



CENTER FOR IRANIAN STUDIES

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ENCYCLOPÆDIA IRANICA

Fascicles 3 and 4 of Volume XII Published; Fascicle 5 in Press

The third and fourth fascicles of Volume XII of the *Encyclopædia Iranica* were published in the Fall of 2003 and Spring of 2004, respectively. They feature 83 entries on various aspects of Iranian culture and history, including five series of articles on specific subjects: fourteen major entries on Persian historiography, ten entries under the rubric of *The Histories* of Herodotus' account of ancient Persia, five entries on Ernst Herzfeld, a great archeologist and historian of the ancient Iranian past, two entries on Persian collections at Hermitage Museum of St. Petersburg, and three entries on homosexuality in Persia.



plies to studies of significant historians or their writings, i.e., the identification and interpretation of major historical texts, especially with an eye to the cultural forces and other factors which shape the assumptions and methods of such works and their authors. Beyond that, it encompasses analysis of the nature and purpose of historical literature and its literary techniques. At another level, it refers to the so-called "philosophy of history," i.e., theoretical and epistemological discussions of historical writing as an intellectual activity as well as grand schemes of the meaning of history as a

PERSIAN HISTORIOGRAPHY

Persian historiography, or the study of historical writing from ancient times to the present, is treated in fourteen articles. In modern usage, historiography covers "a wide range of related but distinct areas of inquiry. It commonly ap-



Carnelian stamp seal, 4th century CE,
HERMITAGE MUSEUM

SHIRIN EBADI
AT COLUMBIA UNIVERSITY



Columbia University's Center for Iranian Studies and The Institute of Human Rights at the Law School are planning a reception in honor of Ms. Shirin Ebadi, the recipient of the 2004 Nobel Peace Prize. The event will be held at

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Gala Benefit Dinner

Houston, November 13, 2004

The benefit dinner for the *Encyclopædia Iranica* at Houston's sumptuous River Oaks Country Club, which was scheduled for the 16th of October 2004 will take place instead on Saturday the 13th of November because the earlier date coincided with several other functions in the city. We hope that many supporters of the *Encyclopædia* will participate. For all inquiries please call Mrs. Lili Lajevardian-Kouros at (713) 476-9294 or (832) 287-5378, who together with Mr. Ali Saberioon will serve as the co-chairs of the event.

20th ANNIVERSARY CELEBRATION OF THE NOUR FOUNDATION

The Nour Foundation will be celebrating its 20th anniversary on Friday, November 5th, 2004 in the Rotunda of the Low Library, Columbia University. The proceeds of the event, which includes music, entertainment, and dinner will be donated to the Center for Iranian Studies, Columbia University, for the *Encyclopædia Iranica*. We thank Drs. Joseph and Mina Salim and

the other Trustees of the Nour Foundation for their kind assistance and encouragement. We should like to urge all the supporters of the *Encyclopædia* to participate.

BENEFIT DINNER
Old Salisbury, December 11th 2004

Following the successful fundraiser for the victims of the Bam earthquake, organized by the Naghavi family with the support of Dr. and Mrs. Farivar last March, Dr. Azita Khan Naghavi has kindly offered to organize a benefit dinner for the *Encyclopædia Iranica* at the elegant New York Institute of Technology's de Seversky Center, Old Salisbury, Long Island, on Saturday, the 11th of December at 7 p.m. We would like to encourage all the friends of the *Encyclopædia* in the Tri-State area to lend their support to the event. Donations and/or items for auction will be gratefully accepted. Please address all inquiries to Dr. Azita Khan Naghavi at (616) 626-9303 or (516) 526-4032.

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universal process."

Broadly speaking, entries on the historiography of the Iranian and Persephone world and other Iranian languages can be divided into three major periods: a) the pre-Islamic, and the gradual construction of a grand or master narrative of Persian national history; b) the emergence and development of Perso-Islamic histories, with its array of annals, dynastic chronicles, and local histories and biographies; and c) the modern, when historical writing in Persian began to be influenced by various models of Western scholarly and academic historiography. The periods and their subdivisions are covered in the following entries: Introduction, by **E. Daniel**; Pre-Islamic period, by **A. Sh. Shahbazi**; Early Islamic period by Daniel; Mongol period by **Ch. Melville**; Timurid period by **M. Szuppe**; Safavid period by **S. Quinn**; Afsharid and Zand periods, by **E. Tucker**; Qajar period and Pahlavi period, both by **A. Amanat**; Persian historiography in Afghanistan by **C. Noelle-Karimi**; in Central Asia by **Y. Bregel**; and in the Ottoman Empire by **S. N. Yildiz**. Persian historiography in the Indian Subcontinent will be treated under India.

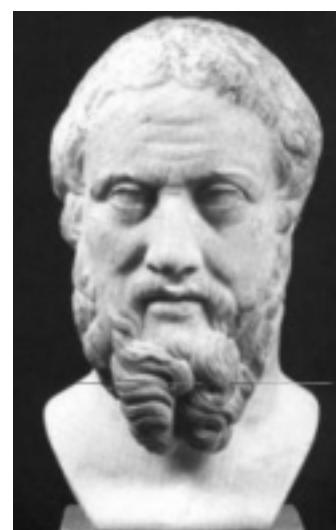
THE HISTORIES OF HERODOTUS

The *Histories* of Herodotus, Greek author of the 5th century BCE, is one of the original sources for the study of ancient Iran, and at the same time holds a unique position in Western historical writings: it is the first large-scale narrative history in a European language. **E. Rollinger's** entries take us through *The Histories* with a detailed guide to the narrative: *The Histories* as a source for a knowledge of Persia and the Persians; defining the Persians; Cyrus according to Herodotus; Cambyses according to Herodotus; Darius according to Herodotus; Xerxes according to Herodotus; Mardonius according to Herodotus; Tigranes and the battle of Mycale; Artayctes and the finale; and a comprehensive selected bibliography.

