

Peyk



Persian Cultural Center's Bilingual Magazine
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123

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CYRUS THE GREAT

...I NEVER RESOLVE ON WAR TO REIGN.

UNTIL I AM THE KING OF IRAN,

BABYLON, AND THE NATIONS OF

THE FOUR DIRECTIONS,

I NEVER LET ANYONE

OPPRESS ANY OTHERS...



Saeed Jafar

Tribute to a Teacher .

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Locavore:

Live Locally and Live Better

Noosh e Jaan.

Persian Studies in United.

LET THE GAMES BEGIN.

HOW TO.

Classical in the Age of Revolution.

Iranian Poetry Today.

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Iranian School of San Diego Branch 1 **NEW LOCATION** and **NEW TIME**



Editorial



By: Shahri Estakhry



Tribute to a Teacher

One year, during my teaching days, the school faculty received in our pre-September meeting, a flyer “Tribute to a Teacher” written by Rabbi Morris Adler. Today, I would like to dedicate this piece to all of the teachers who will be stepping into classrooms to guide, teach and love our children, wishing them a year of Godspeed in being the inspired gardeners who take the time to cultivate the inner universe of their students. This tribute is to you. Thank you!

“He was a teacher--this was the first and most vivid impression he gave. He was one whose personality did not contract into his profession, but on the contrary, his calling, for it was more than an occupational pursuit, broadened and streamed into his entire being.

She was a teacher, and therefore had a poetic sensitivity to growth, to enlargement. Only a poet hears the grass grow, witnesses the flowers in their actual blossoming, beholds the ripening in process in field and meadow. And only a teacher actually sees the seedlings of the youthful mind reaching out for the light, germinating and sprouting under the loving touch of an inspired gardener.

He was a teacher, and therefore a creative artist working in the most precious and intricate of all media—the human complex of mind and heart and conscience. To mold and to evoke, to guide and to ignite, and yet not to trespass upon the Inner Integrity and individuality of the child—this was the incredibly difficult and significant task upon which he was set.

She was a teacher, and therefore one who is forever bent on the greatest adventure of all, the exploration of another’s mind, the delving into another spirit to mine, uncover and bring forth into the light the possibilities that lie hidden in the deeps. No diver descended into the sea in search of treasure, no explorer journeyed to unknown continents with greater anticipation and higher excitement.

He was a teacher, and therefore he loved his fellowman. Neither his skill nor his diligence were substituted for the love which let him to devote himself to the instruction of his neighbor and his neighbor’s child.

She was a teacher, and therefore one who revered the word, honored ideas, exalted thought and fostered the great dream. She was a teacher and knew with conviction that the hope for men lied not in the machines or in their power or in their uncultivated ego but in the refinement, mutuality and sensitivity which the thinker, poet, saint and dreamer awaken in them. He sought to redeem men, not by enlarging their mastery over the outer world but by cultivating their inner universe.”

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Mahvash Khajehzadeh Akhgarnia 1945-2009

Mahvash and her family moved to San Diego in 1979-80. I first met her over twenty years ago when she brought her daughter Golareh to register for the Iranian School of San Diego. She was gracious and cheerful with a laughter that had a special tone of happiness. I never saw her without that gracious and extraordinarily gentle personality, even at the hardest time of her life when she lost Golareh to cancer. Little did she know that this was a path that she too would follow.

She served on the Board of Directors of the Persian Cultural Center and as an Editor on the Persian Cultural Center's Newsletter (today's Peyk). Mahvash was an artist; with her hands and mind she produced miracles. I learned so much from her for which I will always be grateful and so much of which will always remind me of her.

Our community has lost a vital member and for that we should be sorrowful. However, her life and her gifts to our community were so extensive that we should always remember Mahvash with her beautiful heart and smile. We should celebrate her life and be thankful for the joy of having had her amongst us. She will be missed and will be forever in our hearts. She knew we loved her.

She is survived by her husband, two daughters, several grandchildren, mother, sister and a brother. All of us at the Persian Cultural Center and the Iranian School of San Diego extend our hearts and thoughts to her family and would like them to know that we share in this tremendous loss.

Shahri Estakhry

Solicitation of Material

Do you have an opinion on something you see here? Have you written an article that you would like us to publish? If so, we would love to hear from you! For directions on how to submit your piece, please contact PEYK- PCC's office at: P.O. Box 500914, San Diego, CA 92150. You might find your submission printed in the next issue of Peyk!

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From our readers:

Dear Editor,

The last issue of *Peyk* seemed political in nature; aren't nonprofit publications supposed to be nonpolitical?

Amir S.



Dear Amir:

Peyk is a publication of the Persian Cultural Center (PCC). PCC is a nonpolitical, nonprofit, nonreligious organization. Being nonpolitical, however, does not mean we cannot cover political events or political issues. If political issues are newsworthy and affect our community we feel an obligation to inform our readers about perspectives and information regarding those issues. We will publish original articles or republish other articles accordingly. As long as the magazine does not endorse one side or another side of a political issue and provides an equal opportunity for proponents of both/all sides to express their particular viewpoint, we do not compromise our neutrality. Just as we do not endorse the products of our advertisers, we also do not necessarily endorse the opinions expressed by the individual authors of the articles written. Our role is to create an open forum in which information about important issues affecting the community may be disseminated and discussed. Our discerning readers are more than capable of receiving and processing the information we provide in line with their own individual philosophies. Having said that, whenever the content of the news we cover concerns clear human rights violations, such as the indiscriminate killing and beating of individuals, torture, or other humanitarian issues that offend civil society *regardless of political affiliation*, we believe it is appropriate to take a stand against such activity in furtherance of the universal goals of humanitarianism.

Peyk

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I Must Go Home to Iran Again

By MARJANE SATRAPI

Published: July 3, 2009

PARIS — Six years ago, I went to listen to a man, whom I will not name, in a café in Paris.

He said it had been 24 years since he had been back to Iran, that he had to leave right after the revolution of 1979 for political reasons.

He talked of many things, and he ended by saying: “Once you leave your homeland, you can live anywhere, but I refuse to die anywhere other than Iran — or else my life will have had no meaning.”

His statement touched me very deeply. I’ve thought about what he said, not just understanding him intellectually but feeling his meaning with all my heart. I, too, was convinced that I must die nowhere other than in my country, Iran, or else my life will also be meaningless.

At the time I heard this man speak, it had already been four years since I had been home.

Yes, I call Iran home because no matter how long I live in France, and despite the fact that I feel also French after all these years, to me the word “home” has only one meaning: Iran.

I suppose it’s that way for everyone: Home is the place where one is born and raised.

No matter how much I am in love with Paris and its indescribable beauty, Tehran with all its ugliness will in my eyes forever be the “bride” of all cities around the world.

It’s a question of geography, of the smell of the rain, of the things we know without ever having to think why we know them.

It’s a question of the Alborz Mountains protecting my town. Where are they? Who will protect me now?

It’s a question of the unbearable smell of pollution, a smell I know so well.

It’s a question of knowing that the blue of the sky is not the same everywhere, nor does the sun shine the same way in every place.

It’s a question of wanting to be able to walk under my own blue sky, of wanting my own sunshine to caress my back.

At the time I heard that man speak it had already been four years since I had been home. Today it has been more than 10 years. To be precise, 10 years, six months and three days.

