



ASSOCIATION FOR IRANIAN STUDIES

انجمن ایران پژوهی

<http://associationforiranianstudies.org>

AIS Newsletter | Volume 44, Number 1 | April 2023

EDITOR'S NOTE

Dear Readers,

I hope the sprouting blossoms and arrival of spring colours have lifted many a spirit. Hafez reflected on spring's re-awakening of the senses in the "Dance of Life", in words that shall be reproduced below.

The following pages feature the first address by our new president, Firoozeh Kashani-Sabet and a report by Nasrim Rahimieh, the new editor-in-chief of our flagship journal Iranian Studies. They also include a report by the relatively new mentorship committee about its admirable wealth of activities.

Several scholars report on their ongoing research or recently published monographs, and we learn of the Persian perspective on the origins of the Alexander myth. Alireza Akbari offers a portrait of the writer Jaffar Modarres Sadeghi as a literary critic and Raika Khorshidian presents a curator's lens on how art has framed and accompanied political developments in Iran in recent months.

As ever, AIS members should feel warmly invited to get in touch to feature their research and new publications in upcoming issues. The newsletter, like the organization as such, lives off the community that sustains it.

Best wishes, Mirjam Künkler

From "Dance of Life"

The gentle breeze will blow a new
Vitality to the barren earth.
The old will become young.
Persian Lilacs will offer the white lily
Their fragrant red cup.
The narcissus eye will glimpse the anemone.

Because of the tyranny of separation endured
The nightingale shall speed
Into the rose garden bursting with song.
If I've left the mosque for the tavern,
Don't complain; the ceremonies stretch on far too long
And time is short.

Hafez

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2023

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PRESIDENT’S NOTE

Dear AIS colleagues,

The arrival of spring brings healing and hope. Since last fall, our community has experienced tremendous turmoil and emotional distress as extraordinary uprisings against the morality police and political repression swept over Iran, following the murder of Kurdish-Iranian woman Jhina Mahsa Amini. This revolutionary movement, “Women. Life. Freedom,” has reverberated well beyond Iran’s borders, garnering worldwide attention. We have watched and reflected on the importance of these gripping and often troubling events, wondering how best to contribute to these developments. Whatever the legacies of this remarkable movement, our scholarly engagement with such fundamental themes of humanity remains critical. The uprising’s global call for gender equity and human rights resonates piercingly still, demanding the involvement of our committed scholars who work in different academic disciplines, from anthropology to media studies, history to gender studies. The diversity of our voices and interpretations will bring deep and necessary insight to these social crises. Our measured and trained scholarly approach to such volatile subjects can proffer a constructive model for fruitful dialogue on deeply charged topics.

As we welcome the arrival of spring, we look forward to enhancing our programs and introducing new projects to enable these rich and valued scholarly conversations. In this spirit, I am delighted to announce the launch of new AIS committees and initiatives for the upcoming year. These include:

- **AIS Inaugural Online Symposium** to be held in mid to late October 2023. The call for papers (CfP) will be released by **25 April 2023**. This committee will be headed by Professor Khodadad Rezakhani (Universiteit Leiden) and will include AIS council members, Niki Akhavan (Catholic University) and Professor Amir Moosavi (Rutgers – Newark), among others. We view this online program as an opportunity to provide continuity to the scholarly conversations that have grown out of our established, highly successful, and restorative in-person biennial conferences. This

program also aims to include colleagues who are otherwise unable to attend the AIS biennial in-person conferences due to unique life or family circumstances.

- **Scholar Snapshots** – In an effort to highlight the excellent and important research undertaken by scholars in our community, we have launched a new initiative called, “Scholar Snapshots.” Working with our two outstanding student representatives on the AIS Council, Ms. Layah Ziaii-Bigdeli and Ms. Sara Mashayekh, we will identify and share with our community the work of our thoughtful and inspiring scholars. Nominations and self-nominations are warmly welcomed and can be shared with us.
- **Regional Iranian Studies Groups** – To showcase and encourage the geographical diversity of Iranian Studies outside its traditional spots, we hope to create regional groups that will highlight the development of the field in lesser-known communities.
- **Honorary Fellows Committee** – AIS Council has voted to create an Honorary Fellows Committee to nominate distinguished scholars in the field for their years of service and in recognition of their ground-breaking contributions. This committee will be headed by former AIS president, Professor Houchang Chehabi (Boston University), and will include current AIS Council members, Professor Assef Ashraf (Cambridge University) and Professor Nasrin Rahimieh (University of California, Irvine), editor of the *Iranian Studies* journal.

Finally, we are thrilled to announce that the ILEX Foundation, a steadfast supporter of AIS programs, has generously agreed to match AIS funds for support of graduate student mentorship and research endeavors. More information will be forthcoming from the AIS Mentorship Committee in the months ahead about these opportunities.

Thank you all for your engagement and support. Please keep your eyes peeled for additional information about these exciting AIS programs.

With warm wishes,

Firoozeh Kashani-Sabet, Ph.D.
Walter H. Annenberg Professor of History
University of Pennsylvania
AIS President, 2022-2024
president@associationforiranianstudies.org

JOURNAL NEWS

LETTER FROM THE NEW EDITOR

I began my work as Editor-in-Chief of *Iranian Studies* in January 2023, working with Dr. Sussan Siavoshi, whose guidance and support have been invaluable to me during the transition. The capable team of Associate Editors and Book Review Editors she put together have been equally supportive and generous. I would like to thank them and Dr. Aria Fani, the Deputy Editor, whose experience and insights I value enormously.

The two issues of *Iranian Studies* published in 2023 represent the transition from Dr. Siavoshi's editorship to me. The first is an exciting special issue co-edited by Dr. Afshin Marashi and Dr. Dinyar Patel on Parsis and Iranians in the Modern World. The second issue of 2023 includes a roundtable, "Writing Capitalism into Iran," inaugurating the initiative launched by Dr. Siavoshi to increase representation from the social sciences. I look forward to continuing this practice which will allow us to build on the journal's coverage in social sciences as well as emerging or underrepresented disciplines.

I invite members of the Association for Iranian Studies to submit their own work to the journal and to encourage others to consider publishing in *Iranian Studies*.

Nasrin Rahimieh

Editor-in-Chief, *Iranian Studies*
Howard Baskerville Professor of Humanities
University of California, Irvine

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Special Issue: **Parsis and Iranians in the Modern Period**

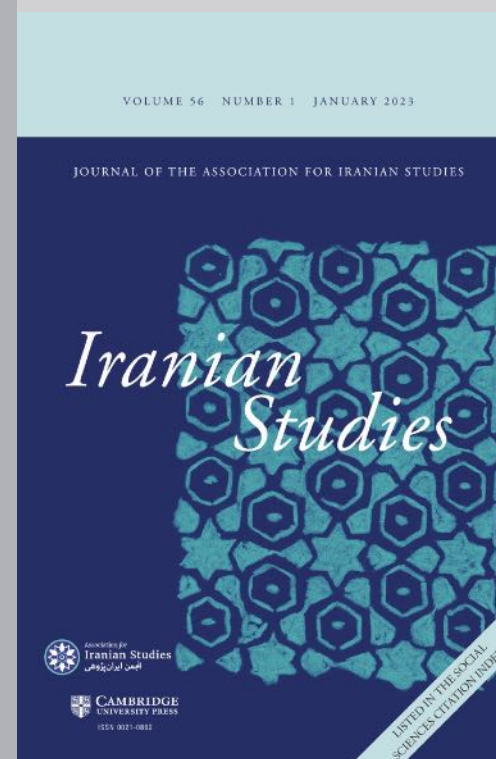
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Talinn Grigor

Back to the Motherland? Parsi Gujarati Travelogues of Iran in the Qajar-Pahlavi Interregnum 1921-1925
Murali Ranganathan



"Rich Fields in Persia": Parsi Capital and the Origins of Economic Development in Pahlavi Iran, 1925-1941
Afshin Marashi

Distinction and Survival: Zoroastrians, Religious Nationalism, and Cultural Ownership in Shi'i Iran
Navid Firozi

As Seen from Bombay: An Iranian Zoroastrian Photo Album from the 1930s
Afshin Marashi and Dinyar Patel

Diachronic Development of the K-suffixes: Evidence from Classical New Persian, Contemporary Written Persian, and Contemporary Spoken Persian
Maryam Nourzaeei

The Afghan Bachah and its Discontents: An Introductory History
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Archival Report

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Reviews

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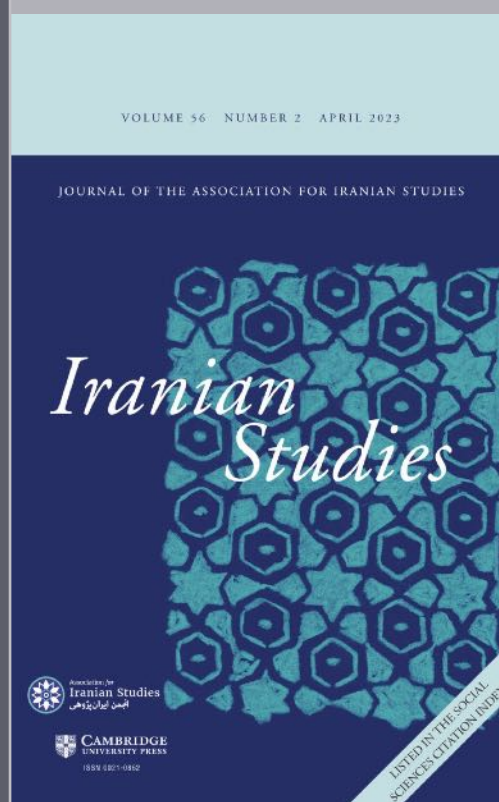
Editor's Note
Nasrin Rahimieh

Power and Philanthropy: The Imperial Dimensions of Parsi Amelioration of the Iranian Zoroastrians
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JOURNAL NEWS CONT'D

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Writing Capitalism into Iran: A Roundtable Discussion
Bita Mousavi and Kaveh Ehsani

Capitalism as a Concept of Difference in the Historiography of Iran
Kevan Harris

A Capitalist Economy without Robust Capitalist Production
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Writing Capitalism into Iranian History
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Maziar Najdi-Samiee

Reviews

In Memoriam: J.T.P. de Bruijn (Asghar Seyed-Gohrab)

AIS-CAF STATEMENTS

AIS-CAF has made the following statements since October 2022:

- Statement Regarding the Poisoning of Girls' Schools and Threats to Women University Students, April 24, 2023
- Letter Regarding Dr. Maziar Behrooz, at San Francisco State University, April 17, 2023
- Letter Regarding Dr. Erika López Prater, Adjunct Professor at Hamline University, January 16, 2023
- Letter Protesting the Recent Sentence and Imprisonment of Professor Saeed Madani, January 3, 2023
- Statement regarding the continuing crackdown on university students, faculty, and campuses in Iran, January 3, 2023

REPORT FROM THE MENTORSHIP COMMITTEE

The mentorship committee launched several programs last year, and they were celebrated during the Salamanca biennial conference. We gave the inaugural senior mentorship award to Professor Houchang Chehabi, our competition of “Conference Paper to Article” yielded two articles, by Amanda Leong and Isabelle Headrick respectively that are now in the process of publication in *Iranian Studies* (thanks inter alia to Professor Azfar Moin (UT Austin) for shepherding one of the articles in the process), and we held a productive session at the Salamanca Conference about academic publishing that was well attended and generated many important conversations during the panel and afterwards [see the report in the Nov 2022 newsletter].

During the conference we realized that especially in the post-pandemic world, graduate students are denied many professional opportunities. Budget cuts and generally limited resources have reduced the ability of our students to attend prestigious workshops, pursue research travels, and to develop professional skills and networking.

Thanks to our association’s healthy financial situation, and with the active support of President Kashani-Sabet, Treasurer Gustafson, and the AIS council, we announced the creation of another research/travel award to be given twice a year (with Fall and Spring deadlines), to up to six students, culminating in 6,000 USD annually. The first cycle of students applied in early 2023 and were given the award shortly after. As part of the award’s stipulations, they will share their experiences from the fieldwork or the research they conducted with the help of the grant. The first cohort of recipients is Delaram Hosseinioun, Ehsan Kashfi, and Ruzbeh Vistasp Hodiwala. I want to encourage graduate students to visit [our page](#) on the AIS website to learn about these opportunities and more.

The mentorship committee hopes to finish creating the databases for the personal mentorship program, in which scholars of all ranks and in any stage of their career can volunteer to mentor or to seek mentorship, relating to job market, publishing, career development, and more. Lastly, we are working on a proposal for a book workshop program, to provide assistance to early career members in organizing manuscript workshops with senior scholars of Iranian Studies and adjacent fields.

I want to thank the committee members for their tireless work, as well as the AIS Council for supporting the mission of mentorship and helping us to accomplish our plans.

Lior B. Sternfeld, Chair

MEMBER NEWS

Said Amir Arjomand has published two new monographs: *Revolutions of the End of Time: Apocalypse, Revolution and Reaction in the Persianate World* (Brill, 2022) and *Messianism and Sociopolitical Revolution in Medieval Islam* (UC Press, 2022).

Mohsen Ashtiany has published the edited volume *Persian Narrative Poetry in the Classical Era, 800-1500: Romantic and Didactic Genres* (Vol. III of A History of Persian Literature, Founding Editor Ehsan Yarshater), (Bloomsbury, 2023).

Dariush Borbor has received the 2023 Alumni Award by the University of Liverpool. Borbor has received numerous other awards and distinctions, most recently a Knighthood of the Order of Arts and Letters, France, 2020. Congratulations on these outstanding recognitions!

Carlo G. Cereti, formerly Professor of Philology, Religions and History of Iran at the Sapienza-University Rome, has been appointed as the holder of the **new endowed chair in Zoroastrianism** at UC Irvine.

Farshid Delshad has translated from Persian Shahin Nezhad’s book *Irānshahr and the Downfall of the Sassanid Dynasty. Persia at the Eve of the Arab Invasions* (Logos Verlag Berlin, 2023).

MESSIANISM *and*
SOCIOPOLITICAL
REVOLUTION *in*
MEDIEVAL ISLAM



SAÏD AMIR ARJOMAND

A HISTORY OF
PERSIAN LITERATURE
III

Founding Editor — Ehsan Yarshater

PERSIAN NARRATIVE
POETRY IN THE
CLASSICAL ERA,
800–1500

ROMANTIC AND DIDACTIC GENRES

Edited by Mohsen Ashtiany



Irānshahr
and the Downfall of the
Sassanid Dynasty

Shahin Nezhad / Farshid Delshad



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MEMBER NEWS CONT'D

Willem Floor and **Daryush Majlesi** have published the following two translations into Persian: *Baramadan-e Nader Shah*, translation of manuscript: VOC 2584, *Beschrijvinge Wegens d'Opkomst des Persischen Opwerpeling Welie Mahamed off Sjah Nadir*, (Tehran: Bonyad-e Mahmud Afshar, 1402); and *Ravabet-e Sharekat-e Sharqi-ye Holandi ba Iran*, translation of manuscript: *Hooge Regeering no., Dithard van Rheeden, Radicale Beschrijving etc.*, (Bonyad-e Mahmud Afshar, 1402).

