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ENCYCLOPAEDIA IRANICA FASCICLES 1 & 2 OF VOLUME XIII PUBLISHED, FASCICLE 3 IN PRESS

The first and second fascicles of Volume XIII of the *Encyclopaedia Iranica* were published in the Winter and Spring of 2005, and fascicle 3 is in press. The first two fascicles feature over 65 articles on various aspects of Persian culture and history, including four series of articles on specific subjects: 25 entries on Indo-Iranian relations, three entries on Investitures in pre-Islamic Iran, two entries on Inheritance in the Sasanian and Islamic periods, and two entries on the Institute of Iranian Philology in Denmark. Fascicle 2 also features the beginning of a series of 12 major entries, under the general rubric of IRAN, highlighting the overall aspects of Iranian history and culture. The series will continue in fascicles 3 and 4. Entries on Iran will cover lands and peoples of Iran, Iranian history, Iranian myths and legends, Iranian languages, non-Iranian languages of Iran, Persian literature, Persian music, the history of science in Iran, and finally Iran and



the West and Iranian Identity. A review of these entries will be presented in the Spring 2006 issue of the Newsletter.

INDO-IRANIAN RELATIONS

Indo-Iranian relations occupy most of the first fascicle of Volume XIII. It would have taken much more space to fully cover, under this one heading, all the areas in which Iranians and Indians have interacted in all periods of their history. To begin with, there is the shared origin of the two language families, the Iranian and the Indo-Aryan. The earliest monuments of these families, the Avesta of northeast Iran and the Rig Veda of northwest India, illustrate the languages' relationship. They also contain many hints about shared culture and attitudes, even while they document the many differences. How and when the two peoples separated and went their separate ways remains unclear; but they were destined to meet again. Through political expansion, commercial relations, religious and other

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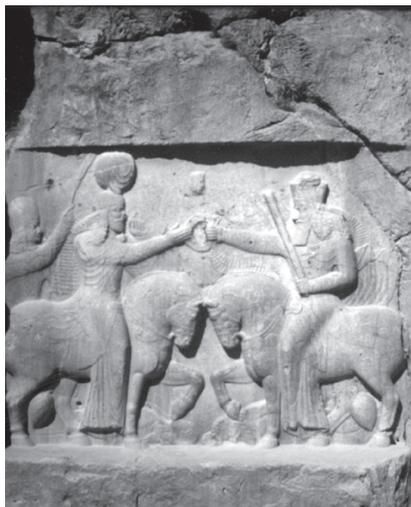
MAHMOUD KHAYAMI ELECTED HONORARY CHAIR OF THE EIR. BOARD



Mahmoud Khayami, who has supported the *Encyclopaedia Iranica* project since 1990 and served with great dedication as Chairman of the Encyclopaedia Iranica Foundation's Board of Trustees from 2002-2005, has been unanimously elected as Honorary Chairman of the Board.

Mahmoud Khayami, the well-known philanthropist, industrialist, and financier, was born in 1930 in Mashhad. After moving to Tehran, he was involved for 11 years in developing Iran's

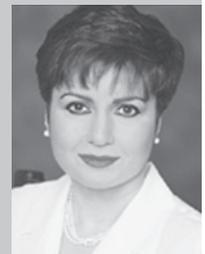
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Naqsh-e Rostam,
INVESTITURE II. SASANIAN PERIOD

GALA BENEFIT DINNER TORONTO, NOVEMBER 25, 2005

Annual gala benefit dinners organized by Friends of the *Encyclopaedia Iranica* are becoming a feature of their fundraising activities. On November 25, 2005, a Gala Benefit Dinner will take place for the first time in Canada at Toronto's elegant Liberty Grand Entertainment Complex. The event is chaired by Ms. **Tina Tehranchian** with the participation of a number of socially active Iranian-Canadians. The Steering Committee consists of **Reza Danaii, Ali Ehsassi, Manoo Missaghi, Maryam Mohajer, Minoo Mohajer, Leila Pazuki, Susan Salek, Shahram Saremi, Pari Taheri, Ali Vakili, and Fereidoon Zahedi**. Members of the Advisory Committee include **Fereshteh Bekhrad, Mohammad Fazel,**



Ms. Tina
Tehranchian

Continued on page 5

Continued from page 1

cultural exchange, Iranians and Indians rediscovered each other repeatedly. This happened in ancient times, especially during the Achaemenid conquests and the centuries of the expansion of Buddhism across Middle Asia. It occurred again, with increasing intensity, during the eastward spread of Islam and with it Persian language and culture.

Indo-Iranian relations is treated in a series of survey articles on selected areas of interaction and mutual influence between the two culture areas; these range from consideration of the fragmentary information available for the pre-Islamic period to an overview of the enormous body of history, poetry, and other literature produced in India in the Persian language. From these surveys the reader can turn to the numerous biographical entries and detailed accounts of places, rulers, dynastic lines, writers, artists, saints, scholars, and other creators or expressions of Indian culture which invoke the art or thought of Persia and the Persian language. A few examples are: Agra, Babor, Bahmanid Dynasty, Delhi Sultanate, and Hyderabad. A special category of coverage relating to India is made up of the entries on the personalities and

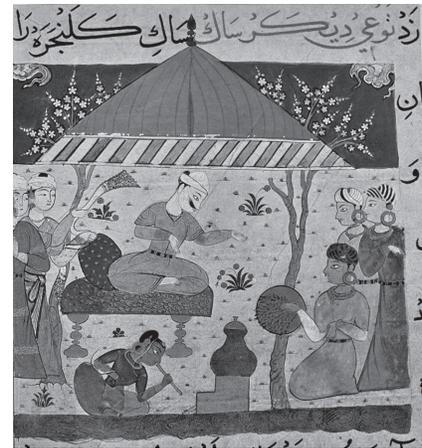


Prince Dara Shokoh by Shaikh 'Abbasi,
INDIA XX. PERSIAN INFLUENCES
ON INDIAN PAINTING

institutions of the Parsi community, descendants of Iranian émigrés who, taking refuge in Gujerat at least by the 10th century, have maintained there the religion of ancient Iran in living form.