The central theme of Herodotus is the confrontation—cultural, economic, political, and then military—between the city-states of Greece and Ionia on the one hand and the Achaemenid Persian empire on the other. In the background looms the shadow of a more general opposition—one between Europe and Asia as a whole. The conflict is portrayed in an epic manner, across the whole diverse cultural “world” of the eastern Mediterranean and the Persian empire. The focal points in time are the campaigns in Greece launched by the Achaemenid kings Darius I and his son Xerxes I, and the culmination of the conflict in climactic battles that ward off the Persian attacks and pre-

Herodotus wanted to explain in human terms the motivations and underlying causes which shaped people’s actions. Absent are the easy explanations of events such as the machinations and willful intervention of the gods. Herodotus collects and compares sources, tries to judge the trustworthiness of conflicting accounts, and states his conclusions or admits uncertainty. He works to cross the cultural divide and understand the protagonists in his history on their own terms without sacrificing his own values. This quest for truth, the intellectual effort to establish an objective perspective and to understand the historical process, plus the warm humanity and delight in all things human, have given Herodotus a lasting relevance through the centuries. His own fame is well summed up in the simple title given him by the Roman statesman Cicero: “Father of History.”

ERNST HERZFELD



HERODOTUS

serve Greek self-rule—at Marathon (490 BCE), Salamis (480), and Plataea (479).

As practically the first work of its kind, *The Histories* has exerted an enormous influence in subsequent historical writings. This would have been true even if it had been composed merely as a chronicle or annal, that is, a record of the events of one year after another. Herodotus indeed could collect, count, and itemize information like a scribe. However, he had a much broader ambition. He believed that human actions, whether of the Greeks or of their opponents, held lasting significance and should be remembered by posterity.

One of the true pioneers in the recovery of the ancient Iranian past through archeology was Ernst Herzfeld (1879-1948). He was noted both for his years of site investigation and for the finely detailed volumes which recorded fragile historic sites and presented his research findings. His significance for the shaping of our vision of the past, and especially for the Achaemenid period, was underscored by a conference held at the Smithsonian Institution in 2001. Titled “Ernst Herzfeld and the Development of Near Eastern Studies, 1900-1950,” it discussed his diverse investigations, interpretations, and theories, and gauged the value and the limitations of his heritage. In fascicle 3, five scholars, who include some of the conference participants, discuss in detail his life and the focal points of his research into ancient Iran.

First, **S. Hauser** provides a chronology of Herzfeld’s eventful career, which gave him ample opportunity to display the acumen of a diplomat and a promoter, in addition to using the diverse technical skills (drawing, surveying, engineering, etc.), which he had studied and mastered so well. The next



ERNST HERZFELD

two sections of the entry, by **D. Stronach** and **H. von Gall**, respectively, examine his labors at the best-known cities in the home province of the Achaemenid kings: Pasargade, the seat of Cyrus the Great, represents the beginnings of the empire and of material and cultural exchanges with western Asia and Asia Minor; Persepolis, which with its architecture, carved images, and inscriptions, remains the enduring symbol of the empire of Darius I and his descendants. Herzfeld did not have the chance to explore all that these sites had to offer, and he did not correctly interpret everything that was uncovered, but he established a strong foundation for the next generation of researchers to build upon.

P. O. Skjaervø's entry turns to the Sasanian site which is most closely associated with Herzfeld's name – the victory monument of King Narseh at Paikuli, in Iraq. His work in analyzing the structure of the building, reassembling the Middle Persian and Parthian inscriptions blocks, and interpreting them in the context of late third-century history and of other available Sasanian source material, made his two-volume publication on Paikuli an especially notable achievement. Finally, **J. Wiesehoefer** surveys the pluses and minuses of Herzfeld's ventures into interpreting the pre-Islamic religion and culture of Iran.

Throughout these lengthy entries many places where Herzfeld labored (such as the site of the Abbasid capital of Samarra) can only be referred to in passing; future entries about these sites will continue to remind us of his diverse contributions to our understanding of ancient Iran.

HERMITAGE MUSEUM

Two entries on the State Hermitage Museum of St. Petersburg, Russia, one on pre-Islamic period by **B. I. Marshak, & A. B. Nikitin**, and the other on the Islamic period by **A. Ivanov**, convey the importance of its collections for the study of the Iranian peoples and their culture from antiquity to the 20th century. Art and craft works have been acquired from the time of Empress Catherine II in the eighteenth century down to archeological excavations of recent times, and various groups of objects still remain to be fully described and organized. The first entry outlines the pre-Islamic collections, among which the silver vessels of the Sasanian period probably are the most famous. Also important are the great accumulation of Sasanian seal stones and



Gold griffin with inlay, 4th century BCE, HERMITAGE MUSEUM

of Parthian and Sasanian coins. These are outstanding for both their quality and quantity; statistical analysis can yield information about the culture and the economy of their times. In this category, too, are the more humble Nisa ostraca, ceramic shards from the Parthian period used to inscribe pay receipts and other transactions. The second entry proceeds to the Islamic-period. Here, metal-ware is a major focus of interest, followed by lacquer-ware and coins. There are also miniature paintings, ceramics, armor, amulets, and other areas to explore. The article is illustrated with diverse objects in different media—a small sampling of the historical riches of the Hermitage.

Figure of a horse, 10th century CE, bronze/brass, HERMITAGE MUSEUM



Dervish's kashkul, 19th century, HERMITAGE MUSEUM

HOMOSEXUALITY

As traditionally viewed in Zoroastrian and Islamic law, the term “homosexuality” refers mostly to sexual relations between men and less frequently to sexual acts between women. Relationships with eunuchs and female impersonators or cross-dressers (*mokhannath*) are also included in this category. In Muslim law, it has always been and still is considered a punishable crime. Pre-Islamic Iranian literature contains no descriptions of romantic or sexual relationships, either between persons of opposite or of the same sex. In most reports, including contemporary ones, of adult male-to-male sexual activity involving a Muslim male in general, the active participant who performs the penetration is treated very differently from the person who is willingly or forcibly penetrated.