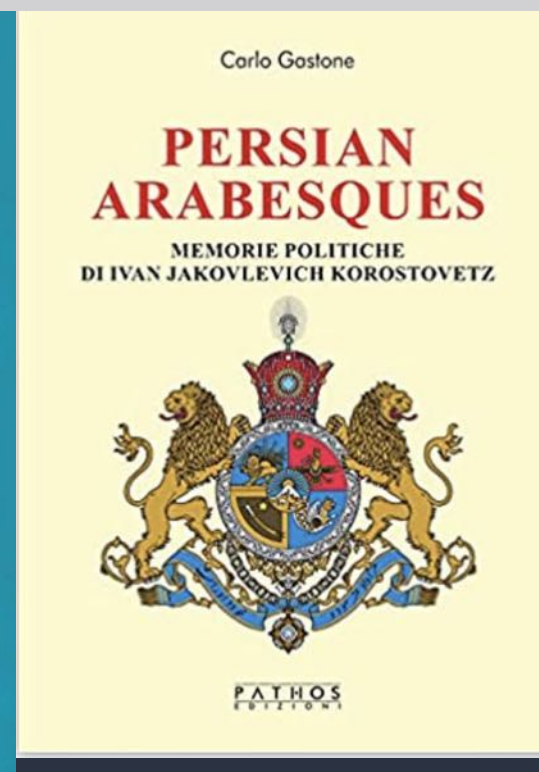
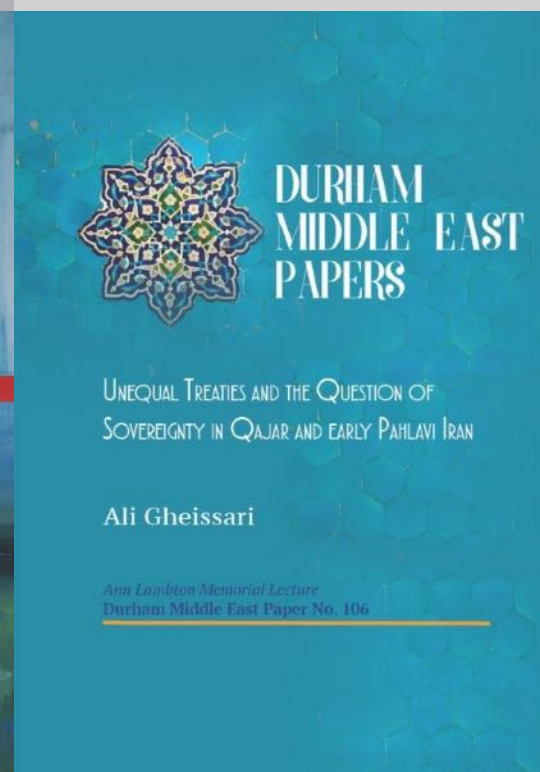
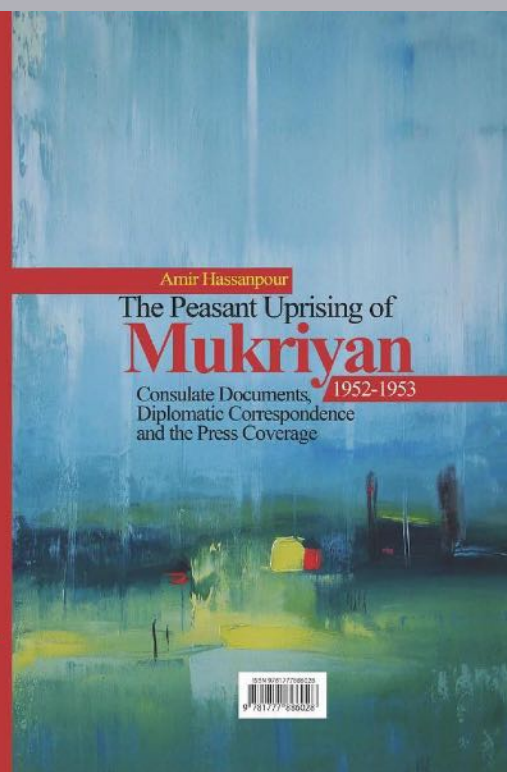
Mahdi Ganjavi has published *Education and The Cultural Cold War in the Middle East: The Franklin Book Programs in Iran* (London: I.B. Tauris, 2023). (See also the corresponding publication report on pages 54-56 of this newsletter). The book has also been published in Persian translation as *Barnamah kitab firanklin dar iran: Amuzish wa jang sard farhangi*, translated by Zahra Taheri, (Tehran: Shirazeh, 1342/2023). Ganjavi has also published a critical edition of *Henriyah Translation (tarjumah hinriyah)*, the earliest Persian translation of "One Thousand and One Nights," (Tehran: Maniahonar, 2022). Finally, Ganjavi has edited and published Amir Hassanpour, *The Peasant Uprising of Mukriyan 1952-1953: Consulate Documents, Diplomatic Correspondence, and the Press Coverage* (Toronto: Asemana Books, 2022).

Carlo Gastone has published (in Italian) *Persian Arabesques - Memorie politiche di Ivan Jakovlevich Korostovetz* (Pathos Edizioni 2021), the unedited memoirs of **Ivan Jakovlevich Korostovets (1862-1933)** who was the Russian Imperial Plenipotentiary Minister in Tehran 1913-1915.

Ali Gheissari (University of San Diego), has published "*Unequal Treaties and the Question of Sovereignty in Qajar and early Pahlavi Iran*," Ann Lambton Memorial Lecture, Durham Middle East Papers No. 106, Institute for Middle Eastern and Islamic Studies, Durham University, 2023; and "*TEHRĀNĪ, ḤĀJJ MIRZĀ MOḤAMMAD*," sugar merchant and bookseller, compiler of *Fawākeh al-Basātin* (Fruits of Gardens), a philosophical, ethical, and literary miscellany notebook composed in Arabic and Persian (completed ca. late 1914), *Encyclopaedia Iranica* Online, 2022. He also delivered "Iranian Constitutional Revolution of 1906 in Historical Perspective," Keynote Address at the *Iranian Constitutional Revolution Conference*, Jordan Center for Persian Studies and Culture, University of California, Irvine (May 14, 2022); and presented a paper on "Iranian Intellectuals and the Idea of Progress," at the Iranian Institute of Philosophy, Program in Science Studies and Western Philosophy, webinar (September 12, 2022).

Delaram Housenioun has received a travel grant by the CAA-Getty International Program to present a paper on the artist Samira Abbassy (featured in the November 2022 AIS newsletter) at the 2023 CAA Conference in New York.

Alexander Jabbari has been appointed as Assistant Professor in the Department of Asian and Middle Eastern Studies, University of Minnesota. His book *The Making of Persianate Modernity: Language and Literary History between Iran and India* was published in March 2023 by Cambridge University Press. (See also the corresponding publication report on pages 51-54 of this newsletter).



MEMBER NEWS CONT'D

Raika Korshidian is convening an international workshop titled “Collective Traumas and Future Fantasies: The Power of (Visual) Art for Social and Political Transition in Iran” to be held at the Institute of Art History, University of Bonn in November 2023.

Rudi Matthee has published the book *Angels at the Wine-Shop's Door: A History of Alcohol in the Muslim Middle East* (Hurst, UK and Oxford University Press, USA, 2022). Further, nine of his articles on socio-economic issues have been published in translation: *Halqa'ha-ye gomshoda. Barg'ha-i az tarikh-e eqtesadi va ejtema'i-ye Iran-e 'asr-e Safavi (Majmu'a-ye maqalat*, trans. Somiya Khanipur (Tehran: Nashr-e Tarikh-e Iran, 1401).

Kayhan Nejad (Ph.D. History, Yale, and currently Visiting Fellow at the Nizami Ganjavi Centre of the Faculty of Asian & Middle Eastern Studies, Oxford) has been appointed Assistant Professor in International and Area Studies at the University of Oklahoma. He will be joining the Farzaneh Family Center for Iran and Persian Gulf Studies and the Boren College of International Studies in the fall of 2023.

Austin O'Malley has published the book *The Poetics of Spiritual Instruction: Farid al-Din 'Attar and Persian Sufi Didacticism* (Edinburgh University Press, 2022).

David S. Painter and **Gregory Brew** have published *The Struggle for Iran: Oil, Autocracy, and the Cold War, 1951-1954*, (University of North Carolina Press, 2022).

Mina RaminSabet (currently Tehran University) has been hired as an instructor in Persian by The Farzaneh Family Center for Iranian and Persian Gulf Studies at the University of Oklahoma.

Amir Sayadabdi has published the chapter “Food Rituals and Reimagining [an Idealized] Home in Diaspora: Iranians of Aotearoa/New Zealand” in *Food in Memory and Imagination: Space, Place and Taste*, edited by Beth Forrest and Greg de St Maurice (Bloomsbury 2022).

Anousha Sedighi has published the edited volume *Iranian and Minority Languages at Home and in Diaspora* (De Gruyter, 2023).

M. Rahim Shayegan (Pourdavoud Center, UCLA) was elected to the *Österreichische Akademie der Wissenschaften (ÖAW)* and now serves as a Corresponding Member of the Division of Humanities and the Social Sciences. He also delivered the lectures for the 10èmes Conférences d'Études iraniennes Ehsan et Latifeh Yarshater at the Collège de France in November 2022. Congratulations on these wonderful distinctions!

Kamran Talattof has published *Nezami Ganjavi and Classical Persian Literature: Demystifying the Mystic* (Palgrave-Macmillan, 2022).

Travis Zadeh has published the book *Wonders and Rarities: The Marvelous Book That Traveled the World and Mapped the Cosmos* (Harvard University Press, 2023).

THE STRUGGLE FOR IRAN

Oil, Autocracy & the Cold War, 1951-1954

DAVID S. PAINTER and GREGORY BREW

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THE POETICS OF SPIRITUAL INSTRUCTION

FARID AL-DIN 'ATTAR AND PERSIAN SUFI DIDACTICISM



EDINBURGH STUDIES IN CLASSICAL ISLAMIC HISTORY AND CULTURE

ANGELS

TAPPING AT THE

WINE-SHOP'S

DOOR

A HISTORY OF ALCOHOL IN THE ISLAMIC WORLD

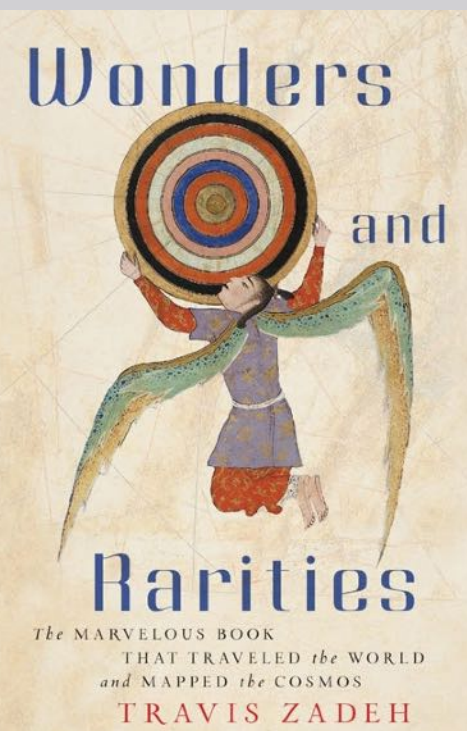


RUDI MATTHEE

Wonders and Rarities

The MARVELOUS BOOK THAT TRAVELED THE WORLD AND MAPPED THE COSMOS

TRAVIS ZADEH

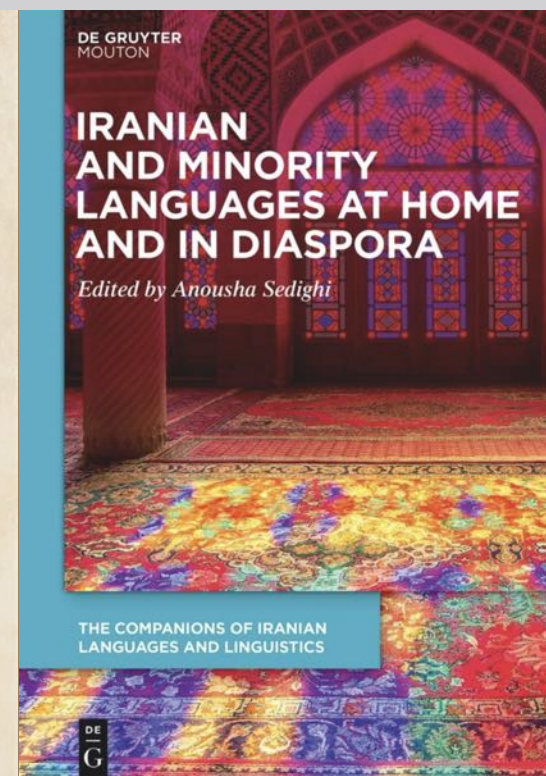


DE GRUYTER MOUTON

IRANIAN AND MINORITY LANGUAGES AT HOME AND IN DIASPORA

Edited by Anousha Sedighi

THE COMPANIONS OF IRANIAN LANGUAGES AND LINGUISTICS



LITERATURES AND CULTURES OF THE ISLAMIC WORLD

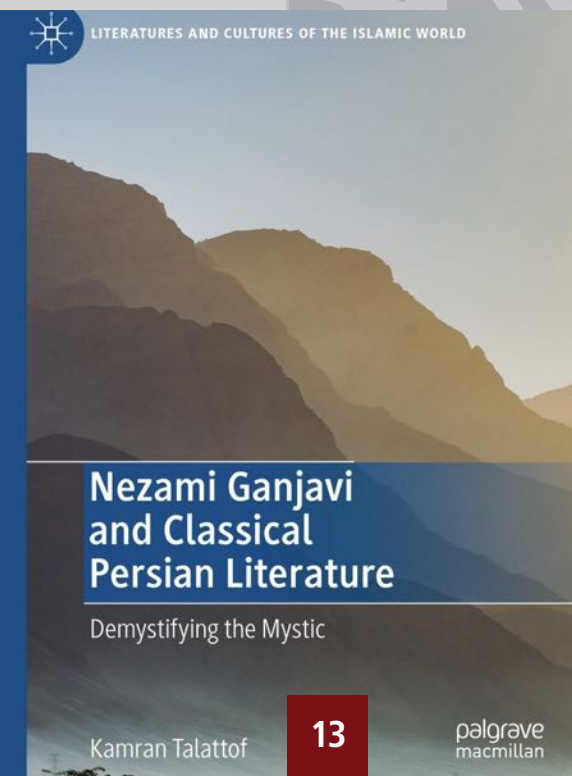
Nezami Ganjavi and Classical Persian Literature

Demystifying the Mystic

Kamran Talattof

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palgrave macmillan



AIS INSTITUTIONAL MEMBERS

<https://associationforiranianstudies.org/membership/ais-institutional-members>

The AIS would like to thank its institutional members:

- University of Michigan-Dearborn Middle East Studies
- Univ. of Southern California (USC) Department of Middle East Studies
- Division of Eastern Mediterranean Languages, Georgetown University
- Center for Iranian Diaspora Studies, San Francisco State University
- Farzaneh Family Center for Iranian and Persian Gulf Studies, University of Oklahoma
- Crown Center for Middle East Studies, Brandeis University
- The Pennsylvania State University
- Center for Middle East Studies, Brown University
- Middle East Center, University of Pennsylvania
- Sharmin and Bijan Mossavar-Rahmani Center for Iran and Persian Gulf Studies, Princeton University
- University of Arizona Center for Middle Eastern Studies
- UT Austin Center for Middle Eastern Studies
- U.S. Embassy, London
- Bloomsbury Publishing
- Foundation for Iranian Studies
- Iranian and Persian Gulf Studies, Oklahoma State University
- School of Advanced International Studies, Johns Hopkins University
- Iranian Studies Initiative-New York University
- North Carolina Consortium for Middle East Studies

If you would like to become an AIS institutional member please [sign up here](#).

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ENCYCLOPAEDIA IRANICA

Fascicle 3 of Volume XVII Published

The most recent fascicle of the print version of the *Encyclopaedia Iranica* was published in January 2023 and is printed in color. This installment, **Fascicle 3 of Volume XVII**, of the *Elr* continues the development of letter “K” topics and covers titles starting with *King of the Benighted* and proceeds to *Kokand Khanate*. It also includes a series on “Kingship,” the concept and institution in the Iranian world.

For ordering information, please contact [Brill Publishers](#).

ENCYCLOPÆDIA IRANICA

FOUNDING EDITOR

EHSAN YARSHATER

The Ehsan Yarshater Center for Iranian Studies
Columbia University
New York

UNDER THE PATRONAGE OF
THE INTERNATIONAL UNION OF ACADEMIES

Volume XVII

FASCICLE 3

KING OF THE BENIGHTED—KOKAND KHANATE



Published by
Koninklijke Brill NV, Leiden, The Netherlands

DISSERTATION NEWS

Ted Good has defended the following dissertation in the Near and Middle Eastern Studies Department at the University of Toronto:

Zoroastrian Philosophy in the Islamic World

This dissertation discusses Zoroastrian philosophy in the early Islamic period, and it's the first study entirely dedicated to the Zoroastrian metaphysical system with a description of its definitions, distinctions, and argument patterns. Its focus is the group I've called the 'Dēnkard School,' since they revolve around the Zoroastrian text called the *Dēnkard*. The Dēnkard School is important for a variety of reasons, such as being the earliest robust philosophical system preserved in the Persian language – existing centuries before the *Dānesh-nāma* of Ibn Sīnā (d. 1037). They're analyzed in two ways: historically and philosophically.

