

IN THE NAME OF GOD

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ



Cultural Glimpses of **IRAN**



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Cultural Glimpses of Iran

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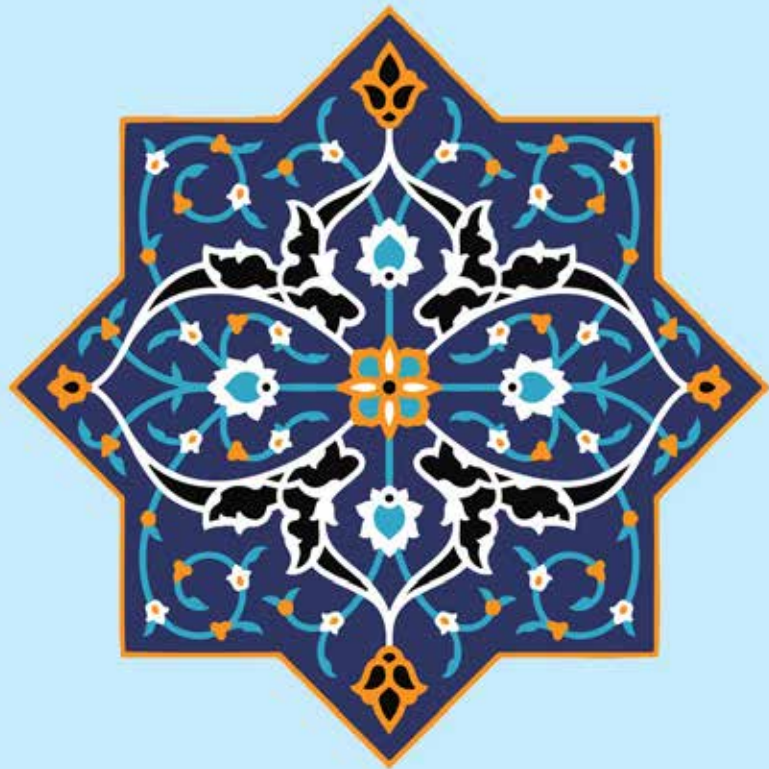
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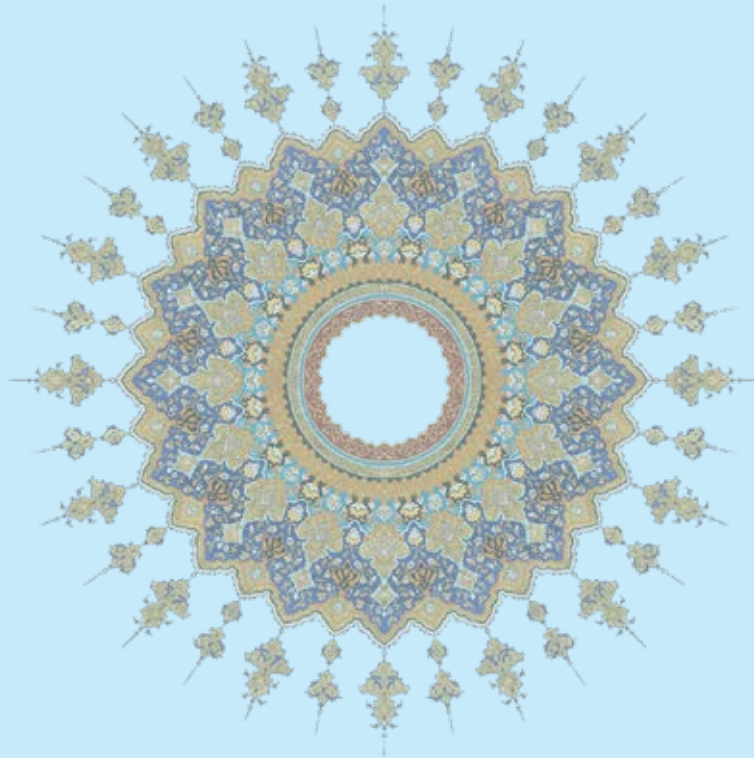
INTRODUCTION

UNESCO World Heritage is the name of an International treaty ratified by the General body of UNESCO on November 16, 1972. Its objective is the preservation of historical, natural and cultural monuments that are of global importance and belong to all human beings on earth, regardless of race, religion and nationality. The protection of these works after registration, while remaining within the jurisdiction of the country concerned, will be the responsibility of all the Member States. UNESCO World Heritage Sites are places such as forests, mountains, deserts, tombs, buildings, monuments or cities, where each country can only apply for one cultural heritage per year to be inscribed on the UNESCO World Heritage List. The list of UNESCO World Heritage in Iran includes 24 historical, cultural and natural sites are inscribed on the UNESCO World Heritage. It includes 22 items of cultural heritage and 2 natural heritage works. Bam Citadel and its cultural site were among the places in danger of extinction, but were removed from the list in the meeting held from June 16 to 27 in 2013.

Bam Citadel of Iran was severely destroyed after the earthquake and has been on the list of endangered monuments ever since, but due to repairs carried out over the past years, UNESCO removed Bam Citadel from the list of endangered monuments. Iran acceded to the UNESCO World Heritage Convention three years after ratifying the General Conference of UNESCO on Wednesday, February 26, 1975. In 1979, Choghaznabil with criteria (IV, III, Persepolis with criteria (VI, III, I) and Naghsh Jahan Square with criteria V,I) VI were the first places in Iran to be added to the UNESCO World Heritage List. Places registered so far are as Naghsh-e-Rostam, Naghsh-e-Rajab, Bostan Arch, Damavand, the historical city of Masouleh, Alamut Cultural Landscape, Golestan National Park, Arasbaran Protected Area, Sabalan Mountain, Hegmataneh, Kaboud Mosque, etc. UNESCO World Heritage sites have been proposed with 49 Iranian works currently on the UNESCO World Heritage list, while Iran has up to 2,000 World Heritage sites.

After 9 years from the inclusion of the historical city of Yazd in the list of world heritage,

“Yazd historical city” as the second historical city of Iran (after Bam) and the 22nd historical monument of the country as one of the first brick cities in the world was registered in the 41st session of the UNESCO World Heritage Committee.



PREFACE

Researchers and experts of Middle East experts regards Iran as one of the cradle of Education, Ancient Culture & Civilization, Art & Literature as well as one of the oldest cultures of the world. The Culture, language & literature have been the bases of ideology & historical mirror of Iranians. As the fascinating Iranian Art has been the matter of pride for Iranians throughout the history, the Art, Culture & History should be consider as part of identity of that nation to understand Iran in a better way.

