

PLATES

McGovern, Iranian Wine at the “Dawn of Viticulture”



Fig. 1. One of six resinated wine jars excavated in a Neolithic “kitchen” at Hajji Firuz Tepe (Iran), dating to 5400–5000 BC. (Photograph courtesy of Hasanlu Project, University of Pennsylvania Museum, no. 69–12–15).

Klimburg, Viticulture in Kafiristan

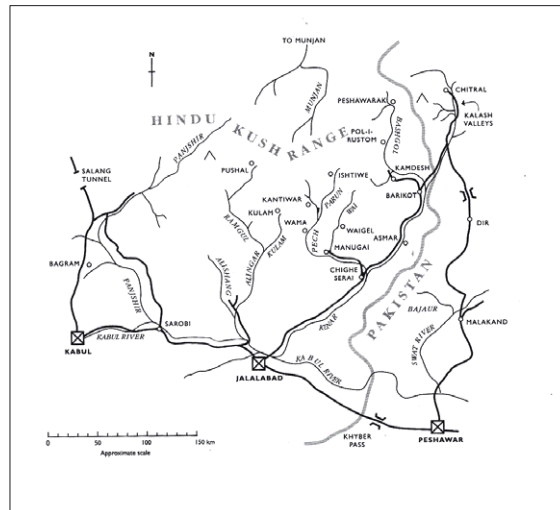


Fig.1. Map of Nuristan (Barrington et al.: 2006).



Fig. 2. The treading of grapes in Kamdesh (Robertson 1896: pl. at p. 558).

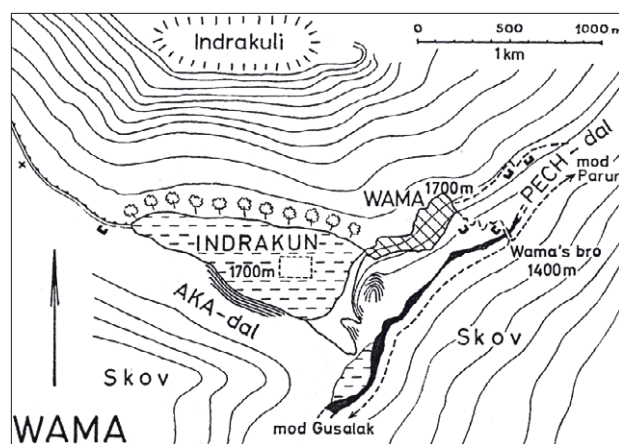


Fig. 3. Wama and the Indrakun garden (Edelberg 1965: fig. 9).



Fig. 4. The village of Wama (photograph: Max Klimburg 1973).



Fig. 5. Man in wine press in the Indrakun garden (photograph: Max Klimburg 1974).



Fig. 6. Wine press in the Indrakun garden (photograph: Max Klimburg 1974).



Fig. 7. Stone vat in the Indrakun garden (photograph: Max Klimburg 1973).



Fig. 8. The Indr-tâ (cult place) in the Indrakun garden, with stone blocks as seats (photograph: Max Klimburg 1974).



Fig. 9. Three-legged iron stand with added-on *urei*-stand next to a chair of honour in the Moesgård Museum (Denmark, photograph: Max Klimburg).



Fig. 10. Cup-stand *urei-taò* in the Kabul Museum (National Museum of Afghanistan, photograph: Max Klimburg).



Fig. 11. The two silver cups *urei* shown to Edelberg (Edelberg 1965: fig. 4).



Fig. 12. Two informants with an *urei* in Nisheigram, Waigal (photograph: Max Klimburg, 1976).



Fig. 13. *Urei* from Waigal donated to the Kabul Museum (lost, photograph: Max Klimburg).



Fig. 14. Stemless *urei* in the Victoria and Albert Museum, London (Carter: fig. 11).



Fig. 15. Wallpainting in Balalyk-Tepe (Albaum: fig. 109).

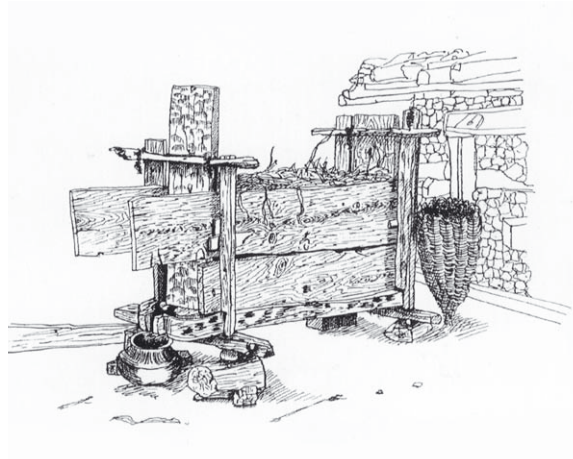


Fig. 16. Wine press in Birir (Loude & Lièvre 1987: fig. 2).



Fig. 17. Wine pressing in Birir (Fentz: fig. 356).