Treating homosexuality in Zoroastrian literature, **P. O. Skjærø** begins his discussion with noting that “In the Zoroastrian world picture, the world is a battlefield between the forces of good and evil, and, since one of the duties of the partisans of good is to produce new life in the manner of Ahura Mazda and his daughter-consort Armaiti (the earth), the barrenness of homosexuality clearly qualified it for the camp of evil, as elaborated in Zoroastrian literature. According to the myth of the establishment of the lands of Iran in *Videvdad*, anal intercourse between men was produced by the Evil Spirit to plague Ahura

Mazda’s ninth creation, the land of the Hyrcanians.”

Islamic law, similar to Zoroastrian teachings, condemns homosexuality as a major sin. Treating homosexuality in Islamic law **E. Rowson** notes that “The foundational texts of Islam address, and generally condemn, sexual relations between members of the same sex.” He underlines that “while the Qur'an does not legislate explicitly on this matter, in its reiterated references to the story of the people of Lot (Lut) it is unequivocal in expressing abhorrence for the desire of the men of that community to have sexual relations with Lot's angelic visitors: ‘And Lot, when he said to his people, Will you commit an abomination that no one in the world did before you? You come to men (with lust) instead of women. Indeed, you are a wanton people!’ Furthermore, ‘All the relevant *hadith* are conveniently brought together in a series of monographs attacking the sin of sodomy.’” He concludes his discussion with stating that “For reasons that have not been adequately elucidated, Emami Shi'i law is altogether harsher than Sunni law in dealing with homosexual acts.”

The long article treating Homosexuality in Persian literature by *EIr*, begins its discussion by noting that “A sharp contrast exists between the treatment of homosexuality in Islamic law, on the one hand, and its reflection in Persian literature, particularly poetry, on the other. From the dawn of Persian poetry in the 9th century all through to the 20th century, not only was homo-

sexuality condoned in Persian poetry, but in fact homoeroticism formed almost the only amatory subject of Persian *ghazals* and the main topic of much of Persian love poems.” The entry underlines at the outset that “The ‘beloved’ in Persian lyrics is, as a rule, not a female, but a young male, often a pubescent or adolescent youth, or a young boy. No sense of shame, no unease, no notion of concern for religious prohibition affects the exuberant descriptions of the male beloved or the passionate love displayed by the poets for him. There are many poems by classical and later poets which explicitly address a boy (*pesar*) as the subject of the poet's love.” Then the entry treats in some detail and with numerous examples the following topics: the Beloved as a slave soldier; other than slave soldiers Beloved; effects on poetic imagery; the Beloved's traits; development of the



Book-rest, 17th century, wood with paint finish, HERMITAGE MUSEUM

concept of the Beloved; pedophilia; non-Muslim subjects of love; social acceptance of homosexuality; emotional ties between Sufi adult males and youths; the genesis of the acceptance of homosexuality; homoeroticism in Sufi literature.

PRE-ISLAMIC CULTURE AND RELIGION

Topics related to Pre-Islamic culture and religion are treated in 15 entries: HERBED, Zoroastrian priestly title used for priests in minor orders who have undergone the initiatory Nawar ceremony and are qualified to officiate at lower rituals, by **P. G. Kreyenbroek**; HERBEDESTAN, school for priests, term designating Zoroastrian priestly studies; and an Avestan/Pahlavi text found with the Nerangestan manuscripts, by **F. M. Kotwal**; HOM YASHT, name given to a section of the Avestan Yasna, central to the ritual and recited prior to the priestly consumption of the parahaoma, by **W. W. Malandra**; SHAPURJI KAVAS HODIVALA, Indian scholar of Avestan and Zoroastrian studies, 19th-20th centuries; and SHAPURSHAH HORAMASJI DINSHAH HODIVALA, Principal of the Bahauddin College of Junagadh and professor of literature, history, and political economy; best known for works on Parsi history and numismatics, 20th century, both by **K. M. JamaspAsa**.



KARL HOFFMANN

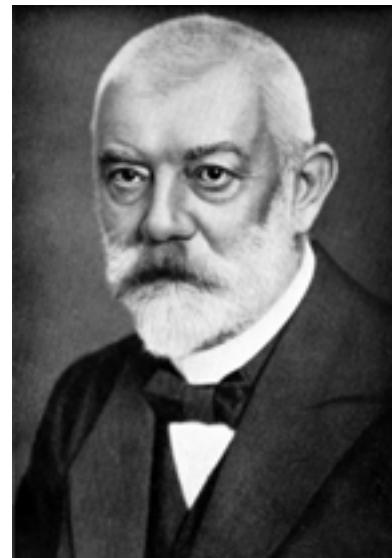
Five articles treat topics related to Greco-Persian relations: HESIOD, a Greek authority for Iranian matters, and an epic poet of the 7th-8th centuries BCE, author of several didactic poems such as the Theogony “Genealogy of the gods,” by **R. Schmitt**; HERMES, the Greek god of boundaries, the ‘trickster’ of the Greek pantheon, the guide of souls, and the messenger for the gods, whose presence is rather significant in the Iranian world, by **A. de Jong**. HERMIPPUS OF SMYRNA, Greek grammarian of 3rd century BCE from Alexandria who wrote on “Zoroaster’s writings,” by **J. Wiesehofer**; HERODIAN, a historian of 3rd century, author of a Greek history of the Roman emperors in 8 volumes, by **Ph. Huyse**; HERMAS, title of an early Christian apocalypse composed in Greek by a certain Hermas of 2nd century, an important piece in Manichean literature, by **W. Sundermann**.