The book "Cultural Glimpses of Iran" can beautifully brief the Art and Culture of today's Iran and it can be very useful for students & scholars. It has many aspects in a briefed manner and it could be consider as great recourse for a cursory glance on Iranian History, Art & Culture. Keeping in view of this that the history & Culture are the basic component of Indo-Iran Relation, it could be very useful informaion for Indian research scholars and finally it can have great impact on Indo- Iran cultural perspectives.

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THE ART HISTORY OF ANCIENT IRAN

Iran is one of the ancient countries of the world. Archaeological remains and scientific researches prove human presence in Iran since 100,000 years ago in the Paleolithic era. Archaeological artifacts, found in various places of Iran, go to establish 7,000-year antiquity of civilization in Persia. Aryans, known as Indo-European tribes, migrated to Iran around 5,000 years ago: three most important groups of them settled in different parts of Persia, i.e., parts in the north-east, Medians in north-west and Persians in south-west.

Iran always had been an Art, Culture & Nature friendly nation. Ancient Iranian Art and Post-Islamic Iranian Art, generally belongs to these kinds of arts: Sculpture and embossing, pottery, painting, metalwork, calligraphy and gilding, imitation, carpet weaving and textile.

Iranian art belongs to a period that began before history and it has been considered significant by many scholars around the world for various reasons. One of the obvious reasons for this attention is the emergence of one of the ancient civilizations of the world in this region. About five thousand years ago on the plateau of Iran, the Sumerian states of Akkade and Assyria established Mesopotamia (between the Tigris and Euphrates rivers). The Aryan emigrants then overthrew the Elamite and

Mesopotamian governments by establishing the Medes and then the Achaemenids. The Achaemenid state also collapsed with the Greek invasion of Alexander the Great, followed by the Seleucid and Parthian states.

Another reason why researchers pay attention to the art of the ancient Iran is that the powerful Iranian governments in ancient times used their power to employ artists from different countries and by providing more facilities, made various fields of art of significant growth.

It is necessary to know that every nation that has achieved civilization and stability has been able to create works of superiority over its past.

In a civilization, art is invented and society feel the need to eliminate the shortcoming of the same and always trying to quench the thirst of art within the society. An overview shows that those who were not familiar with the culture of urbanization, when they lived in cities, learned the culture of urban people as needed and to maintain their position. This made the methods of inventing their works of art superior to the past.

ANTHROPOLOGY

Ethnicities of Iran

The Iranian Culture is a mixture of different cultures of the ethnic groups that have formed the diverse cultural community of this country. The languages and dialects spoken by the people of these ethnic groups and other ethnic groups and religious and linguistic groups, except Turkish, Turkmen and Arabic, are all among the Iranian languages and a branch of the Indo-Iranian languages; are belonging to a large family of Indo-European languages. Among these languages, Persian, Kurdish, Lori and Baluchi languages are the most important in the group of Iranian languages. Turkic, Turkmen and Arab tribes living in Iran, although they have different ethnic and linguistic origins from Iranian ethnic groups, but due to hundreds of years of historical coexistence with Iranian people and ethnic groups, have acquired many Iranian cultural, linguistic and religious elements and merged with their culture. And they have joined the great family of Iranian culture. It is achieved by keeping alive and fertile the totality of these ethnic, religious and linguistic subcultures. It goes without saying that one of the important advantages of Iranian civilization is the same ethnic diversity and cultural and linguistic diversity that form the structural elements of its body. Ethnic groups living in Iran, due to territorial, historical,

cultural and some other commonalities, have long considered themselves Iranian by preserving their ethnic culture and mother tongue, and identify themselves with an Iranian identity outside their native climate. Persian, which is the official language of the country, is the mediating language of these ethnic groups in establishing a line of cultural and economic relations with other ethnic groups and all Iranians. According to history, the Persian speakers have sacrificed their lives to protect the land, people and culture of Iran with all their might.



IRAN TOURISM



Some of worth seen Places of Iran

1. Chogha Zanbil

Access to Choghaznabil is possible from two routes. The route that deviates from Ahvaz-Shousha road to Haft Tappeh and then it extends to Choghaznabil. Also from Shushtar route to Karun agro-industry which extends to Choghaznabil.

UntashDūr Ziggurat (or Chogha Zanbil today) is an ancient, 4,000-year-old shrine built by the Elamites around 1250 BC. Choghaznabil is a remnant of the city of Duravantash in Khuzestan

tage List in 1979. The international community values it exceptionally and globally.

Orientalists consider Choghaznabil to be the first religious building in Iran. This structure is located 40 km south-east of the ancient city of Shousha and 35 km west of the ancient city of Shush-tar, but due to its location in the west of the Dez River, the border between the two cities is considered part of the city of Shousha. The locals call the unnatural hills “Chogha” and Zanbil also means basket, and because this place was in the shape of an inverted basket before



Province. This structure was the first historical monument from Iran to be inscribed on the UNESCO World Heri-

digging, it was called Choghaznabil. The word Choghaznabil in the Lori language means “basket hill”. Zigurat

in Sumerian language means a multi-story temple with a stepped shape. The god Inshushinak, the guardian goddess of the ancient city of Susa, was created; and in the attack of the Assyrian army, Banipal was destroyed along with the Elamite civilization. In 1890, the famous geologist Jacques de Morgan reported that there were oil fields in the Choghaznabil area. It seems that the Iranian Oil Company was following this report when it was founded. The building was first discovered by New Zealand expert Brown Boraven in 1936 and excavated by Roman Gershaman from 1953 to 1963. Fifty years later, engineers engaged in oil activities in Choghaznabil found a brick with inscriptions on it. The bricks were sent to archaeologists excavating in Susa, and then a series of excavations were carried out in Choghaznabil, which led to the discovery of the Choghaznabil Temple and other important artifacts. The initial height of the ziggurat was 52 meters and 5 floors. Today, its height is 25 meters and only 2 and a half floors of it remain. All five floors of Choghaznabil Ziggurat are built parallel to each other and from the ground. Except for the first and fifth floors, which were hollow and had room-shaped extensions, the rest of the floors were solid and filled with clay. The interior texture of the walls is made of clay and the exterior is made of brick. Some of the bricks used in the ziggurat are glazed and others have stud-shaped decorations