Beginning with an INTRODUCTION to the Indo-Iranian relations by **C. J. Brunner** and an entry on HISTORICAL GEOGRAPHY, treating the ancient Indo-Iranian frontier, by **P. Callieri**, the series continue to discuss history of Indo-Iranian political and cultural relations in various periods from ancient to modern times. Pre-Islamic eras are covered in two articles by P. Callieri: ACHAEMENID; and SELEUCID, PARTHIAN, and SASANIAN PERIODS. Relations in the medieval Islamic periods are discussed in two entries: from MEDIEVAL PERIOD TO THE 13TH CENTURY by **C. E. Bosworth**; and FROM THE 13TH TO THE 18TH CENTURY, by **R. M. Eaton**. Beginning with sporadic relations in the early Islamic period, the Indo-Iranian political and cultural relations expanded during the Ghaznavid and Ghurid dynasties (10th-12th centuries) and culminated during the Delhi Sultanate (13th-15th centuries) and Mughal Empire (16th-18th centuries). In this period, multifaceted relations between peoples of the Iranian plateau and India became extensive and uninterrupted. Migration, commerce, politics, and increasing cultural contacts all led to a range of cross-regional influences, most of which flowed from Iran to India.

Mutual linguistic and literary influences are treated in four entries: PERSIAN ELEMENTS IN INDIAN LANGUAGES, by **C. Shackle**; PERSIAN LITERATURE IN INDIA, by **M. Casari**; INDO-PERSIAN HISTORIOGRAPHY by **S. F. Dale**; Persian correspondence literature in India, had already been published in the entry "CORRESPONDENCE iv. PERSIAN CORRESPONDENCE IN INDIA." These entries show how in the period of 15th-18th centuries all genres of Indo-Persian writings burgeoned in the Indian subcontinent and became a tradition of scholarship, including poetical works and writings on ethics, rhetoric, mirrors of princes, Sufi hagiography, gazetteers and innumerable political histories. The Indian contribution in these areas "was most original and remarkable, both in content and in form up to the creation of the official language of the empire until mid-19th century, when it was displaced



Ghiath-al-Din Khalji instructs the
women of his household,
INDIA XX. PERSIAN INFLUENCES
ON INDIAN PAINTING

by English "after having enormously contributed to the formation of Urdu language and literature."

Mutual influences in art and architecture is discussed in two entries on art and references are made to a number of already published entries on architecture: PERSIAN INFLUENCES ON INDIAN PAINTING and INDIAN INFLUENCES ON PERSIAN PAINTING both contributed by **B. Schmitz**. The subject of Persian influences on Indian architecture is referred to the following four entries: "DECCAN ii. MONUMENTS; DELHI SULTANATE ii. MONUMENTS; HYDERABAD ii. MONUMENTS; and GARDEN iii. GARDEN IN INDIA." The first entry discusses a sustained impact of the Persian painting styles on Indian art and Hindu painting styles at the courts of Delhi Sultanate and Mughal Empire. Beginning in the 14th century, Persian influence culminated in the latter half of the 16th century when a large number of Persian artists, illuminators, and calligraphers arrived due to changes in patronage at the Persian courts and political instability in Khorasan. This entry treats in some detail the documented painters of this period, including artists from Shah Tahmasb's court (Mir Sayyed Ali, Abd al-Samad, Mir Mosawwer, and Mowlana Dust); the Bukharan artists (Shaykhem and his father Molla Yusof Heravi); and the Khorasani artists (Farrokh Beg and Aqa Reza). As the result of activities of these renowned figures, Indo-Persian book-studios developed to the highest degree, bringing excellent innovations in the arts of calligraphy, illumination, miniature and binding,



The treacherous vizier repulsed by the Queen, from the *Hasht behesht* of Amir Khosrow Dehlavi, INDIA XX. PERSIAN INFLUENCES ON INDIAN PAINTING

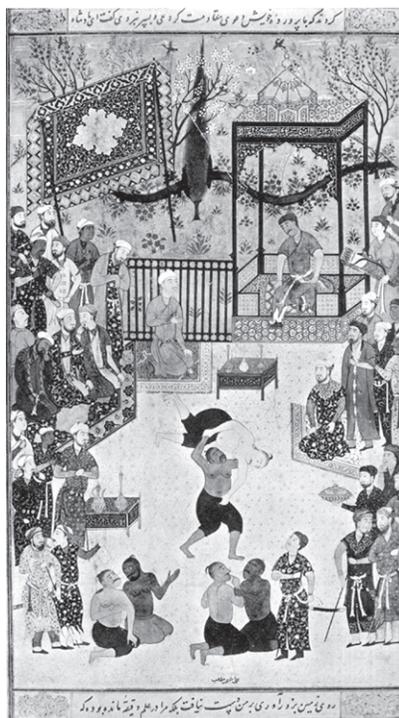
and producing an immense amount of manuscripts.