Three entries discuss Iranian heroes and legends: HOJIR, Iranian hero who guarded the Dezh-e Sepid “White Fort” on the border of Iran and Turan, son of Godarz and leading member of his clan; and HOMAN, a celebrated hero of Turan, son of Visa, descendant of Tur, highest ranking Turanian commander, both by **A. Sh. Shahbazi**; and HOMAY CHEHRAZAD, a Kayanid queen, daughter, wife, and successor to the throne of Bahman according to Iranian traditional history, by **J. Doostkhah**.

Elamite studies are the subject of two entries: HIDALI, a city and region in Elam, a residence of Elamite kings in the early 7th century BCE, a regional and administrative center connected with Persepolis in early 5th century BCE, by **M. Stolper**; WALTER HINZ, German scholar of ancient and medieval Persia as well as Elamite studies, by R. Schmitt.

LINGUISTICS

Five entries treat topics in historical linguistics and related fields: JOHANNES HERTEL, 20th century German Sanskritist and Iranist, author of the four-volume Pancatantra, by **A. Hintze**; HESYCHIUS, a 5th-6th centuries Greek lexi-



JOHANNES HERTEL

cographer from Alexandria whose lexicon records a number of Iranian words, by R. Schmitt; Augustus Fredric Rudolf HOERNLE, 19th-20th centuries German philologist of Indian and Iranian languages and decipherer of Khotanese, by **U. Sims-Williams**; KARL HOFFMANN, 20th century German specialist of Indo-European and Indo-Iranian languages who devised a special methodology by combining linguistics and philology, by **J. Narten**; GEORGE FRANCIS HILL, a leading 19th-20th centuries British numismatist, epigraphist, and Director of the British Museum, by **C. Arnold-Biucchi**.



GEORGE FRANCIS HILL

HISTORY FROM MEDIEVAL TO QAJAR PERIOD

Entries treating historical topics include: HODUD AL-ALAM, important late 9th century Persian historical geography of the then-known Islamic and non-Islamic world by an unknown author from the province of Guzgan in Afghanistan, by C. E. Bosworth; SIR THOMAS HERBERT, 17th century British traveler and royal court official, author of the first English account of Persia, by the late R. W. Ferrier; SIR THOMAS HUNGERFORD HOLDICH, British Colonel and Anglo-Indian surveyor of 19th-20th centuries who organized surveys of south Baluchistan and Makran as far as Jask and Bandar Abbas, by D. Wright; IGNACE HOMMAYER DE HELL, the 19th century French engineer, geographer, traveler who carried out pioneering scientific research on the Ottoman empire, southern Russia, and Persia, by J. Calmard-Compas.

LITERATURE

Persian literature and translation of Persian works are treated in the following articles: HOMAM-AL-DIN TABRIZI, a 13th-14th centuries Persian poet of the Il-Khanid period, prominent in political and intellectual circles in Tabriz, associated with Nasir-al-Din Tusi and Qotb-al-Din Shirazi, by W. Hanaway & L. Lewisohn; and ALEX ERIC HERMELIN, 19th-20th centuries Swedish author and prolific translator of Persian works of literature, by B. Utas.

NEIGHBORING REGIONS

Topics related to the neighboring regions are treated in six entries: HINDU, term denoting in Persian an inhabitant of the Indian Subcontinent as well as a follower of Hinduism, by J. T. P. de Bruijn; HOMAYUN PADESHAH, the second Mughal emperor in Kabul and northern India, and patron of Persian art and literature, of 16th century, by W. M. Thackston; HESAR, The name of a region in the eastern part of Transoxania, by Y. Bregel; HINDU KUSH, The name given to the southwest range of the massive middle and south Asiatic mountain complex lying partly in Af-



SIR THOMAS HUNGERFORD HOLDICH

ghanistan and partly in Pakistan, by E. Groetzbach; HOZEQ MAKHDUM, a leading Tajik poet of 18th-19th centuries, by K. Hitchins; HOBAYSH TEFLISI, Anatolian author of numerous scientific works in Persian of the 13th century, by the late T. Yaziçi.

SHI'ISM & SUFISM

Shi'ism & Sufism are treated in six entries: Hermeneutics, the principles and methods of scriptural interpretation of pre-modern Islamic and Shi'ite exegesis, distinct from the act of interpretation, by B. T. Lawson; Hojjat, a term used as a) a line of argument in the course of debate; b) designating the Shi'ite Imams or their most essential spiritual function as "proofs of God"; c) an epithet specifically applied to the Twelfth Imam; d) a high official in the hierarchy of Ismaili missionary activities, by M. Dakake; Hojjat-al-Eslam, a title awarded to Shi'ite scholars, originally as an honorific but later as a means of indicating their status in the hierarchy of the learned, by H. Algar; Hojjatiya, Shi'ite lay association founded by the charismatic cleric Shaikh Mahmud Halabi to defend Islam against the Bahai missionary activities, formed in the aftermath of the 1953 coup d'état, by M. Sadri; Hojviri, an 11th century Indo-Iranian author during the Ghaznavid period, author of *Kashf al-mahjub*, the most celebrated

early Persian Sufi treatise, by G. Bowering; Jamal-al-Din Holwi, 10th-11th centuries Turkish biographer of the leaders of the Khalwati Sufi order, and poet, by the late T. Yaziçi.

OTHER ENTRIES

Other entries include two articles on Persian music by J. During: HESAR, a section in the Persian and Azeri *radifs*, its name originating from Tajikistan; and HOMAYUN, an important modal system (*dastgah*) in traditional Persian music. Also treated are: HIPPOCRATES, Greek physician and philosopher of 4th-5th centuries BCE, often referred to as "the first codifier of medicine" in Islamic tradition, by L. Richter-Bernburg; HERBELOT DE MOLAINVILLE, French Orientalist of 17th century, author of *Bibliothèque Orientale*, and the first European translator of *The Thousand and One Nights*, by M. G. Shojania; MAHMUD HESABI, contemporary Persian physicist, Senator, and minister of education, by H. Arfaei & F. Majidi; HNCH'AK, an Armenian colloquial term referring to the members of the Social Democratic Hnch'akean Party (SDHP), founded in Switzerland by Russian Armenians in 1887, and having members also in Persia; also the name of the party's first periodical, by A. Arkun; and finally, HERDS AND FLOCKS, including conditions affecting herds and flocks of domestic herbivores of Persia, by J. P. Digard, & M.-H. Papoli Yazdi.