that are among the oldest tiles in the world. All around the ziggurat, bricks with Elamite cuneiform can be seen that the written lines show the name of the builder and the purpose of its construction. On the north-western and south-western fronts, two circular platforms can be seen with different views, including the altar platform, the place where the statue was installed, the sundial, the place of prophecy and Astronomy has been expressed about their existence. Choghaznabil water treatment plant is located on the western front of the main temple. This treatment plant was built using related containers and is therefore the oldest treatment plant in the world. Choghaznabil temple and its big city (Duravantash) like many other cities of Ilam, in 645 AH. It was destroyed by the Assyrians under the leadership of (Ashurbanipal). In the main area of Choghaznabil, there are three brick buildings that are built in a circular shape, and the information obtained indicates that they are something like a sundial. Of these three buildings, only one some of them have survived to some extent. In some excavations, it has been mentioned that these buildings were the basis for sculptures that existed on the four sides of Choghaznabil, but with a little care, it can be understood that they were used to identify time. Together, these buildings formed a single complex; in fact an observatory or solar calendar to calculate the year and the calendar and

the extract the calendar or identify the first and middle days of each season or the spring and autumn equinoxes, as well as determine the autumn revolutions and It has been winter. The variation between the angles of the sun visor is equal to the variation of the angle of the sunrise at the beginning of each season. In fact, the sun visors were used to detect shadows at sunrise and sunset. They are also made and moulded especially for this purpose and have an octagonal shape. During the excavations, archaeologists have managed to find a lithograph that dates back to the Elamite period and belong to Ontash Napirisha. There is also an interesting image on this petroglyph, an image of a woman with a fish tail holding snakes. This valuable & historical monument of Iranian culture and history, which represents the civilization of several thousand years of Iran, is not kept in Iran like many other historical monuments and is in the Louvre Museum in France. It is better to travel here in spring and autumn.

2. Persepolis

Persepolis is located in Fars province, about 10 km north of Marvdasht and 57 km from Shiraz.

The name of Persepolis at the time of its construction, Parseh, means “city of the Persians” because it belonged to the province of Persia. The Greeks

called it “Persepolis” in Greek, meaning “city of the Persians”. The mentioned Greek word is reflected in most European languages today. In Sassanid times, Persepolis was called Sudstone (one hundred columns). In contemporary Persian, this building is called “Persepolis” or the royal palace of Jamshid, the mythical king of Iran. The French tourist Tavernier, who travelled



to Iran several times during the Safavid era, mentions Persepolis as “forty minarets”. Hundreds of years after the invasion of Alexander and the Arabs and at a time when the memory of the Achaemenid kings was forgotten, people passing by the ruins of Parseh saw carved images of the throne raised



on the hands of the people and because they could not cuneiform. Reading the inscriptions engraved on the stones, they thought that this was the same Aurang Jamshid that Ferdowsi mentioned in his Shahnameh. That is why this place was named Persepolis. Later, when archaeologists were able to translate the cuneiform inscription, they realized that the original name was Parseh. In the Islamic period, this place was respected and it was called a thousand pillars and forty minarets and was associated with personalities such as Suleiman the Prophet and Jamshid. The construction of Persepolis in 500 BC on the western slope of Mount Rahmat or Mitra or Mehr Darius the Great began and then continued with changes in its original structure by his successors. According to the clay

inscriptions discovered in Persepolis, countless architects, artists, craftsmen, workers, women and men participated in the construction of this magnificent building, who, in addition to receiving salaries, also used the benefits of labor insurance. According to a tradition, the construction of this large and beautiful complex took 120 years. One of the architectural arts in Persepolis is that the ratio of the height of the doors to their width and also the ratio of the height of the columns to the distance between the two columns is golden ratio. This represents the art of the ancient Iranians in architecture.

The first scientific excavations in Persepolis were carried out by German Ernst Emil Hertzfeld in 1931 under the supervision of Reza Shah. He was sent



by the Institute of Oriental Studies at the University of Chicago. His findings are still kept at the institute. Over time, a number of the pillars of the 100-pillar palace gate in Persepolis have survived events such as earthquakes. At first glance, they seem to be integrated, but in reality they are fragmented and stacked on top of each other. The secret of their stability against earthquakes is at the junction of these pieces, where the two pieces of the column are connected by molten lead.

In addition to strengthening the connection between the two pieces of the column, this lead has played an important role in the structure's resistance to earthquakes. Lead is a malleable and soft metal that reacts and does not break when an earthquake strikes. They were

decorated in three ways. One is gluing precious metals in the form of crowns, earrings, collars, collars, etc. to the original pattern and through holes that are placed on both sides of the object to be jewelled. Second, painting and silvering the main decorations of clothes, crowns and hats with needles, in a very delicate way, an example of which can be found on the doors of Darius Palace (Thatcher) and the harem. The third is painting, examples of which are available in the three-door palace and one hundred columns. No mortar was used to stack the stones, but the two overlapping surfaces were scraped so that they were flattened and mounted well on top of each other, leaving only the middle part of the two levels rough so that both surfaces were fine. Stick together. The act of joining

was done in several ways, one was a lock and a pair, which highlighted a part of a boulder and made a similar hole in another boulder and glued the two stones together, but the way that was most used it used to be that in two adjacent stones, two dimples were made and connected and they were tied together with an iron rod and molten lead was poured and polished on it. Persepolis palaces are 125,000 square meters. Persepolis has two gates, one to the east and the other to the south. This building includes the palaces: Apadana, Thatcher, Hadish, Queen, three hundred pillars, the council and the royal treasury. In the lithographs of Persepolis, no one can be seen in a state of humiliation and the representatives of the nations are not as losers or slaves, but all equally members of the great world community, and all nations from the Medes to Indians, Tunisians, Africans and Greeks. They have become independent and self-reliant. In the lithographs of Persepolis, there are inscriptions that do not belong to the Achaemenid imperial period. They belong to the late Qajar period. The complex of Persepolis palaces was set on fire by Alexander the Great in the year (330 BC) and all its buildings were destroyed. It is a UNESCO World Heritage Site. The Achaemenid Museum building in Persepolis is the oldest building in Iran that was restored and is dedicated to the museum. After the Iranian Revolution of 1979, some ex-

tremists tried to destroy Persepolis, but failed due to the opposition and resistance of local officials and people. The best season to travel here is spring.