During all that time, I believed I would live a few more decades without ever being able to walk in my mountains. But 18 days ago, June 12, 2009, something happened, something I never believed I would see in my lifetime: Iranians, crowding into an extremely tiny space of democracy, usually left just large enough for them to vote for a president whom the Guardian Council had already approved, truly voted.

The question much of the media asked before the election was: “Are Iranians ready for democracy?”

“YES!” came the answer, loud and oh, so clear.

With a voter turnout of 85 percent, they started to dream that change was possible.

They started to believe “Yes they can,” too.

It’s likely needless to remind you that this was not the first time Iranians showed how much they love freedom. Look only at the 20th century: They launched the Constitutional Revolution of 1906 (the first in Asia); nationalized the oil industry in 1951 (the first Middle Eastern country to do so); mounted the revolution of 1979; and engineered the student revolt of 1999. Which brings us to now, and that deafening cry for democracy.

Almost 20 years ago, when I started studying art in Tehran, the very idea of “politics” was so frightening that we didn’t even dare think about it. To talk about it? Beyond belief!

To demonstrate in the streets against the president? Surreal!

Criticize the supreme leader? Apocalyptic!

Shouting “Down with Khamenei”? Death!

Death, torture and prison are part of daily life for the youth of Iran. They are not like us, my friends and I at their age; they are not scared. They are not what we were.

They hold hands and scream: “Don’t be afraid! Don’t be afraid! We are together!”

They understand that no one will give them their rights; they must go get them.

They understand that unlike the generation before them — my generation, for whom the dream was to leave Iran — the real dream is not to leave Iran but to fight for it, to free it, to love it and to reconstruct it.

They hold hands and scream: “We will fight! We will die! But we won’t be humiliated!”

They went out knowing that going to each demonstration meant signing their death warrants.

Today I read somewhere that “the velvet revolution” of Iran became the “velvet coup,” with a little note of irony, but let me tell you something: This generation, with its hopes, dreams, anger and revolt, has forever changed the course of history. Nothing is going to be the same.

From now on, nobody will judge Iranians by their so-called elected president.

From now on, Iranians are fearless. They have regained their self-confidence.

Despite all the dangers they said NO!

And I’m convinced this is just the beginning.

From now on, I will always say: Once you leave your homeland, you can live anywhere. But I refuse to only die in Iran. I will one day live in Iran...or else my life will have had no meaning.

MARJANE SATRAPI is a writer and filmmaker whose works include the book and film “Persepolis.” Her most recent graphic novel is “Chicken With Plums.”





Nush-e Jan

The "Z" salad is a delicious one! Our special thanks to Mrs. Zohreh Kazemzadeh for sharing this recipe with us.

We welcome any recipe that you may wish to share with our readers. Please mail to our address with your name, email and phone Noush-e-Jan Editor



Zucchini and Pomegranate Salad:

Ingredients:

Serves about 6 people

1 lbs green zucchini, ¼ cup chopped red onion, 1 avocado, ½ cup pomegranate seeds,

3 to 4 tbsp feta cheese, 3 spoons olive oil, 3 spoons fresh lemon juice, 1 tsp chopped fresh or ½ tsp oregano, salt and pepper to taste.

1. Wash and chop zucchini (with skin) to ½ inch pieces
2. Chop avocado to small pieces
3. Crumb the feta

Mix all ingredients, sprinkle the pomegranate seeds and ENJOY!



Khoresht Bamieh- Okra Stew (6 servings)

www.parstime.com Roxana & Farzin Mokhtarian

500 grams stewing lamb or beef, 750 grams okras, 500 grams potatoes (optional), 3-4 onions, fresh lime juice 2-3 spoons, tomato paste 3-4 spoons, cooking oil, salt & pepper

Directions:

Peel and thinly slice onions, then fry in oil until slightly golden. Wash and cut meat into small pieces and fry in onions until color changes. Add 3 glasses of hot water and bring to boil. Turn heat down and let boil slowly for about 45 minutes, adding more hot water during cooking if needed.

Wash okras and cut their stems only but do not cut the bases. Add okras, salt, pepper and tomato paste to the meat and cook for another 10-15 minutes. Take care not to overcook the okras so that they do not become slippery.

Add lime juice and adjust seasoning. Cook for another 3-4 minutes. Khoresht Bamieh should be served with white rice-chelow (Peyk 107).

If desired, potatoes can also be added to Khoresht Bamieh. In that case, 500 grams of potatoes should be washed, peeled and cut into small pieces, and added in with 500 grams of okras (or slightly earlier; required cooking time depends somewhat on the size of the cut pieces).

Locavore: Live Locally and Live Better

By John Hanson



Not since the 1960's free love movement have we all been invited to do something so natural, and that is also so much fun! Now its EATING! Move aside boring vegetarians, here come the LOCAVORES. We are political, eco-conscious, but can eat meat. (Finally!) Its now "Eat, Drink and Be Merry. . . just do it locally." Eating local food is one of the top "eco-friendly," "green" and political things we all can do. Just look at Gandhi's great march to the sea as an example of food as politics. As an act of defiance of British rule, Gandhi marched thousands of Indians to the sea to make their own salt. Just like his campaign for homespun clothes, it was "no more imports, we do it for ourselves locally." Political, yes ... and sea salt is delicious!

Local food is seasonal food, tied to what is growing when and where it is supposed to be grown. Because of this, it is also incredibly delicious: like a garden fresh tomato in August compared to those mealy, insipid wedges you find in a McDonald's salad in December. Local food also gets the fossil fuel out of our food chain – fuel that YOU pay for in tax subsidies that allow distant regions to supply bad, cheap food to bored eaters thousands of miles away. Local food is also full of more positive nutrients. Local food tastes better, makes you feel better, and is better for the environment .

How to be a Locavore:

Step One: Shop! Go to the Farmers Market. They are fun and informative, often offering great prepared meals, as well as local arts and crafts. Shopping for groceries with the kids will never be more fun and informative. Here in San Diego, there are Farmers Markets all over and on every day of the week. Get on the internet and go to www.sdfarmbureau.org



[sdfarmbureau.org](http://www.sdfarmbureau.org) to find one convenient for you. Outside San Diego, just look up your local Farm Bureau.

Step Two: Sit at Home! Join a CSA ("Community Supported Agriculture"). These are local, organic food producers who will deliver boxes of seasonal fare right to your door – or to a nearby location. Check them out in San Diego at www.bewiseranch.com, www.gardenofedenorganics.com, www.jrorganics.com, www.seabreezed.com, www.tierramiguelfarm.org, and the Circle T Ranch (760) 742-3636. Not in San Diego? Try Local Harvest at www.localharvest.org, www.slowfoodusa.org, and www.foodsecurity.org.

Step Three: READ! Several great books are flying off the shelves in SoCal and all over the country, that chronicle modern food and are gracefully yet powerfully changing the way we think about food. Well written and enjoyable to read, they are also remarkably informative. Even for a former farm boy from Iowa (like me), who grew up immersed in the food production chain, every page of these books tells me something new. Here are the one's I STRONGLY suggest: Michael Pollan's *The Omnivore's Dilemma: A Natural History of Four Meals*, New York: Penguin 2006; Michael Pollan's *In Defense of Food*, New York: Penguin 2008; and Barbara Kingsolver's *Animal, Vegetable, Miracle: A Year of Food Life*, New York: Harper Perennial, 2007.