The second entry shows how the flow of artistic influences between Persia and India reversed during the 17th century. Paintings and drawings in the developed Mughal style of the first quarter of the century were imported to the courts and bazaars of Isfahan where the “new Indian art” with its appealing coloration and incorporating European perspective, modeling, and figure characterization was copied by painters such as Shaikh Abbasi, Mohammad-Zaman, and Aliqoli Jabbar. As a result, “Persian painting of the 17th century underwent a mammoth stylistic change, a change less dependent on direct exposure to European art than heretofore imagined.”

India was a major location of Iranian émigré communities. Merchants, students, and scholars from Persia, as well as those fleeing religious or political persecution or those seeking new economic opportunities, traveled to, or settled in, India. Iranian communities in India and Indo-Iranian commercial relations are treated in four entries: **M. Haneda**, discusses IRANIAN IMMIGRANTS IN INDIA; **S. C. Levi** has contributed two entries, INDO-IRANIAN COMMERCIAL RELATIONS; and INDIAN MERCHANTS IN CENTRAL ASIA AND IRAN; and **S. H. Hanifi** has treated INDIAN MERCHANTS IN 19TH-CENTURY AFGHANISTAN.

Indo-Iranian relations underwent a drastic change from the fall of the Safavids to the rise of the Pahlavis. **M. Bonakdarian** has treated this critical

period in three entries: THE AFSHARID AND ZAND PERIODS IN THE 18TH CENTURY; relations during the QAJAR PERIOD IN THE 19TH CENTURY; and relations during the Constitutional Revolution and its aftermath in THE EARLY 20TH CENTURY. The first article demonstrates that Nader Shah’s invasion of the Mughal empire in 1739 marked the most climactic episode in modern Indo-Persian relations. Though by no means the leading factor in hastening the gradual collapse



An old wrestler defeats an arrogant student, from Sa’di’s *Golestan*, INDIA XX. PERSIAN INFLUENCES ON INDIAN PAINTING

of the Mughal empire and the eventual rise of British hegemony throughout the subcontinent, after Nader’s invasion the Mughal empire faced further disarray. At the end of the 18th century, with the rapid consolidation of British leverage in the Indian subcontinent and the Persian Gulf, the emergence of a new Qajar dynasty in Persia, the shifting European balance of power, and Persia’s growing importance as a buffer state between British India and Russia, Indo-Persian relations underwent fundamental transformations. By the time of the founding of the Qajar dynasty in Persia in 1796, Indo-Persian diplomatic relations was increasingly passing into the control of the East India Company and the British government. Moreover, political developments in India contributed to the evolution of the emergent nationalist ideologies in Iran. Some of the earliest Persian-language accounts of encounters with European and Western ideas and cultures were composed by Iranians residing in India.

Given the very slow development of the printing press in Persia and the use of Persian by many educated Indians, the Persian-language printing press in India played a crucial part in the dissemination of texts composed by Iranians and Indians as well as European works translated into Persian. Upwards of fourteen Persian-language newspapers geared primarily towards an Iranian readership were published in India after the middle of the 19th century with a much higher number aimed at general readers of Persian in India itself.

The Persian Constitutional Revolution in 1906 coincided with an intensified phase of Indian nationalist agitation against British colonial rule. Indian individuals and groups of diverse ideological orientations and commitments expressed support for the Persian revolution, while groups of nationalists in Persia voiced solidarity with the Indian struggle for self-government. As a result, the mutual Indo-Iranian cultural and political influences in the previous centuries shifted to an incoming flow of influences from British India to Persia in the 19th and 20th centuries.

PRE-ISLAMIC HISTORY AND CULTURE

Pre-Islamic history and culture is



Portrait of Abd-al-Momen Khan Uzbek, attributed to Aqa Mohammad-Reza, INDIA XX. PERSIAN INFLUENCES ON INDIAN PAINTING

the subject of ten entries of which five articles deal with Indo-Iranian relations: INDO-IRANIAN RELIGION, the study of a fund of religious concepts, beliefs, and practices that are common to ancient Iran and ancient India, by **G. Gnoli**; INDIAN OCEAN and its role in international trade in pre-Islamic periods, by **D. T. Potts**; INDO-PARTHIAN DYNASTY, rulers over a large part of northwestern India from Sistan to Sindh on the Indus river at the beginning of the 1st century C. E., by **C. Frohlich**; and INDO-GREEK DYNASTY, Greco-Bactrian kings who ruled over the region south of the Hindu Kush in the second and first century B.C.E., by **O. Boppearachchi**.

Other entries include INDRA, the name of a major god in Vedic India, but ademon in the Avesta, by **W. W. Malandra**; IONIAN REVOLT, unsuccessful uprising of the Greek cities of Asia Minor against Achaemenid control, by **E. Badian**; IMMORTALS, name of a corps of 10,000 Persian elite infantry soldiers in Herodotus, by **R. Schmitt**; and INHERITANCE in the Sasanian period by **M. Macuch**. INVESTITURE of kings, the ceremonies and symbolic actions used to assert the assumption of rulership and to elicit affirmation of it is covered under the pre-Islamic dynasties in three entries: IN THE ACHAEMENID PERIOD, by

M. Brosius; IN THE PARTHIAN PERIOD, by **V. S. Curtis**; and in the SASANIAN PERIOD, by **J. Rose**.

HISTORY: MEDIEVAL TO MODERN

Seven entries deal with various aspects of Iran's history from medieval to modern times: INJU DYNASTY, one of the minor dynasties that controlled much of Persia following the collapse of the Il-Khanid state in mid-14th century, by **J. Limbert**; INANC KHATUN, wife of Atabeg Nosrat-al-Din Jahan-Pahlavan, the Ildegizid ruler in Arran, most of Azerbaijan, and then Jebal in 12th century, by **C. E. Bosworth**. INDO-EUROPEAN TELEGRAPH DEPARTMENT, a branch of the British Government of India, based in London, which managed a series of telegraph lines in Iran; and INDO-EUROPEAN TELEGRAPH COMPANY, a telegraph company that controlled telegraph wires between Tehran and the Russian border and onward through Russia and Germany to London, both by **M. Rubin**. The foundation and development of modern industries in 20th century Iran is the subject of three entries: i. THE REZA SHAH PERIOD and its aftermath, 1925-53, by **H. Hakimian**; ii. THE MOHAMMAD REZA SHAH PERIOD, 1953-79, by **H. Hakimian & M. Karshenas**; and iii. THE POST-REVOLUTIONARY PERIOD of 1979-2000s by **P. Alizadeh**.

