that I needed to be employed. I started working at the Arts and Cultural Institute of Mashad and my responsibilities were to teach classes, attend meetings and work towards establishing art centers and schools in the country. I am currently retired but still teach part time.

Professor can you please elaborate on your personal life, your children and your late wife Ms. Hamideh Shahrestani?

My wife was beautiful in every way and I miss her dearly. Hamideh was born in 1961 in the town of Birjand. She was raised in a very progressive family who were well defined as artists and calligraphers. She did not continue her studies even though she was accepted at the Art University in Tehran.

After our marriage she moved with me to Mashad where we started our family. She was a perfectionist, anything she touched she turned into an art form.

We had four children together. I am

proud to say that the all four are active in the arts and the others architecture and engineering. My older son, Navid is a very well known artist in Switzerland.

Can you we refer to you as an Iranian artist or shall we call you European because you finished your studies and expertise in Italy?

As human beings today we are living in a global community, so has our art form become global. It doesn't matter where you are from, today all art forms come together. If I were to isolate myself only to the art forms in Mashad I would be behind, perhaps 200 years.

We must realize that Iranian artists are very talented but because of limitations they cannot market their work as successfully as Western artists. In fact, I would like to clarify that my return to Mashad from Italy was because I found Western art a bit empty. We must not forget what Iranians have endured in the past 35 years, the imposed war, the revolution etc. have played a tremendous role in the world of Iranian artists.

There is a vision that does not exist in the West because the experience is not there. In Iran this vision is clearly identified in the works of its artists, but because of Iran's isolation from the rest of the world these artists have not been appreciated as deserved. Just because I spent a few years studying art in another

country does not make me a Western artist.

I am an Iranian artist with a vision that brought me back from Italy to Iran, to experience and see what I couldn't in Europe. Lessons in art are not required so that all become artists, but to succeed in most professions we must have the eye and the hand to draw and create as an artist. Every building, every structure, every invention needs an artist to draw the idea before it is constructed that is why art is such an important path to discovery.

Can you briefly touch on how you see famous artists such as Picasso, Da Vinci and other famous European artists?

First and foremost, the key to their success was the marketing of their work. I have seen how the most famous artists have published their work in a book. The West has turned the art world into a business venture and has taught its citizens to invest in art because there is a return. We don't have that attitude in Iran. It is unfortunate because this is why our artists have not been discovered. There is no capital to invest in these artists and our leaders don't appreciate art as such.

Can you please elaborate on your own work?

One cannot judge one's work without being accused of boasting. But I can say I divide my life work into three parts. My work was dedicated to that period. The period of experimentation, the period of peace and tranquility I felt next to my wife, all comes through my work.

Does any of your work represent current events?

When I returned to Iran from Italy we still had the Shah of Iran and the Monarchy in place. I did not want to come back and draw apples and oranges. I started with the drawings of Ferdowsi and the Shahnameh. As time passed and the revolution came around, the tragic events of the earthquake of Tabas city that killed over 150,000 people impacted me greatly.

Many paintings came out of that era, but none were publicized or placed in any galleries. So it is important to note that what one feels and paints is not necessarily popular art.

Professor not only have you been a great Artist but you also have been a teacher and a mentor to many of your students all over the country. Tell us your thoughts on teacher, student relations and how

important of a role it plays in their lives?

To be honest during my elementary school years in Quchan I use to take a route to school from my house that would require more time. It was a longer distance to cover but I wanted to avoid passing my teachers house. That should tell you how I felt about my teacher. We kept our distance, because this is how the relationships were established.

I, on the other hand am very close to my students. In the art world, the work requires you to keep your proximity close to your students physically and mentally.

If you want to be their mentor, you need to limit the distance and try to break all barriers. This is what I choose in my teaching career.

Do you think this was because long ago teachers were more respected than today?

No, I don't think we need to credit this to the teacher student relationship. There are a number of factors that have impacted this lack of interest and the weak work ethics. Students are looking solely to grab a diploma, they have no love for their majors, they only go to work as robots and come home. Service is the key,



but in Iran we have lost that, and that is what is missing in the work place. Lack of management and lack of work ethics by management.