Step Four: EAT! DRINK! And Be HAPPY! Eating can and should be fun. But it can also be an important political act. Do it all and be a Locavore.

Persian Studies in United States Reflects Dynamism and Growth

Thriving academic program grew from 19th-century roots



Professor Richard Davis teaches at Ohio State University. This is the first article in a three-part series on Persian studies in the United States.

By Howard Cincotta
Special Correspondent

Washington — When President Obama sent Nowruz greetings to Persian-speaking peoples around the world, he quoted a familiar line of the great Persian poet Saadi. Remarkably, the English translation that he used (“The children of Adam are limbs to each other, having been created of one essence”) is more than 150 years old, by the 19th-century American philosopher and writer Ralph Waldo Emerson.

Emerson was not unique. Other literary figures of the time, including Nathaniel Hawthorne and Henry David Thoreau, would have been equally familiar with Saadi and other seminal figures of classical Persian literature.

“Later on, there was a whole rage for Omar Khayyam,” said Professor Ahmad Karimi-Hakkak, director of the University of Maryland’s Persian Studies Center, in an *America.gov* interview. “If you were an educated New Englander in the early 20th century, you wouldn’t have a library without *The Rubaiyat*.” (See [“Persian Poet Omar Khayyam Inspires New Iranian-American Film.”](#))

PILLARS OF ORIENTALISM

What is now called Persian or Iranian studies functioned for more than 100 years — from the 19th to the mid-20th century — as part of the classical academic model imported from Europe termed “Orientalism.”

Universities such as Harvard, Princeton, Columbia, Chicago and California at Berkeley established departments of Near East or Middle Eastern studies built on the pillars of the four major cultures of the region: Arabic, Persian, Hebrew and Turkish.

The Oriental model meant that Persian remained largely cloistered in a scholarly citadel, taught exclusively at the graduate level and treated as a classical culture from the distant past.

“Persian was defined as an ancient or dead culture,” said Professor Hossein Ziai, director of Iranian studies at the University of California at Los Angeles (UCLA), the largest such program in the country. “Persian was never looked at from the perspective of a living language and culture, but seen only as Old Persian, as a classical but dead language, like Sumerian,” he told *America.gov*.

On the other hand, 19th-century European scholarship did represent a major breakthrough in understanding the civilization of ancient Persia, said Kamran Talattof, professor of Persian studies at the University of Arizona. “German Orientalists, for example, had great respect for ancient Persian culture.”

Maryland’s Karimi-Hakkak said, “It was really with the emergence of the United States after the Second World War as a world power that Iranian studies really started in earnest.”

America’s postwar engagement with the Middle East helped produce a generation of scholars and teachers who had good opportunities to travel and study in Iran, whether as exchange students, diplomats or Peace Corps volunteers. Michael Hillmann, professor of Persian studies at the University of Texas, found his vocation as a teacher with the Peace Corps in Mashad in the 1960s. (See [“For Many, Ties to Peace Corps Service in Iran Remain.”](#))

The United States had another more subtle, but important, asset. Traditional European Orientalism, whatever its indisputable scholarly achievements, emerged in the era of colonialism, and as Karimi-Hakkak said, “posited the inferior ‘other.’” The United States was never a traditional colonial power in the Middle East like Britain and France.

“By the time you cross to North America in the post-colonial era, you don’t have the same situation,” Karimi-Hakkak said.

In the late 1950s and early 1960s, said UCLA’s Ziai, “scholars began looking at modern Persian as distinct from its identity as an ancient language. It evolved into a separate discipline as a modern, living, international language and culture.”

ADVOCATING FOR IRANIAN CIVILIZATION

Persian and Iranian culture has long had scholarly advocates who have sought to expand its influence and appreciation. The first American pioneers were art historians Arthur Pope and his wife, Phyllis Ackerman, who founded the American Institute for Persian Art in 1925. It later became the Asia Institute in New York. They are widely credited with expanding Western understanding of the richness of Persian and Iranian civilization.

American Scholar, Dr. Richard Nelson Frye, is Aga Khan Professor Emeritus of Iranian Studies at Harvard University.

Pope and Ackerman moved the Asia Institute to Shiraz in the 1960s, and they are buried in a mausoleum next to the Zayandeh River in Isfahan.

Perhaps the most prominent living advocate for the historical importance of Iranian civilization is scholar Richard Nelson Frye, born in 1920, an Aga Khan Professor Emeritus of Iranian Studies at Harvard University.

"In all of Eurasia, from time immemorial," he said in a CNN interview, "there have been two great cultures, two great civilizations. One is China. The other is Iran."

Frye, who is fluent in seven modern and several ancient languages in addition to Persian, helped found the Center for Middle Eastern Studies at Harvard University in 1954, which launched the first modern Iranian studies in the United States. He served as director of the Asia Institute in Shiraz from 1970 to 1975. He is the author of numerous scholarly articles and more than a dozen books, including a memoir, *Greater Iran: A 20th-Century Odyssey*.

In 2003, Iranian President Mohammad Khatami called Frye "among the greatest" scholars in the field of Iranian studies. "He has acquired enormous knowledge about ancient Iranian culture, history and archaeology. ... Over the years he has trained numerous students and enlightened vast audiences."

As Frye told CNN, "I spent all my life working in Iran. I don't mean the Iran of today — I mean Greater Iran that extended all the way from China to the borders of Hungary, from Outer Mongolia to Mesopotamia. ... This is my life."

Frye, too, has asked to be buried beside the Zayandeh River in Isfahan.



RICHARD DAVIS AND PERSIAN LITERATURE

Richard Davis, a British-born scholar and poet, has been instrumental in making Persian literature accessible to wider American and English-speaking audiences. Davis, chairman of Near Eastern languages and culture at Ohio State University, has translated several of the masterpieces of Persian literature, including its national epic, Ferdowsi's *Shanameh* (Persian Book of Kings), and the romantic medieval tale by Fakhraddin Gorgoni, *Vis and Ramin*.

Davis' translations have been hailed for their insight and evocative language — and for the sheer size of his undertaking. His *Shanameh* is more than 850 pages; *Vis and Ramin* is 500 pages of rhymed couplets.

In the four years it took to translate *Vis and Ramin*, "I was completely transported," Davis said in a 2008 interview at Stanford University. "It's one of the greatest poems ever written. ... I know of no greater love poem in any language."

Shanameh presented Davis with very different challenges, from the mystery of Ferdowsi's sources to telling a tale spanning Persian history from its mythic origins to the Arab Muslim conquest in the 7th century.

Michael Dirda, a book critic at the *Washington Post* newspaper, wrote that Davis' translation of the *Shanameh* "possesses the simplicity and elevation appropriate to an epic but never sounds grandiose; its sentences are clear, serene and musical. At various heightened moments — usually of anguish or passion — Davis will shift into aria-like verse, and the results remind us that the scholar and translator is also a noted poet." (See "[A Poet Brings Persian Literature and Culture to Americans](#).") Ferdowsi's accomplishment was to help preserve Persian heritage and traditions within an Islamic society, Davis said.