PERSIAN LITERATURE

Two poets and a mythical legend are treated in this category: IRAJ MIRZA, a major Persian poet and satirist of the early 20th century and the most popular poet of the late Qajar period, by **B. Mahmoudi Bakhtiari** and *Elr*; MUHAMMAD IQBAL, the spiritual father of Pakistan and leading Persian and Urdu



IRAJ MIRZA

poet of India in the first half of the 20th century, by **A. Schimmel**; IRAJ, the youngest son of Feridun and the eponymous hero of the Iranians in their traditional history, by **A. S. Shahbazi**.



Muhammad IQBAL

RESEARCH INSTITUTES

Research institutes are treated in four entries: INSTITUTE OF IRANIAN PHILOLOGY in Denmark is the subject of two entries: i. FORERUNNERS OF THE INSTITUTE, by **J. P. Asmussen**; and ii. HISTORY OF THE INSTITUTE, by **C. V. Pedersen**. The INSTITUTE OF ISMAILI STUDIES, founded in 1977 in London, functioning as a gathering point for Ismaili history and its relationship with the larger world of Islamic scholarship and contemporary thought, is discussed by **P. E. Walker**.

INSTITUTE OF SOCIAL STUDIES AND RESEARCH, a multifunctional academic body established in 1958 at the University of Tehran, is treated by **K. Izadi**. INSTITUT PASTEUR, the institute for bacteriology and vaccination founded by the Persian government in 1921 as an institution affiliated with Institut Pasteur of Paris, is treated by **A. A. Afkhami**.

OTHER ENTRIES

Other entries include two articles on marriage and family: INHERITANCE IN ISLAM AND SHI'ISM by **A. Cilardo**; and INCEST AND INBREEDING, two different but related aspects of marriage and human reproduction in Islamic Iran, by **G. J. van Gelder**. An article on INDIGO and its use in crafts by **C. Bier**. INFLUENZA epidemic in Iran by **A. A. Afkhami**; and IQA', an Arabic term used in texts on music to denote rhythmic mode (or cycle) or rhythmic pattern, by **G. Tsuge**. Three entries by **S. C. Anderson** discuss fauna of Iran: INSECTIVORES, members of the mammalian order, small animals with several conservative anatomical characteristics; INVERTEBRATE ANIMALS, in Iran, Afghanistan and neighboring Central Asia; and INSECTS, dealing with the insects of Persia and Afghanistan.

MAHMOUD KHAYAMI

Continued from page 1

auto industry and eventually founded the Iran National Company in partnership with his brother, Ahmad Khayami (who later formed his own company). Iran National grew to become the largest industrial complex in Iran. One of the leading champions of Iran's industrialization in the 1960s-70s, Khayami began the production of the popular Peykan cars in 1967. By 1979, 136,000 cars were being produced annually. He initiated the increasing export of Iranian cars, buses, and lorries to neighboring countries and Eastern Europe in the 1970s. By 1979 Iran National employed over 20,000 workers in Tehran, Mashhad, Tabriz, and Shiraz.

Khayami also founded the Bank of Iranian Industries, the largest of its kind in Iran, which aimed at bolstering Iranian manufacturing. He also established a technical school at Iran National for training skilled industrial workers.

At the same time, Khayami was involved in assisting cultural and educational endeavors, building a hospital in Mashhad, and securing scholarships for students at the University of Shiraz. In 1979, following the upheavals in Iran, he settled in London, managing the distribution of Mercedes-Benz cars in parts of both England and the United States, as well as continuing his philanthropic activities.

Khayami has been a champion of many cultural causes, and a considerable number of individuals and institutions in need of assistance have benefited from his charitable donations. Many scholars, artists, and people in dire circumstances have been supported by his generosity. Among his recent educational charities is the establishment of seven Mahmoudieh High Schools with all the necessary modern equipment in his hometown of Mashhad. Five more are being built in other cities and he has plans also for a technical college in Mashhad.

An avid reader and highly informed financier with a marked interest in art and literature, particularly classical Persian poetry and mysticism, Khayami's cultural interests coincide with the *Encyclopaedia's* mission of

recording and disseminating the facts of Iranian history and civilization. His fine collection of Persian art testifies to his excellent taste and wide knowledge of the field.

His philanthropic work was recently recognized when he was made "Knight Commander of the Royal Order of Francis I" by Pope John Paul II.

LINCOLN CENTER BENEFIT CONCERT



From right, Ms. Zehtab, Mr. Mortazavi, Dr. Khatamee and Mrs. Khatamee

The Alice Tully Hall at the Lincoln Center, New York, hosted a Concert to benefit the *Encyclopaedia Iranica* on Thursday March 3, 2005. The event, which attracted an audience of well over a thousand, was organized by Prof. **Masoud Khatamee**, President of the Fertility Research Foundation, and an active supporter of Iranian causes.