3. Naqsh-e Jahan Square

Central Square of Isfahan

Naghsh Jahan Square is also known by the historical name of Shah Square and after the Iranian Revolution of



1979 with the official name of Imam Square, the central square of Isfahan, which is located in the heart of the historical complex of Naghsh Jahan. Other names mentioned for Naghsh Jahan Square are: Square, Great Square, Main City Square, New Square, Palace Square, Royal Square, GreatShahi Square. Historical monuments on the four sides of Naghsh Jahan Square include Aliqapo, Shah Mosque (Imam Mosque), Sheikh Lotfallah Mosque

and Qaisaria Gate, which is the main entrance of Isfahan Bazaar. In addition to this building, there are two hundred two-story rooms around the square, which are generally the place of supply of Isfahan handicrafts. Before the city of Isfahan was chosen as the capital of Safavid Iran, there was a large garden called "Naghsh Jahan" in this square. The garden was also the site of government buildings and the palaces of the Timurid rulers and the Aghkuyun-



lus. At that time, the field part of the garden was called “Dar Kushk”. This section is located on the west side of Naghsh Jahan Square today and on the construction site of Qapo High Palace. During the Seljuk period, at least a part of Naghsh Jahan Garden was called “Kushk” Square. Kushk Square was the execution site for those sentenced to death and held some official rituals such as Nowruz. From the beginning of the reign of Shah Abbas I, the surface of the square has been leveled in a much larger size than the former Kushk Square, and the ritual of lighting and fireworks has been held in it many times.

The reign of Shah Abbas I and the year 1011 AH are known as Master Mohammad Reza and Master Ali Akbar Isfahani, are the names of two architects who designed the square and built it in its current form. The names of these two architects can be seen on the entrances of the buildings around the square. Sheikh Baha’i has also been in charge of designing and supervising the construction of the surrounding buildings. This type of square design is called the Iranian square. It is a religious place (mosque), before Naghsh Jahan Square in Isfahan in Kohneh or Atiq Square which is the main model of Naghsh Jahan Square and the oldest example of this type of square, in Yazd in Amirchakhmaq Square, in Qazvin in Shah Square and In Tabriz, it has a history in Saheb Abad Square. This



square was one of the largest squares in the world in the eleventh century AH (seventeenth century AD). The French knight Jean Chardin considered Naghsh Jahan Square to be the most beautiful square in the world. During the reign of Shah Abbas the Great and his successors, this square was a place for polo games, army parades, lighting, and various shows during the days of royal celebrations, and on other days it was a place for people to walk and shop. It still remains on the field, which tells the story of polo in that period and is the oldest polo gate in the world. The design of this field has had an impact on the way polo is played to the extent that Harlingham’s sports fields and other famous polo fields have been built.



The square was also the site of massive Friday markets. One of the first official ceremonies held in this square was the triumphant return of Imam Qoli Khan from the conquest of Hormoz Island to the capital (Isfahan). Chardin quotes that up to 50,000 lights were lit in the square during the festivities. The detailed description of this square has been given by famous European tourists such as Knight Chardin, Jean-Baptiste Tavernier, Pietro Delavalle, Sanson, Engelbert Kempfer and others who have visited Isfahan since the Safavid era, and all of them have praised the beauty of the square. After the victory of the Islamic Revolution, this square is also a place for holding Friday prayers and political gatherings. Apart from the existing buildings, there are other

monuments in Naghsh Jahan Square also.

The marble capitals that probably came to Isfahan from Persepolis Shiraz (today one has been moved to Chehel-sotoon and the other is in the Museum of Ancient Iran in Tehran), 110 Spanish cannons (The spoils of the conquest of Hormoz Island by Imam Qoli Khan), the forty-meter-high Qapq bar in the center of the square (which is completely destroyed today), as well as the building in which a European clock was installed. Also near the Sheikh Lotfollah Mosque, there was a school called Khajeh Molk School (later Sheikh Lotfollah School) which was destroyed during the Qajar period. During the Qajar period, the square and its surroundings were destroyed,

but during the Pahlavi period, all the buildings around the square.

They were completely repaired and rebuilt. To date, the reconstruction and repair of this building is done continuously. Naghshjahan Square was registered in the list of national monuments of Iran on February 29, 1963. Naghsh Jahan Square was inscribed on the UNESCO World Heritage List in May 1979. If you visit Isfahan, do not forget to visit the following places: Sheikh Lotfollah Shah Juma Mosque, ChelSoton, AaliQapo, Khajoo Bridge, Thirty-three bridges, Qaisaria Bazaar, Atashgah, MinarJanban, Atiq Square, Jarchi Bath, Sheikh Baha'i Bath, Sheikh Baha'i House, Wooden Bridge, Marnan Bridge, TohidKhaneh, Sarvieh Castle, HashtBehesht Palace, Wang Church and Neighborhood, Qushkhaneh Garden Minaret, Minaret in Al-Ziafeh, Sarban Minaret, Ali Minaret, Asarkhaneh, Constitutional House, Ashraf Hall, Pigeon House, Sofeh Mountain, Bird Garden, Isfahan Aquarium, Flower Garden, Butterfly Museum Garden, Reptile Garden, MadiNiasarm, Water Museum, Saeb Tomb Tabrizi, Badie House, Najwan Park, Forty Girls Minaret, RakibKhaneh Mansion, Tomb of KhajehNizam-ol-Molk, Abbasi Caravan-serai, Malabashi House, Amin Al-Tajjar House, Bakhradi House, Dehdashti House, Qazvinis House, Haghghi House, Sheikh Dar Al-Salam House, Kianpour House, Vaseig Ansari House,

Shahshahani House, Sukias House, His Excellency House, Dr. Alam House, Chaharbagh School, etc. You can travel here all the year round, especially in spring and summer.

4. Fire Temple

(Zoroastrian Fire Temple)

The building of the fire temple of Yazd is two meters higher than the surrounding ground. It is erected in the middle of a big yard. There is a big round pool in the entrances of the complex. The columns and façade of the building are reflected in this pool. The fireplace is in a room that is higher than the ground and the sunlight does not reach it. There are some rooms for praying around this space. The design is affected by the architecture of fire temples of India. According to some stories, this fire, which is called a "Atash-e-Varhram", was taken to the village of "Fatador" and then to Turkabad in Ardkan from Nahid Fire-Temple 1500 years ago.

This fire was kept in the cave of "Eshkoft Yazdan" for thirty years before it was moved to Yazd in 1946. It was moved to GohanbarKhane and then to the present fire temple.

This fire has been burning so far. The Zoroastrians of Yazd hold their religious ceremonies, celebration, and meetings there. The capitals of the columns and the stone plinths of this



building are masterpieces of Isfahan artisans. They have been carved in Isfahan and then moved to Yazd.

The building of the fireplace of Zoroastrians of Yazd is also called as Atash-e-Vahram-Bahram. This building was erected with the sponsorship of the society of Persians of India under the supervision of Arbab Jamshid Amanat in November 1934.

5. Kish Island

Kish Island, or Kish for short, is an island of 92 square kilometers located in the Persian Gulf to the south of Iran, standing at a distance of 18 kilometers

from mainland Iran. Kish is a strip of land spanning for 15 kilometers from east to west. The distance between the island and the capital city of Tehran is 1052 kilometers via air travel and 1600 kilometers when travelling through current roadways.