MAHMOUD HESABI

COLUMBIA UNIVERSITY SEMINAR ON IRANIAN STUDIES



SHIRIN NESHTAT DISCUSSES THE THEME OF DUALITY

On Tuesday, October 21, 2003, the renowned artist and filmmaker **Shirin Neshat** led a discussion on the development of her recent work. She began by raising certain issues that preoccupy her in relation to her work, her position as an artist, and her being an Iranian female artist living in New York City. She expressed her belief that an artist can only analyze and interpret one's art to a certain degree, that much of the creative energy develops within the artist's subconscious mind, and that a concrete conscious analysis will only minimize the level of mystery that is an inherent property of any artistic work.

However, she conceded that as an artist she can now better understand and explain her art, and that she is able to detect a certain pattern of continuity as well as change in the direction of her work. Ms. Neshat raised a few general comments with regard to the specific problems faced by non-Western artists.

Regarding her own work, she observed that while her language is fundamentally Eastern, overwhelmingly her art is viewed and critiqued in relation to Western art.

There is therefore an incongruity in how a Western audience (including critics, curators, and general public) can fairly evaluate a work of art whose fundamental language is not based on a Western aesthetic. For example, a work of art may appear too emotional, too poetic, too political, or overtly religious

to a Western audience, where in fact none of these connotations would exist to an Eastern eye. The artist is thus often left in the difficult position of needing to "translate" and elaborate upon his or her cultural iconography to the Western public. But then another question arises: is an artist truly capable of elucidating these fundamental differences between one culture and another? Should the artist bear such a responsibility? And should an artist even attempt to bridge the gap between two cultures that are not simply different from each other but at times in total conflict. Referring to her personal work, Ms. Neshat insisted that while she remains passionately interested and engaged in social, political, and religious discourse, it is the personal aspects that remain essentially at the heart of her art, a concept that she feels is often overlooked. In fact, she argued that the evolution of her art cannot be discussed without a concomitant examination of the evolution of her personal life. Ms. Neshat concluded by remarking that her 'political' art is the result of the socio-historical circumstances that have affected every Iranian's life, inside or outside of the country, since the Revolution of 1979.

RADIF IN CLASSICAL PERSIAN MUSIC

On Tuesday, November 18, 2003, Professor **Stephen Blum** of the Graduate Center at CUNY led the Iranian Studies Seminar discussion of the *radif* in classical Persian music. Professor Blum began by describing the *radif* of Persian music as a set of musical resources organized primarily for singing classical Persian poetry. Three sister systems which have much in common with the *radif* are the Tajik-Uzbek *shashmaqom*, the 'Iraqi *maqam*, and the Azerbaijani *muqam* (which can be regarded as a twin sister). The latter three systems were designed for multilingual singers, but Persian poetry was excluded from performances of the Azerbaijani *muqam* and of the Uzbek version of the *shashmaqom* during the

period of Soviet rule. The *radif* as such is rarely used for poetry in languages other than Persian, although certain portions are shared with other systems, including that of the Ahl-e Haqq in Kurdistan as well as the Azerbaijani *muqam*.

Professor Blum continued by explaining the technical aspect of the *radif*. The *radif* is organized as a collection of seven primary systems, called *dastgah*, two of which also have derivative systems called *Avaz* (four or five in *shur*, one or two in *Homayun*). The individual units of each *dastgah* or *Avaz* are called *gusheh*, some of which can be used only for verses in one quantitative meter while others are more flexible. He cited Dr. Yarshater's essay "Affinities between Persian Poetry and Music" as offering the best point of departure for understanding these affinities. He then played recordings of *gushehs* in three of the most fundamental meters: those of Sa'di's *Bustan*, of Rumi's *Mathnawi*, and of Ferdowsi's *Shahnameh*. He followed by playing a recording of the *gusheh* called *Kereshme* and showed how its rhythm "translates" a poetic meter by maintaining a strict proportion of 1 to 2 between short and long syllables (SL SL SSLL = 12121122). He explained that singers often choose *gushehs* that do not use



Prof. Stephen Blum

the rhythm of Kereshme when they sing verses in this poetic meter. The correlations between poetic meters and musical rhythms are much stricter in the Tajik-Uzbek shashmaqom than they are in the Persian radif.

Professor Blum explained that instrumentalists must have a good knowledge of Persian poetry so that they can play appropriate responses to each of the singer's phrases (a practice called *javad-e avaz*) and so that they can recognize the various ways in which musical rhythms can be coordinated with poetic meters. This point was illustrated with a recording of the first three gushehs of the most important dastgah, Shur. The first gusheh has no association with a poetic meter, the second is called *Panje she'ri* due to its association with the meter of Sa'di's Bustan, and the third is Kereshme as described above.

DOCUMENTING IRANIAN CINEMA IN THE POST-REVOLUTIONARY PERIOD

On Tuesday, January 20, 2004, Dr. **Jamsheed Akrami** of Paterson University and Teachers College of Columbia University began the Spring 2004 Iranian Studies Seminar series with his talk titled "Documenting Iranian Cinema." He noted that although Iranian cinema is widely praised as one of the most vibrant and original national cinemas today, its true genesis has remained far from universally recognized. In some circles, the credit is given to the cultural jolt from the 1979 revolution. However, Iranian cinema suffered its share of turmoil immediately after the revolution, when it stagnated for several years.