Do you think that an artist is closer to God than an average man or woman?

An artist draws upon godly creations and that is why they have a unique connection. In different beliefs god is represented through a different perspective. The artist draws upon the naked eye.

What is not visible at times to the average person an artist creates and that inspiration perhaps is what brings us closer to spirituality and the creator, again depending on your beliefs.

Remember it is not my job as an artist, as a writer or as a creator to go around and force my work upon the people and have them recognize it. It is the job of the leaders to create budgets for marketing

the artist's work.

It is the job of the deans and teachers to ask for grants and money to encourage artists to dedicate their life to their art. But as artists we need to be compensated and recognized, otherwise people would never understand and appreciate the work of an artist.

Professor after 65 years of life and more than 50 years of dedication to the arts where do you stand today?

If I were to come back and was reborn I wouldn't change a thing. I would choose the same career and dedicate my life to the arts as I have most of my adult life. The happiness of a man comes from a dedicated loving wife or spouse who brings peace and harmony, one's career and dedication to his or her career.

We don't have to be artists to be dedicated and successful. Any career path we

choose in life needs dedication and passion. As long as we have that goal we can be happy and content with our choices. Dedication and strong work ethics is what brings success.

Please leave us with a few words of wisdom for our young readers

Quchan was a very small city, where there was only one main road, all day long we went up and down this path and greeted one another. The Quchan where we inhaled the clean air, and ate the pure foods off the land, the Quchan that was so real and hearty, oh I wish we never left Quchan for the city. I wish my family never left it for Mashad and instead we devoted ourselves to the enrichment of this town.

So my message is to think twice before leaving, making it an empty nest, empty as it is your home.

Meet Iranian American Chef, Entrepreneur, and Diplomat: MAZIAR FARIVAR

Posted by Noah Ringler



Iranian American Chef and co-owner of Peacock Café in Washington, DC, Maziar Farivar sat down for an interview with PAAIA to discuss his life, career and diplomatic endeavors.

In 2015, Maziar was chosen to be the chef for the inaugural White House Norouz celebration hosted by Michelle Obama. Given only a few days notice, he put together a phenomenal menu featuring traditional items such as *sabzi polo* (herb rice) and fish, *kuku sabzi* (a Persian fritata with fresh herbs), tomato cucumber salad and a yogurt cucumber side. At the request of the Iranian American White House staff, Farivar also included kabob on the menu, as it is always a crowd favorite.

Interestingly, Farivar does not have extensive experience with traditional Persian cuisine. He has not set foot in Iran since he moved in 1978, just before the fall of the Shah and the launch of the Islamic revolution. Like most youth living away from home for the first time, Farivar learned to cook through creating makeshift Thanksgiving dinners and waiting tables at Jeremiah Tower's Stars. These humble beginnings sparked a passion that would lead to opening the Peacock Café with his younger brother and business partner, Shahab. Today, Peacock

café is an artsy, upscale Georgetown restaurant, featuring a more American and health-conscious menu. Over the years, Persian recipes, such as *Naaz Khatoon* (roasted eggplant with pomegranate), *Albaloo polo* (a rice and sour cherries dish), and *Qaymeh* (a lamb and split pea stew topped with match stick potatoes) have been added and very well received by the D.C. community.

By sprinkling these traditional Persian dishes with a contemporary twist in his menu, Farivar hopes to educate the wider community about his cultural heritage, one that spans centuries and is rich in art, literature and architecture. Through his embrace of Iranian cuisine, Farivar strives to put a more positive face to the country and its culture, separate from the political situation.

Farivar is recognized by the U.S. Department of State as a culinary diplomat and in 2012, he was nationally recognized as one of the most prominent chefs and culinary leaders. As the State Department came to the realization that diplomatic meetings and negotiations go better with great food, the American Chef Corp was created. Farivar was one of the 90 celebrity chefs chosen to take part in this new endeavor. Using food as a commonly shared experience, he has travelled to Italy twice to represent the United States in a multi-nation cook-off competition.