As an island that is close to the equator and located in a hot and humid climate, Kish has developed a unique nature. The annual climate in Kish has an average of 27 degrees Celsius, July and August are the hottest months of the island whereas starting from October, the island has a very pleasant weather for about 8 months. The shiny surface of the island shines through the day

under a glorious sunlight, and its fine sandy beaches remain the most popular tourist attractions of this magnificent island.

Apart from its vast range of sea and maritime creatures, Kish is rather limited in terms of wildlife as it is completely surrounded by water. However, the island is a favorite migration location

Mir Mohana and the Kish Recreational Piers, the traditional cisterns, native villages, Kish Dolphin Park Complex, the island's Bird Garden, and numerous parks and shopping malls.

Moreover, Kish is an ideal location for recreational activities and various businesses and facilities offer tourists and residents with opportunities to enjoy



with more than 150 types of birds. Numerous species of plants and vegetation also grow in different parts of the island, making Kish a scenic place all over.

Kish Island is by far the most recreational tourist location of the country, given its beautiful scenery, perfect beaches, and sunny weather. The island has numerous locations for sight-seeing such as the old Greek Ship, the

these pastime leisure programs. These activities include the island's bicycle and scooter lane which circles the island; safari rides to the island's untouched nature; ladies- and gentlemen-specific beach resorts; numerous types of boat rides and maritime trips; deep sea diving; indoor pools and sports complexes; open-air tennis, archery and paintball fields; a mini-golf course; and a vast range of other activities

which are sure to keep your free-time fully booked and occupied.



IRANIAN ART



Handicraft

Iran, with a strong history in culture and civilization, has artistic relics from past centuries. Today, Iran is known in the world as one of the most prominent exporters of works of art and handicrafts. Iranian handicrafts are among the most valuable works of art in this country and are a manifestation of the culture of Iran's national ethnic groups.

from different historical periods, shows a part of the identity and culture of the people of their time and era.

Iranian handicrafts are works of art made by country's craftsmen and show a part of Iranian culture and identity.

In the general definition, the combination of hand art and the use of local and traditional tools in creating a work is called handicrafts. Artistic taste



The discovery of ancient man-made works of art in the historical monuments around our country indicates the close connection between art and handicrafts with the civilization of this land.

In Iranian historical monuments, signs of art by architects, painters and engineers can be seen in tombs, mosques, palaces and historical buildings. Each of these works, with prominent signs

and creativity of the craftsman have a great impact on the creation of works of art and handicrafts. The handicrafts of each region of Iran are unique; although there are common industries in some cities, in the fabric of each work one can see signs of the deep-rooted culture of a city or village. The most basic element in making handicrafts is human hand art, and this doubles the value of these works.

Iranian handicrafts, as a native and traditional art of the people of Iran, have an effective role in strengthening the economic situation in different parts of the country. At present, Iranian handicrafts are one of the top three poles of handicrafts in the world, and



proper investment along with careful planning in the production and introduction of as many of these works in the world as possible can generate more revenue.

In general, handicrafts can be divided into three categories: artistic, artistic-consumer and consumer handicrafts. These industries are different from factory products due to its manual design. One of the most important features of handicrafts is the use of raw materials made in the country. The added value of these products is very high due to the initial investment and it is possible to expand this industry in deprived

and rural areas. The extent of this industry's damage to the environment is very small compared to the destructive effects of modern and machine industries.

During the last two years, i.e from the winter of 2020 until now, the outbreak of Corona virus in the world has caused irreparable damage to Iranian



handicrafts. Obviously, with the boom in tourism and the increase in tourist attraction in Iran, handicrafts will also generate more revenue and prosperity. The 10th of June, equal to the 20th of Khordad in Iran, has been named as the International Day of Handicrafts.

Calligraphy

Iranian calligraphy is a part of Islamic calligraphy, Iranian, Central Asia, Afghanistan and the Indian subcontinent civilization. While the main conversion of ordinary word writing to artistic calligraphy in the

Islamic world has been trend among Iranians, Iranians have gradually developed their own styles and methods in calligraphy. Although these innovative methods and pens are also popular in other Islamic countries,

such as: holding the Iranian Calligraphy Biennial (with professors from all over the world), holding the Quranic Calligraphy Festival, Ghadir Calligraphy Festival and so on takes place in the city.



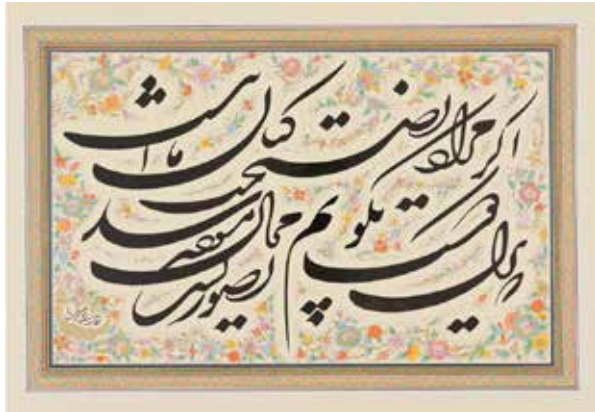
they are mostly related to Iran and the field of Iranian civilization.

Due to the upbringing of the great calligraphers of Iran in Qazvin, this city has been named as the “Capital of Calligraphy of Iran” by the Ministry of Culture and Islamic Guidance and the High Council of Culture. Apart from the Permanent Museum of Calligraphy in Qazvin, which is located at the Chehel-sotoon Palace in Qazvin, every year there are big calligraphy events

Iran Calligraphers Association was established in 1950 under the name of free calligraphy classes. This institution received its official founding letter under the name of Iranian Calligraphers Association on September 10, 1967 and continued its activities. Gradually, at the beginning of the third decade of his life, after the Islamic Revolution of Iran in 1979, he experienced a period of prosperity and expansion and grew in the face of a wide and passionate approach of various segments

of society, especially youth and adolescents to calligraphy.

The Iranian Calligraphers Association has several branches in most cities and towns of Iran and some other countries



and has trained many students.