He argued that the origins of modern Iranian cinema can be traced back to the late sixties when the concurrent appearance of two films by two young filmmakers. The two, *Qeisar* by Masoud Kimiai and *The Cow* by Dariush Mehrjui, started a new wave of filmmaking in Iran, which is still resonating after 35 years. *Qeisar*'s story of a man avenging the rape of his sister and brutal murder of his brother was

sufficiently different from the run-of-the-mill domestic films, gaining the attention of intellectuals and artists who had shunned commercial films, derogatorily labeled as *film farsi*.

The Cow was an altogether different film. The disturbing story of how the collective life of a village is affected by the mysterious death of its only cow, it was at its core a brooding meditation on the nature of poverty that offered nothing in the way of commercial concessions to its audience. It was formally austere and emotionally draining. Not surprisingly, while *Qeisar* became a huge box office hit, *The Cow* remained a commercial flop. But it was *The Cow* that was smuggled out to the Venice film festival in 1969, where it won praise and marked the international emergence of the Iranian cinema.

The joint appearance of the films on the Iranian cultural scene shocked the commercial film industry and brought about the prospects of a new era in Iranian cinema.

Dr. Akrami explained that these new filmmakers denounced the conventions of the dominant cinema and created an alternative film movement conducive to producing indigenous films of high cinematic quality and social awareness. It was this environment that helped breed a generation of filmmakers, inspired by the Italian Neo-realist cinema and the French New Wave, as well as the films of the American *Auteurs*.



Dr. Jamsheed Akrami

In retrospect, the most surprising aspect of the movement has been its longevity. Film movements tend to be precariously short-lived. They are normally born under certain political-economic (The Italian Neo-realism) or socio-cultural (The French New Wave) circumstances, and when those circumstances are gone, the film movements also tend to fade away. The Iranian New Wave, however, has managed to survive fierce competition of domestic products and foreign imports under the Shah, as well as the rigors of a fundamentalist Islamic revolution and some of the harshest censorship codes in the post-revolutionary years.

Censorship has hampered the efforts of the Iranian New Wave filmmakers to deal directly with the unpleasant realities of the Iranian life. It has forced filmmakers to resort to indirect and subliminal communication in exploring social and political issues or make less complicated films about simple characters in ordinary situations. This explains the emergence of a peculiar genre of films with children as central characters that were not necessarily made for children.

In an attempt to establish an "Islamic, anti-Imperialist" cinema, the government set highly restrictive censorship codes, mainly aimed at the representation of female characters. Strict Islamic dress codes require women to cover their hair in public, and wear loose-fitting outer garments to cloak their body curves. Also, women can only be intimate with the immediate members of their family. Therefore, actors playing couples could not even touch each other's hands on the screen. Female characters' hair should always be covered, even when they are asleep in the privacy of their homes. The restrictions, causing unrealistic depiction of women, have forced many filmmakers to give up on the idea of making films about couples and adult relationships altogether.

He concluded by noting that despite the losses (Shahed Sales and Hatami) and exiles (Sayyad and Naderi,) today the old masters are still active and the new generations have

joined them to insure the continuation of their heritage. These elite *auteur* filmmakers include four different generations of Iranian “New Wave” filmmakers. The first, represented by directors like Kiarostami and Mehrjui, changed the mold of filmmaking in Iran in the late sixties; the second, led by filmmakers like Makhmalbaf and Rakhshan Bani-Etemad, emerged a few years after the revolution, and the third, represented by Majid Majidi and Jafar Panahi, have established themselves as notable filmmakers on the international scene. They are now being joined by a fourth generation represented by the likes of Samira Makhmalbaf and Bahman Ghobadi.

SAFAVID SCIENTIFIC INSTRUMENTS AND THEIR EUROPEAN CONTEXT

On Tuesday, February 17, 2004, Dr. **George Saliba** led the Iranian Studies Seminar discussion titled “Safavid Scientific Instruments and Their European Context.” Professor of Arabic and Islamic Science at Columbia University, Dr. Saliba examined the relationship between some astronomical instruments that were produced during Safavid times, and those that were made in Europe either contemporaneously or slightly thereafter. In particular two specific Safavid instruments, an astrolabe made in the year 1065 AH = 1654 CE and a brass plate with a world map projection on it that preserves the qibla directions as well as the distances to Mecca, made also in Safavid times around 1700 CE, present particular problems. On the one hand those two instruments demonstrate an undeniable relationship with their European counterparts and techniques, but the route of the influence is not as easy to determine, or has not yet been determined.

Dr. Saliba explained that in order to support the argument of such a passage of ideas from east to west, other better documented instruments were included in the discussion like the Astrolabe drawings of the famous Florentine architect Antonio de Sangalo the Younger (d. 1525) which turned out to

be an exact copy of a real instrument that was made in Baghdad around the year 850 and is still preserved at the Oxford Museum for the History of Science, or the famous Arabo-Latin astrolabe of Arsenius which was made in Belgium around the year 1577.

He concluded his lively talk by raising the possibility of many more such contacts between the Islamic world and Europe in the post Renaissance era than has hitherto been realized.

PAINTING AND POLITICS IN SEVENTEENTH CENTURY IRAN

On Tuesday, March 23, 2004, Dr. **Massoumeh Farhad**, Chief Curator of the Freer and Sackler Galleries in the Smithsonian led a talk titled, “Painting and Politics in Seventeenth Century Iran.” Dr. Farhad began her talk by discussing the role of slavery in the royal court. Not long after his accession to the throne in 1589, Shah Abbas I embarked upon one of his far-reaching administrative initiatives—the establishment of the slaves of the royal household (*ghulaman khass-yi sharifa*). Comprising Georgian, Armenian, and Circasian prisoners, the slaves were brought to court, where they were trained, educated and recommended for manumission. The most talented among them were appointed to key administrative and military positions to counter the growing political power of the Qizilbash nobility, who had plunged

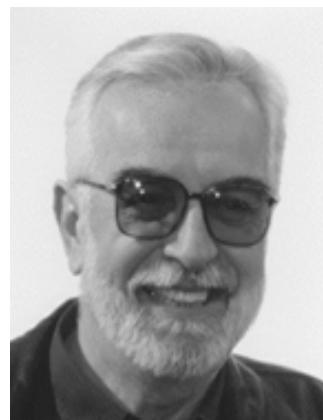
Iran into two successive civil wars. In addition, the royal slaves also played a central role in the patronage of later Safavid art and architecture from the late sixteenth century to the middle of the seventeenth century.

