



ASSOCIATION FOR IRANIAN STUDIES

انجمن ایران پژوهی

<http://associationforiranianstudies.org>

AIS Newsletter | Volume 38, Number 2 | November 2017

EDITOR'S NOTE

Dear Readers,

We have a very rich newsletter this fall with several reports of recent research, including on Iranian Cubism and the painter Jalil Ziapour, on the singer Googoosh, on the East India Company's *Farman*, and on urban change in Yazd. The AIS president reports updates on the preparations for the next AIS biennial conference to be held in August 2018, and the chief editor of Iranian Studies outlines which manuscripts the journal will be particularly interested in publishing. The Nashriye project and the Iran Data Portal report on their recent additions, and you will find several reports of recent conferences and exhibitions as well as calls for papers and applications and a full list of recent publications in Iranian Studies. We hope you will enjoy the following pages, and please keep the news coming. Research reports, including by graduate students, are particularly welcome.

With all good wishes,

Mirjam Künkler, the University of Göttingen

PRESIDENT'S NOTE

Dear Colleagues,

I am writing to update you on the 2018 Iranian Studies Conference, which will take place August 14-17th at the Dr. Samuel M. Jordan Center for Persian Studies & Culture at the University of California, Irvine. We have had more than three hundred abstracts which are being reviewed by the program committee. Thanks to Rivanne Sandler and Camron Amin, we were able to receive abstracts also from Iran and Armenia. Dr. Mateo Farzaneh (Northeastern Illinois University) will be serving as the Conference Chair as he is familiar with the UCI campus.

Because of the large Iranian and Afghan community in Los Angeles and Orange County, we expect to have a substantial attendance by the wider populace. At the conference, local Persian restaurants will be serving food, along with tea, and Persian and Kurdish music will create a warm and joyous atmosphere. As the third attempt to ban Iranians by President Trump has failed, we hope to have some of our colleagues and publishers from Iran present. I hope to see many of you there.

Touraj Daryae, University of California, Irvine

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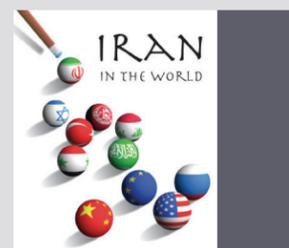
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 ABOUT/OFFICERS/2017

MEMBER NEWS

Mostafa Abedinifard, SSHRC Postdoctoral Fellow in the Department of Near and Middle Eastern Civilizations at the University of Toronto, has recently published a number of articles on (Persian) humour and gender: “Of Masculinities, Men, and Mockery in the ‘Get a Mac’ Campaign: Gendered Ridicule as a Rhetorical Tool,” *de genere: Journal of Literary, Postcolonial, and Gender Studies* [Special issue: Homosexually Speaking: Laughter and the Intersections of Gender. Guest editors: Giuseppe Balirano and Delia Chiaro] 1.2 (2016): 11-25; “Structural Functions of the Targeted Joke: Iranian Modernity and the Qazvini Man as Predatory Homosexual.” *HUMOR: International Journal of Humor Research* 29.3 (Aug. 2016): 337–357; “Ridicule, Gender Hegemony, and the Disciplinary Function of Mainstream Gender Humor.” *Social Semiotics* [Special issue: Gender and Humor: Examining Discourses of Hegemony and Resistance. Guest editors: Simon Weaver, Raúl A. Mora, and Karen Morgan] 26.3 (Jan. 2016): 234-249; “Reply to Davies.” *HUMOR: International Journal of Humor Research*. Feb 2017. DOI: <https://doi.org/10.1515/humor-2017-0002>

David R. Collier of Boston University has published *Democracy and the Nature of American Influence in Iran, 1941-1979*, Syracuse University Press, 2017.

Farideh Farhi and Sussan Siavoshi convened the conference *Iran in the World*, October 20-21, 2017 at Trinity University, Texas.



Mahmud Farjami recently published the book *Iranian Political Satirists. Experience and motivation in the contemporary era*, John Benjamins Publishing Company, 2017.