The historical origins of the Dēnkard School are obscure, but the extant texts are from the 8th to 10th centuries of the Common Era, or the early 'Abbāsīd period. These texts clearly show three generations of thinkers, but they also hint at more. The earliest clear figure is Ādurfarrōbay (d. early 9th), who is credited with restoring the *Dēnkard* and defending the religion publicly. The second is Mardānfarrox (mid-9th), who wrote the most sophisticated public presentation of the school; his analysis is so perspicacious that it's the key to the entire system. The third figure is Ādurbād ī Ēmēdān (d. early 10th), who finalized the *Dēnkard* as we have it today; Ādurbād's own thought is hidden behind the hundreds of anonymous chapters in this edition. After him, the school mysteriously disappeared, but its thought may be related to subsequent thinkers, such as Bahmanyār (d. 1067) and Suhrawardī (d. 1191).

The philosophy of the Dēnkard School is more explicit than its historical context, and it's articulated in two ways: the first is public texts written for those outside the school, and the second is technical texts written for those inside it. Both types of text show significant differences in style – from the simplified public presentation to the arcane technical articulation – but they seem to support the same metaphysical thesis: bifoundationism, or the claim that all reality arises from two independent and irreconcilable sources. This doctrine is likely a refined presentation of the Avestan worldview the school inherited, and the Dēnkard School defended it in a variety of coordinated ways. Mardānfarrox argues for it by proving the existence of a creator, and from premises contained in that first wing he argues for the necessity of a separate divine being external to the creator. The master argument in the technical texts is what I've called 'Mutual Exclusion,' or the fact that two things cannot collocate simultaneously. One example of it is the direct presencing to the mind of something, and then that first thing's being excluded by a subsequent thing. They argue that the ultimate origin of Mutual Exclusion is the collision of the two original sources that are

Light and Dark.

Mehrdad Babadi has defended the following dissertation in the Department of Anthropology at Boston University:

Marriage Postponed: The Transformation of Intimacy in Contemporary Iran.

The institution of marriage has historically functioned as the foundation of both the Iranian family and society. This study examines the significant changes that have occurred during the rule of the Islamic Republic that have delayed marriage formation. Based on ethnographic fieldwork conducted in Iran between 2017 and 2020 and in-depth interviews with more than one hundred university-educated young Iranians, this dissertation explores new patterns of youth intimacy, the evolution of young people's perspectives on premarital relationships, and explores the reasons behind the widespread delay in marriage.

Since the 1979 Revolution that led to the fall of the Shah's modernizing regime, Iranian society has experienced many changes in the realm of marriage and premarital intimacies despite the Islamic Republic's imposition of conservative religious values designed to reinforce traditional marriage practices. These have included a decline in marriage rates and an increased rate of divorce, as well a rise in the ages of first marriages accompanied by alternative lifestyles that reject marriage as an institution. While economic difficulties, increases at the level of education, and the existence of discriminatory family laws in Iran have often been cited as reasons for these changes, this dissertation argues that it is a dialectical interaction among sociocultural, psychological, moral, and legal factors that better explains this change.

Interviews revealed that conflicting attitudes of idealism, cynicism, and moral ambivalence play a significant role in marriage postponement. This was most apparent in the young peoples' dissatisfaction with khāstegāri, a traditional method of marital partner-evaluation by a young person's family, which was rejected because it conflicted with a more personal and intimate model of partner selection. That model, however, suffered from excessive idealism that set the standards for a suitable partner so high they could not be easily met. Classical Persian poetry, with its ideals of unconsummated love, reinforced such romantic idealism. In response, a growing number of educated middle-class young Iranians chose to enter into intimate relationships outside of marriage facilitated by the emergence of new social spaces that allowed these new intimacies to flourish in spite of government attempts to discourage them. The research concluded that as a result of marriage postponement and the rise of premarital and non-marriage practices and lifestyles such as dating and cohabitation, intimacy has been transformed in contemporary Iran and as a result, significant changes are recognizable in gender relations and family structure. Young women and men demand a more egalitarian relationship, mutual emotional support and intellectual compatibility, a satisfying sex life, and someone with whom they can share their interests.

BILINGUAL JOURNALS

RAHAVARD is a bilingual Persian/English quarterly magazine devoted to Iranian studies, featuring articles on various aspects of humanities, including history, literature, social and political sciences, and issues relevant to the Middle East, with a particular emphasis on Iran.

The editor Farshid Delshad would greatly appreciate if anyone interested in contributing to the journal, contact him directly at farshiddelshad@gmail.com. For further information on Rahavard's main areas of focus, please refer to the online version: <https://www.rahavardenglish.org>

The upcoming spring and fall issues of the bilingual **Journal of Azadi Andisheh** will be devoted in their entirety to articles on the “Women, Life, Freedom” movement in Iran. The journal is published by the Iran Academia University Press in the Hague. Potential authors for future issues may wish to contact the journal's chief editor, **Ali Banuazizi**.

PROGRAM NEWS

UCI establishes Ph.D. specialization in Persian/Iranian studies

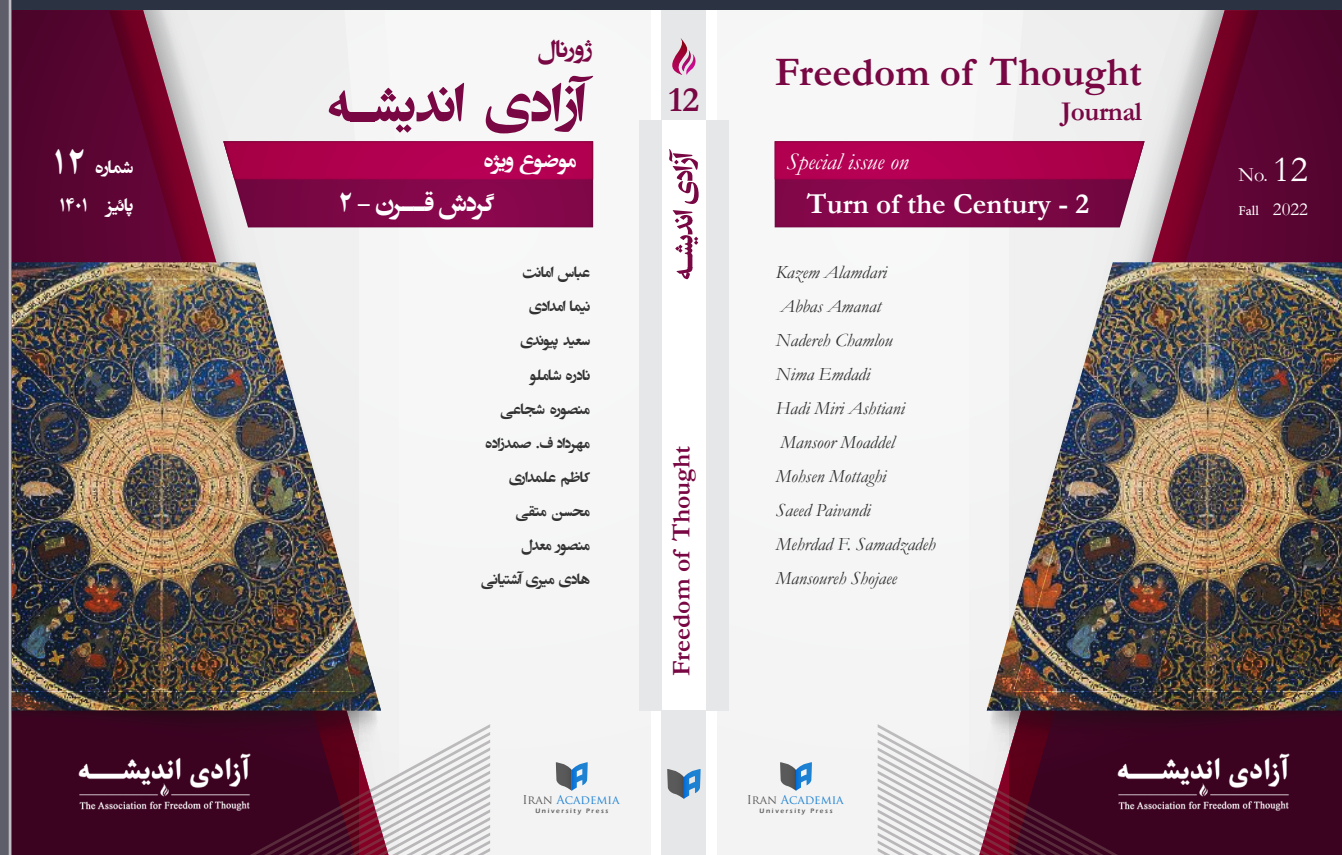
The UCI School of the Humanities has established a new interdisciplinary graduate Specialization in Persian/Iranian Studies, the first of its kind in the UC system. Graduate students can now earn a Ph.D. in the humanities program of their choice, while simultaneously gaining training in Persian/Iranian studies through the specialization.

The new specialization joins UCI's existing graduate program in Ancient Iran and the Premodern Persianate World, which focuses exclusively on premodern Iran and is a complement to the specialization, while UCI's Samuel Jordan Center for Persian Studies and Culture provides a space for interdisciplinary conversations, programming and engagement.

“The specialization provides students the opportunity to tailor the program to support their own research interests,” said Matthew P. Canepa, Elahé Omidyar Mir-Djalali Presidential Chair in Art History and Archaeology of Ancient Iran, who is the founder and director of the new program. “Moreover, it will provide them with a dual credential upon graduating, which will increase their marketability when they apply for jobs.”

UCI is one of the world's leading centers for advanced research and graduate work in Persian/Iranian studies, housing six endowed chairs in several disciplines under the umbrella of Persian studies – more than any institution in the world.

In addition, doctoral study in Persian/Iranian studies at UCI benefits from an endowed doctoral fellowship program. In 2021, the Roshan Cultural Heritage Institute, a donor-advised fund of Silicon Valley Community Foundation, awarded the School of the Humanities a \$1.565 million grant to establish an endowment supporting doctoral fellowships in Persian/Iranian studies, reserved exclusively for students who pursue the program.



PROGRAM NEWS CONT'D

The UCLA Pourdavoud Center for the Study of the Iranian World at UCLA is pleased to announce the awarding of seven *Morvarid Guiv Graduate Fellowship in Zoroastrian Studies* for the 2022-23 academic year. These fellowships support UCLA graduate students whose works encompass different facets of Zoroastrian studies, that is, the Zoroastrian religion, its ancient history, languages, and scriptures. This year's recipients are Hong Yu Chen, Ethan Friedland, Charles Howley, Emma Petersen, Alex Roy, James Scherrer, and Atiyeh Taghiei.

The Pourdavoud Center has also launched a new series on Achaemenid history, Achaemenid Workshops (AchWorks), which shall strive to revisit, reassess, and reformulate (the state of) Achaemenid scholarship. The goal of the workshops is to allow the important momentum around Achaemenid Studies. Coordinated by the Pourdavoud Center in conjunction with AchWorks' Organizing Board, a dozen workshops will be hosted over the coming years at leading institutions of ancient studies around the globe. The workshops aspire to become an intellectual hub for Achaemenid studies, while affording an institutional framework to foster the next generation of scholars working on the Achaemenid world.

Research Institute and Library of Iranian Studies (RILIS)

The Research Institute and Library of Iranian Studies (RILIS) is very pleased to announce the publication of the *Analytical Comparative Etymological Dictionary of Reduplication in the Major Languages of the Middle East and Iran*: Arabic • Armenian • Kurdish • Persian • Turkish

Edited by Dariush Borbor, 1070 pages
Series: *Contemporary Studies in Descriptive Linguistics*, Volume 55
Peter Lang, 2023.

CHF 116.– / €D 99.95 / €A 101.90 / € 92.60 / £ 75.– / US-\$ 112.95
eBook (SUL) • ISBN 978-1-80079-967-7

The dictionary is an analytical, comparative and etymological presentation of reduplication over a wide spectrum of languages. The range of featured languages – Arabic, Armenian, Kurdish, Persian and Turkish – include three separate families connected only by geographical proximity, each with an extremely rich literary tradition.

The dictionary covers multiple independent phenomena in several unrelated languages, the underlying idea being that their reduplications are all somehow connected, and that there exists

a general “field” of reduplication. The book is not limited to a single field, but rather for several largely separate ones, such as linguistic relations, the theory of reduplication and etymology. Several other related or unrelated languages such as Icelandic, Japanese, Egyptian Hieroglyphics, Hittite, etc. have been included for comparative purposes.

The preliminary findings of this study indicate that reduplication in the languages under study, and in nearly all other languages, deal mostly with the fundamental, primary human requirements. Another strong proof of the “universality” of reduplicates are that they closely follow the same and similar formation, development and rule in most related and unrelated languages. In consequence of the universality of reduplication and its near identical development in all related or unrelated languages, it even legitimizes the creation of a grammar of reduplication in the future. A few of the essential features of this book include: a complete revision and updating of the semantics; a particular attention to the cognitive aspects; and, many etymologies that cannot be found elsewhere.

NEW AQUISITIONS

Penn State University Libraries

are pleased to announce the purchase of a near complete collection of the Iranian Jewish publication *Ofegh Bina*:
<https://catalog.libraries.psu.edu/catalog/29252896>.

Librarian **Eric Charles Novotny** would be happy to assist with any inquiries.



ANALYTICAL COMPARATIVE
ETYMOLOGICAL DICTIONARY
OF REDUPLICATION IN
THE MAJOR LANGUAGES
OF THE MIDDLE EAST
AND IRAN

Dariush Borbor

LIBRARY NEWS AND AQUISITIONS CONT'D

Digitizing the *Taza Akhbar*, an Illustrated History of the Kings of Kabul

Among the collections held in Amherst College's Frost Library is a rare illustrated manuscript of a Persian-language history of the kings of Kabul bearing the title *Taza Akhbar* (Fresh News). Yael Rice, Associate Professor of the History of Art & Asian Languages and Civilizations at Amherst, has received a grant by the Persian Heritage Foundation to digitize and analyze it. Here she provides an overview of the work.

The Origins and Significance of the *Taza Akhbar*

Completed on 1 Safar 1233 Hijri/10 December 1817 by an anonymous *munshi* writing at the behest of "Murray Sahib Bahadur" in the city of Ludhiana (Punjab, India), the manuscript is the only known copy of this text. Given its subject matter and date, this "Murray Sahib Bahadur" can be plausibly identified with William Murray (1791–1831), the English East India Company's Superintendent of Sikh and Hill Affairs and scholar of the history of the Punjab and its frontiers in the times of the Sikh ruler Ranjit Singh (1780–1839). Murray was known for his reconnaissance reports on northwestern India, which drew heavily upon information collected by a band of Indian writers and *munshis*, resulting most notably in *Origin of the Sikh Power in the Punjab, and Political Life of Muha-Raja Runjeet Singh*, commissioned by Governor-General of India William Bentinck in 1830 and published posthumously in 1834. A scholar of the history of the Sikhs based in Ludhiana, a city on the Northwest Frontier founded by the

Afghan Lodi Dynasty, Murray's interests naturally extended to the nascent kingdom of Afghanistan on the northwestern frontier of India.

Containing over four hundred folios, the *Taza Akhbar* chronicles the kings of Kabul and the Afghan Durrani Empire from the aftermath of Nadir Shah Afshar's Indo-Persian empire and the founding reign of Ahmad Shah Durrani (r. 1747–1772) to its waning years on the eve of entanglement with the British East India Company in the First Anglo-Afghan War (1839–1842). Following the style of Persian dynastic chronicles (*tarikhs*), the work features elements of the genres of the biographical dictionary (*tazkira*) and geography (*jughrafiya*). But in addition to these enduring Persianate forms, the manuscript also bears the signs and literary forms of the vibrant late Mughal-early colonial context in which it was produced, including an unusual emphasis on the urban topography of Afghanistan and the ethnography of its "peoples." In this way, *Taza Akhbar* is a striking example of an imperial-style chronicle written under the auspices of the Company and tinged by Orientalist knowledge.

Equally remarkable are the many figural studies that appear throughout the manuscript. These include portraits of Nadir Shah Afshar (fig. 1) and Ahmad Shah Durrani (r. 1747–72), founder of the Durrani Empire, as well as unusual depictions of different ethnic types, men and women alike. The latter are distinctive because of the great specificity with which the painter--or painters--portrayed the subjects' costume and accoutrements; accompanying textual annotations offer further informative glosses on the figures' garb.