Although the *Shanameh* embodies the unique qualities of Persian civilization, it is a work of universal truths, in Davis' view. "The one quality that most of the poem has, which is absent from epics in most other cultures, is its earnestly ethical atmosphere," he said in an Iranica.com interview. "The universality is everywhere evident in the poem — the concern with justice, with what it is to be a good man or woman, with the depredations of time and warfare, with the apparent unfairness of the world that so often seems to reward evil and destroy goodness ... with the nature of love and honor," Davis said. "All these concerns can speak to almost anyone with ears to hear, from almost any culture."

Read more: <http://www.america.gov/st/sca-english/2009/July/20090724160330ISilArooN0.6650507.html#ixzz0Mrg0I5LC>

LET THE GAMES BEGIN



By Shaghayegh Hanson

In 1997, Toronto and its denizens, patiently witnessed the last of my Persian family's reunions. The patriarch of our family, my elder uncle, lives in Toronto surrounded by extended family and long-time friends, thus it has always been the venue of our get-togethers. I like to call these reunions my "Persian Family Olympics." One has to train rigorously for the events involved, both mentally and physically. Such training may include: carrying a 15lb watermelon around a large park, say Balboa, for as long as it takes for 18 people to all decide on the perfect spot to set up a picnic; intensifying my general hair removal regimen lest I am forced to succumb to someone else's tweezers and waxing; visualizing a serene and unperturbed smile on my face as my children are given liberal amounts of the three "C"s, that is, coke, candy and cake; staying awake until at least 12:00 a.m. to make time for dinner and digestion; *and* holding a conversation with up to 10 people at one time, all of whom are simultaneously talking back at you before your point is made.

Twelve years having passed since the last Persian Family Olympics, it was time for the 2009 games to begin. And so they did...we arrived at my cousin's house in Toronto at 11:30 p.m. to a house full of family members (including children below the age of 5) welcoming us, and a table covered with food. Oh yes, we had trained for this!!! We ate, we laughed, we made ill-conceived plans, we even threw in a quick political debate, and finally hit the sack around 2:00 a.m. My husband and I took pleasure in the fact that it was only 11:00 p.m. San Diego time; we had a whole other hour left in us!!!

During the next 6 days our training served us well. We adjusted to breakfast at 11:00 a.m., lunch at 3:00 p.m., and dinner between 9-10:00 p.m. I did not have to field a single reproach about excessive body hair, I did not overreact to the three "C"s, I had dieted sufficiently prior to the games to accommodate the slow but inevitable 10lb weight gain without being accused of being pregnant, and our picnic at Niagara Falls was blissfully lacking in the watermelon event. Although there were comments made about the benefits of getting a nose job, thankfully they were not particularly directed at me (in a crowd of Persians there were plenty of other eligible candidates). I was the only participant to set a record at these games; out of all the females, I was the only one who did not have an artificial hair color. I'm almost certain to keep this record in the foreseeable future.

Despite these successes, my first downfall came during breakfast one day. My mother was attempting to put more unsolicited food on my plate, my brother was telling me a very amusing story, my aunt was on the phone loudly making plans for the day with others, there were at least 2 more conversations taking place in the same 400 square feet breakfast nook, and somewhere in the hubbub I could hear someone saying, presumably to my children, "You'll have to ask your mom, if you want more cake." Now, I am a person who works in silence all day, a person who is used to hearing herself think, and a person who likes to think through things. It was at this unfortunate moment that my husband decided he would gently tap me on the shoulder (apparently to ask me to pass him the milk). I experienced complete and utter sensory overload

and I exploded, "WHAT DO YOU WANT?!!!!!!" To which my husband said, "Er, nothing, I'll just get it myself." The uncomfortable silence that followed reflected the decision of the judges...I was not winning any medals in the "breakfast-with-extended-family-during-multiple-conversations" event. I made a mental note to train harder for this next time.

From that breakfast on, I began to lose my confidence and continued to make silly mistakes, such as engaging one-on-one in a heated political debate with my mother. This resulted in me coming absolutely last in the "conversations-to-cleverly-avoid" event. I should have known better since my mother and I have never (EVER) agreed politically on ANY issue since I was about 8 years old. Still, I was able to take comfort in the fact that I surpassed my brother in the "socially-acceptable-modes-of-attire" event, mostly due to the fact that my leather biker's jacket, Doc Martens boots, rude T-shirts, and all-black wardrobe are things of the past. However, my brother will always have his pierced ear and tattoos against him no matter what he wears.

My husband was the leader in number of medals won by the end of the week. I begrudged him this fact because, as the sole American in the group, he was automatically perceived to be the one making all the special effort. He and I know that in actuality he had an unfair advantage. First of all, he couldn't understand a lot of what anyone was saying hence the irascible smile on his face which said to me, "Ahhhh, ignorance is bliss." And second, he LOVES Persian food and is not averse to being totally overfed by several motherly figures who believe he eats their food out of the goodness of his heart. Third, he always clinches the Persian-People's-Choice-Award by dancing the night away to Persian pop music at Persian restaurants and topping his performance off by being "that white guy who danced so well with the belly dancer." There seems to be no end of benefit to being a white male in this world!!! He was, however, sufficiently tortured for his excessive smugness by having to watch Iranian satellite television 24-hours a day. That showed him!!!

On our sixth day, we held the closing ceremonies: lots of food, music, dancing and reminiscing. I couldn't help but remember those who were not with us this time, including my sister who died in 2000, and my aunt who died in 2004. But of course there were new additions to the family also; 4 children (2 of mine) and my cousin's wife. The memory of those who left us too soon and the presence of those new to the family made this reunion all the more meaningful. We Iranians have spread our wings over many lands, and families are spread far and wide; an unnatural state for us. Even though some of us have to train like Olympians to get through family reunions, we always find the experience affirming and enjoyable. Having resolved not to leave it so long next time, I am already in training for the next Persian Family Olympics.

HOW TO

.....by Eunice Mann

The project today is to teach a person something new by giving explicit details on how to accomplish this. However, the question now is... how to do what?

Knit, crochet? I've tried to learn myself, but the result couldn't have been worse if I was wearing snow-shoveling gloves. Paint by using oils, stencil paint, acrylics? Yes, been there – done that, and the result is a 16 x 20 picture on my bathroom wall. But understand my problem. Since very little, I've been able to face facts and see things not as wished, but as they are. I've never worn rose-colored glasses, so don't worry, at no time will you be invited to view my masterpiece, and be forced to offer an opinion.

How about teaching you to vocalize? Coming from a monotone – not such a good idea. Perhaps the subject could be dancing, but as the klutz of the fifties, this could result in a catastrophe. Should the topic be cooking? Well, I'm as good as most, but will not tout my expertise in the matter because who needs cooking instructions when there's Trader Joe and Costco.

So what is the solution to my finding a worthwhile subject? I guess the answer will be to give information on HOW NOT TO LOSE A FRIEND. Before going into detail, I'll sum it all up quickly, so learn this and learn it well. There are many circumstances where it DOES NOT PAY TO TELL THE TRUTH. For the truth will only complicate matters and make a problem where there is none. Therefore, opt for that little white lie or better still, learn the power of evasion.

For example, a friend invites you over for a wine experience. Her daughter married a self appointed wine connoisseur and now she and her husband think they too are the last word in drinking the grape. When they pour and ask you to judge the nectar they're serving, do you say in all honesty, "are you sure you haven't confused your red wine salad vinegar with what you've offered me?" No, better to answer – "this is quite a drink."