Dr. Farhad then elaborated on the



Dr. Massoumeh Farhad

contribution of the slaves to the arts. As the new representatives of the royal household, members of the royal slave household commissioned and supported civic and public structures throughout Iran and, in particular, in the new Safavid capital Isfahan, established by Abbas I in 1590-91. Several also became avid collectors and patrons of the portable luxury arts and illustrated manuscripts, a tradition long associated with Iran’s educated elite. The most influential family of patrons was Qarachaqay Khan, Shah Abbas’ commander-in-chief of the army and governor of Khorasan, and his descendants. Qarachaqay Khan amassed one of the most impressive collections of early Ming blue-and-white porcelain, and his holdings became part of Abbas I’s *waqf* donation to the Ardabil Shrine, which also included the shah’s own prized Chinese porcelains. Qarachaqay Khan’s son, Manuchehr Khan, and the latter’s son, also called Qarachaqay, served as governors of Mashhad, and commissioned several illustrated manuscripts, which are among the most luxurious ones from the first half of the seventeenth century. In style, subject matter, and format they differ considerably from the works associated with Isfahan, suggesting the emergence of a new painting tradition in Mashhad, the most



Prof. George Saliba

important religious (Shi'ite) center in Iran. Dr. Farhad concluded her talk by stating that these works helped not only to affirm the new political and economic power of the slaves, but also contributed to the development of a new Safavid visual culture in the first half of the seventeenth century.

GLASSMAKING IN IRAN IN THE ISLAMIC PERIOD

On Tuesday, April 20, Dr. **Stefano Carboni** of the Metropolitan Museum of Art led a discussion for the Iranian Studies Seminar titled "A Short History of Glassmaking in Iran in the Islamic Period." He began by explaining that the history of glass production in the Islamic world throughout the ages is poorly understood, though efforts to improve knowledge of it have been intensified in the past decade or so. The main factors that contribute to the current status in scholarship are determined both by the very nature of the objects that have survived and by a certain neglect in scholarship. Finished products rarely include inscriptions or ornamental patterns that are so specific as to allow for a precise attribution.

He continued by noting that artistic glass was a traditional craft produced in all areas of the Islamic world east of Egypt, but it also traveled extensively along Asia and was appreciated in far-away areas including China. In addition, glass was also traded as cullet (broken and discarded vessels) and raw material in order to "recycle" it and thus simplify the technology of glassmaking while saving costs on fuel.

Going from the generic to the more specific, Dr. Carboni explained that glass produced in Greater Iran is no exception. The present lecture is an attempt to identify a few characteristics that seem to be more typical of Iranian glass, looking at colors, shapes, decorative techniques, ornamental patterns, and the little that is known from archaeological and other sources. For ex-

ample, colorless glass was far more popular in Iran than in the Egypto-Syrian region; simple profiles and the use of the wheel-cut technique are a hallmark of eastern Islamic glassmakers; long and narrow-necked bottles with complex geometric molded patterns are typical of medieval Iran; and impressed medallions with figural scenes were produced to decorate window grills in Ghaznavid and Ghurid Afghanistan.

The various aspects of what can be described as glass made in Iran can be seen in chronological sequence, from the Sasanian-inspired bowls and bottles with facet-cut decorations to 9th-10th centuries relief-cut ewers to later medieval works with applied, molded, and impressed designs. The Iranian production can be seen also in relation to the traditions of glassmaking in Syria and in Central Asia in order to understand mutual influences and/or different artistic and technological approaches. Dr. Carboni concluded by stating that European-inspired glass objects were produced in and after the 17th century in Shiraz and other Iranian cities and modern glassmakers in Tehran today are looking at and studying the great works of the past to try to imitate their techniques and artistic achievements.

FIFTH BIENNIAL CONFERENCE ON IRANIAN STUDIES

Several members of the Center and editors of the *Encyclopaedia Iranica* will be participating in the Fifth Biennial Conference on Iranian Studies, organized by the International Society for Iranian Studies, to be held in Bethesda, Maryland, 28-30 May 2004. **Ahmad Ashraf** will chair a panel on "Post-revolutionary Iranian Villages". **Mohsen Ashtiani** will serve as Discussant in the panel on "The Rhetoric of Biography: Narrating Lives through Prefaces, Chronicles, and Scripts." **Houra Yavari** will serve as chair and discussant of the panel on "Hybridizing Cultures, Constructing Identities." **Abbas Amanat, John R. Perry, and Brian Spooner**, Consulting Editors of the *Encyclopaedia Iranica*, will also participate in the conference.

TRUSTEES MEETING

In conjunction with the Fifth Biennial Conference on Iranian Studies, the Spring meeting of the Encyclopædia Iranica Foundation, Board of Trustees will be convened on Friday the 28th of May at 2:00 p.m. at the Cartier-Tiffany Room of the Hyatt Regency Hotel,

SHIRIN EBADI AT COLUMBIA UNIVERSITY

Continued from page 1

Columbia University on Wednesday, June 9th, 2004, from 5:30 to 7:30 p.m., by invitation.

Ebadi contributed the entry "Children's Rights" to the *Encyclopaedia Iranica*, and the Center published the English translation of her book on human rights as *Documentation of Human Rights in Iran* (New York, 2000).

Both in her research and as an activist she is best known for promoting peaceful, democratic solutions to social and political problems.