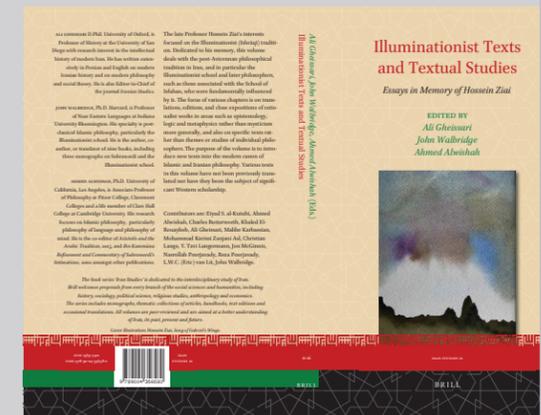
Iranian Studies Vol. 50, issue 6, November 2017 has been published: <http://www.tandfonline.com/toc/cist20/current>. AIS members are able to access the current as well as all back issues of the journal by logging into their membership account and visiting Publications/Journal/Journal Archives.

Raheleh Filsoofi has received The South Florida Cultural Consortium Fellowship award which offers the largest regional, government-sponsored artists’ grants in the United States, awarding \$15,000 and \$7,500 fellowships to resident visual and media artists. On October 10th, 2017 Raheleh Filsoofi also took part in the *Artaxis Conversations Piece*. This online event included the participation of 24 artists from 16 countries, entering a conversation in 12 hours about clay, art and more. Please take note also of the report of her recent exhibition in this newsletter.



Willem Floor has translated from Azeri, together with Hasan Javadi: Hamideh Khanum Javanshir’s, *AWAKE. A Moslem Woman’s Rare Memoir of Her Life and Partnership with the Editor of Molla Nasreddin, the Most Influential Satirical Journal of the Caucasus and Iran, 1907-1931*. With an Introduction and appendices by the translators. Washington D.C.: MAGE, 2016. Floor has also published “Omani-Portuguese Maritime Activities (1500-1650 CE)” in: AbdulRahman al-Salimi and Eric Staples (eds.), *Oman, A Maritime History*. Hildesheim: Georg Olms, 2017, pp. 117-37; *The Persian Gulf. Khark, the untold story*. Washington: MAGE, 2017; “The murder of Bibi Asilah: a failed early mixed-court case in Qajar Iran,” in Helene Ibata et al., *Geographies of Contact. Britain, the Middle East and the Circulation of Knowledge*. Strassbourg: Presses universitaires, 2017, pp. 253-69; and “Sayyeds in Qajar Iran, according to European sources.” *Studia Iranica* 45/2 (2016), pp. 245-73.

Ali Gheissari, John Walbridge and Ahmed Alwishah have jointly edited *Illuminationist Texts and Textual Studies: Essays in Memory of Hossein Ziai*, Brill, 2017.



Mirjam Künkler has published (with Morgan Clarke) a special issue of the *British Journal of Middle Eastern Studies*, titled “De-Centring Shi’ism,” Vol. 45 (1), 2018 (published online in October 2017).

Rudi Matthee spent three weeks in Iran in May and June 2017, and gave a series of lectures in Tehran, Isfahan and Mashhad. He recently published “Alcohol and Politics in Muslim Culture: Pre-Text, Text and Context” on the website of the *British Intoxicants and Politics Project*.

MEMBER NEWS CONT'D

Behnaz A. Mirzai has published *A History of Slavery and Emancipation in Iran, 1800-1929*, University of Texas Press, Spring 2017. The book can be purchased with a 20% discount by entering the code CSL17HSII [here](#).

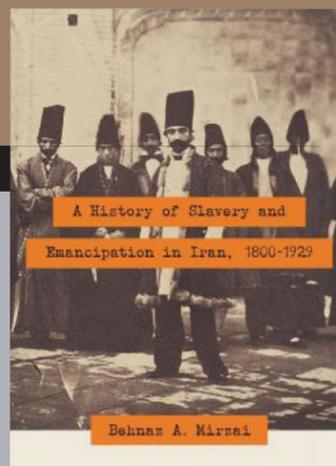
Peyman Nojournian has published a *series* of books for students of Persian: *Persian Learner Part One, Elementary Persian for College Students*, UCI Jordan Center for Persian Studies, 2017; *Persian Learner Part Two, Elementary Persian for College Students*, UCI Jordan Center for Persian Studies, 2017; *Persian Learner Part Three, Intermediate Persian for College Students*, UCI Jordan Center for Persian Studies, 2017; *Persian Learner Part Four, Advanced Persian for College Students*, UCI Jordan Center for Persian Studies, 2017; *Persian Learner Instructor's Guide*, UCI Jordan Center for Persian Studies, 2017. For more information on other resources, a free Persian Learner's Dictionary App and sample units of the textbook please visit <https://www.persianlearner.com>.