But what is perhaps most exceptional about the manuscript is its numerous illustrations of built environments across Afghanistan and neighboring Pakistan, from the Buddhas of Bamiyan to the city of Ghazni (fig. 2). Highly detailed representations of Kabul and its environs, Herat, Kandahar, Khyber Pass, Attok, Lahore, and Peshawar also appear. The cityscapes are unique because they combine multiple points of perspective and modes of representation to describe in complex visual terms the major urban centers in and contiguous with the Durrani Empire. Close examination of these city views reveals the high degree of insider knowledge that the book's makers brought to this project. They not only portrayed the cities' physical environments--their mountains, walls, gates, canals, monuments, courts, bazaars, neighborhoods, and people--in painstaking detail, they also provided extensive textual annotations that guide the viewer step-by-step through these inhabited spaces. It is precisely this kind and degree of documentation--amounting, in effect, to an intelligence report--that someone like Murray would have eagerly sought.

Figure 1. Portrait of Nadir Shah Afshar (r. 1736–47), from the *Taza Akhbar*, an illustrated history of the Kings of Kabul dated 1817 A.D. (William Pitt and Sarah Archer Amherst Family Collection, Series 3, Item 1, Archives and Special Collections, Amherst College)





Figure 2. Depiction of Ghazni (left) and a windmill (right), from the *Taza Akhbar*, an illustrated history of the Kings of Kabul dated 1817 A.D. (William Pitt and Sarah Archer Amherst Family Collection, Series 3, Item 1, Archives and Special Collections, Amherst College)

The *Taza Akhbar* at Amherst College

The manuscript's association with William Murray helps to explain, in part, how William Pitt Amherst, Governor-General of Bengal from 1823–8, came into possession of it. Amherst and Murray almost certainly met in 1827, when the latter summered in the northwestern hills in Shimla, and it might have been on that occasion that the Superintendent of Sikh and Hill Affairs presented the manuscript to the Governor-General. Amherst brought the work back to England and it appears to have remained among his family's papers until shortly after the death of the 5th, and final, Earl Amherst. Although the Amherst line had no connection to Amherst College at its founding, Jeffery John Archer Amherst, 5th Earl Amherst formed a long friendship with alumnus Jack W. C. Hagstrom MD (Class of 1955). When the last Earl Amherst died in 1993, Hagstrom was one of the executors of his estate and donated an extensive collection of books and Amherst family papers to the Amherst College Archives. These collections are now described in two separate finding aids on the Archives' public website:

William Pitt and Sarah Archer Amherst Family Collection, 1808-1830
 The Jeffery Amherst Collection, 1757-1874
 Portions of the Jeffery Amherst Collection have already been digitized and made freely available online: <https://acdc.amherst.edu/browse/partOf/Jeffery+Amherst+Collection>

Current and Future Plans

With the generous support of a Persian Heritage Foundation Academic Institution Grant, we are now in the process of digitizing the *Taza Akhbar* manuscript to make it widely available through the Amherst College Digital Collections (ACDC), an Islandora-based digital asset management system that we use to provide free public access to unique materials ranging from the manuscripts of Emily Dickinson to our small collection of fifteenth-century codex manuscripts. This project required special expertise. Michael Kelly, Amherst College's Head of the Archives & Special Collections, and the Frost Library digital imaging team had earlier determined that the binding on the manuscript was too tight to capture satisfactory digital images. For these reasons, the Northeast Document Conservation Center (NEDCC) in Andover, MA, has had to disbind the manuscript, then photograph the unbound pages, and finally rebind the manuscript in an historically appropriate new binding. Once we have received the digital images from NEDCC, the Digital Programs staff in Frost Library will ingest those files into ACDC where they will be publicly accessible and freely downloadable to anyone with an internet connection. Nearly 200 years after this item came into the possession of William Pitt Amherst, Amherst College will be able to provide free worldwide access to a unique and vital piece of history, which bears salient connections with Afghanistan's present.

In addition, Yael Rice is collaborating with Arash Khazeni, Professor of History at Pomona College, on an edited version of the *Taza Akhbar* text for the Brill Sources in Persianate History Series. In addition to the edited text, the publication will also feature essays by specialists of the region that will further help to contextualize this important manuscript within the larger histories of the Persianate world, South Asia, and European expansionism. There are intentions, as well, to organize an interdisciplinary symposium at Amherst College coincident with the volume's publication to deepen study of and access to this rare artifact.

LIBRARY NEWS AND AQUISITIONS CONT'D

Alexander's origins: a Persian Perspective

By Alireza Sedighi, Asian and African Collections, British Library¹

[Note by the editor: The November 2022 edition of the AIS newsletter featured a research report on Alexander the Great in Firdawsi's *Shahnameh* that had been written in accompaniment of the British Library's extraordinary exhibition *Alexander the Great: The Making of a Myth*. The report below is part of the same series, here reviewing Persian perspectives on Alexander's origins.]

Stories about Alexander the Great's descent from gods and heroes - the most famous of which being his mother Olympia's relationship with Amon/Zeus - were disseminated as he travelled across the world. By promoting such mythical connections, Alexander and his successors gained political legitimacy. Greco-Roman gods and heroes were assimilated into the myths of newly conquered lands and so mitigated Alexander's position as an outsider/foreigner allowing him to be accepted and understood by the indigenous people. This narrative strategy was further enhanced by the Greek *Alexander Romance* which first emerged towards the end of the third century AD and was subsequently translated into Syriac, Hebrew, Persian and Arabic.

¹ With thanks to my colleagues, Ursula Sims-Williams, William Monk and Pardad Charmsaz for their comments on an earlier draft of this text.



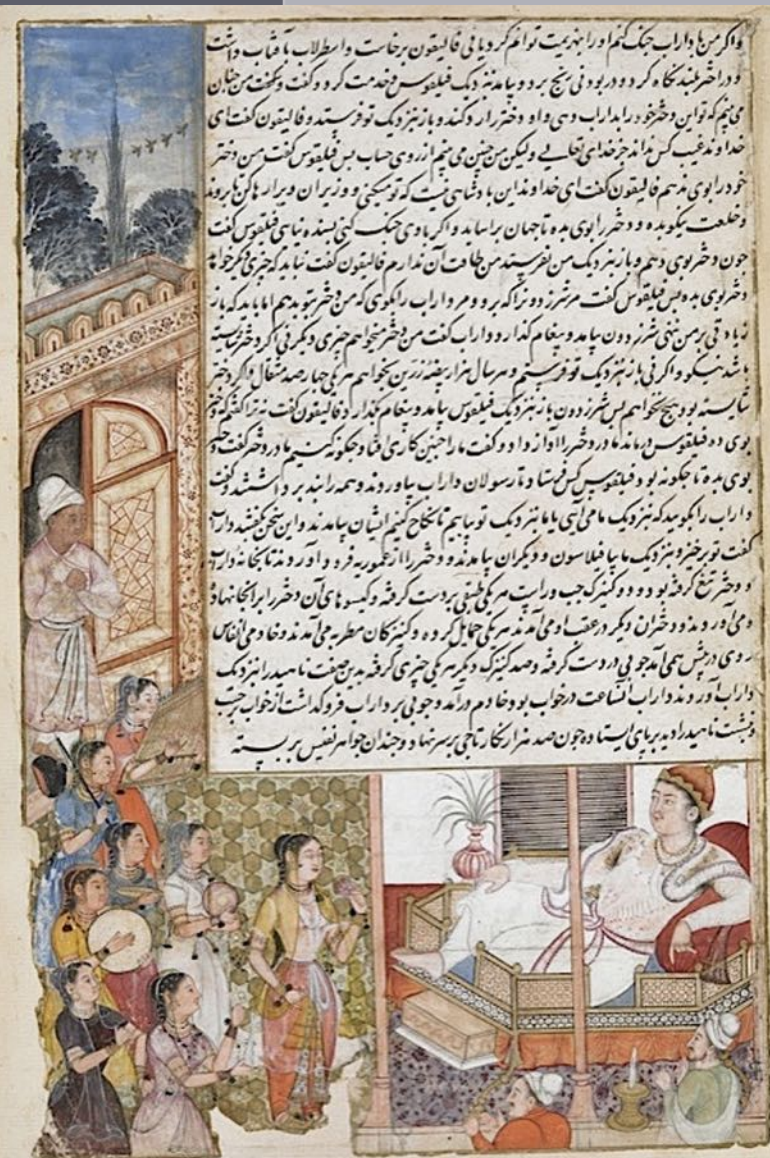
Darab, king of Persia, captures 'Amuriyah'. From the *Dārābnāmah* by Abu Tahir Tarsusi. Mughal 1580-85, artist, Mani (Or.4615, f.127r)

Iranian stories about Alexander were influenced by the *Alexander Romance*, as well as a number of Pahlavi, Syriac and Arabic sources. In Firdawsi's epic history, the *Shāhnāmāh* ('Book of Kings'), and many other Iranian sources such as the twelfth-century *Dārābnāmāh* ('Story of Darab') by Abu Tahir Muhammad Tarsusi, Alexander's mother is the princess Nahid, daughter of Filqus (Philip), the king of Rum (Rome), who is married to Darab, king of Iran. According to the *Shāhnāmāh*, Filqus gathered an army to attack Iran. The war lasted three days, and Filqus was defeated. Filqus sent a messenger with gifts to Darab to make peace and Darab, informed by his courtiers that Filqus had a beautiful daughter, requested her in marriage. All went well until one night, Darab smelt an unpleasant odour from Nahid's mouth. Although physicians cured it, Darab rejected her and sent her back to Rum. Unknown to him, she was pregnant. Since Filqus did not want anyone to know his daughter's story or that she was pregnant by Darab, when the baby was born, Filqus adopted him as his own son. Nahid called the baby Iskandar. When Iskandar subsequently conquered Darab's son and successor, Dara (Darius III), it was his half-brother he defeated and being half Persian himself, he became the legitimate heir to the throne.



King Philip's envoy Filasun, brings gifts to king Darab of Persia. From the *Dārābnāmāh* by Abu Tahir Tarsusi. Mughal 1580-85, artist Dargha (Or.4615, f.128r)

LIBRARY NEWS AND AQUISITIONS CONT'D



A point of interest is Nahid's name. Rather than being a Persianised Greek form, such as Filqus for Philip, her name is the Persian form of Avestan (Old Iranian) Anahita ('immaculate'), the ancient Iranian goddess of water to whom a special Zoroastrian hymn is dedicated. Firdawsi completed the *Shāhnāmāh* in 1020 but drew on many pre-Islamic sources, including oral narratives and the now lost Sasanian *Khudāynāmāh*. The name Nahid therefore has special Zoroastrian connotations, though it is strange that if her name refers to the immaculate Anahita, why did she become 'maculate' and suffer from bad odour in this narration? A possible solution is that the Sasanian *Khudāynāmāh*s described her negatively simply through her association with Alexander/Iskandar whom they regarded as *gizistag/gujastag* ('accursed'), because as a grown man he reputedly burned their scriptures and destroyed their temples, and that her name was disassociated from its original meaning. In their view, Nahid was merely the daughter of the Roman Emperor and the mother of the accursed Alexander.

Also noteworthy is Nahid and Filqus' association with the city 'Amuriyah, identified with Armorium, a city in Phrygia in Asia Minor founded during Seleucid rule. It was 'Amuriyah rather than Macedonia that was Filqus' base and from which Iskandar summoned his mother before his marriage with Dara's daughter Roshanak (Roxana). Situated on the edge of the Sasanian Empire, it was a centre of mixed Hellenistic

and Iranian cultures.

Alexander/Iskandar was the last of the Kayanid dynasty, tracing his ancestry directly back to the legendary hero Isfandiyar and king Kai Kavus. With such a genealogy, his story inevitably includes elements of ancient Iranian mythology, but that is another story!

The *Darabnamah* was on display until 19 February 2023 in the British Library exhibition [Alexander the Great: The Making of a Myth](#). Visit this dedicated [website](#) to find out more.

The author is indebted to the Kusuma Trust, the Patricia G. and Jonathan S. England – British Library Innovation Fund and Ubisoft for their support towards the exhibition, as well as other trusts and private donors.

Further Reading

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This text was reproduced from the British Library's Asian and African Studies Blog with the kind permission of the author.

Nahid, daughter of Filqus (Philip of Macedon), is presented to Darab. From the *Dārābnāmāh* by Abu Tahir Tarsusi. Mughal 1580-85 (Or. 4615, f 129r)

EXHIBITION

The British Museum will feature the exhibition **Luxury and power: Persia to Greece** from 4 May 2023 - 13 Aug 2023.

When Greek soldiers captured the royal command tent of the Persian king during the Greco-Persian Wars (499–449 BC), they were confronted suddenly and spectacularly by luxury on an unimaginable scale. To many ancient Greek writers, the victories of the small Greek forces against the mighty Persians were a triumph of discipline and restraint over an empire weakened by decadence and excess.

Drawing on dazzling objects from Afghanistan to Greece, this exhibition moves beyond the ancient Greek spin to explore a more complex story about luxury as a political tool in the Middle East and southeast Europe from 550–30 BC. It explores how the royal Achaemenid court of Persia used precious objects as markers of authority, defining a style of luxury that resonated across the empire from Egypt to India. It considers how eastern luxuries were received in early democratic Athens, self-styled as Persia's arch-enemy, and how they were adapted in innovative ways to make them socially and politically acceptable. Finally, it explores how Alexander the Great swept aside the Persian empire to usher in a new Hellenistic age in which eastern and western styles of luxury were fused as part of an increasingly interconnected world.

Luxury and power Persia to Greece

James Fraser
with Lloyd Llewellyn-Jones
and Henry Cosmo Bishop-Wright



The British
Museum

Featuring star loans as well as objects from the British Museum collection, the exhibition brings together exquisitely crafted objects in gold, silver and glass, including the extraordinary Panagyurishte Treasure from Bulgaria. Whether coveted as objects of prestige or disparaged as signs of decadence, the beauty of these Persian, Greek and Hellenistic luxuries shaped the political landscape of Europe and Asia in the first millennium BC – and their legacy persists in our attitudes to luxury today.

LETTER OF CONCERN

Lichens severely damage Persepolis

Iran is considered one of the most important ancient empires and civilizations, going back to 2500 BC, and it holds many ancient artefacts. One of the most important is the Persepolis complex (N29 56 3.984 E52 53 25.008) in Fars province (established in 518 BC), which stems from the Achaemenid dynasty. Preservation of Persepolis is vital regarding various cultural, economic, social, and educational benefits. Amidst all the concerns about the damage to Persepolis, the biological deterioration caused by the growth of lichens is one of the most consequential. Up to now, 40 important ancient stone inscriptions have been threatened by destruction due to the growth of lichens. Due to the proximity of Persepolis to the Shiraz Petrochemical Industrial Complex, the pollutants released from this factory, besides causing acid rain, are a rich source of nutrition for the growth of lichens. According to experts, the direct fiscal damage caused is estimated to be at least 600,000 USD annually. Without drastic intervention, the ancient stone inscriptions and other stone artefacts will be devastated within 60 years, which would be an immense tragedy for the world community. Other main factors that facilitate the growth of lichens include fine dust,



All photographs documenting the destruction by lichens were taken by the authors on 11.11.2022.



humidity caused by rain, human factors such as the excessive use of chemical fertilizers in the eastern and western sides of Persepolis, and the increase in carbon levels in the atmosphere. Various compounds have been identified that are secreted during the growth of lichens, which are often acidic and cause the dissolution of the bedrock. Unfortunately, the lichen removal process is still in the study stage in Iran. Some of the research activities that exist have been stopped due to a lack of funds and of a specialized laboratory for lichenology. The most effective means against lichens are microwave thermal, biological, and thermal shocks. Persepolis is a world treasure. Due to Iran's lack of sufficient attention paid to the growth of lichens in Persepolis, action by the world community is urgently needed to prevent further destruction.