Persian Poetry

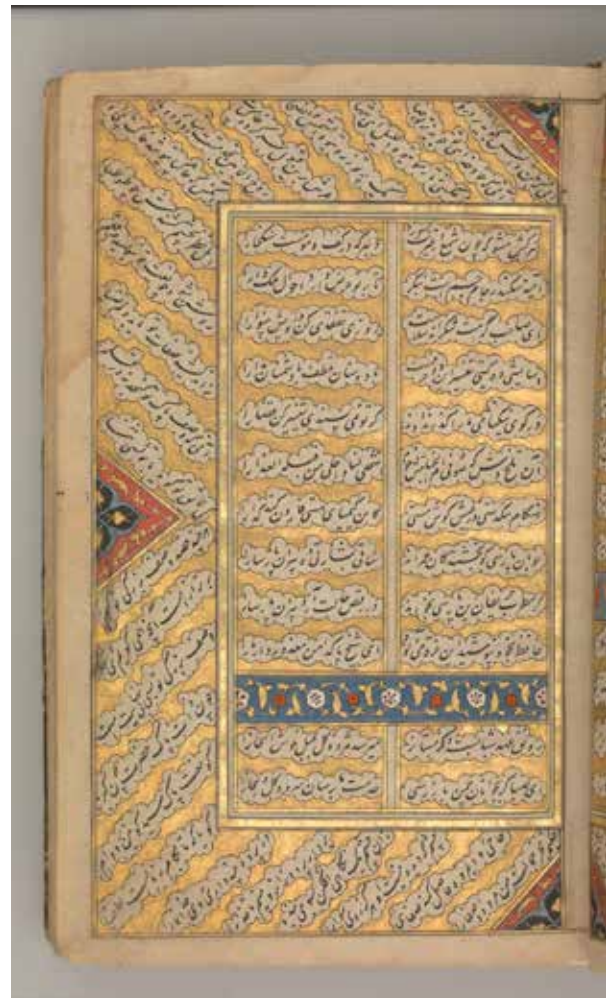
Persian poetry is one of the multi characteristics kinds of expression and is opposite to prose. Poetry is considered as a thoughtful speech with rhythmic meter and sometimes rhymes as a composition of words in which a kind of meter is used.

Persian poetry has different types:

Ancient Persian poetry is divided into the following types in terms of structure and ordering tools:

1- couplet, 2- ode, 3- sonnet, 4- stanza, 5- Composition-tie, 6- strophe , 7- tail-rhyme , 8- Quartet, 9- terzari-ma and 10- distichs, and in terms of intentions to different types such as praise 's syllable, pride, epic, elegy, love

song, destruction and other than them are divided. There are other divisions in Persian literature for poetry, such as song, ballad, hymn, chant, chakameh, elegiac, inspiration, proverb and say-



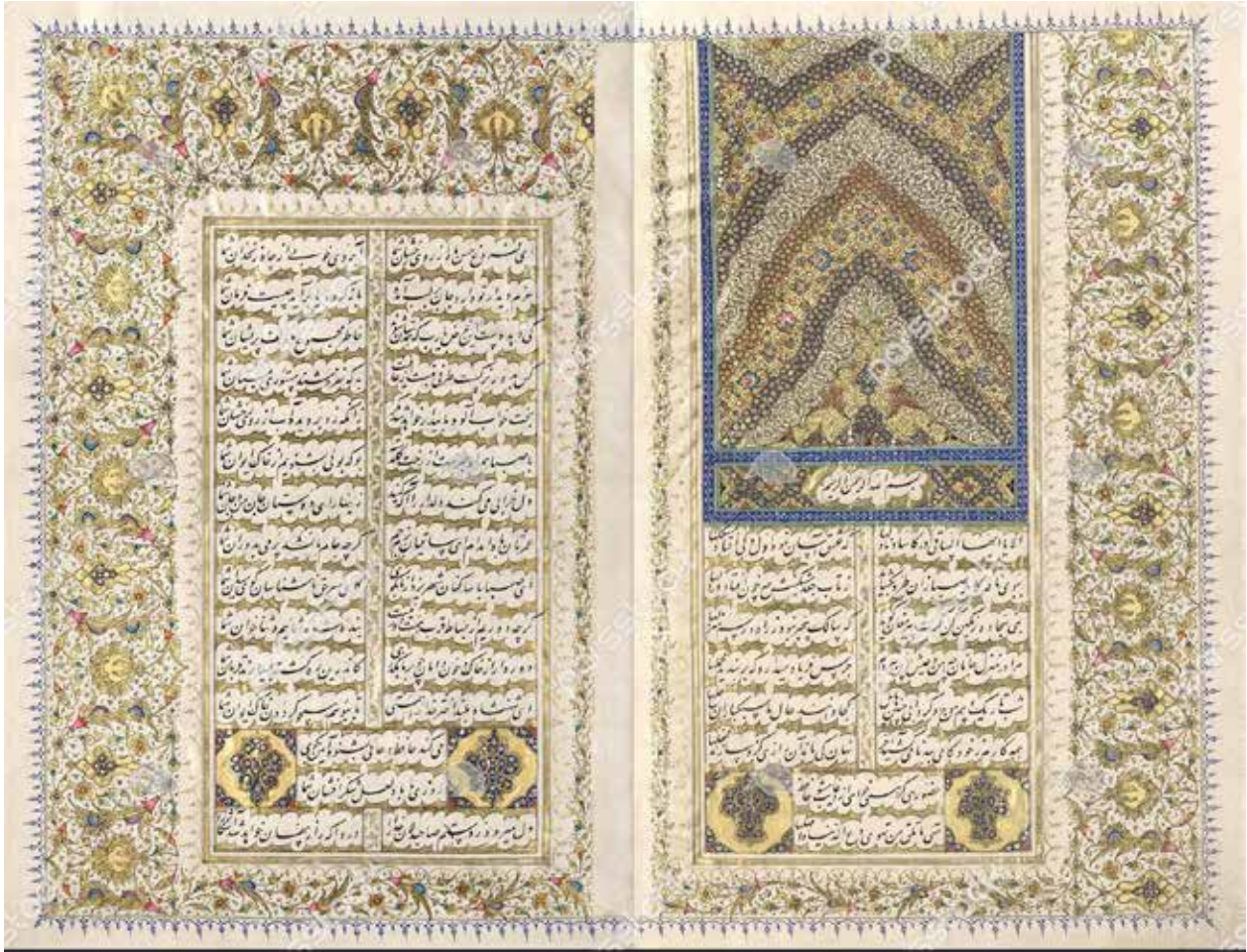
ings.

The poets of classical poetry are Saadi, Ferdowsi, Hafez, Khayyam, Rumi and dozens of other famous poets. In the contemporary period, founded by NimaYoshij, Persian poetry became known as New Poetry with slight changes in metre and rhyme. Poets such as Tavalli, Ebtehaj, Akhavan Sales, SohrabSepehri and many oth-

ers are among the poets of this style of poetry.