Marie Ostby's article "Graphics and Global Dissent: Marjane Satrapi's Persepolis, Persian Miniatures, and the Multifaceted Power of Comic Protest" has appeared in PMLA – *Proceedings of the Modern Language Association*, Vol. 132 (2), May 2017.

Eskandar Sadeghi-Boroujerdi has been appointed Postdoctoral Research Fellow at St Cross College, University of Oxford. He is also the Series Editor for a new book series entitled *Radical Histories of the Middle East* with Oneworld Publications.

Anousha Sedighi was promoted to the rank of Full Professor at Portland State University in Portland, Oregon, where she is also the head of the Persian program.

Amy Tahani-Bidmeshki published together with colleagues an op-ed in the *Chronicle of Higher Education*, "*Notions of Aryan-Iranianness Must be Rejected*," an edited version of an *Open Letter* to the Iranian/American and broader SWANA communities in diaspora to divest from notions of Aryan Iranianness in efforts to dismantle white supremacy. Amy Tahani-Bidmeshki is also guest-editing, together with Mohamad Tavakoli, an interdisciplinary special issue for *Iran-Namag*, which shall demonstrate the necessity of rejecting the pernicious myth of Aryan Iranianness. The issue brings together the work of anti-racist Iranian and American studies scholars that shows how Islamophobic, xenophobic, sexist, and nationalist projects embrace white supremacy in its theoretical and practical forms.



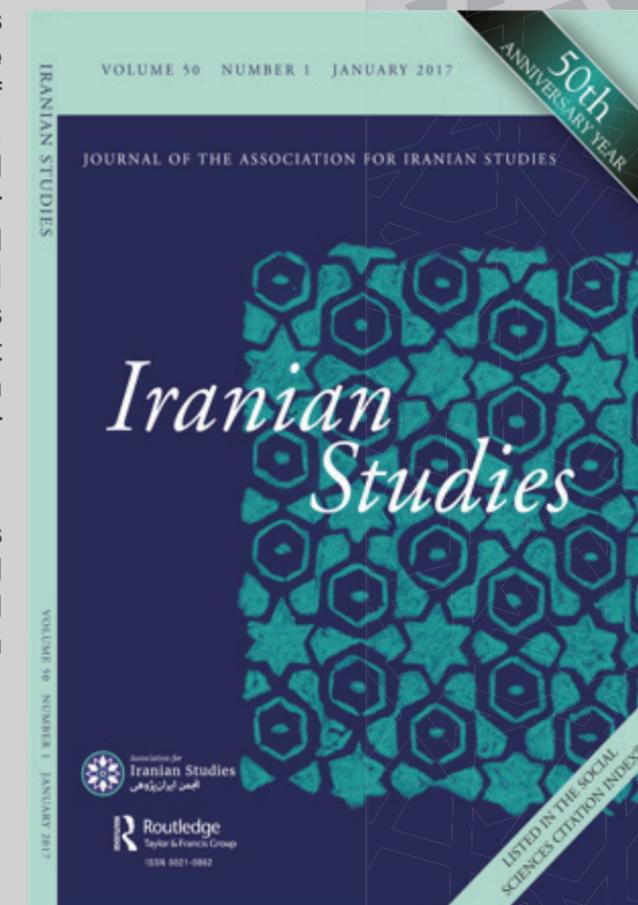
REPORT FROM THE EDITOR OF IRANIAN STUDIES

As many readers of this Newsletter know, 2017 has been the 50th Anniversary of the *Iranian Studies* journal. The editorial office is pleased to announce that all issues of this year have now been published and a *complete list* was recently sent out to the Association for Iranian Studies (AIS) Listserve. This year as in the past, the editorial office has made every effort to improve the overall quality of the journal which stands as the flagship periodical in the field of Iranian studies and also raise its place in the broader field of Middle Eastern studies. In 2018 we intend to follow in the same direction and try to go even further.