The event began with an eloquent presentation about the *Encyclopaedia Iranica* by Ms. **Mowloud Zehtab**, the well-known media personality. The evening's program featured a superb musical performance by the acclaimed violinist and singer **Bijan Mortazavi** and his six-player band.

The Mayor of New York, **Michael Bloomberg**, conveyed in his message addressed to Dr. and Mrs. Khatamee and delivered by Ms. **Azadeh Khalili**, a Deputy Commissioner in the mayoral office, his deep appreciation of Persian cultural heritage, and the contribution of the *Encyclopaedia Iranica* in spreading awareness of this remarkable culture to audiences worldwide.

Next, Professor Yarshater took the podium to express his gratitude to Dr. and Mrs. Khatamee, the evening's numerous organizers, and in particular to members of the Iranian community who showed their appreciation of the

the *Encyclopaedia Iranica's* efforts by attending the concert.

Dr. Khatamee's concluding remarks highlighted the significance of disseminating all aspects of Iranian cultural heritage to audiences near and far, and expressed his deep appreciation to the event's donors and supporters, who were each presented with a copy of an anthology of the *Encyclopaedia Iranica's* articles on Persian health and medicine, an audio-cassette by Hosayn Esfahani, and a symbolic rose.

TORONTO GALA

Continued from page 1

Shan Fazeli, and **Houra Yavari**.

The theme of the Gala is the celebration of Iranian Art and Architecture in Canada. Awards will be presented to a number of prominent Iranian architects, painters, sculptors, and musicians living in Canada for their distinguished achievements. The program features fabulous entertainment, exciting performances, a lottery, and silent auction.

For further information please visit www.iranica-toronto.com or see Galas at iranica.com, or contact Ms. **Hamideh Falsafi** at HFalsafi@iranica_toronto.com.

MAGICAL TALES FROM CLASSICAL PERSIA

A TALK BY SHUSHA GUPPY

At the invitation of the Center for Iranian Studies, **Shusha Guppy**, the author of *The Blindfold Horse*, *A Girl in Paris*, and *Looking Back*, gave a talk on October 7, 2005 at Columbia University about her recent book, *The Secret of Laughter: Magical Tales from Classical Persia*. Describing herself as a storyteller rather than a writer, she spoke of Persian folk and fairytales as inseparable entities interlaced with the roots of Persian literature and culture. Just as generations of Naqqals, family elders, and household caregivers have preserved the timeless stories of Nezami, Ferdowsi, and Rumi, Guppy had set out, she said, to narrate the fables that are embedded in the memory of the nation. The simplicity, distinctive humor and vivid imagery of the book enchant the reader with their ineffable charm.

COLUMBIA UNIVERSITY SEMINAR ON IRANIAN STUDIES

MONUMENTAL EPIGRAPHY IN MEDIEVAL AFGHANISTAN AND INDIA

On April 5, 2005, Dr. **Barry Flood** of Department of Fine Arts of NYU led the discussion on "Heterodoxy, Orthodoxy and Epigraphy in Medieval Afghanistan and India."

Dr. Flood began his talk by saying that in the last decade of the 12th century, the rapid eastward expansion of the Ghurid Sultanate of Afghanistan (ca. 1150-1206) created unique conditions for cultural exchange between eastern Iran and north India. In medieval and modern historiography, however, the period has usually been cast in terms of a confrontation between 'Hindu' and 'Muslim' cultures, two monolithic and mutually antipathetic entities.



Dr. Flood

Seeking to explicate the complex notion of a unitary 'Muslim' self, Dr. Flood examined the shifting pietistic inclinations of the Ghurid Sultans in the decade before and after their Indian campaigns. He particularly focused on the complex and evolving relationship between the Ghurids and the Karramiya, who constituted a de facto fifth school in medieval Khorasan and Ghur. On the basis of recent research, he suggested that key monuments of the Ghurid sultanate, including the celebrated minaret of Jam, were created in the service of the Karramiya. Analyzing the evolving religious policies of the Ghurid sultans, which led to a break with the Karramiya around 1198, his presentation illustrated how consistent concerns with the promotion of orthodoxy and the extirpation of heresy were reflected in contemporary material culture.

Based on an examination of architectural, epigraphic and numismatic evidence, the speaker sought

to demonstrate that the polemical use of architecture and inscriptions in the Ghurid heartlands provided a paradigm that was later extended to India. The extraordinary epigraphic programs of the mosques erected at Ajmir and Delhi after the Ghurid conquest, for example, seem to follow an established tradition of deploying Qur'anic citations to assert doctrinal positions or as commentaries on contemporary sectarian disputes. The seminar concluded by highlighting the implications of this trajectory for our understanding of early Sultanate architecture and monumental epigraphy in north India.

JIROFT EXCAVATIONS: GLYPHIC MATERIALS

On May 3, 2005, Dr. **Holly Pittman**, Professor of Archeology at the University of Pennsylvania, led the discussion on the results of the third season of excavations at the site of Konar Sandal south in the region of Jiroft that were held from December 22nd 2004 to March 1st 2005.

After a brief update on the general results of the project, she presented a summary of the preliminary results of her study of the glyptic materials that have been retrieved from Trenches III and V. There were more than three hundred individual seal-impressed mud sealings that were found during the past season. From them around 100 different seals can



Dr. Pittman

be identified. While the large majority are highly fragmentary, enough remains to categorize them preliminarily.