And then there's the couple bragging about the appearance of their new grandchild. Do you look into the carriage and say, "poor baby, he'll grow out of it, but right now he looks like a monkey." Uh uh, not wise...just smile and say, "what lovely red hair he has."

Or in the case of the friend who is into ceramics and brings you a gift of an indistinguishable something. You can't ask the question – "what in the world is this thing?" Better to



simply say, "thank you," and put it in a prominent place to be removed when they leave.

Or there's the usually intelligent individual whose taste in movies and TV is unbelievably bad. You know that now, but in the beginning would go along with his suggestions. Added to the suffering of watching these shows was the request you tell a mutual friend how wonderful the film was. Do you tell the truth, and say – "only an idiot could appreciate the so-called humor." No, not wise so once again smile and say – "yes, that's definitely a movie."

And now we are nearing the end of my – HOW TO – not lose a friend. In summation of all that came before, and with the assistance of Shakespeare, I give you the following

To tell the truth or utter a falsehood - that is the question.

Whether 'tis nobler to suffer in silence
Or to take arms against a sea of perceived blindness, and by
opposing cause eyes to open

To express an honest fact –to mouth the unvarnished
reality.....

Aye, there's the rub – for in that speech of truth, what results
may come?

Must give us pause – and so we speak no more, rather than
gamble on reactions we know not of.

And thus, too much thought and conscience doth make
cowards of us all, so we zip the lip, lose the possibility of
action, but retain our friends.

Eunice Mann with her husband Robert lives in San Diego.

EDUCATION

by Sheiveh Jones



More cuts to education?

The 2009-2010 school year is going to see many challenges as school districts find creative ways to meet students' needs with fewer resources than ever before. There was finally an agreement over the California budget, but the numbers are bleak for both K-12 education and colleges. So what are the numbers and what are the implications for students?

In K-12 education, the cuts total \$6 billion beginning from the last school year through 2010-2011. Yes, I'm talking about cutting from a school year that has just past. We can think of these as mid-year cuts at the end of the year. There were programs implemented by school districts last year with the understanding the state would fund them. Yet, now the state is cutting down on the amount of money districts were originally expected to receive. This means districts have already fallen short, financially, based on the 2008-2009 cuts. I keep hearing over again in education circles that 2009-2010 won't be nearly as devastating as 2010-2011. As a parent, I simply want to know what this means for my children who still have many years of schooling left.

I think it's simple to find meaning as we recall the nearly 30,000 teachers who received layoff notices in March. As I have spoken with various teachers and district office personnel, I realize in addition to the 30,000 layoffs, there were layoffs made this summer, which is virtually unheard of. School districts realized, after calculating their budgets based on the proposals, they could not afford having more staff and faculty than absolutely necessary.

This fall you will see larger class sizes due to fewer teachers. The unemployed teachers are the ones with the least seniority which means they are often the newest to the profession. How does this impact our children? Perhaps I am partial because I work with beginning teachers on a regular basis. However, knowing what I know about new teachers coming out of teacher preparation today, I can confidently say this is the group coming out of college with the most current knowledge about the research behind effective teaching and what really works in the classroom. Given teacher preparation is far more innovative and cutting edge than even when I received my teaching credential, a good number of the 30,000 teachers we will miss in the classroom are

the young, innovative ones who continuously reflect on their teaching practice and the impact they have on student learning. They make decisions based on data including student performance and how their teaching either increased performance or not. They use action research and collaborate with one another to ensure the best quality of teaching possible. Most importantly, they relate to their students due to the small generational gap. We can draw conclusions about what will happen to this group of professionals; unfortunately, I personally fear they will leave the state to teach elsewhere or simply enter other fields. This will have a tremendous impact on my children who deserve to have the best teachers, particularly in a time when so many veteran teachers are retiring.

In addition to larger class sizes and more traditional teaching attitudes and strategies, we will see the following:

- Limited school and classroom supplies;
- Fewer classroom aides;
- No fieldtrips;
- Teachers will not be allowed to attend professional development that would help improve their practice due to no fund for substitutes;
- A large pool of substitute teachers;
- Up to five fewer school days to save money (this means nobody gets paid for those five days thus reducing operating costs).

Prior to the budget cuts and based on 2006-2007 data, California ranked 47th in the nation for per pupil spending. This is \$2,400 under the national average. Coming from a culture where education is such a fundamental aspect of our livelihood, I can't help but be concerned about the future of education in this state.

Sheiveh has worked in public education for twelve years; she taught high school math and English. Currently, she directs a program that mentors beginning teachers from twelve local school districts and inducts them into the profession.

Calendar of Events

Dar Shahr Cheh Khabar?

Visit Our web site at www.pccus.org

Persian Cultural Center

Tel: (858) 653-0336 - Fax & Voice Mail: (619) 374-7335
Website: www.pccus.org

Concert Ode to Hope, A Melodic Epiphany
San Diego September 18 at 8:00PM
The Neurosciences Institute

Mehregan Celebration

October 12 at 8:00 P.M.
at Universal List Unitarian Church



Concert Shams Ensemble

October 16 8:00 pm
at Museum of contemporary Art San Diego

Festival of Love and Friendship - Iran

North Coast Calvary Chapel
Saturday November 21

Setar Classes by Kourosh Taghavi (858) 717-6389

Tar Classes by Ali Noori (858)220-3674

Daf Workshop with Ali Sadr,
Tuesdays 6 to 7:30 PM at PCC office.

Iranian School of San Diego (858) 653-0336

Registration

Branch I: Sunday Sept. 13, 2009
Branch II: Thursday Sept. 10, 2009
at Mount Carmel High School



Persian Dance Academy of San Diego

Every Sunday at Iranian School of San Diego Branch I
Sundays at ISSD Branch 1, from 9:30AM to 1:30PM (858) 653-0336

Dollar a Month Fund

Tel: (858) 653-0336
www.dmfund.org



Association of Iranian American Professionals (AIAP)

Tel:(619) 645-7273 www.aiap.org
Last Wednesday of each month at 6:30pm



Kamal Cultural Foundation

Tel: (858) 538-0829

House of Iran

Tel: (619) 232-Iran Balboa Park, Sundays 12:00-4:00pm

Iranian-American Scholarship Fund

Tel: (858) 653-0336



Mehrgan Foundation

www.Mehrganfoundation.org Tel (858) 673-7000

7th Annual Seminar

September 4 -7, 2009

Marriott Hotel, San Diego, Del Mar

Iranian Women's Study Group of San Diego

Meets: First Sunday of the month • Contact: (858) 952-6713

Association of Iranian American Network of Services

(760) 729-9979 www.niabo.org

Dive-In Theatre

The Pearl Hotel hosts Wednesday night poolside movie screenings. Price: Free. Ages: 21

8 pm Wed, Sept. 16 and 23 and 30, 2009

The Pearl Hotel 1410 Rosecrans St.

San Diego, CA 92106 619-226-6100

San Diego Music Awards 2009

The 19th annual San Diego Music Awards honors the local music scene while raising money for elementary school music programs. 6 pm Thu, Sept. 10, 2009

The Park at Viejas Outlet Center

5000 Willows Road Alpine, CA 91901

619-445-5400 Price: \$25-\$50

'Quint: Three Decades of Contemporary Art'

A long look back at the influential Quint Contemporary Gallery. As presented by the California Center for the Arts, Escondido Museum.