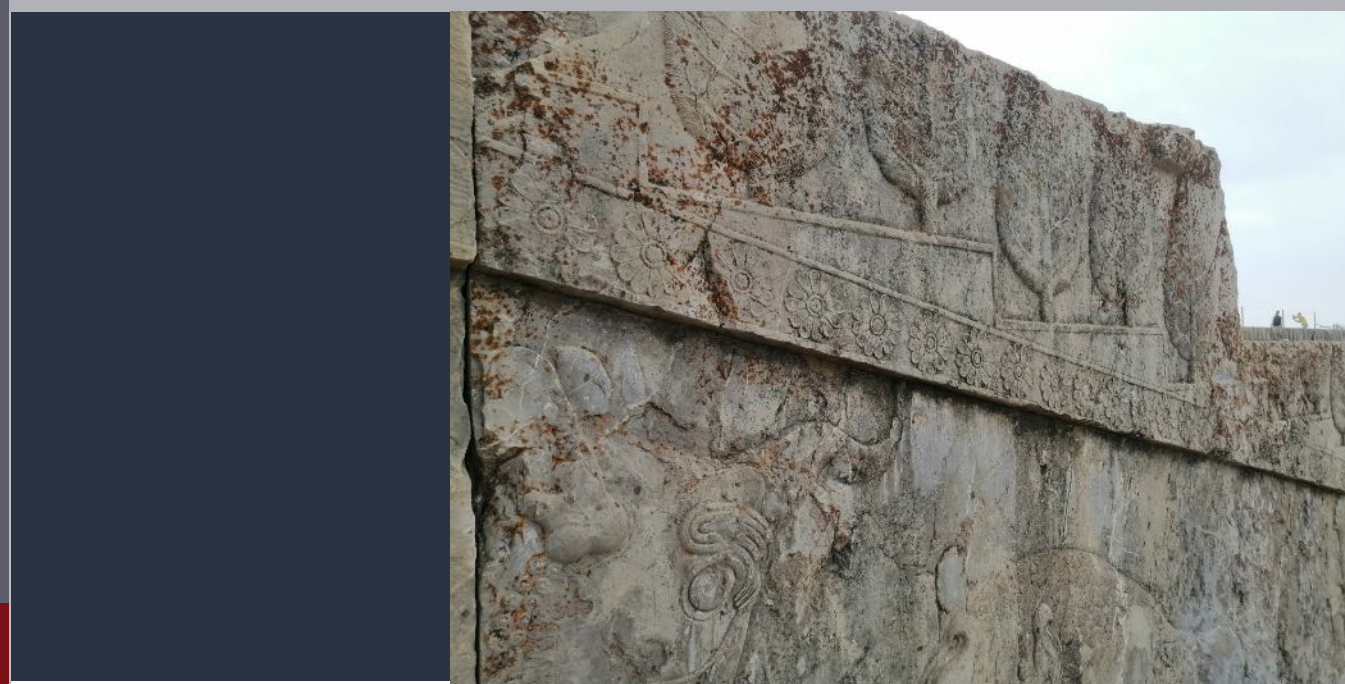
Ghasem Rahimi¹, Masoud Negahdary²,

¹ The agro-industrial complex of medicinal plants, Raymon Rayan Chain of SPAD, Shiraz, Iran.

² Department of Fundamental Chemistry, Institute of Chemistry, University of São Paulo, 05508-000, São Paulo, Brazil.

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FILM

Alborz: *We Climb Mountains*

A film by documentary film maker Maryam Sepehri

Alborz High school was initially an American Presbyterian missionary institution in Tehran that began as a grade school in 1873, in 1924 it became a junior college and in 1928 an accredited liberal arts college.

After many upheavals and the forced departure of its founder, Dr. Samuel Martin Jordan in 1940, it was transformed into the Alborz High School for boys, under the watchful eyes of Dr. Mohammad-Ali Mojtahedi, the famed Iranian educator. The school sent its bright graduates to top universities in Iran and around the world; some institutions even waived the entrance exams to admit them. Alborz graduates are now important businessmen, distinguished physicians, scientists and academics in the best academic centers in Iran and abroad, among them the acclaimed architect Hossein Amanat, the famous physicist Firouz Partovi, and eminent mathematicians Cumrun Vafa and Mehdi Zarghamee.

Dr. Mojtahedi was not only a successful leader of this school from 1942 to the 1979 Revolution, but a significant initiator of modern education in Iran. He turned Alborz into the highest-ranking school for boys and later helped founding the renowned Technical University of Aryamehr (later Sharif) University of Technology, which took in Alborz graduates and top students from other schools.

Alborz: We Climb Mountains (2023, 84 mins.), tells the story of the school during many tumultuous years in Iran's modern history, from the perspectives of its graduates, teachers, and even Dr. Mojtahedi's own voice from archival recordings; it tells it with humor, fondness, and nostalgia for a bygone era. It exemplifies what has been lost in the years since the 1979 Revolution and why today so many among the bright and promising young Iranians sound critical of current policies and administrative mishandling of one of their country's once top educational institutions.



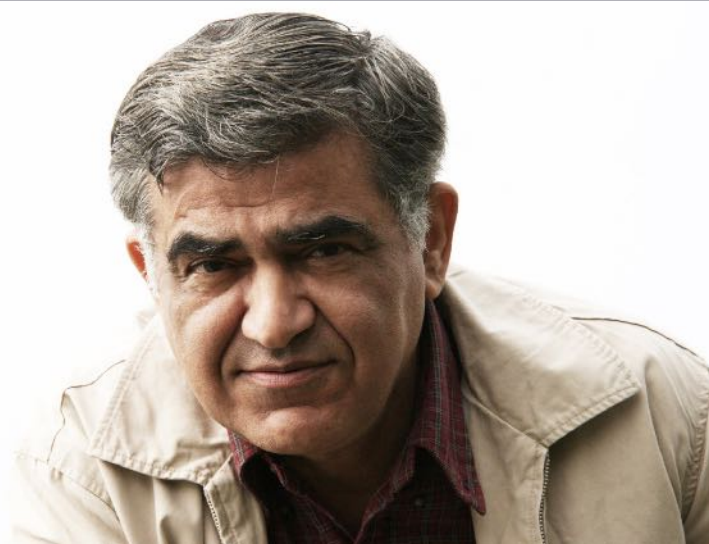
■ PORTRAIT OF A WRITER

■ Blurring the lines: A portrait of Jaffar Modarres Sadeghi as a Critic

Alireza Akbari

Jaafar Modarres Sadeghi is mostly known for his works of fiction. With the publication of *Gavkhouni* and *Kasra Trilogy* in the 1980s, he established himself as an influential voice in contemporary Iranian literature, but his writings are not limited to fiction. He is also an insightful literary critic whose writing is marked by sharp-tongued witty remarks. His nonfiction works are thought-provoking examples of impressionistic criticism and evocative of *Perpetual Orgy* (1975) by Mario Vargas Llosa (on Flaubert) and *Axel's Castle* (1931) by Edmund Wilson. In these works, Llosa and Wilson go beyond traditional criticism in both form and content and present a “critical narrative” of the life and works of their favorite writers by playing with, and at times blurring the boundaries between, fiction and non-fiction. Modarres Sadeghi’s works as a literary critic share the same playfulness and offer a perceptive literary analysis.

Modarres Sadeghi has published three works of nonfiction on Iranian contemporary writers: *Sadegh Hedayat, the Short Story Writer* (2001), *Three Masters* (2021) and his recent book titled *Malakout and Cheshmahayesh, Bozorg Alavi and Bahram Sadeghi: review of all Stories* (2022). *Sadegh Hedayat, the Short Story Writer* is a selection of Hedayat’s short stories with a long and detailed critical introduction by Modarres Sadeghi. In *Three Masters*, Modarres Sadeghi explores the fictional worlds of Shamim Bahar, Ebrahim Golestan and Ghasem Hasheminejad, the three writers who have significantly inspired him. Finally, in *Malakout and Chashmhayash*, Modarres Sadeghi reviews the literary career of Bozorg Alavi and Bahram Sadeghi. He published *Three Masters* 20 years after *Sadegh Hedayat, the Short Story Writer*, but his new book on the works of Bozorg Alavi and Bahram Sadeghi was published only one year after *Three Masters*. This shorter interval might indicate that at this point in his career he is more inclined towards writing literary criticism.



Jaafar Modarres Sadeghi

Modarres Sadeghi’s career as a literary critic did not start 20 years ago with the publication of *Sadegh Hedayat, the Short Story Writer*, however. In fact, he started writing literary reviews long before writing novels and short stories. His first reviews were published in the 1970s, in newspapers and journals, such as *Ayandegan*, *Rastakhiz-e Javan* and *Ketabnama-e Iran*. After the 1979 Revolution, he focused on writing fiction and published numerous novels and short story collections. But in 1991, he started the project of editing classical texts of Persian literature and chose the title “Rereading the Texts” for this series. The first book in this series was *The Translation of Tafsir al-Tabari*, for which he wrote a critical introduction. This introduction and the ones he wrote for other volumes of this series opened a new chapter in his career as a critic.

Almost a decade after *The Translation of Tafsir al-Tabari* was published, Modarres Sadeghi wrote his book on Sadegh Hedayat and it seems that his last two non-fiction books, *Three Masters* and *Malakout and Chashmhayash*, are products of a long journey in literary criticism. Modarres Sadeghi himself perfectly summarizes this journey in an interview published in *Andishe-ye Pouya* Journal:

“[...] I started this with the ‘Rereading of the Texts’ series. I began from the 4th century AH and went further until I reached the beginning of the 7th century AH. Then I took a shortcut to the 20th century and the modern era by editing *The Adventures of Hajji Baba of Ispahan*. It was a commitment and mission that I set upon myself. I wanted to see where I stood in this world and what I was doing and I still do. I neither wanted to make a cultural contribution nor do I have any claims. My main motivation was a personal attachment to language and to story writing.”

When reviewing the works of Modarres Sadeghi in literary criticism, an important question to address is what drives him to choose these authors and what makes his perspective unique. In *Sadegh Hedayat, the Short Story Writer*, he aims to draw attention to Hedayat as a short story writer beyond the celebrated novelist of *The Blind Owl*. Hedayat published more than 40 short stories, and his major literary achievements were the result of his dedication to this literary form and should be found among these stories” (Modarres Sadeghi, 2001, 12).

In *Three Masters*, Modarres Sadeghi acknowledges the influence of three important contemporary Iranian writers, Ebrahim Golestan, Ghasem Hasheminejad and Shamim Bahar on his own journey as a writer. However, his respect for these “masters” does not prevent him from criticizing them. He doesn’t conceal his sarcastic tone when addressing the moral messages in certain works of Golestan or the exaggerated effort Bahar puts in his prose to achieve a natural conversational tone. He even picks on Hasheminejad’s obsessive habits in writing and at times mocks them. And finally, in his most recent work on Bahram Sadeghi and Bozorg Alavi, he portrays both Alavi and Sadeghi as talented but wasted writers. He comments: “Bozorg Alavi and Bahram Sadeghi were both storytellers. But none of them got the chance to thrive to the fullest. The era they lived in pushed Alavi towards politics and Sadeghi towards certain intellectual gangs [...] Both of them let go of the goals they had once aimed to achieve, gave up and accepted defeat.” (Modarres Sadeghi, 2022, 7)

■ PORTRAIT OF A WRITER CONT'D

Modarres Sadeghi tends to narrate the life story of the writers and pairs this narrative with the critical assessment of their works. This structure gives him the chance to explore the impact of the author's life on his career. For example, he addresses certain ultra-nationalistic tendencies in Hedayat and ties them to the stories Hedayat wrote in the 1930s, such as "Fire worshipper" (*Atash Parast*), *Maziyar and Parvin: the Daughter of Sasan* (*Parvin: Dokhtar-e Sasan*), labeling them as weak and overripe, mere byproducts of political sentimentalism. In reviewing Bozorg Alavi's biography, Modarres Sadeghi manages to divide the writer's career into three periods. The first period is marked by his short story collection *Scrap-Papers from Prison* (*Varagh Parehay-e Zendan*), which Modarres Sadeghi believes to include amateur stories full of political mottos in a black and white fictional world. The second period begins when he is released from prison and creates his most notable work, *Her Eyes* (*Chashmahayash*). The third and final period begins right after Iran's 1979 Revolution, when according to Modarres Sadeghi, Alavi "smells the scent of revolution again" and reverts back to writing overtly politicized novels such as *The Narration* (*Revayat*) and *Termite* (*Mourianeh*).

In his criticism of fiction, Modarres Sadeghi pays special attention to how successful the narrative is in terms of characterization. He especially looks down on characters described by listing a series of adjectives rather than constructed in action. In other words, he has high regards for "showing" rather than "telling". He specifically blames Bahram Sadeghi for his overabundant and vague adjectives: "... the carelessness of the writer bothers us more when he uses meaningless vague adjectives. 'Weird' is one of them. It is not clear what makes this 'weird' weird. [...] The same goes with 'beautiful', 'ugly' and 'good'. These adjectives give way to interpretation, of which everybody has their own conception, but the writer simply doesn't care!" (Modarres Sadeghi, 2022, 172) He also harshly criticizes black and white characterizations. On Alavi's characterization strategy in "Gilehmard", he writes: "[...] in 'Gilehmard', 'good' and 'evil' are explicitly pointed out right from the beginning." He also points to the flat characterization in Bahram Sadeghi's stories: "in this story ['The Writer is an Amateur'] and his other satirical stories, Sadeghi has created flat characters. He has not tried to create real human beings who are more than just a name and evolve into a person in the course of events." (Modarres Sadeghi, 2022, 167) However, he praises Bozorg Alavi for his controlled characterization in stories such as "Vagabond" (*Dar-be-Dar*) and "Isolated" (*Yekke va Tanha*).

Modarres Sadeghi has an eye for the narrative structure. He admires Bozorg Alavi for putting aside third person omniscient narration in favor of an inside narrator/character who is present through the course of the plot but with a certain level of emotional detachment: "This narrator is not personally involved in the events. We see this in 'The Victim' and *Scrap-papers from Prison*. He is merely an observer and tries to present a distanced account of the events." (Modarres Sadeghi, 2022, 40) In his introduction to *Three Masters*, Modarres Sadeghi analyzes the narrative strategies employed by Golestan, Hasheminejad and Bahar and categorizes their writings into three groups of story, tale and fable. He specifically criticizes Bahram Sadeghi for exploiting narrative strategies that are not fitting with the plot and characters of his stories.

Intertextual influences and reception of a work are two other defining factors in Modarres Sadeghi's analysis. He points to the significant influence of American writers on Ebrahim Golestan's career, the influence of Hedayat and Russian novelists on Bozorg Alavi, and the impact of crime fiction on Ghasem Hasheminejad and Bahram Sadeghi. He also believes the reception of a literary work is an indispensable variable in shaping a writer's career. He uses "reception" in two senses: The importance an author gives to the readers' response and what this response entails. As for the first one, he blames Hedayat for being absolutely indifferent towards his readers and criticizes Alavi for his obsession over readers' reception: "[Alavi] confesses that he wrote *The Fifty-three People* to fulfill the desires of his readers." (Modarres Sadeghi, 2022, 60). And as for the second sense of the word, Modarres Sadeghi explores the cold reception of Bahram Sadeghi's early realistic stories which led him to give up realism and gradually crawl towards a writerly death.

As an impressionistic critic, Modarres Sadeghi has his own likes and dislikes. He is usually critical of writers who are bound to political ideologies and those who write to merely satisfy the expectations of their readers without offering any personal touch. He also looks down on writers who impose a dark and illusional atmosphere on their narratives when it is absolutely uncalled for. Neither does he appreciate the writers who try to directly communicate a certain message to the readers. What he does regard highly, however, is ignoring the trends imposed by literary and intellectual circles and writing something personal in the most natural form possible. He praises authors who use every-day language skillfully, those who stay away from artificial styles and can masterfully control language to present a smooth narration. These likes and dislikes determine the success or failure of a literary work in Modarres Sadeghi's eyes. In *Three Masters*, for instance, he concludes that Ebrahim Golestan

■ PORTRAIT OF A WRITER CONT'D

is successful in his autobiographical stories but whenever he attempts to incorporate Marxist ideology into his writing or create a fictional reality outside the realm of his own experience, he fails. He also describes *The Fifty-three People* as a “dagger that Bozorg Alavi stabbed into his writer-self” (Modarres Sadeghi, 2022, 63).

A lot more could be said about Modarres Sadeghi, the critic, but the most important aspect of his work in literary criticism is the overall structure that he purposefully sets for his writing. His criticism is based on a close reading of the text interwoven with a biographical account of the author's life, highlighting the events that shaped the writer's identity. In doing so, Modarres Sadeghi writes a criticism and simultaneously creates a new ‘story’, blurring the lines of literary criticism and fiction.