There are four or five categories that can be discerned. They consist of a group that has been previously known from seals found in excavations at the sites of Tepe Yahya and Shahdad. The iconography of these seals consists of deities who are usually winged and sometimes wearing horns. The deities

are more often female, but can also be male as is documented in one case from Jiroft. Another group identified among the sealings is one that Pittman preliminarily referred to as the "linear style." The images are constructed of broad lines without any use of internal modeling of the figures. This group is well represented at Jiroft, and is known otherwise only in one seal from Shahdad. The iconography of this linear group concentrates on heroic figures that appear from their wings to be divine. The linear group also contains a confrontation scene that consists of a male and a female facing each other.

A third group has similarities to the carved steatite vessels both in style of carving and in their iconography. Pittman showed the steatite vase from Khafaja in comparison to one of the seal impressions in order to show the similarity of their composition. This one seal also carried a fragment of a celebration scene taking place on a raised platform. This scene is well documented both through another example from Konar Sandal South and among the several seals known from the antiquities market.

Finally there is a very important group of seal impressions that carry images of seals that can be confidently assigned to Mesopotamia during the Early Dynastic IIIa period, that is the period of the Royal Cemetery. In addition, Pittman tentatively identified a group that may be Iranian copies of Mesopotamian seals.

In addition to the seal impressions, Pittman showed a photograph and drawing of a baked brick tile that was found in the citadel structure stratified directly above the level in which the seal impressions were found. The inscription appears to be related in form to the proto-Elamite or linear Elamite script that are known respectively from the early and the late third millennium.

The presentation ended with brief remarks on the importance of this material for our understanding the Halil River Basin as an important meeting point on the Iranian plateau for traders involved in the extraction, processing, buying and selling, of stones and other craft related materials.

FICTION WRITING IN IRAN

On September 15, 2005, Dr. **Nahid Mozaffari** of New York University in Paris led a discussion on “The Current State of Fiction Writing in Iran.”

Dr. Mozaffari began her talk by saying that her presentation is based on her experience as the general editor of *Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature* (Arcade Publishing, 2005). Then she discussed the story of the conception of the work and various problems the editor and the publisher went through on the way to publishing this work.

Setting the stage for post-revolutionary Iran, she noted that despite the severe hardships that followed the revolution, widespread destruction and high casualties from eight years of war against Iraq, and the endurance of a repressive religious state, a cultural renaissance has slowly taken shape in contemporary Iran. The most notable areas of creativity and innovation have been in literature, art, and cinema.

In fiction and poetry, we can attest to the existence of a diverse and dynamic literary environment that interestingly cannot be characterized as a unified movement with an overriding set of aesthetic principles. The number of writers and poets has multiplied, and literary magazines have flourished. Literature has begun to emerge from the private sphere and from the domain of the upper and upper-middle class, to the public sphere, where many writers and readers from economically disadvantaged backgrounds are actively engaging in the literary enterprise. Written mainly but not exclusively by women, a large body of feminist literature—meaning literature that is consciously engaging discussion about questions of gender and gender inequality—has also grown and flourished within this literary landscape.



Dr. Mozaffari

Then Dr. Mozaffari explained how, as a body of work, this literature is often apocryphal, in the sense that under the weight of repression, censorship, war, and economic hardship, the stories and poems tend to be sad, often allegorical and allusive with different dimensions of meaning and interpretation. Most of the writers are middle class and secular, nationalist and cosmopolitan, grappling with their perceptions of the problems of contemporary Iran and the world. The body of literature is also, encouragingly, introspective and self-critical, nuanced, and at times nostalgic. Many writers explore aspects of Iranian history and culture to seek clues to explain the persistence of backwardness, the resurgence of religion, the ease with which those in power are able to manipulate the masses, and of course, the savagery of war.

Then she noted that writers of fiction in Iran can be divided into the following three categories: 1. The first cluster is made up of writers who were already established and published before the revolution, and continued to write afterwards. Most have experimented with different styles and subjects over the decades, but their preferred genres and themes were short stories or novels addressing power, corruption, class differences and injustices, the effects of land reform, alienation, and the plight and weaknesses of intellectuals. 2. The second cluster is made up of writers who began to write, publish and be read after the revolution. This varied group addressed new and taboo subjects grounded in specific, less ideological situations. Awareness of gender and writing from women’s points of view permeate these works, as do critiques of patriarchy, marriage traditions, and poverty. The overwhelming presence of women writers such as Shahrnush Parsipur, Moniru Ravanipur, and Goli Taraghi, in this group is remarkable. 3. The third cluster is made up of the younger generation of writers who have rejected customary narrative rules and practices in their choices of genre, language, theme and style. They have adopted what some critics have called a confrontational stance in their writing. They believe that the complexities and contradictions of the contemporary world can be best portrayed through ambivalence and through engaging the reader with possibilities of multiple readings.

Dr. Mozaffari concluded her presentation by saying that Iranian fiction today reflects the diversity and hybridity of Iran and Iranian culture itself. Multiple cultures, languages, ethnicities, religions, and world views have coexisted in this land for thousands of years, and continue to do so despite the shocks of traumatic events or the passage of transient ideologies.

MOHARRAM FROM IRAN TO THE CARIBBEAN

On October 13, 2005, Prof. **Peter Chelkowski** of New York University led a discussion entitled “Moharram From Iran via India to the Caribbean Basin.”