Aug. 15-Dec. 31, 2009

California Center for the Arts, Escondido, Museum

340 N. Escondido Escondido, CA 92025

760-839-4120

The City Musick performs "The Topping Tooters of the Town"

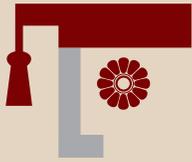
Anglophiles, hear this five-piece ensemble perform on wind instruments common to Renaissance London. Presented by the San Diego Early Music Society.

8 pm Fri Oct. 16, 2009

St. James by-the-Sea 743 Prospect St. San Diego, CA

92037 619-291-8246





Iranian-American Scholarship Fund

Supporting Excellence

The Board of Directors of the Iranian-American Scholarship Fund would like to extend sincere thanks to all who have supported this Scholarship Fund for the past 12 years. For the academic year of 2009-10 scholarships will be awarded to 15 outstanding applicants. This brings our total to 118 recipients of our scholarships. Congratulations to the recipients of this year:

Graduate Students:

Pouneh Aravand (Yale - Law):

- *Farhang and Parichehr Mehr Honorary Scholarship (1)
- *M.Ali Aghassi Annual Memorial Scholarship (2)
- *Morteza Gheissari Annual Memorial Scholarship (3)

Sorour Talebi (U of Michigan – Ind. & Opert. Eng.)

- *Abbas and Jannat Bolandgray Annual Scholarship
- *Mojdeh Akhavan Annual Scholarship
- *Habib and Sharareh Hariri Annual Scholarship

Sahar Soleymani (UCSD - Medicine):

- *Behrooz and Nasrin (Owsia) Akbarnia Annual Scholarship
- *AIAP-Association of Iranian-American Professionals Annual Scholarship
- *Iranian School of San Diego Annual Scholarship
- *Persian Cultural Center Annual Scholarship

Nazlee Nabavi (U of Penn – Medicine):

- *SUSMA- Shiraz University School of Medical Sciences Annual Alumni Scholarship
- *Khallil Alavi Annual Scholarship (4)
- *Jamileh Yeganeh Memorial Annual Scholarship (5)

Roya Soleimani (Georgetown U - Mid-East Studies)

- *Massih & Haleh Tayebi Annual Scholarship
- *Samadi Family Annual Scholars

Ailar Javadi (Georgia Tech- Elec Eng.)

- *Farnam Family annual Scholarship
- *Jamshidi-Zadeh Annual Scholarship

Melody Erfani (Pace U –Film/MFA)

- *Shamsedeen Zayanderoudi Annual Memorial Scholarship (6)

Aujang Abadi (U of Virginia-Bus Adm)

- *Mahmoud and Fereshteh Mahdavi Annual Scholarship
- *IASF Mother Fund Scholarship

Azadeh Tajpour (Claremont U-Art)

- *Hassan Shahbaz Memorial Annual Scholarship(7)
- *Saeed Jalali Honorary Scholarship
- *IASF Mother Fund Scholarship

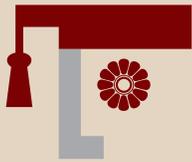
Undergraduate Students:

Parham P. Ghamarian (Virginia Commonwealth- Biology)

- *Mohammad Salami MD Memorial Scholarship (8)
- *Amirnovin Family Annual Scholarship
- *IASF Mother Fund Scholarship

Parisa Behzadi (U of Michigan-Mid-East Studies)

- *Gholamhossein & MahMonier Estakhry Memorial Annual Scholarship(9)
- *Firouzan Gheissari Annual Memorial Scholarship (10)
- *IASF Mother Fund Scholarship



Iranian-American Scholarship Fund

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Afsaneh Mahzari (Georgia State-Accounting)	*Apple-One Payroll and Tax Filing Services Scholarship *Zarrinkelk, Kashefipour & Co. Scholarship
Arash Safari (UC Santa Barbara- Buss Econ)	*Mohammad Reza Tahmassebi Memorial Scholarship (11) *Amir Gowhari Honorary Scholarship *IASF Mother Fund Scholarship
Yasaman Nematbakhsh (Georgia Tech-Mech. Eng):	*Sam, Kian and Noor Bagheri Annual Scholarship (12) *IASF Mother Fund Scholarship
Omid Yousefian (UCLA –Psychobiology)	*Morteza Ansari Honorary Scholarship (13) *NIPOC Mehregan Scholarship-Network of Iranian- American Professionals of Orange County *IASF Mother Fund Scholarship

The numbered scholarships have been established by:

1. Family, friends & colleagues in honor of Professor & Mrs. Mehr
2. Ms. Sarah E. Aghassi, Esq.
3. Dr. & Mrs. Ali Gheissari
4. Mrs. Soussan Alavi Sullins & Dr. Sassan Alavi
5. Mrs. Soussan Alavi Sullins & Dr. Sassan Alavi
6. Mr. Shahyar and Mrs. Laleh Zayanderoudi
7. Friends of Mr. Shahbaz
8. Dr. Ali Salami and Dr. Babak Salami
9. Mrs. Shahri Estakhry & Ms. Sarah Aghassi, Esq.
10. Mrs. Farihan Gheissari Akbarian
11. Mrs. Farah Ziai
12. Dr. Kaveh and Dr. Soraya Bagheri
13. Mrs. Ferri, Ms. Sheida, Ms. Jila, Ms. Sanam Ansari and Mr. Arash Samiei

Our sincere thanks to the following and those who wish to remain anonymous, for making the 2009-10 scholarships possible: Parvaneh Abadee; Amir Aghassi; Sarah E. Aghassi; Farihan Gheissari Akbarian; Behrooz & Nasrin (Owsia) Akbarian; Mojdat M. Akhavan; Sassan Alavi; A. K. Amirjehed; Amirnovin Family; Ferri; Sheida, Jila & Sanam Ansari; Apple Payroll Services; Asst. of Iranian-American Professionals; Hormoz & Janet Azar; Kaveh & Soraya Bagheri; Russel Barakat; Majid & Homa Bayat; Lilly & Mussa Banisadre; Mohammad & Nancy Behfrouz; Jamshid & Touran Beizae; Abbas & Jannat Bolandgray; Shahryar & Noushin Dadkhah; D. J. Djahanbani; Shahri Estakhry; Nahid & Sina Emami; Amir Etemadi; Yahya & Nasrin (Dashti) Faramarzi; Sonia & Sirius Farivar; Javad & Sofia Farnam; Lili Forouraghi; Nourallah Ghahraman; Gary & Zohreh Ghahramani; Ali & Anna Gheissari; Ali Goodarzi; Amir Gowhari; Parviz & Parichehr Haghighi; Manijeh & Mehdi Hakimi; Hakimpour; Habib & Sharareh Hariri; Eric & Pantea Hooshmand; Iranian School of San Diego; Houshang & Shadokht Javaheri; Julzadeh Family; Ahmad & Goli Kashirad; Mousa Kohaneim & Family; Mahmood & Fereshteh Mahdavi; Mehrdad Merh; Khosrow & Forouzan Moaveni; MTF; Maryam Sabour Mokhtari; Kazem & Susie Niamir; Darioush Norasta; NIPOC; Nasser Ostad; Persian Cultural Center; Sandra Puentes; Feridoun & Hamideh Raafat; Shahnaz Rahnema; Lily & Jalil Riazi Rite Family Dental; Abdollah Sabet; Kamran Sahii; Ali Salami; Babak Salami; Mehran & Saeed Salles; Ali Samadi; Arash Samiei; Zarin Shaghghi; Behnaz & Ramin Shahidi; Farhang Soroush; Soussan Alavi Sullins; SUSMA; Maryam Tabibzadeh; Massih & Haleh Tayebi; Behrooz & Mary Tohidi; Marjan & Mehdi Zarabi; Zarrinkelk, Kashefipour & Co; Shahyar & Laleh Zayanderoudi; Farah Ziai.