After the Islamic Revolution, Persian poetry also entered a new phase. One

a development that includes the semantic aspects of poetry. Poetry was influenced as a mirror of the developments in the country after the victory



of the features of the poetry of this period is dealing with new dimensions of religion, self-sacrifice, martyrdom and similar things. The most important difference between the poetry of this period and the previous period is the use of old Persian formats, although some of the young poets of the revolution wrote their best poems in the form of new poetry. One of the achievements of the Islamic Revolution of Iran in the field of literature, especially poetry, is

of the Islamic Revolution of Iran. Poetry during the decades after the Islamic Revolution played a significant role in reflecting events and expressing social conditions, and this development is significant compared to before the Islamic Revolution of Iran. Among the famous figures of poetry of this period, we can name: Ali Moallem, Ahmad Azizi, Qasir Aminpour, Hossein Manzavi, Tahereh Saffarzadeh and Fatemeh Rakaei.

CUSTOMS & TRADITIONS



Chawoosh Khowani

(Recitation of Religious poems.)

Singing religious poems in a loud and melodious voice in praise of the Prophet Mohammad (PBUH) and his family in front of the pilgrims.

The word Chavosh is Turkish and means the commander of the army and the leader of the caravan. Chavosh travelled in front of the pilgrims all the way to the pilgrimage and left the plan-



ning and responsibility of the trip to him. Chavosh installed the flag in public places or carried it on his shoulders and invited people to go on a pilgrimage by reciting poems. If it is white, green clothes will be wrapped around the neck; otherwise a black shawl will be wrapped. After the end of the pilgrimage and referring to the pilgrims, he will return before the others to inform the pilgrims about the arrival of his family. Usually the pilgrims' families need a gift after hearing the news.

Now this profession is not common before and only poems have been recited on the occasion of pilgrimages.

Nowruz dinner table

Nowruz dinner table or Khowan Maurouzi is a large piece of cloth that is spread at the beginning of spring before the delivery of the old year to Nowruz and on it are placed all kinds of food and symbolic ritual objects of Nowruz. Nowruz reading is called "Haftsin table" in common usage due to the introduction of 7 types of food, the name of each of which begins with the letter "S".

On the auspicious occasion of Nowruz, decorating Sofreh (dinner table) with 7 kinds of food has been one of the ancient Iranian rituals. According to historical narrations, in the Sassanid period (224-652 AD) in Pegah Nowruz, a man reading silver, on which wheat, barley, beans, mung bean, sesame and rice each have 7 spikes and 7 seeds, as well as pieces of sugar. They had placed it correctly, entered the king's Nowruz assembly and placed it in front of the king. Even today; Iranians decorate the Nowruz table with 7 types of food, according to their climatic, social and ecological-biological conditions, the most common of which is the "Haftsin table". , Includes red apple, elm, semno, vinegar, sumac, lavender, garlic or black seed.

Some consider Haftsin to be a shortened Haftsin (= Chinese) pattern, in which fresh and dry earthy dishes were placed in them and taken to the Shah in

the presence of Nowruz. Each of these seven foods was an example of one of the products obtained in Iran.

On the Nowruz table in addition to 7 dishes; Mirror, tulip, candle, Avesta (in Zoroastrian reading), Quran (in Muslim reading), a cup full of water in which a few green leaves, boxwood and orange are thrown - a cup

grown with grains of wheat or barley or lentils or seeds of tritizak, etc.

The arrays of Nowruz readers each have a symbolic meaning and concept and are the symbol of the visions and perceptions of the Iranian people of the world. For example, the mirror is the manifestation of purity, uniformity and reflection of eternal existence and luck and destiny; Candle is a sign



with red fish; Narcissus and lavender; a few painted and painted boiled eggs; Red pomegranate; Sangak or Taftoon bread; A plate of vegetables pilaf with vegetable cocoa and fish; The silver coin - which among the Shiites is the coin of the time, is painted in Esfand, and leaves milk, yogurt, cheese, vegetables, sweets, and greens that have

of light and removes darkness, Egg symbolizes creation and fertility; Fish and boxwood symbolize Venus, the angel of water and life; Green is a sign of growth and life; Pomegranate is a symbol of fertility and abundance; Bread symbolizes blessing, abundance, pecans, and garlic, repelling illusions and harmful spirits.

Zoroastrians of Iran decorate Nowruz dinner table with three trays, each containing 7 kinds of sweets and fresh and dried fruits, as a sign of these seven angels of Emshaspand and believe that the angels of these angels fall in April (10 days starting from March 17 and continuing until April 25). They descend from the Minoan world to the earthly world and sit with them on the Nowruz reader. People pass this period by remembering their dead and by keeping the lights on, they celebrate the resurrection of the dead and their mental return from the world of the dead to the earthly world and joining the living and sitting together on the recitation of Nowruz.

In fact, Khan Norouzi is a spiritual banquet table that Iranians have spread at the beginning of the New Year and during the days of Farvandegan, with the intention of inviting and receiving the funerals and psyches of their gods and the dead. Nowruz recitation has had a role and function more or less similar to the recitation of Yalda night. And it plays reconciliation, friendship and solidarity between people and ancestors and the fall of God. Iranians, wherever they are, travel and attend, far and near, trying to get home before the end of the year and be present with their family members at the Nowruz table, this great spiritual reader. Because they believe that if a person is not at home at the end of the year and at the table of

the week, he will be away from home and family until the end of the year and will be deprived of the blessings of the God.

Nowruz Greenery, (Sabzeh Naurouzi)

Wheat and lentil grains or other grains and legumes that are planted in pots as a sign of blessing and abundance in the new year and turn green and are placed in the Nowruz reading. Some provide Nowruz greenery by growing sesame seeds in earthenware jars, and others, like the people of Khor, by planting grain in the seven niches of the house.



The custom of growing green in Nowruz on the day of Jamshid's return, after suppressing the devils, is linked to the land dried up by plants and trees, and they say: On this day, everyone planted a handful of barley in a pan. From then, this tradition will remain stable and every year, on the eve of Nowruz, people will plant 7 types of

grains in 7 cylinders in their homes and think about the good and bad cultivation of each plant in the New Year with the growth of each plant.

In the Sassanid period, from 25 days before Nowruz, 12 types of raw grains and beans were planted on 12 columns of raw clay in the court. The greens were harvested on the sixth of Farvardin and scattered in the court and were not collected until the day of Mehr, 16th of Farvardin. The growth of each plant was more, its cultivation and production were known to be better and more abundant in the year.

Growing green means growing vegetables and dates during the New Year, so that Iranians can experience a green life with peace and blessings. The custom of growing grass and throwing it in water has been equated with the custom of planting plants and flowers in the spring festival of Adonis (Babylonian-Syriac growth) and dropping plants after 8 days with the body of Adonis in a lake or spring.