Prof. Chelkowski began his discussion by stating that Karbala for Shi’ite Muslims is similar to what Calvary represents for Christians. It is the place where the passion and death of Hussein, the beloved grandson of the Prophet Muhammad and the Third Imam of the Shi’ites, took place in the year 680. Since the beginning of the 16th century, when the Safavid shahs established Twelver Shi’ite Islam as the state religion, Iran has been a treasure house of Shi’ite mourning rituals. Many of these rituals have been exported to other lands. The proximity of Iran to Karbala allowed Iranian Shi’ites to perform pil-



Prof. Chelkowski

grimages (*ziyarat*) to the tomb of Hussein. The Shi’ites of India were not so lucky. The great distance of India from Karbala prevented Indian Shi’ites from traveling to Iraq as pilgrims. It made it even more difficult to transport their dead to the cemetery in that holy city. This is the reason why the Indian Shi’ites established local karbalas on the subcontinent, by bringing soil from Karbala and sprinkling it on lots designated as future cemeteries. Once the karbalas were established on the subcontinent, the next step was to bring Hussein’s tomb-shrine to India. This was accomplished by building an artistic representation of the mausoleum of Hussein—called *ta’ziyeh*—to be car-

ried in Moharram processions. In Iran, *ta'zīyeh* means the performance of the passion play of Hussein.

He continued by noting that the antecedent of the Indian *ta'zīyeh* and artistic representation of the mausoleum of Hussein is to be found in the Iranian *nakhl*, an artistic representation of the bier on which the body of Imam Hussein was carried from the battlefield to his resting place. On the day of Ashura, the *nakhl* is carried as if it was the coffin of Imam Hussein. It seems that the Shi'ites of India transformed the processional bier that is *nakhl* into a representation of Hussein's mausoleum. In India, the participation in the procession with the *ta'zīyeh* is at once a pilgrimage to Hussein's tomb and a re-enactment of his funeral. Hindu rituals and festivals have had a great impact on Moharram observances.

Then he explained how the mode of production and British economic interests facilitated the migration of Moharram from India to the Caribbean basin. In the Caribbean, sugar cane plantations were the economic lifelines of the region in the 19th century. In 1834, the British emancipated their slaves in the Caribbean islands and the Caribbean Rim. The freed slaves were offered work on the plantations for pay, but the ex-slaves equated this work with their former slavery and abandoned the countryside for towns. In order to amend this situation, the British brought Indians to the Caribbean basin as indentured laborers. During the years 1845-1917, Indians came to the Caribbean in the thousands. By the time the Indians arrived in the Caribbean, black Africans and black Creoles had taken over the famous observances of the Carnival. In order to counterbalance the spectacular parades of the Carnival, the Indians introduced the Moharram processions.

Prof. Chelkowski concluded his discussion by noting that it is remarkable to realize that a Shi'ite Muslim mourning ritual became the annual demonstration of pan-Indian national unity. While it was true that already in India, the Hindus and the Sunnis participated in the Moharram rituals, making Hosay a symbol of Indian unity is a phenomenal development. The Moharram rites in the Caribbean are called Hosay. The main preparation of Hosay

observances is the construction of the *ta'zīyeh*, which in Trinidad and other Caribbean countries is called *tadjah*. Hosay is still performed annually on the island of Trinidad.

CONFERENCE ON IRANIAN IDENTITY

An international conference on "Iranian Identity" was organized by Societas Iranologica Europaea (SIE) from September 21-24 in Rome, hosted by Istituto Italiano per l'Africa e l'Oriente (IsIAO). Among the speakers at the opening session were Prof. **Gherardo Gnoli**, the President of IsIAO, and Prof. **Maria Macuch**, the President of SIE.

In a series of learned papers, many of them presented by contributors to the *Encyclopaedia Iranica*, various aspects of Iranian identity during distinctive historical periods were discussed. One topic of particular interest was whether during the Achaemenid period the concept of "Iran", under which were subsumed different Iranian satrapies, existed or whether people's affiliations were limited to their satrapies, based mainly on the language they spoke, such as Persian, Median, Parthian, Sogdian, etc. A novel topic of research concerned the claim of Iranian identity by a group of Eastern Europeans from the 16th to the 20th centuries, when a dispute about Slavization was going on. They considered themselves descendants of Sarmatians, a Saka tribe. Dr. Yarshater attended both this conference and the conference on the Achaemenids in London.

ACHAEMENID PERSIA: LEGACY AND MAGNIFICENCE AT THE BRITISH MUSEUM

This multifaceted program of events, organized by the British Museum and the Iran Heritage Foundation, celebrates the magnificence and legacy of the Achaemenid Period. It is intended to "help correct a Western and ethnocentric view which suggests that the ancient Persians were a despotic and ruthless people. It aims at raising the awareness about the sophistication of their material culture, their advanced concepts of government and administration, as well as their religious tolerance." It includes exhibitions, conferences, study days,

lectures, educational programs, films, and publications.

Begun on 9th of September, the main exhibition, entitled "Forgotten Empire: The World of Ancient Persia," will continue until 8th of January. It is the most important and elaborate exhibition on Achaemenid Persia ever organized. It includes substantial loans from the National Museum in Tehran, the Persepolis Museum, and the Louvre in Paris. These are supplemented by the British Museum's own significant holdings in this area. This will mark the first time that so many of the objects of the period from Iran have been outside Iran, and some of the more precious gold and silver items have never been shown in Tehran either. In addition to original material, spectacular casts of stone reliefs at Persepolis made in the 19th century and preserved at the British Museum, are displayed.