CLASSICAL IN THE AGE OF REVOLUTION,

The question of compatibility of form and content in the art world is an issue that comes up quite often in art history. One of the interesting periods in which this issue was addressed is the era of the French Revolution. Neoclassicism was the widespread art style in France in the years preceding the French Revolution (1789) and it remained the official style for some years after the French Revolution; covering from about 1780 to 1820. This movement drew on Western classical art and culture and found its inspiration in the brilliance of ancient Greek art and the splendor of Roman art (Greco-Roman art).

At first glance it seems that the rigid, cold and organized style that one associates with the art of Neoclassicism is irreconcilable with the intense excitement of the radical changes that any revolution brings with it. However a closer examination of both revolutionary ideas of the period and the Classicism that it refers to brings to mind a more correlated relationship.

The 18th century had been the era of reason; the philosophical progress in this time sought more freedom for common people based on autonomy (self governance) and natural law with emphasis on individual rights and the application of reason. These values were in radical opposition to theocracy, aristocracy, and the divine rights of the noble class. This is called the Age of Enlightenment in 18th century Western philosophy. Neoclassicism emerged from this philosophy and became the known art style of the French Revolution.

Jacques-Louis David (1748-1825), a French painter, is the known founder of Neoclassicism. David studied and stayed in Rome from 1775 to 1780, however he felt that there was not much to learn in Rome. About his experience in Rome David said "the Antique will not seduce me, it lacks animation, it does not move." In Italy David respectfully studied Antique art (or ancient art). He drew eyes, ears, feet and hands of many antique sculptures. But he was not an obsessive antiquarian. He also studied the art of 17th-century painters such as Nicolas Poussin, Caravaggio and Carracci. During this time David's Neoclassicism was not yet clear.

It was after David's return from Rome to Paris that his neoclassical style became lucid. David painted the monumental painting of "The Oath of the Horatii" in 1784. (Fig.1) This painting became the best example of Neoclassicism. One can observe the characteristics of Neoclassical painting as: the precisely drawn figures in the foreground, no illusion of depth, smooth brushwork, simple and severe composition, some elements of Roman



Fig.1 Oath of the Horatii, 1784

architecture like columns and arches. Neoclassicism was a serious art, which illustrated the tales of ancient history and mythology rather than the previous art style of 1760, Rococo, that was a very superficially playful style portraying party scenes. (Fig.2)

The Oath of the Horatii depicts three brothers swearing in front of their father to defeat their enemies or die for Rome. In depicting the three Horatii taking the vow in front of their father, David emphasizes the theme of self-sacrifice for the



Fig. 2 Mr and Mrs William Hallett, Thomas Gainsborough, 1785



Fig.3 Death of Socrates, 1787



Fig.5 Pietà, Michelangelo, 1499

good of the state, instead of self-indulgence.

In *Death of Socrates*, (1787) (Fig.3) David focuses on the moral integrity of Socrates, who drinks the hemlock without a disruption in the fluidity of his reasoning. Although Socrates' disciples are all sad, as always personal emotions are eliminated in David's work and the disciples each take on an impersonal theatrical pose.

David's masterpiece, *The Death of Marat*, (1793) (Fig.4) glorifies the death of his close friend and the leader of French revolution. Marat was stabbed to death by counter-revolutionaries in his medicated bath. He took the bath as a cure for his psoriasis.

In one hand David utilized the emotional quality of the dark space above Marat's body and in the other he borrows

like the radical Robespierre, the influential figure of the French Revolution. Instead David became the head of Napoleon's art program. In this period, David replaced the rigid style of his revolutionary period by showiness and the splendor of the emperor. During this time, David's linear drawings, depicting reason in his Neoclassical works, gave way to color, the symbol of emotion. But David always made his smooth brushstrokes with a glossy finish. (Fig.6)

For three decades, David's art remained the official style of French art and Jacques-Louis David continued to be an influential figure in the art of Europe.

The stylistic changes in David's art and career confirm a close affiliation between his formal style and the changing ideology of his time. The artist perhaps remained loyal to his revolutionary beliefs; for when seeing "*Napoleon Crossing the St Bernard Pass*" (1800-1801), one easily gets overwhelmed by the extreme diagonal lines of a frenzied emperor. And it is still the *Death of Marat* that anguishes our hearts, despite its Neoclassical rigidity.

To read more:

- 1- French art during the Revolution, 1789, edited by Alan Wintermut
- 2- Jacques-Louis David, revolutionary artist: art, politics, and the French Revolution by Warren Roberts.



Fig. 4 The Death of Marat, 1793



Fig.6 Napoleon Crossing the St Bernard Pass, 1800-1801

from Christian iconography; in this case Marat's pose is reminiscent of Michelangelo's *Pietà*. (Fig.5) When the French revolution was defeated by Napoleon, David was jailed. But he did not lose his head to the guillotine

Iranian Poetry Today

A snapshot of “post-modern” Iranian poetry

Classical Persian poetry manifests itself through its brilliant use of language. Ahmad Shamloo, a highly-regarded poet and literary critic, famously described Hafiz as the brilliant diamond-cutter of the Persian language, in his form of ghazal. However, the works of Abbas Kiarostami, a post-modern Iranian poet, is closer to that of the Japanese form of poetry, Haiku, than the Classical Persian form. Unlike Classical Persian poetry, Haiku merely employs language as a tool to situate its readers before the soul of nature. In Haiku, the creative and brilliant language of Classical poetry is nowhere to be found; instead the reader faces a brilliantly simplistic and unadorned language, which makes use of a great body of imagery. The serene, nonchalant, and often profoundly philosophical language of Haiku bestows abundant freedom upon the poet to express the universal human condition, such as love, despair, humor, death, etc. The simplicity and brevity of Haiku further assist the poet in reaching out to her/his readers and engaging them in finding their own viewpoint. Therefore, in Haiku, readers are not passive; rather they take pleasure from finding their unique perspective. All mentioned elements have brought global attention to the form of Haiku, be it in translation or production (More on Haiku, in Persian, *Peyk* # 220, pages 24 & 25). Abbas Kiarostami’s poetic vision brings the elements of Haiku into Persian poetry.