Previously, most of the tablecloths were prepared by the families themselves. A few weeks ago, the mother of the family soaked vegetable seeds such as wheat, lentils, mung bean, sorghum or millet in containers to turn them into fresh and colourful greens that are a reminder of life and vitality after the required growth stages.

The 13th day after Nowruz

The last day of Nowruz celebrations takes place on the 13th of Farvardin. On this day, according to a long standing cultural tradition, people go out of their homes into mountains, greeneries, plains and gardens, and spend that day happily with the greenery and running water of springs and streams and under the trees of the garden. This is a celebration that has been going on for many years. It is performed by Iranians and in mythological and



historical narrations and ancient Iranian literary texts, there is a meeting with nature. In other religion the thirteenth day of each month belongs to Tir, the god of rain, and is called Tir after him. The ancient Iranians worshiped the god of rain on the 13th of each month to bring rain and make the earth fresh and vibrant with the growth of greenery and plants. In the meantime, the first 13 of Nowruz is considered to be Sunday and the night of Badr, and from the ancient Aryan celebrations; 3 allegories of the millennium, 13 of the life of the world, and possibly of Indo-European

beliefs; Thirteen Nowruz is celebrated by people away from any social constraints and with joy and playing various games, especially swinging, and throwing the greens grown for Eid into the water.

Yalda Night

The name of the last night of autumn and the first night of winter, which is

was the first day of January, which marked the end of a cosmic time cycle and the beginning of another time cycle with the coming of winter. The exterior of Yalda is the night of the beginning of winter (Shatavi revolution) “Milad Akbar” and it is in accordance with the twenty-fifth canon (the third Syrian month) and in the Roman religion “Eid of Christmas”. Yalda



the longest night in the whole year, and since then the nights are short and the days are long.

In the past, Iranians had several beginnings of the year, one of which

night is the beginning of the great winter solstice corresponds, and people traditionally stay up late at night until late in the morning, and sometimes until the morning, at the foot of the “mizad” or “night’s” reader. The table of Mazd

or Shabchereh is decorated by Iranians in different regions with a collection of summer and autumn foods and snacks specific to their place, especially pomegranates and watermelons and by eating fruits and nuts and storytelling and divination, they try to memorize this poem by Hafez. Keep the long night away from themselves and their living environment by staying awake and defeating the dark demon with the winter sunrise.

Iranian Writer on Indian Art

The book “Wisdom of Indian Art” written by Dr. Hassan Balkhari in three areas of wisdom and thought, wisdom of art and aesthetics and finally the extensive relationship between art and architecture of Iran and India, which explains the deepest cultural and civilizational ties between the two great Iranian and Indian cultures. Because India is the most eastern and at the same time the most extensive geographical area of Eastern culture. As well as traces of many of India’s most fundamental jurisprudential principles, such as the Dehyaan, the profound traces of the Buddha, and his teachings can be found in the Far East (which became Chen in China and Zen in Japan).

“The Wisdom of Indian Art” from the sections: the intersection of the two cultures of Iran and India, Islam and Hinduism, Sadrishia and Mimis, Indian artistic imagination, Shiva drum

(Israfil), Hindu temple, construction of Hindu temple, Persian lotus and Buddhist lotus, manifestation of Lotus is formed in the art of Iranian and Indian art and art in the mirror of mythology, which are included in three sections: wisdom and thought, wisdom of art and aesthetics, and wisdom of art and architecture.



In the introduction to this book, Dr. Balkhari said about the importance of writing this book: “Eastern culture and civilization is one of the most influential and ancient civilizations and, according to some historians, the cradle of world civilization; But what is certain is that there are commonalities and undeniable similarities between the ways of thinking of the nations in

these areas, which leads to them being referred to as “Eastern culture and civilization”.

One of the main ways to know this culture and civilization is to study its special art and aesthetics from the perspective of Eastern wisdom, especially Upanishads, which of course is important and necessary for us in various ways. Among other things, Iranian culture and civilization, in some respects, is so similar and close to these cultures that historians and thinkers have considered it among the Eastern cultures; as a result, the study of the art of these areas will significantly contribute to a deeper understanding of Iranian art and aesthetics and will reveal its interactions and commonalities with the art of other regions. “

It should be mentioned that the first edition of the book “The Wisdom of Indian Art” was published in 2016 with 2500 copies and 256 pages having a cover design by Mostafa Goodarzi.

EDUCATIONAL INSTITUTION

Imam Khomeini International University

This university was established in 1983 by the approval of the Islamic Consultative Assembly. In 1991, it merged with Dehkoda Higher Education Complex and started its official activity. This university is



located in Qazvin city and covers an area of 412 hectares and is managed by 301 faculty members. Imam Khomeini International University has six faculties, two research institutes and a research centre. These sections are:

Faculty of Engineering

Faculty of Architecture and Urban Planning

Faculty of Basic Sciences

Faculty of Literature and Humanities

Faculty of Social Sciences

Faculty of Islamic Sciences and Research

Futurology Research Institute

Persian Language Training Centre (for foreign students)

Website address of this university:

www.ikiu.ac.ir/fa

SPORTS IN IRAN

Football

Football is an Iranian national sport for both men and women, played by nobles and kings.

Traditional Iranian sports include wrestling, equestrian and bodybuilding. Team sports came to the country from the West in the twentieth century, the most prominent of which were football, rugby and volleyball. During the previous monarchy, new sports were included in school curricula. In 1948, Iranian athletes competed in the Olympics for the first time, and the country first participated in the 1956 Winter Olympics. Most of Iran's Olympic medals have been won in the fields of wrestling, weightlifting, and martial arts. It emerged and spread to Tibet, China, Japan, Saudi Arabia, and India. The sport of zurkhaneh and polo has been inscribed on the UNESCO World Heritage List in Iran.

Shahravard Tehran, the most important football club game in Iran and one of the biggest Shahravard in the world

Football has become the most popular sport in Iran. As a brilliant period, the Iranian national football team won the highest level in Asia in 1968, 1972, 1974 and 1976, and first qualified for the 1978 FIFA World Cup. During this glorious era, the Taj Football Club (now Esteghlal) also won the 1970 Asian Club

Championship. Some of these successes coincided with Iran's hosting of the highest Asian sports competitions, and the hosting of the 1968 and 1976 Asian Cups are examples. Islamic revolution of Iran in 1979, the Iran-Iraq left its own impacts on Iranian sports. However, popular support for the sport, especially in the case of football, continued. Since the 1990s, Iranian sports and women's activities have been revived.