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 -----, *Malakout and Chashmahaysh, Bozorg Alavi and Bahram Sadeghi: review of all Stories*, Tehran, 2022.

Alireza Akbari has been editor-in-chief and editor of several publishing houses in Tehran, including *Nashr-e Safir*, *Nashr-e Ney* and *Nashr-e Now*, an editorial board member of *Andishe-ye Pouya* and Managing Editor of *Motarjem Quarterly*.

The Association for the Study of Persianate Societies

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■ ART

■ A Curator's Journey to September 16, 2022

Raika Khorshidian, University of Bonn

It was at the end of the summer of 2021 when I came to Germany for a research project titled: “From National Art to Transnational Art: Displacement, Identity and Sense of Belonging in Contemporary Iranian Art.” The questions that shaped this project were the result of my lived experience in Iran, where I witnessed the migration of most of my friends, the destruction of historical heritage, the polluting of nature, the looting of my homeland's resources, and daily life in Tehran that was becoming increasingly difficult and precarious. They brought me to the question of how visual art has documented what has happened to Iranians' identity and sense of belonging over the last five decades. At that time, when I was working in galleries in Tehran and teaching in some universities there, I was looking for these questions in the art scene: how has contemporary Iranian art represented the spread of the sense of precariousness, alienation, estrangement, and non-belonging among Iranians, especially among intellectuals and artists, in recent decades? What regrets have given rise to the nostalgic memories that materialized in contemporary Iranian art? How have the collective traumas of Iranians been reflected in visual art? Do Iranians still have a common dream? What are their nightmares? What are the common visions of Iran's utopian or dystopian future that contemporary art shows?

When I was packing my bags in Tehran to move to Germany in August 2021, the disaster in Afghanistan unfolded in less than a few days, close to me. The world watched in shock as people clung to the tires of planes leaving Kabul. Most fell to their deaths, while others fell into the depths of Taliban hell. I can't forget the image of the parents who passed their babies across the Kabul airport fence to foreign troops. Those standing on the edge of the fence were on the edge of the only exit from the hell that was closing in on them. They pleaded for the escape of their future generation. I told myself that if we, the people of this region, were young and talented, we might be lucky enough to be chosen to escape our homeland. It seems that this is the ultimate fortune that our ancestral homeland, our place of origin, has given us.

The rest of the world will tell us that this is your problem. You have to deal with it on your own. The story of Afghanistan terrified the people of the world for a few days. For many, it was an exciting experience! But for most it gradually fell into oblivion. People often forget the terrible situation of educated women in Afghanistan. What will be the future of the children who are deprived of education? Who knows what happened to the people who burned their books and degrees? And what happened to the artists who destroyed their own artwork in their homes?

ART CONT'D

At that time, if a time machine could have taken me to the next year, or if there had been a magic crystal ball to see the future, and I would have been able to see the brave women of Iran take off their headscarves and burn them in the city squares one year later, if I had seen Iranian women dancing in front of Azadi Square without hijab and, men and women hugging each other in the streets, I would not and could not have believed it. These acts, which seem very ordinary and natural, were a dream to me, who lived in Iran in 2021. I had imagined the same dream many times. And every time I forgot it, because the prospect was out of reach. When I saw the images of the beginning of the protests in Iran, I was overwhelmed, even shocked. Those thousands of people: many had lived next to me; maybe we had passed each other on the street, and I had seen them, but I didn't know them. And they, like me, had had the same dream. It was a common dream, but we were unaware of it, for years.

The sky of Iran is still grey; when I talk to my friends in Iran, those who have access to the internet, which sometimes works and sometimes does not, they all almost unanimously say that living in Iran has become ten times more difficult than when I was there. The Islamic Republic continues its strategy. Repression, unbridled

inflation, terror, widespread arrests, forced confessions, executions, new restrictions and pervasive despair have always followed every protest in Iran. However, something has changed in the meantime. Something has blossomed. It was the hope and imagination of a future without the Islamic Republic. The Iranian people have realized that if they remained united and do not fear, the world will listen to them. In what way did Iranian voices finally reach across the globe and spread beyond Iran's borders? From my point of view, at least one of them is and will be artistic creativity: The artistic creativity of the women who set up a feeder pillar box in the crowded Enqelab Avenue as their performance stage; The women tied their scarves to sticks and waved them in the avenue: a performance that might cost them their lives.

There was artistic creativity on display among those who cut their hair for the first time for mourning, based on the ancient ritual; the performance which was also extended to European parliaments. Artistic creativity is one of the few tools of the Iranian people in the fight against the repressive system that has suppressed bodies and thoughts for four decades and deprived Iranians of the right to interact with each other freely, deterring them from participating in building their dreams in their homeland freely, blocking all the ways of multicultural communication and intercultural interaction, and has turned Iran into a prison.

Today's conflict in Iran is between beauty and ugliness. Today, the people of Iran go unarmed to war with hallucinated soldiers who kill children, the crystallization



Aidin Khankeshipour: From the Freedom Series, 2019, acrylic and ink on canvas. For years, Khankeshipour has painted Azadi Square in Tehran, which has been represented and mis-represented in many different political contexts, like its underlying concept. He has painted this symbol in different situations, but in all of them, Azadi is far away, vague, and seemingly unreachable.



Hosein Ebrahimi:
Forced Confession, 2022
(photomontage, 100 x 70 cm).

ART CONT'D

of beauty and hope, and blind the eyes of young people. The protestors fight armed-to-the-teeth shooters with the means of dancing, kissing, flying hair in the wind, holding up pictures of symbols of happiness. The dancing and happiness of Mahsa Amini, Khedanur Lajei, Kian Pourfalak, Mehran Samak, the dancing of Mehrshad Shahidi with pizza dough, the singing of Nika Shakrami (the girl who dreamed of becoming a singer), the singing of Hamidreza Rouhi while riding a motorcycle, the dancing of the father of Farzin Maroufi with his son's birthday cake in the cemetery), all say that "we" dance in joy and sorrow in front of "you" who are spreading misery and sadness. Iranians stare the Islamic Republic in the eye with Kurdish, Bakhtiari, Baluchi, Lori, Gilaki dance and say "look at us, we who are colorful and united, are against you, who are dark and who spread darkness."

Today, Iranians stand with joy in front of a government that has been sowing sadness for four decades. Before his execution, Majidreza Rahnavaad bequeathed that his death ritual only "play happy pieces of music". Young people who are blinded by metal pellets and rubber bullets smile at the camera. The diverse people of Iran fight with color against the government that spends heaps of money to darken the cities and hang black flags, a government that spends money to make its people sadder.



Roshie Rouzbehani: Blind for Freedom, 2023.

Roshie Rouzbehani: In remembrance of Hasti Naroui, 2022. Naroui was a Balouch girl killed by the security forces.



Roshie Rouzbehani: New Weapon, 2022. Iranian women use sanitary pads to cover CCTVs, obstructing the work of the security forces. A feminine product has become a weapon for this women-led revolution.

Today, the most frightening enemies for the Islamic Republic are artists, someone such as Toomaj Salehi, a rapper who in the song "Soorakh Moosh (Mouse Hole)" warned artists and celebrities that if they do not declare their political position clearly, people will not forgive them on the day of victory, and they should search for ways to escape. Nowadays, a significant number of Iranian heroes who fight inside and outside Iran's borders are actors, musicians, directors, singers and writers. The Islamic Republic fears art students more than any others. It is no accident that in this system, all theater students at the University of Arts are suddenly deprived of their education. Throughout the past forty years, artists have lightened the candle of life in this Republic of Anti-Art, Anti-Life and Anti-Happiness, and today they checkmate it with their weapon, which is art, and their power, which is their connectedness to the people.

Today's conflict in Iran is like a burst of color on a black background. It is incredible and magnificent, like the sudden growth of lilies on a stinking swamp. Recently, a group of artists named "The Last Torch" of Afghan women sang a song from behind their azure burqas, with their pleasant voices, in support of Iranian women, called "Your war is beautiful, it is beautiful with feminine voices". The last torches in Iran or Afghanistan are lit at the cost of the lives of those who raised them. Being an artist in Iran or Afghanistan is not like a job: it often brings no income, and

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at the same time, it comes with a lot of risks. It has been more than ten months since the galleries stopped their normal activities in Iran, the theaters and concert halls are closed, and artists are leaving the Broadcasting Corporation of the Islamic Republic. As we sit here right now, many Iranian artists are being tortured and imprisoned, and many others are worried about when they will be arrested. It is unbelievable that they still create art in this deadly anxiety!

I am sure that each one of these torchbearers had opportunities to come from that land to a place where they could create art in safety and earn money from it. But I think they had hope. Because of hope, they stayed. The hope that echoes now in Iran's streets: "I fight, I die, I take back Iran and rebuild it". The region has woken up and is armed with art, beauty, and smiles against oppressive ugliness. Now the question is, how can we reflect the light of their torches so that the world becomes brighter step by step?

Amir Samavat: For Freedom, 2022.
Mixed media on flexible cement,
100 x 100 cm

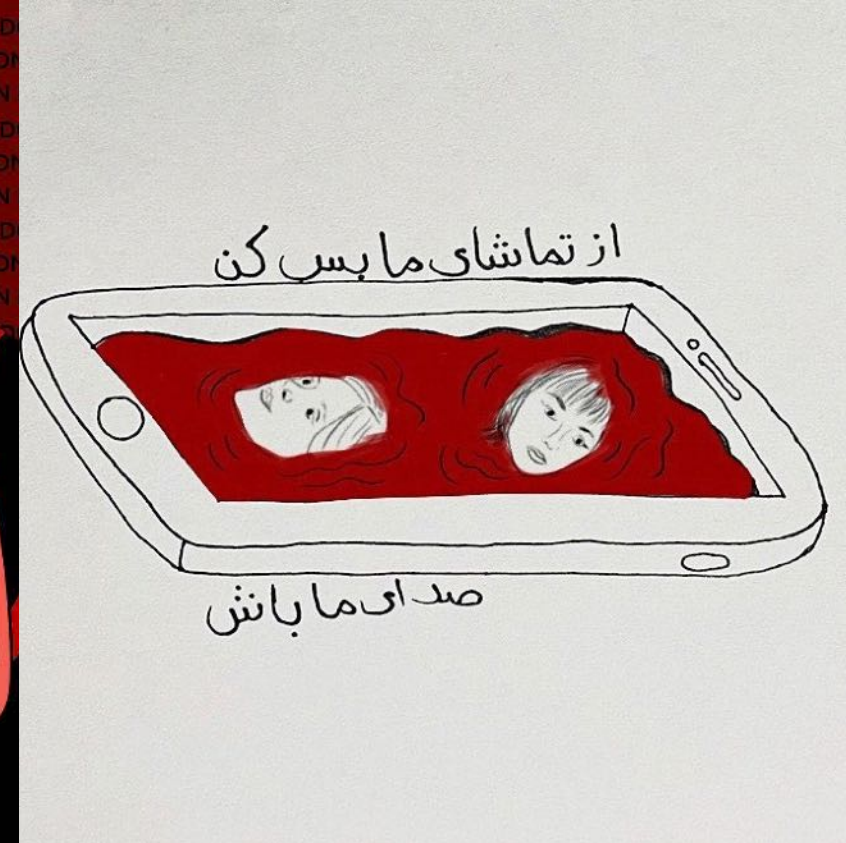
This text is based on a presentation given on 03 February 2023 at the event "Revolution im Iran", organized and supported by AStAs of the University of Duisburg-Essen, Germany. The work was supported by the university as well as the Alexander von Humboldt Foundation. All images are digital illustrations unless otherwise noted.



Roshie Rouzbehani: In honor of Homa Darabi, the child psychiatrist, academic, and political activist for her political self-immolation in protest to the compulsory hijab in 1994.



Roshie Rouzbehani: Women, believing in hijab or not, are standing together against the compulsory hijab.



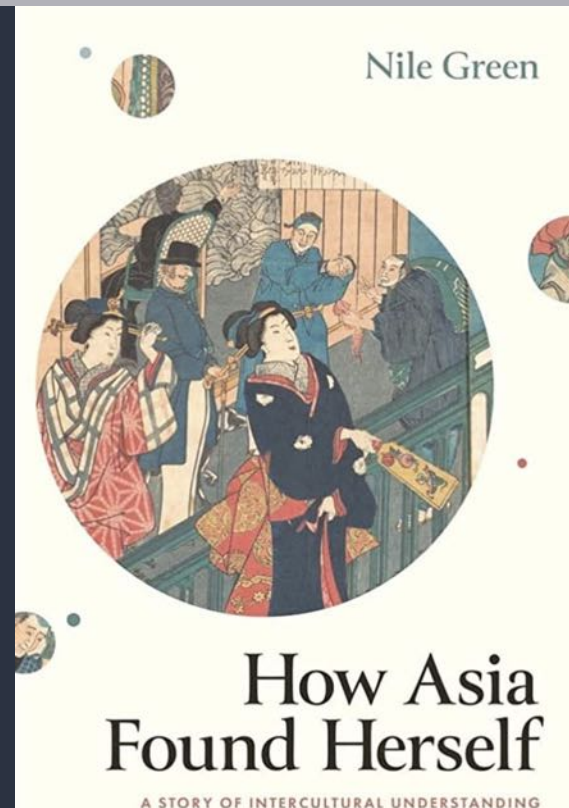
Nimah Nazir:
Stop Watching Us, Be Our Voice, 2023.

PUBLICATION REPORTS

The Iranian Discovery of Asia

Nile Green, UCLA

I was about half-way through reading a lithographi on China published in the 1890s in Bombay by the émigré Iranian printer Malik al-Kuttab Shirazi when the thought first occurred to me: could this possibly be a Persian translation of the famous Latin account of China by the Jesuit Matteo Ricci? I rushed to get hold of a copy of the original, and after confirming my hunch, resurrected my schoolboy Latin by looking more carefully at the problem of how Latin terms for Confucian concepts had been rendered into an Islamicate register of Persian. Although I later realized that a Chinese scholar had found the text before me, and edited an Iranian edition fifteen years ago, the questions raised by this text crystalized the larger problems I explored in my new book, *How Asia Found Herself: A Story of Intercultural Understanding* (Yale, 2022). Its Safavid translator had first traveled to Rome, converted to Catholicism, before settling in Mughal Delhi, in whose Jesuit circle he came across Ricci's book, which he translated with the help of a *Flemish priest, whence their manuscript lay almost forgotten for two centuries until being rediscovered and printed—in both Calcutta and Bombay—in the age of print. This case of a vicarious, multi-person, and linguistically indirect Iranian account of China became only one of more than a hundred such examples of inter-Asian I uncovered in my research.



The book focuses on the age of empire, steam and print, when the infrastructures of European empires laid the basis for an unprecedented degree of inter-Asian interactions that found expression in a new Asian public sphere that printed books, journals, and newspapers from Istanbul to Yokohama—and with the Persian-medium presses of Iran, Afghanistan, and India in the middle. But of course, Persian was only one of scores of different Asian languages (and, moreover, scripts) that found expression in print in the period between around 1820 and 1940 on which I focused. So, this in turn raised the question of translation which the “Persian Ricci” had first prompted: at a time before there existed any dictionary of Chinese to Farsi, or Japanese to Farsi (and vice-versa), how did Persian-users gain understanding of China, and Japan? Or indeed of other regions of Asia, such as Burma and Sri Lanka, with which Iran was coming into commercial contact? Moreover, building on my struggles to understand how equivalents for Ricci's Latin terms had been found in Farsi, I asked how complex concepts related to unknown religious systems (such as Confucianism, Taoism, and Buddhism) found expression in Farsi.

In the wake of the Japanese defeat of Russia in 1905, intellectuals from Iran no less than India and Afghanistan looked to Japan as a model for achieving military and industrial modernization without adopting Western culture. Probing the secrets of Japan's success, they wrote poems, travelogues, and histories of Japan in Persian. Yet despite the new communications infrastructures that enabled Iranians to visit Japan and for the *Mikado-nama* to be printed in Calcutta, there remained formidable barriers to Iranian attempts to understand the country— not least the Japanese language and script. Nonetheless, by the late 1930s, Persian translations from the classical Japanese poems of the *Man'yōshū* were being published in both Afghan and Iranian literary journals.