In the introduction to *A Wolf Lying in Wait*, Kiarostami’s collection of short poems, Michael Beard, the English translator of Kiarostami’s poems, writes “There are people among us—bird watchers, photographers, naturalists—who are at home in the non-human world, who can tune in to the rhythms where nature follows its own rules. Out walking with them you may become aware gradually that they are noticing a totally different array of sights—spotting where the birds are perched, determining which wildflowers are out and when. It is no surprise that Abbas Kiarostami

is such a person.” Professor Beard is right to point out Kiarostami’s patient and wandering nature as an observer, as his distinctive vision amazes us in every poem. His vision alerts us to unemphasized narratives and to details that only he is capable of noticing. Kiarostami’s poetry is so image-driven that often we feel we are directly looking at an image. Even though his poetry is visual, Kiarostami continuously summons all of our senses: “the smell of burning rue,” “the sound of a baby crying,” and “an old wine.”

Often, readers are left wondering about the vantage point in Kiarostami’s poetry. In the poem that begins with “The full moon,” the poet changes the vantage point three times. Shifting the viewpoint, literally and metaphorically, challenges our naïve—and impossible—desire to believe in everything we are seeing. Overall, Kiarostami’s poetry is radically different from the aesthetic and lyric tradition of Classical Persian poetry (even Modern Persian poetry to a degree). Kiarostami’s short poems are a profoundly meditative experience. Their eloquent, subtle, and nonchalant language carries us to new heights by placing observation at the heart of the poetic process. It will be interesting to see what role his revolutionary vision will play in the development of Persian poetry



The 10th Annual
San Diego Asian Film Festival
 October 15-29, 2009
 www.sdaf.org

**PCC is co-presenting:
 Arusi: Persian Wedding**
 the San Diego Asian Film Festival
October 15th-29th

Selections from
A Wolf Lying in Wait

A red dotted line on the white snow
 wounded game
 limping away.

The full moon
 reflected in water,
 the water
 contained in the bowl,
 and the thirsty man
 deep in sleep.

Moonlight
 shining on a narrow path
 that I won't take.

What a pity
 I was not a good host
 for the snowflake
 that settled on my eyelid.

White colt
 red to his knees
 after gamboling
 in a field of poppies.

Morning is white,
 evening is black,
 a grey sorrow
 in between.

A wolf
 lying in wait.

Flight
 is the reward of a caterpillar
 that wrapped itself
 in a cocoon of silk.

A whirlwind
 toppled
 the shepherd's boiling kettle
 set up on top of a hill.

The smell of smoke
 the smell of burning rue
 the sound of a baby crying
 An abode hut.

A young moon
 an old wine
 a new friend.

An apple fell from the tree
 and I thought of
 the apple's attraction.

Abbas Kiarostami is one of the most highly celebrated directors in the international film community. A graduate of Tehran University's Faculty of Fine Arts, Kiarostami was first involved in painting, graphics, and book illustration. He began his film career designing credit titles and directing commercials. During the 1980s and 1990s, at a time when the West had such a negative image of Iran, his cinema introduced to the world a humane and artistic face of his country. Kiarostami is also a superb poet. *Walking with the Wind*, the bilingual collection of Kiarostami's poetry was first published in 2002. His most recent collection, entitled *A Wolf Lying in Wait* was published three years later.



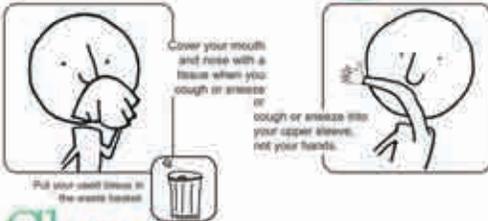
Translated by *Karim Emami and Michael Beard*, retrieved from *A Wolf Lying in Wait*, Sokhan Publishers, Tehran, 2005.

Share with us your views on *Peyk's* poetry page
 fani@rohan.sdsu.edu

SWINE FLU

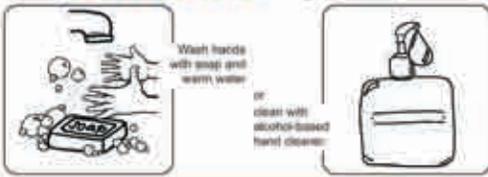
Stop the spread of germs that make you and others sick!

Cover your Cough



Clean your Hands

after coughing or sneezing



- Cough or sneeze into your upper sleeve – not in your hands.
- Wash your hands often with soap and warm water, especially after you cough or sneeze. Alcohol-based hand cleaners are also effective.
- Avoid touching your eyes, nose or mouth. Germs spread this way.
- Try to avoid close contact with sick people.
- If you get sick with influenza, the Centers for Disease Control (CDC) recommends you stay home from work or school and limit contact with others to keep from infecting them.

What should I do if I get sick?

If you become ill with influenza-like symptoms, including fever, body aches, runny nose, sore throat, nausea, or vomiting or diarrhea, contact your health care provider, particularly if you are worried about your symptoms. Your health care provider will determine whether influenza testing or treatment is needed.

Will the seasonal flu vaccine also protect against the novel H1N1 flu?

The seasonal flu vaccine is not expected to protect against the novel H1N1 flu. The novel H1N1 vaccine is expected to be available in the fall. CDC's Advisory Committee on Immunization Practices (ACIP) has recommended that certain groups of the population receive the novel H1N1 vaccine when it first becomes available. These target groups include pregnant women, people who live with or care for children younger than 6 months of age, healthcare and emergency medical services personnel, persons between the ages of 6 months and 24 years old, and people ages of 25 through 64 years of age who are at higher risk for novel H1N1 because of chronic health disorders or compromised immune systems. Every state is developing a vaccine delivery plan. Vaccine will be available in a combination of settings such as vaccination clinics organized by local health departments, healthcare provider offices, schools, and other private settings, such as pharmacies and workplaces.

Are there medicines to treat swine flu?

Yes. CDC recommends the use of oseltamivir or zanamivir for the treatment and/or prevention of infection with these swine influenza viruses. Antiviral drugs are prescription medicines (pills, liquid or an inhaler) that fight against the flu by keeping flu viruses from reproducing in your body. If you get sick, antiviral drugs can make your illness milder and make you feel better faster. They may also prevent serious flu complications. For treatment, antiviral drugs work best if started soon after getting sick (within 2 days of symptoms).

For additional information on prevention, videos, and tips for businesses, parents and caregivers, schools and universities, please visit the County of San Diego's Web site: <http://www.sdcountry.ca.gov/Portal/News/swineflu.html>.

FAQs – H1N1 Flu (Swine Flu)

What is swine flu (H1N1)?

H1N1 influenza, also known as swine flu, is a strain of flu that has not previously been seen in the United States and is caused by type A influenza viruses. In late March and early April 2009, cases of human infection with H1N1 flu were first reported in Southern California and near San Antonio, Texas. At this time, human cases of H1N1 flu infection have been reported in San Diego County.

How do you catch swine flu?

(1) Through contact with infected pigs or environments contaminated with swine flu viruses. (2) Through contact with a person with swine flu. Human-to-human spread of swine flu has been documented also and is thought to occur in the same way as seasonal flu. Influenza is thought to spread mainly person-to-person through coughing or sneezing of infected people.

How long can an infected person spread H1N1 flu to others?

People with H1N1 influenza virus infection should be considered potentially contagious as long as they are symptomatic and possibly for up to 7 days following illness onset. Children, especially younger children, might potentially be contagious for longer periods.

What can I do to protect myself from getting sick?

- Cover your nose and mouth with a tissue when you cough or sneeze. Throw the tissue in the trash after you use it.

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