The major conference, entitled "The World of Achaemenid Persia," took place from September 29 to October 1, 2005. A number of contributors to the *Encyclopaedia Iranica* participated in organizing the conference, chairing the panels, and presenting papers. Panels included "Achaemenid History and Historiography," chaired by **John Curtis**; "Centre and Periphery – Views on the Persian Empire," chaired by **A. D. H. Bivar**; "The Oxus Treasure and Other Achaemenid Sumptuary Arts," chaired by **Andrew Meadows**; "Babylonia in the Persian Period," chaired by **Christopher Wallace**; "Achaemenid Sumptuary Arts (continued)," chaired by Sir **John Boardman**; "New Sources and Insights," chaired by **Irving Finkel**; "Iran and Arabia," chaired by **Robert Knox**; "Persepolis Reconstruction Discussion Group," chaired by **Farhad Hakimzadeh**; "Political Continuity and Change," chaired by **Nicholas Sims-Williams**; "Persepolis Reconstruction Discussion Group," chaired by **Nigel Tallis**; "Dress, Gender, and Appearance," chaired by **Sir John Simpson**; "Interpreting Iconography," chaired by **Dominique Collon**; "Persepolis – Architecture and Function," chaired by **Georgina Herrmann**; "Achaemenid Religion," chaired by **Vesta Sarkhosh Curtis**; "Achaemenid Origins and Legacy," chaired by **Sam Moorhead**; and "Architecture of the Medes and Achaemenids," chaired by **Andrew Burnett**.

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FRIENDS OF IRANICA IN PARIS ORGANIZE THREE LECTURES



From left, Prof. Ganjbakhsh,
Mr. Eshragh, and Prof. Yarshater

The Association des Amis de l'Encyclopédia Iranica in Paris organized a series of three lectures in two sessions on September 26 and 27, 2005. In the first session Prof. **Iraj Ganjbakhsh**, President of the Association, gave a talk on the "Future of Heart Surgery and Transplant" and concluded that since the 1960s, an average of three months has been added to the life expectancy in the West due to advancements in heart surgery. Prof. Yarshater followed with a talk on "The Origin and Development of the Persian Language from the Sasanian Period to the Present." In the second session, which had been organized by Prof. **Philip Huyse**, Director of Le Monde Iranien at CNRS, Prof. Yarshater gave a lecture on "The Forgotten Achaemenid Empire."

FRIENDS OF IRANICA IN AUSTRALIA

Since its formation over a year ago, the Association of Friends of Iranica in Australia has succeeded in introducing and promote the *Encyclopaedia Iranica* in the country.

Recently members of the Association were officially invited to give presentations about *Iranica* at a local Radio station, a Persian school and at the Persian Cultural Centre and the Library in Sydney. Persian Press and Media have also been supportive and have generously publicised the activities of the Association.

The inaugural public lectures of the Association with presentations by Dr. **Jalil Doostkhah**, Director of Centre for Iranian Studies at Sydney

and **Fereydoon Tonekaboni**, well known Persian satirist and writer, was held on 23rd of October. A round table discussion on Iranian tribes "Ashayer" is scheduled on 27th of November. The Association is also in the process of approaching academic institutions to seek their support and invite scholars to give presentations at its functions.

OBITUARIES

SIR DENIS WRIGHT 1911-2005

Sir Denis Wright, G.C.M.G., diplomat and scholar, died at his home in Haddenham, Buckinghamshire, in May 2005 at the age of 94. Amongst his many achievements in a varied and distinguished career, he was the longest serving British Ambassador to Iran, President of the British Institute of Persian Studies, the Chairman and later President of the Iran Society, and the author of two well-researched and lucid surveys, *The English Amongst the Persians* and *The Persians Amongst the English* (London, 1977 and 1985).



Sir Denis Wright

Sir Denis was also a frequent contributor to the *Encyclopaedia Iranica* over the years. His entries depicted a rich and varied gallery of British figures who had in one way or another left their mark on the history of Persia in the nineteenth and early twentieth century, as travelers, soldiers, envoys, and statesmen. He also contributed two wide-ranging overviews to the *Encyclopaedia's* series of articles on Great Britain. The habitual thoroughness of the scholarship was often enriched by his findings in the course of his perennial drive to locate and study archives and private papers in different locations, undetected or unexplored by other historians and researchers. With this insatiable curiosity and determination to provide as rounded a picture of historical personalities as possible,

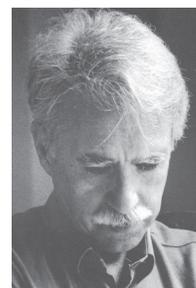
went an innate generosity and altruistic eagerness to share his gathered harvest with other scholars. Generations of researchers, from young postgraduates to established academics, can testify to his willingness to impart with his considerable knowledge in his correspondence, and some will also recall visits to their home at Haddenham where he and Iona, his wife and life long companion—a writer, traveler and painter herself—would entertain them with their warm and informal hospitality while allowing them free access to the vast collection of papers and documents preserved in the study, the result of decades of intense devotion to the study of the tortuously complicated historical and cultural relationship between Britain and Iran.

KARIM EMAMI 1930-2005

Karim Emami, one of Iran's leading men of letters and a contributor to the *Encyclopedia Iranica*, died in his home in Tehran on July 9, 2005. In a career that spanned nearly half a century, Emami achieved prominence in a wide range of fields, winning recognition as an exacting translator and editor and as an accomplished lexicographer and critic.

Among his many translations from English into Persian were F. Scott Fitzgerald's *The Great Gatsby* and John Osborne's ground-breaking play, *Look Back in Anger*. He also translated from Persian into English the verse of leading contemporary Iranian poets and 72 of the quatrains of Omar Khayyam, published under the title of *The Wine of Nishapur*. As chief editor for Franklin books and Soroush Press he was instrumental, along with colleagues, in the publication of quality books and in training a younger generation of writers and editors. Early in his career, he wrote

art criticism for the English-language newspaper, *Kayhan International*. He devoted several of the last years of his life working on a Persian-English dictionary that is to appear in the early winter.



Karim Emami

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