*Borbor, The Influence of Wine Culture in Iranian Architecture and
the Region*

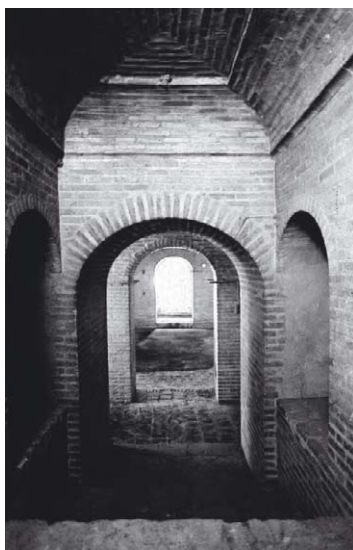


Fig. 1. Wine cellar, Khāne-ye Veysi-ye Namadmāl, Dezful, 20th century
(photo: Jassem Ghazban-pour).

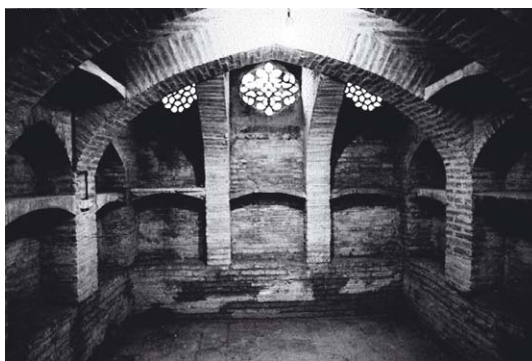


Fig. 2. Wine cellar, Khāne-ye Mostowfi, Shushtar, Qajar period
(photo: Jassem Ghazban-pour).



Fig. 3. Wine cellar, Khāne-ye Qodsiye, Isfahan, Qajar period
(photo: Jassem Ghazban-pour).

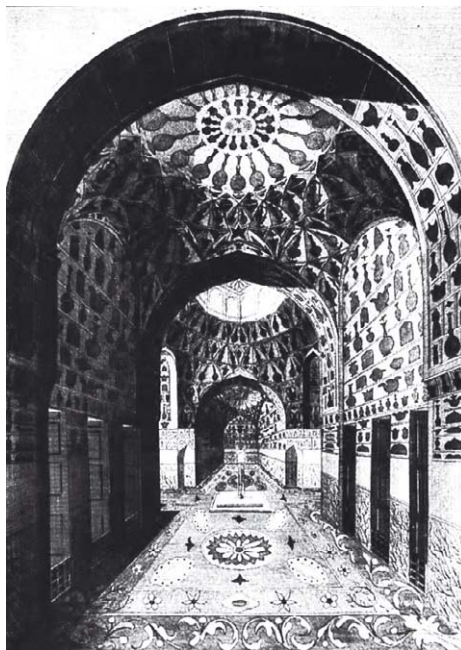


Fig. 4. Shah 'Abbās, the Great, Wine Cellar
(17th century CE drawing in Jean Chardin, vol. VII., Fig. XXXVIII).



Fig. 5. Karim Khān Zand garden pavilion overlooking an extensive water canal, Dowlat-Ābād Residence, Yazd, ca. 1750 CE (photo: Dariush Borbor, March 2012).

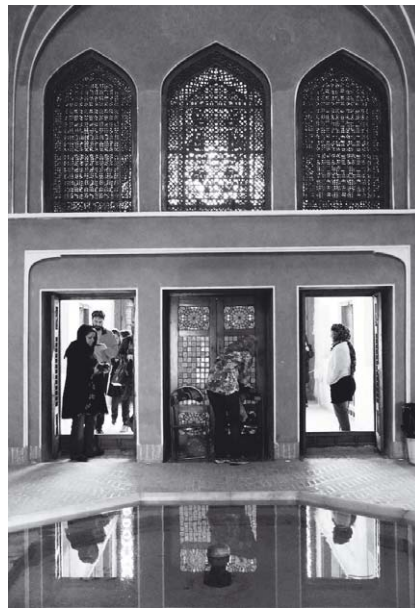


Fig. 6. Karim Khān Zand interior of garden pavilion, Dowlat-Ābād Residence, Yazd, ca. 1750 CE (photo: Dariush Borbor, March 2012).



Fig. 7. Picnic and drinking scene at the Khāju bridge (mid 17th century CE), Isfahan (photo: Dariush Borbor).

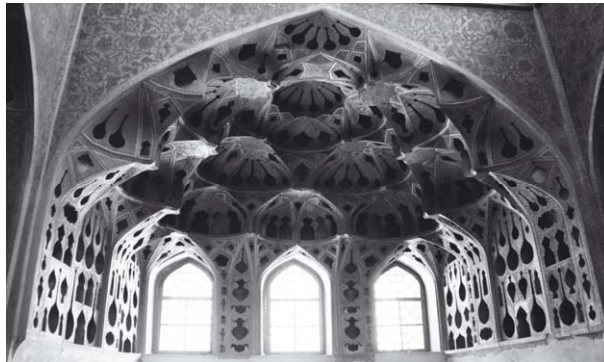


Fig. 8. The interior of 'Āli Qāpu pavilion, Isfahan (1598-1606 CE), with decorative recesses representing wine jars used with the double purpose of creating both an elegant erotic atmosphere and a sophisticated acoustical absorption treatment (photo: Dariush Borbor, September 2012).