Dr. Stefano Carboni

ACKNOWLEDGEMENTS

We will acknowledge the kind donations by the supporters of *Iranica* in the Fall issue of the *Newsletter*

OXFORD CONFERENCE ON IRAN FACING THE NEW CENTURY

The conference on “Iran Facing the new Century” was held at Wadham College, University of Oxford from 4th to 7th April 2004.

The conference convenors were **Homa Katouzian** and **Reza Sheikholeslami**. Homa Katouzian was also the conference coordinator. The conference was supported by the Oriental Institute and sponsored by St. Anthony’s College and Wadham College, University of Oxford. It was made possible by the generous funding of the New Jersey-based Persian Cultural Foundation whose Founding Director Dr. **Akbar Ghahary** is especially keen to promote serious academic and cultural events in the context of Iranian studies.

About fifty guest speakers, discussants and other participants had gathered from Canada, the US, Britain, Holland, France and Iran to present academic papers in a wide ranging area regarding major social, cultural, economic and political issues facing Iran at present and in the near future. These included problems of capital investment, human capital and employment, relations with the US, EU and Japan, gender relations, democracy and democratic development, the technology and politics of nuclear energy, ideological trends, etc. The meetings and discussions took place in a congenial atmosphere, and differences of view were aired in a most constructive way. The conference attendants included a few prominent public figures and technocrats from before the revolution of 1979.

Several members of the Center and

the Board of Trustees of the Encyclopædia Iranica Foundation were among conference participants: **Ahmad Ashraf**, **Fereshteh Bekhrad**, and **Ehsan Yarshater**. Akbar Ghahary, who funded the Conference, is also a Trustee and Treasurer of the Foundation.

Homa Katouzian and **Hossein Shahidi** will edit the conference proceedings to be published in a special volume.

WEEKLY PROGRAM ON RADIO FRANCE INTERNATIONALE

Broadcast weekly by the Persian service of Radio France Internationale (RFI) since April 2000, the series titled *Negahi be Daneshname-ye Iranica* (A Look at the *Encyclopædia Iranica*), has stepped into its fifth year of covering the chronological progression of the Iranian civilization, culture and history. Various scholars, many affiliated with the *Encyclopædia* have provided the listeners with a wealth of information on the various aspects of Iran's history and culture with due attention to the most recent academic research in the field.

To date more than 200 programs in Persian have been aired in the series, which is designed, produced and hosted by Mr. **Farzad Djavadi**, of the French Radio Broadcast. Among the topics discussed in the first 150 programs of the series, as presented in detail in the Fall 2000 and Spring 2003 issues of the *Newsletter*, are the development of Iranian culture and identity; the rise of the Medean, Achaemenid, Parthian and Sasanian Empires; Pre-Islamic religions, art and architecture; the advent of Islam and the radical changes that transformed the Persian language and alphabet; the Iranian politico-religious movements under the Umayyads; Abu Moslem and the rise of the Abbasid Caliphate; Iran and the Abbasids; foundation of semi-independent states in Iran and the present-day Afghanistan; the significance of Greater Khorasan in the development of Persian identity; the share of the Iranians in Islamic civilization and culture; the rise and flower-

ing of Persian poetry; Persian court poetry; Ferdowsi and the Persian national epic; Persian art and architecture in the first Islamic centuries up to the end of Saljuq period; three talks on the origins, growth and development of the Persian *ghazal* and its flourishing after Hafez; Persian historiography, the case of Bal'ami and Beyhaqi; the emergence and doctrine of the Ismailis; the life and works of Naser-e Khosrow; Khayyam the poet, scientist and philosopher; Persian scientists and philosophers like Khwarazmi, Razi, Ebn-e Sina, Farabi and others; Sana'i and the beginning of religious poetry; the life and works of Nezami; Sufism and mystic poetry, the life and works of 'Attar; the Mongol invasion; Rumi, his poetry and the wide reception of his teaching in the United States in recent years; Persian Art and Architecture under the Mongols; Sa'di, his life and time, as well as his Golestan, Bustan and lyric poetry; The life and times and the poetry of Hafez; Judeo-Persian culture and literature; The life and times and works of Jami; The rise of Safavids; The spread of Shi'ism under the Safavids and its socio-political impacts. In addition to scholars whose names appeared in the previous issues, mention should be made of Mohammad Este'lami, Ahmad Karimi-Hakkak, Mohammad Ali Homayoun Katouzian, Franklin Lewis, Leonard Lewishon, Parvin Loloi, Jalal Matini, Manouchehr Parsadoust, Emnon Netzer, and Houra Yavari.

The provisional list of future topics include: Persian culture in India and Ottoman Turkey; Persian literature under the Safavids, Sabk-e Hendi; The post-Safavid dynasties; The Qajar dynasty; Literary revival and the advent of modernity in Iran; The Constitutional Revolution; The Pahlavi dynasty; Modern Persian poetry; The development of modern Persian fiction; Modern Persian art; Major intellectual trends of the period; Recent literary and artistic trends.

RFI transmits its programs via short wave signals which are distributed worldwide and also via the Internet.

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We have now developed a new online section for supplement and out-of-turn entries beginning from letters A to Z. We have already invited over 1,220 articles to be written by outstanding scholars in the field of their expertise irrespective of alphabetical order. Over 310 articles have been received, of which 180 have been placed on our website and are accessible for viewing or downloading. Others will follow.

The result will be a collection of articles of the highest academic standard on topics of major importance for Iranian studies. One will no longer have to wait ten or fifteen years to find an entry on MITHRA, the SASANIAN DYNASTY, SHIISM, MARTYRDOM, SUFISM, the KURDS, US-IRAN RELATIONS, the TALEBAN or ZOROASTER; these articles and hundreds more will be available within a couple of years on our website.

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Our address:

Encyclopædia Iranica Foundation

450 Riverside Drive, Suite 4

New York, NY 10027

Tel: (212) 851-5723

Fax: (212) 749-9524

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Center for Iranian Studies
Columbia University
450 Riverside Drive, Suite 4
New York, NY 10027

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