After looking at these many Iranian and Afghan accounts of China, Japan, and Buddhist Burma, I decided to widen my lens by placing them in relation to Urdu, Arabic, and Turkish printed works on those regions from the same period. The patterns that emerged were substantially the same: a small number of direct accounts (often travelogues) alongside a larger number of texts that were translated from European languages (though more often English, French, Russian or German than Ricci's early modern Latin). In some cases, these European source texts were respectably reliable, but in others they ranged from the eccentric (such as the bibliomaniac schoolmaster who authored the original of the *Kitab-e Jam-e Jam* translated by the Qajar prince Farhad Mirza) to the outright forged (such as the Russian forger of an account of the post-crucifixion life of Jesus in India that he supposedly found in a Tibetan monastery).

Vicarious as they often were, these early Middle Eastern and Indian (or West and South Asian) accounts of the histories and cultures of China, Japan, and Burma (or East and Southeast Asia) were nonetheless fascinating. For these works not only opened windows onto the great challenges of inter-cultural understanding across a continent divided by so many languages, writing systems and cultures. They also shed light onto the strategies by which Iranian, Afghan, Indian and late Ottoman authors used to gain understanding of other regions of Asia by turning the informational

PUBLICATION REPORTS CONT'D

tools of European empire towards their own distinct ends. In some cases, these tools were plainly technological by way of imported lithographic printing presses (and later, cameras), or indeed, the trains and steamships used to visit the treaty ports of Japan and China directly. But in other, subtler cases, these tools were linguistic and conceptual, such as the adapted European term *Buddhism* as a replacement for the vaguer notion of *but-parasti*, or the larger conceptual lenses of art that were used to replace negative old theological condemnations of idols and temples as the *but* and *but-kadeh* with new aesthetic notions that culminated in the founding of the first museums in Istanbul, Kabul, and lastly Tehran.

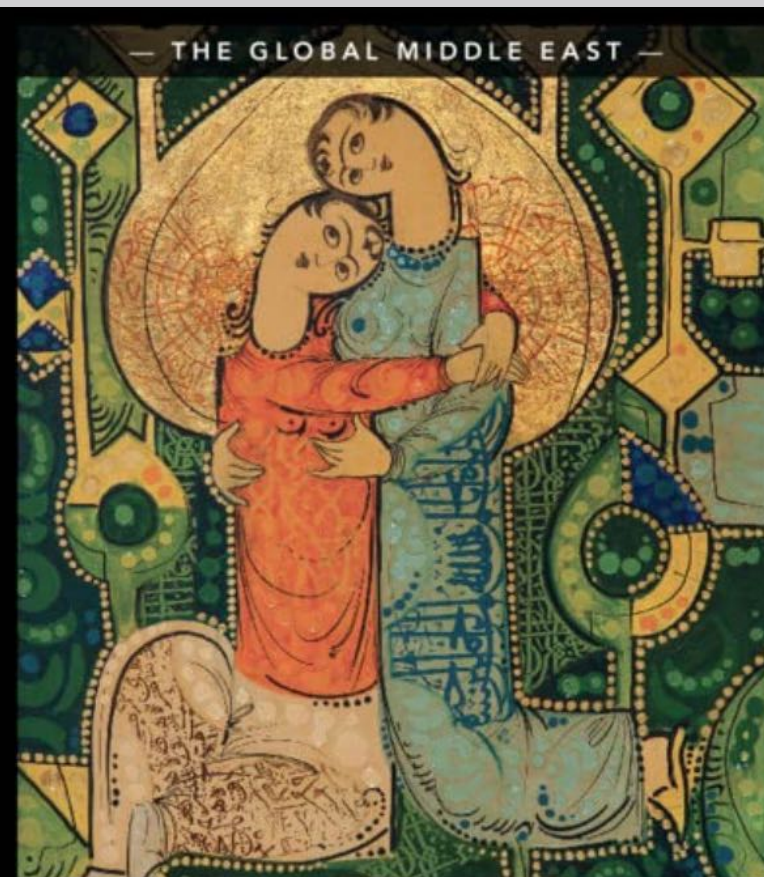
Yet no concept was more influential than that of Asia itself, whose journey from ancient Greek via nineteenth century European atlases to Persian, Arabic and Urdu no less than Chinese and Japanese I also trace in the book. In this way, it was not only the particular languages and cultures of distant regions of Asia that were discovered by Iranians from the mid-nineteenth century, it was also the notion that Iran was part of a larger continental space called *Asiya*. And as we all know, not all Iranians were happy with that notion (nor for that matter the modernizing Japanese intellectuals of the nineteenth century, who declared in response that they were declaring their historical independence from the continent). In this way, I also came to examine not only the particulars of specific books about different regions Asia that were written in the Middle East and India, but also the contrasting aggregate responses to the imported idea of belonging to a larger continent composed of so many different societies and cultures. Part of the story, then, was also how Pan-Asianism was developed or rejected by the different thinkers who responded to the explosion of information about the continent that found its way into the new public sphere in Persian and other languages.

The players in this story of gradually-increasing intercultural understanding are many and varied. Some of the most surprising are the Baha'i missionaries who were active in Burma and Japan no less than India, and the Chinese Hui Muslims who learned Urdu and Arabic to such a degree that they wrote books in those languages about their homelands (including the first direct Arabic translation of Confucius). *How Asia Found Herself* tells the story of such many such forgotten intercultural interpreters, along with the many Persian texts that were produced as part of this larger process by which people from different corners of the Asian continent struggled to make sense of each other's cultures.

From the translation of Matteo Ricci's work of 'Christianate Confucianism' to the Baha'i encounter with Buddhism in Burma, and the rise of a Persianate Japanophilia, the Iranian discovery of Asia followed a vacillating course marked by false trails and positive breakthroughs, remarkable discoveries no less than interpretive misadventures. I hope colleagues will enjoy reading about these developments as much as I have enjoyed recovering them.

The Making of Persianate Modernity: Language and Literary History between Iran and India *Alexander Jabbari, University of Minnesota*

In my recent book *The Making of Persianate Modernity: Language and Literary History between Iran and India* (Cambridge University Press, 2023), I set out to accomplish several things. I wanted to write a connected history of Iran and India during the period of modernization, from roughly the middle of the nineteenth century to the middle of the twentieth, using both Persian and Urdu sources. And I wanted to do so with a unique archive—literary histories, which emerged as a new genre of writing in this period—together with more traditional archival sources like unpublished letters and diaries, as well as *tazkirahs*, the premodern biographical anthologies that were important sources for the new literary histories.



The Making of Persianate Modernity

Language and Literary History
between Iran and India

— ALEXANDER JABBARI —

PUBLICATION REPORTS CONT'D

I was inspired by a generation of pioneering scholarship on Indo-Iranian connections, especially in the modern period. Innovative, ground-breaking studies had challenged Iranian nationalism by showing how much modern Iranian thought had developed in India, outside the borders of the Iranian nation-state. In studying Iranian intellectuals in India and their connections with Parsis (Indian Zoroastrians), scholars demonstrated how Iranian nationalism was not a native, organic development rooted in Iranian soil—as the nationalists themselves would have it—but rather the product of Indo-Iranian exchange. Yet even as this scholarship successfully contested the myths of Iranian nationalism, it nevertheless reproduced a nationalist paradigm by using Persian-language sources and by focusing on Iranian exiles and the Parsi community that traces its genealogy back to Iran. What about Indian Muslims? Did they also play a role in modern Iranian thought and literature? This was one of the questions I set out to answer in my book.

The answer turned out to be a resounding yes. What I found seemed to challenge not only this Iranian nationalist paradigm, but also the assumptions of Persianate Studies. Persianate Studies is the field concerned with the broader Persianate world, the cosmopolis of societies (from the Balkans to China) historically linked together by their use of Persian as a language of learning and power. Until recently, the field had devoted most of its attention to medieval and early modern history, guided by the prevailing belief that the Persianate framework was undone by the conditions of modernity and nationalism and had lost its relevance by the turn of the twentieth century, if not sooner.

But Indian Muslims continued to engage with the Persianate literary tradition long after the supposed death of Persian in the subcontinent. And Iranians, as I discovered, were learning from intellectual and literary developments taking place in Urdu. I found that the genre of literary history was produced in large part through exchange between Iranians and Indians writing in both languages. In producing these histories, which were key texts for narrating new national and communal identities, Indians and Iranians shared dense networks of citation and engagement, reading and responding to one another. Intellectuals in both countries sought to rework the earlier *tazkirah* tradition—biographical anthologies of poetry—to produce the modern genre of literary history. In recognizing this mutual exchange, I pushed back against a simplistic model of “influence”: the often taken for granted idea of a kind of hierarchy wherein Persian influences Urdu, but Urdu doesn’t influence Persian. What I found was a much more dialogic form of scholarship that unfolded across Persian and Urdu (as well as English and other European languages).

As Iranians and Indians modernized their shared Persianate heritage and produced the genre of literary history, they developed a shared set of modern conventions.

Premodern Persian *ghazal* poetry often celebrated the love of male youths in frank, unabashed language, and *tazkirahs* were similarly open in their discussions of poets’ homoerotic exploits. But modern literary historians maintained a bashful silence about sexuality, and broached the subject only reluctantly and with reproach. Scholars of Persian literature now recognize the conventionality of depictions of homoerotic love in the Persian *ghazal*; I show how the sexual puritanism of modern prose is similarly conventional. The influential Indian Muslim thinker Shibli Nu’mani (1857-1914), for example, led a personal life more colorful than reflected in his prudish account of Persian poetry. The same was true of the famed British scholar E.G. Browne (1862-1926), whose *Literary History of Persia* was utterly silent on (homo)erotic matters. I drew on Browne’s unpublished diaries to reveal how the prim conventions of literary history did not necessarily stem from personal conviction or experience.

Not every aspect of this modernizing project was uniform between Iran and India. Despite their shared sources and conventions, Iranians and Indians developed radically different national narratives, especially in their conceptions of the Persian and Urdu languages and their respective genealogies. Iranians’ national narrative was inflected by a new philological model of language, emphasizing continuity over various stages (‘Old,’ ‘Middle,’ and ‘New’ Persian), uninterrupted by the advent of Islam. They claimed the Persian language and literature as their national heritage. While the Persianate heritage was an important component of South Asian Muslims’ identity as well, they accepted the Iranian nationalist claim to Persian. In contrast to the Iranians’ narrative of continuity before and after Islam, many South Asian Muslims emphasized rupture with pre-Islamic India, taking the arrival of Islam in the subcontinent as the starting point of their identity. For them, the admixture of Persian and Arabic script and vocabulary were crucial components of Urdu’s character as a language. I discussed these narratives in greater detail in a recent [essay](#) for Aeon magazine.

As a consequence of their different linguistic narratives, reformers and modernizers in Iran experimented with language in significantly different ways than their counterparts in India (and, later, Pakistan) did from the end of the nineteenth century until the middle of the twentieth. In Iran, there was an explosion of proposals for reforming the Perso-Arabic script, with more than 50 new scripts designed from the end of the nineteenth century to 1950. There were very few such proposals for Urdu—mostly romanization schemes which failed to gain traction. Because the Perso-Arabic script (in the *nasta’liq* calligraphic hand) was so central to Urdu’s identity as a language, Urdu-speakers had little interest in changing the script. On the other hand, Iranians’ embrace of a linguistic identity that spanned multiple scripts (viewing Old, Middle, and New Persian, in their multiple respective scripts, as part of the same trajectory) made it possible to conceive of the Persian language separately from its current Arabic-based script, resulting in a plethora of new script proposals.

PUBLICATION REPORTS CONT'D

This was also a factor that helped Iranians to adopt print in movable type, possible only with the *naskh* typeface, whereas Urdu-speakers were attached to *nasta'liq* and thus never really embraced movable type technology. Instead, Urdu texts continued to be printed with lithography—which allowed the reproduction of handwritten *nasta'liq*—all the way up until the 1980s when digital *nasta'liq* fonts were developed for computers. As print (whether in *naskh*-based movable type in Persian, or lithographed *nasta'liq* for Urdu) replaced manuscripts, orthography was standardized and European-style punctuation replaced ad hoc systems of punctuating text that had prevailed in the manuscript tradition.

Comparing modern Persian and Urdu helps us understand how the form each language took was not natural and inevitable, but historically contingent. Divergences, whether in narratives of national and linguistic history or approaches to script and typography, reveal alternative, unrealized possibilities. But even these divergences are part of a connected history, a story of interaction and cooperation between Iranians and South Asians, writing in Persian as well as in Urdu. Together, they reworked the Persianate textual tradition, producing a Persianate modernity which drew on Indo-Iranian connections even as it sought to make those connections invisible, hiding them behind the veneer of national culture. Persianate modernity, then, is the form the Persianate takes after the rise of nationalism. It is the connected framework left over from the bygone cosmopolis that enabled intellectuals from Iran and India to learn from each other in their modernizing projects, and to rework the literary texts of the earlier tradition into national heritage.

I hope this book will open up new avenues for future scholarship by extending the Persianate framework into the modern era, and by introducing new sources, archives, and arguments to the fields of Iranian Studies, South Asian Studies, and Persianate Studies.

Education and the Cultural Cold War in the Middle East: The Franklin Book Programs in Iran

Mahdi Ganjavi, Northwestern University

About fifteen years ago, during a train trip from Kerman to Tehran, I first heard about the Franklin Book Programs (FBP) from a university librarian who was close to Homayoun San'atizadeh, the first manager of the Tehran Branch of FBP. At the time, the story of the Tehran Branch, arguably the most influential publishing house in Iran's modern publishing history, was still very much hidden, partially due to political pressure which still affects the fate of the Pahlavi era publishing houses up to this day. It was during those mesmerizing conversations on the train that I came to understand that many of the books that I had read were reprints of translations sponsored by the Tehran Branch during the 1950s and 1960s.

The Tehran Branch's complex history, its transnational role, and the link to the U.S. fascinated me and sparked my interest in uncovering the world of books in twentieth-century Iran. However, it wasn't until years later, when my interest expanded to include the global and regional cultural effects of the Cold War, that I returned to this book program. My work with Professor Amir Hassanpour, who was researching the 1950s Peasant Movement in Iran's Kurdistan, provided me with a better understanding of the Cold War and equipped me with archival research skills. Given Professor Shahrzad Mojab's extensive knowledge of the educational relations between Iran and the U.S., I felt incredibly fortunate to have her guidance as I embarked on this investigation.

The current historical accounts of educational relations between the U.S. and Iran tend to focus on the involvement of the U.S. government and U.S. institutions of higher education, neglecting to explore the significant contributions made by collaborative efforts between non-governmental organizations and private entities, such as the FBP. Additionally, the role of the Iranian state in facilitating and promoting U.S. Cold War educational policies and knowledge production is often overlooked.

Education and the Cultural Cold War in the Middle East

The Franklin Book Programs in Iran

Mahdi Ganjavi



PUBLICATION REPORTS CONT'D

The FBP was a private, not-for-profit organization founded in 1952 during the Cold War. Initially intended to promote U.S. liberal bourgeois values and create markets for U.S. books in “Third World” countries, the FBP evolved into an international educational development program. It published university and school textbooks, developed printing, publishing, and bookselling institutions, and trained local teachers as textbook writers. Additionally, the FBP sponsored the publication of reading materials for children, teens, youth, teachers, and parents. It became one of the most significant international educational organizations of the Cold War era.

The FBP was a direct result of the Cold War, and its formation and activities were heavily influenced by the geopolitical and discursive developments of that era. Therefore, a comprehensive analysis of the FBP’s origins, funding, goals, strategies, and principles requires a contextual understanding of the Cold War, the United States’ cultural diplomacy, and the geopolitical significance of each country where the FBP operated during this period. During the Cold War era, the translation, production, and dissemination of reading and educational materials played a significant role in the United States’ efforts to win over the hearts and minds of people across the globe. Through the study of the FBP’s history, we can deepen our understanding of the methods, strategies, and networks that the U.S. employed to implement its cultural policy.

My book explores the FBP’s twenty-five-year operation, from 1952 to 1977, and its context within various U.S. international educational initiatives and policies developed during the 1950s to the 1970s. I investigate the role that educational and technical assistantship programs played in the U.S. policy of containment after the end of World War II. This investigation extends to cover three decades of the Cold War rivalry between the capitalist and socialist blocs, including their international ideological and cultural manifestations. A critical investigation of the FBP operations is a significant interdisciplinary contribution to the fields of comparative global education, book history and print culture, and Cold War studies.