Fig. 9. Sultan Muhammad: Heavenly and Earthly Drunkenness (text, verso; text recto), folio from a manuscript of Divan of Hafiz, c. 1526-1527. Ink, color and gold on paper; 28.5 x 18 cm (11 1/4 x 7 1/16 in.) Harvard Art Museums/Arthur M. Sackler Museum, Harvard Art Museums/Arthur M. Sackler Museum, The Stuart Cary Welch Collection, Gift of Mr. and Mrs. Stuart Cary Welch in honor of the students of Harvard University and Radcliffe College, Jointly owned by the Harvard Art Museums and the Metropolitan Museum of Art, 1988.460.1. Photo: Imaging Department © President and Fellows of Harvard College.

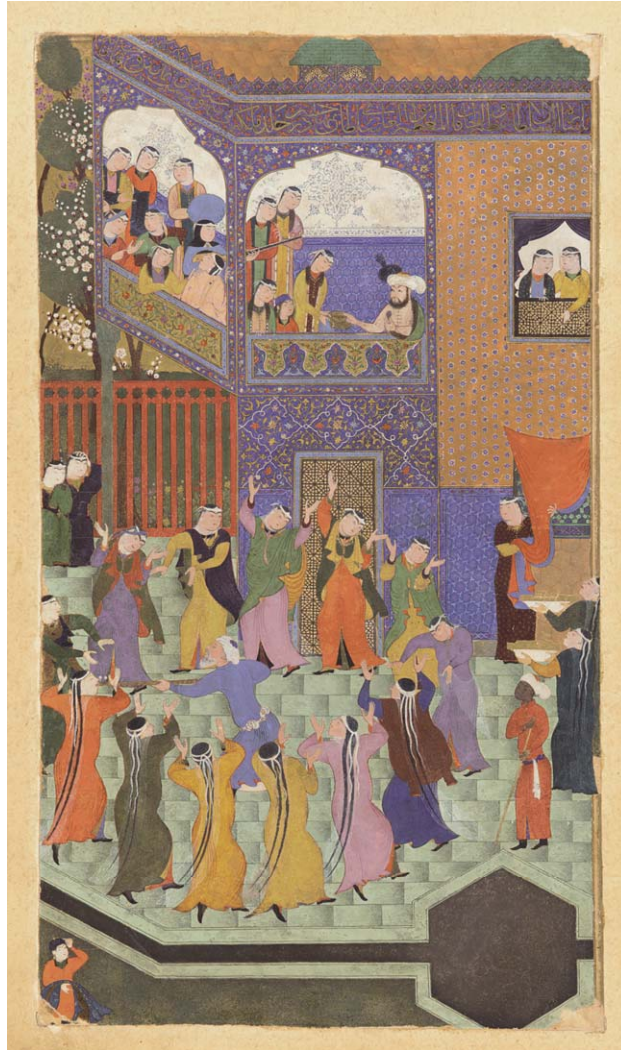


Fig. 10. A private party held at a typical 16th century tavern in medieval Iran. Photo: The Art and History Collection, courtesy of the Arthur M. Sackler Gallery, Smithsonian Institution, LTS1995.2.142.



Fig. 11. Ceiling of a reception salon designed for musical performance, dancing and entertainment based on the Sabine acoustical formula (House Shams ad-Dīn Nahāvandi, Tehran, 1965, architect: Dariush Borbor).

Newid, Wenn die Liebe trunken macht – Bemerkungen zum Wein in der persischen Literatur.



Abb. 1. Das Küchenpersonal des Königs Darius trägt verschiedene Speisen zum Palast hinauf, darunter auch ein lebendes Zicklein unter dem Arm (2. Person v. l.) und einen Weinschlauch auf der Schulter (3. Person v. l.). Persepolis, Treppe zum Palast des Darius (Foto: Mehr A. Newid).



Abb. 2. Europäisches Paar dargestellt an der Außenwand des Palastes der Vierzigsäulen zu Isfahan. Die linke Person hält offensichtlich ein Weinglas in ihrer linken Hand (Foto: Florian Schwarz).



Abb. 3. Bankett des Safawidenherrschers Schah 'Abbās (mit gefiederter Kopfbedeckung u. gegürtetem Schwert) zu Ehren des Janiden Vali Muḥammad Ḥān (Bildmitte, o. links). Abgebildet sind u. a. auch zahlreiche Karaffen, die in der Regel als Weinbehälter dienen. Isfahan, Vierzigsäulen-Palast (Foto: Florian Schwarz).