The FBP’s Tehran Branch has played a uniquely influential role in Iran’s publishing and textbook-writing history, which cannot be matched by any other international organization. Although the FBP attempted to replicate its success in other countries, no other branch was able to establish such strong relationships with the ruling class and the Ministry of Education as the Tehran Branch did. This book highlights the important role played by the Iranian state and Ministry of Education in supporting and collaborating with the operations of the Tehran Branch in Iran. By

historicizing the effects of the FBP in Iran, this study contributes to a Marxist conceptualization of imperialism, the state, and knowledge production.

To research the FBP, I explored several archival sources, including the Department of Rare Books and Special Collections at Princeton University Library’s Archives of American Publishing; the National Security Archive at George Washington University; the Cold War International History Project at the Woodrow Wilson International Center for Scholars; and the Presidential Files at the Truman Library and Kennedy Library. I argue that the printing, translation, production, and distribution of books, literacy and school texts, and supplementary readings throughout the Middle East were a continuation of the anti-communist policies of the U.S. during the Cold War era, facilitated and sponsored by the pro-U.S. regime of Pahlavi in Iran. Although the FBP had certain humanitarian motives, its knowledge dissemination and production were inevitably influenced by the imperative of imperialistic domination.

RESEARCH REPORTS

The Origins of the Tobacco Protest in Qajar Iran

Ranin Kazemi, San Diego State University

Ranin Kazemi, Associate Professor of History at San Diego State University, has received a 12-month award from the National Endowment for the Humanities for his research project on the origins of the Tobacco Protest in Qajar Iran. Kazemi is devoting his time this academic year to the completion of a monograph on this topic. The Tobacco Protest unfolded over the course of some fifteen months in 1891-92 and marked a pivotal shift in the history of Iran and the Middle East. People of diverse social backgrounds built lasting national (and transnational) alliances for the first time in order to contest the policies of the Persian government and the British Empire. This realignment of different social groups remained central to many future protests and revolutions in Iran. The Tobacco Protest in fact marked the beginnings of a period of social upheavals that culminated in the Constitutional Revolution of Iran in 1905-11. It led, in other words, to people demanding and securing a constitution, a parliament, and a universal male suffrage for the first time. Kazemi’s work deals specifically with the Tobacco Protest and its poorly understood causes and context. He argues that numerous factors came together to bring about a favorable atmosphere in the second half of the 19th century when all the groundwork for the Tobacco Protest was laid. He contends that global capitalism and international politics transformed Iran’s economy and society over the course of the 19th century.

RESEARCH REPORTS CONT'D

The process was uneven and generated wealth and privilege among some, and poverty and anger among many others. Facing existential threats from abroad in the age of European imperialism, the Persian government made repeated attempts at creating an integrated national economy and undertaking reform and modernization. But the government's centralizing policies became increasingly unpopular. Meanwhile different classes of people developed forms of expressing dissent publicly. These decades-long grassroots agitations eventually climaxed in a national protest movement in 1891-92. In the Tobacco Protest, different classes of Iranians resisted the establishment of a British-owned tobacco monopoly in the country. They also attacked more broadly the autocratic tendencies of the Persian state and the interventionist policies of European empires. Kazemi's work demonstrates that popular frustration that surfaced in the early 1890s had numerous material, social, cultural, and political reasons. He argues that decades of opposition to government policies and Western imperialism laid the social and cultural foundation for the first insurrectionary movement in Iran. He contends that the agitations before and during the Tobacco Protest displayed the earliest instances of such phenomena as nationalism, political Islam, popular opposition to foreign policies of Western powers, and social and political processes of democratization which influenced and defined Iran and the Middle East in the 20th and 21st centuries.

From the Oilfield to the Battlefield: Revolutionary Internationalism on the Imperial Borderlands

Kayhan A. Nejad, Oxford University

My monograph manuscript, *From the Oilfield to the Battlefield: Revolutionary Internationalism on the Imperial Borderlands*, examines a series of protest movements across Iran, the Russian Empire, and Ottoman Anatolia. Beginning with the Revolution of 1905, and concluding with the collapse of the Soviet Socialist Republic of Iran (SSRI, 1920-21), *From the Oilfield to the Battlefield* questions these and intervening uprisings as connected or even contingent developments. In so doing, it places northern Iran within the internationalist currents of socialism, oppositional nationalisms, and pan-Islamism that shaped the political trajectories of West Asia and the Caucasus in the early twentieth century.

I conducted research for *From the Oilfield to the Battlefield* at several archives including the State Archive of the Russian Federation, the Russian State Archive of Socio-Political History, the Archive of Foreign Policy of the Russian Federation, the Archive of Foreign Policy of the Russian Empire, the Central Historical Archive of Georgia, the Ottoman Archives, and the British National Archives. I also made use of some digitized Iranian archival collections, as well as Persian-language periodicals held in libraries outside of Iran. The breadth of this archival base reflects the ambitions of the book project. Upon completion, *From the Oilfield to the Battlefield* will speak to

historical debates on revolution and nationalism across three fields: Iranian, Russian, and Ottoman history.

In interrogating revolutionary networks beyond Iranian borders, *From the Oilfield to the Battlefield* demonstrates that foreign actors played critical roles in sustaining the early twentieth-century Iranian revolution, and imported their programmatic disputes into the Iranian north. *From the Oilfield to the Battlefield* begins in the Baku oil industry, reconstructing the politicization of migrant Iranian workers to probe labor mobilization and communal divides in a city marked by cycles of Armenian-Muslim violence from 1905 to 1920. It argues that, even in the face of ethnic massacres, opposition to monarchism and capitalism provided Iranian laborers and non-Iranian revolutionaries a strategic locus around which to mobilize. This multi-ethnic and cross-ideological labor mobilization peaked in 1908-09, when 1000 volunteers from the Caucasus joined the Iranian Constitutionalists to defend Tabriz from an attempted monarchical restoration.

In its final chapters, *From the Oilfield to the Battlefield* situates the northern Iranian revolutionary movements in the setting of the First World War, when great power politics pitted the Constitutionalists' allies—socialists, national liberationists, and pan-Islamists—against each other. After probing the Jangalis' attempted revival of a cross-ideological coalition in Gilan, it asks how the Soviet-backed Jangali-Communist SSRI government emerged from the Jangali movement in 1920, and how its construction alienated the same Constitutionalists who had sustained protest movements on the southern Caspian littoral for over a decade. In so doing, *From the Oilfield to the Battlefield* contends that the Soviet withdrawal from northern Iran (1921) marked only the culmination of the ongoing collapse of the Jangali-socialist-Ottoman alliance in the Iranian north.

From the Oilfield to the Battlefield makes two interventions in our understandings of Iranian and regional revolution. First, it challenges narratives that center state pursuits of *realpolitik* interests, and instead makes a case for the significance of revolutionary programs in shaping the political trajectories of Iran, the Caucasus, and Anatolia in the early twentieth century. Second, by centering the collapse of the revolutionary alternative, it proffers a new theory for the rise of Reza Khan (1921-41), and for the renewal of Iranian monarchy until 1979.

CONFERENCE REPORT

Iranian Diaspora Studies Through a Wider Lens: A Report on the “Iranian Diaspora in Global Perspective” Conference at UCLA, February 2023

Persis Karim (Center for Iranian Diaspora Studies, San Francisco State University) and Amy Malek (Iranian and Persian Gulf Studies, Oklahoma State University)

On February 16-17, 2023, the “Iranian Diaspora in Global Perspective Conference” brought researchers from around the world together to convene in Los Angeles during a historic year for Iran and the Iranian diaspora. Hosted by the UCLA Center for Near Eastern Studies (CNES), the conference was the result of a year-long collaboration between three institutional partners (UCLA CNES, SFSU Center for Iranian Diaspora Studies and OSU Iranian & Persian Gulf Studies). The three co-organizers— Dr Kevan Harris, Dr Persis Karim, and Dr Amy Malek – endeavored to reflect new directions of Iranian Diaspora Studies, and especially research being conducted beyond North America & Europe by a diverse and multi-generational group of scholars highlighting comparative, transnational, interdisciplinary, and queer approaches to the diaspora. As a result, the program reflected a more global and sophisticated research agenda for Iranian Diaspora Studies than even just four years ago when the Center for Iranian Diaspora Studies hosted the first conference on Iranian Diaspora Studies in the spring of 2019.

The ongoing protests in Iran since the death of Mahsa Jina Amini on September 16, 2022 were top of mind for most participants, who noted the echoes of Iran’s earlier tumultuous social movements that had contributed to the formation of the modern global diaspora we study. The opening panel of the conference, “Global Iranian Diaspora Studies: Critical Reflections on the State of the Field,” engaged with the ways these protests and the Woman-Life-Freedom movement in Iran has awakened diaspora consciousness in both positive and troubling ways. This panel featured remarks from Professor Shahram Khosravi of Stockholm University, Professor Manijeh Moradian of Barnard College, Professor Nima Naghibi of Toronto Metropolitan University, and Professor Nasrin Rahimieh of UC Irvine. The tone set by these established scholars inspired the conversations that would take place over the course of the two days, contributing to a new generation of diaspora studies scholarship that is anti-nationalist, anti-sexist, anti-racist, and endeavors for greater inclusivity.

Fourteen panels convened and generated rich questions and conversations. They addressed topics like transnational politics and history; race, class, and (un)belonging; diaspora literature, theater, performance, music, and film; diasporic archives and archival practices; critiques of reductionism and representation; challenges to diaspora demographic studies; the intersections of identity, food, and community; the circulations of Iranian migration and cultural production; oral histories and the importance of diasporic place and space; off-shore detention and resisting borders as state violence; and the study of diaspora religion, spirituality, and communitarian belonging. The array of topics examined in panels across the two days, as well as in films screened in a series running concurrent with panels, reflected not only a more diverse disciplinary approach to the field, but also a more international set of perspectives. In addition to strong showings from Iranian diaspora strongholds like Toronto and California, panelists hailed from Australia, Brazil, France, Germany, Hungary, Italy, the Netherlands, Spain, and the United Kingdom.

A highlight of the conference was no doubt the presence and participation of Dr. Hamid Naficy, Professor Emeritus of Northwestern University (Radio/Television/Film), whose contributions to the study of Iranian exilic and diasporic media and film have been fundamental to the evolution of Iranian Diaspora Studies. His many publications continue to be a wellspring of research and theory upon which many of us continue to draw. As Guest of Honor for a reception and screening at the UCLA Fowler Museum of the 2017 documentary, “Mouth Harp in Minor Key: Hamid Naficy in/on Exile,” by Maryam Sepehri, in a post-screening discussion Dr. Naficy shared reflections from the film, his work in film and media studies, and his life as a student and scholar. A UCLA and USC alum, many former colleagues and friends of Dr. Naficy were in attendance, as well as his dear wife Kelly, making for a rich and heartwarming evening in honor of an incredible scholar, mentor, and colleague.

Among the many features of the conference that were notable for us as co-organizers were the warm feeling of camaraderie after lockdowns due to COVID-19, but also the ways that the smaller, more focused agenda of the conference facilitated rich exchanges between those of us whose work often falls between or across singular disciplines. The conference offered a space of co-creation and collaboration, where a growing network of scholars are raising critical questions while moving with a shared ethos of reciprocity and generosity. We left invigorated and inspired, and, while there is much important work to do, this conference demonstrated that the field is bursting with talent, including promising junior scholars and graduate students who are eager to continue the work of those who have worked so hard to pioneer this field of study.

WORKSHOP ANNOUNCEMENT

Identity, Alterity, and the Imperial Impress in the Achaemenid World at UCLA

The Pourdavoud Center for the Study of the Iranian World convened an international workshop on ***Identity, Alterity, and the Imperial Impress in the Achaemenid World***, on **April 12–14, 2023** at UCLA. The symposium, which was the first in the newly established **Achaemenid Workshops (AchWorks)** series, included invited speakers whose research pertains to the history, structures, and impact of the Achaemenid empire. The overarching themes covered by the workshop were: current trends in Achaemenid scholarship; new horizons in art and archaeology; Achaemenid reception, and the notions of identity, alterity, and the imperial impress in Achaemenid Elam and Persis, Anatolia, the Caucasus, and Egypt. Professionally recorded videos of the talks are posted on the Pourdavoud Center's **Online Video Library**.

FELLOWSHIP

Fellowship Prince Dr Sabbar Farman-Farmaian

With the generous support of Farman-Farmaian family, the IISH launches a new fellowship programme named the Prince Dr Sabbar Farman-Farmaian Fellowships for scholars who wish to use its collections for the study of **social and economic history** of 18-20 century of Iran, whether from a regional, national, or comparative and transnational perspective.

Fellowships are awarded for **six** months (1 September 2023 – 29th February 2024). This is a call for applications for fellowships for the year 2023/2024. Deadline for applications is **15 May 2023**.

Fellows receive a monthly stipend of € 1,500. The fellowship also includes an economy return flight to the Netherlands, visa support, as well as arrangements for accommodation. Cost of health insurance in Amsterdam will be reimbursed.

Minimum requirements/selection criteria:

- An MA degree or higher,
- An updated CV,
- A Research proposal in not more than 500 words.

The fellow's research plan should fit the Institute's focus on social history.

Fellows are expected:

- To write a report on their research activities at the end of the fellowship period,
- To be present at the institute customarily,
- To take part in the activities of the Institute's Research Department,
- To interact with other fellows and the IISH's research staff in the English language,
- To give at least one public lecture.

Selection will be made based on the quality and novelty of the proposed research project, its affinity to social history research conducted at the International Institute of Social History, and the applicant's qualifications.

Outcome:

Fellows are expected to present the results of their work both orally to the other members of the Research Department, and in writing with a paper of min. 5000 and max. 8000 words (including notes). It is envisaged that the PDF version of the paper will be published as an occasional paper on the website of the IISH.

Applications:

Applications should be submitted before 15 May 2023 to jacqueline.rutte@bb.huc.knaw.nl

General information about the IISH can be obtained via <http://socialhistory.org>. More information about the fellowship can be obtained from Professor Touraj Atabaki, e-mail: tat@iisg.nl

MODERN IRAN

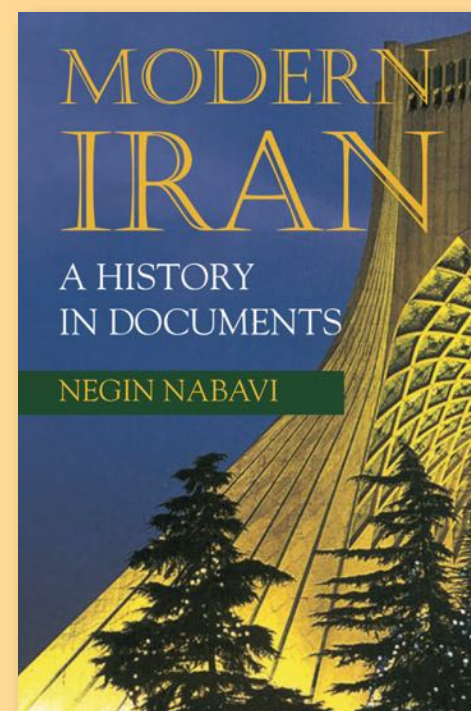
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Negin Nabavi, associate professor at Montclair State University, is the author of *Intellectuals and the State in Iran: Politics, Discourse, and the Dilemma of Authenticity* and *Iran: From Theocracy to the Green Movement*.



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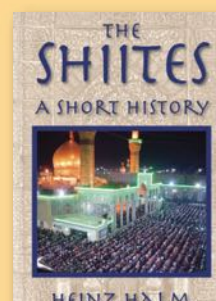
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This call for papers is open to all due-paying members of AIS from all disciplines who wish to submit panels or individual papers for consideration. The deadline for the submission of proposals is **15 June 2023**. Proposals should be submitted through the AIS online Symposium submission portal. Individual proposals should be no longer than 300 words and proposals for prearranged panels should be no longer than 500 words.

A panel of AIS experts will read and evaluate the proposals and inform all applicants of the results by **31 July 2023**. While the symposium is open to all themes and periods, the organizing committee has a special interest in panels and papers addressing the following themes as guiding criteria for the online symposium: environment and ecology, women and society, media and cultural production, identity and identity formation, and the study of pre-modern Persianate world. Panels incorporating one or more of these themes are particularly encouraged to apply.

For more information and paper submission guidelines see:
<https://associationforiranianstudies.org/ais-online-symposium-2023>



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