To attain this goal, on behalf of the editorial office I would like to ask for the intellectual and scholarly contributions of both young and established colleagues in the field. In many ways, the success of the journal depends on this support and the continuous flow of high quality submissions and also on the willingness to actively participate in peer reviewing. In particular, the journal would welcome contributions in the general field of social sciences (including anthropology, political science, and sociology), as well as research on intellectual and legal history, and on the history of science and technology. Another area of high interest would be studies that explore the general theme of Iran and the world, with rich transregional focus. I should further renew our longstanding request to researchers to contribute to the book review section. Numerous important books in the general field of Iranian studies have appeared in recent years. They deserve to be assessed and receive wider recognition.

I should also stress that the editorial office welcomes suggestions and comments about the quality of the journal and how best we can improve Iranian Studies. All communications to the editorial office can be made through *direct editorial contact* or via the *journal's website*.

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A GRADUATE STUDENT'S RESEARCH REPORT

The Evolution of the East India Company's Farman Peter Good, Department of History, University of Essex

Scholars have historically focussed on the East India Company's agreements made in India, called *Farmans*, but there is a lack of a similar treatment for the *Farmans* granted to the Company in Persia in 1623. New research for my PhD thesis exposes the importance and lasting impact this initial agreement was to have and how it was renegotiated in multiple iterations. My research, which has involved the cataloguing of the East India Company records held at the British Library,¹ reveals that the Company was granted its *Farman* following the participation of its ships at the Battle of Hormuz 1622, when the Portuguese were permanently evicted from their base on the island. While the Company gained a significant amount of ready cash and goods from the capture of the island, the true prize was the rights and privileges gained through the *Farman*.

A *Farman* was a royal decree from an Islamic ruler, conferring certain rights upon an individual, community, or in this case, a company. Previously, the English had encountered a similar system of decrees in their trade with the Ottoman Empire, where a set of "Capitulations" were passed onto the Company by the Sultan in a document called an "*Ahdnameh*". The English had been given an *Ahdnameh* by the Ottomans in 1580, while in 1618 a *Farman* was granted by the ruler of San'a in the Yemen, establishing the Company in the coffee trade. The Company was granted limited privileges by various regional governors in the Mughal Empire, though any grant for the whole empire was not forthcoming.

Before the Company's *Farman*, a treaty had already been agreed between Abbas I and the Company. This treaty, made between the Shah and Edward Monnox in 1621, was somewhat grand in its scope, and concerned the military targets of the campaign. The major terms of the treaty concerned the division of the spoils of the city of Hormuz should it be taken, "Then by the Power of God the Country of Jeroone [Hormuz] shall be possessed by the Subjects of His Majestie of Persia whatsoever monnies, Goods, treasures &c, shall bee taken and surprized from the city, castle, shippes, howses the one moyety shall bee ours and the other the English Companys."² The Shah also requested that any Portuguese possessions in India that were taken be divided between himself and the Company, irrespective of how unlikely any such acquisitions might be. It is in this treaty that the Company was first granted a share of the customs at Hormuz. The agreements between the Company and the Shah for the division of spoils and the sharing of customs would lay the foundation for the Company's interaction with Persia and set the tone of the future relationship.

Ferrier notes that this treaty was not the first agreement made between the Persians and the English, showing copies of some of the previous articles agreed between the Persians and both the East India Company and the Russian Company. Ferrier's exploration of these agreements and the *Farman* is limited by the source material available, however the records from the Company's consultations and letters found in the course of my research, give details about all the subsequent iterations of the *Farman* until the death of Nader Shah in 1747.

After the capture of the island of Hormuz, the original treaty was replaced by the promised *Farman*, in which the relationship between the Company and the Shah was formalised. According to the *Farman* of Shah Abbas I granted in 1623, the Company was to assist in the administration of customs and tolls at Bandar Abbas for a share of those same revenues, at first negotiated as half the total take, but subsequently reduced to 1,000 toman. In the 1720s and 1730s the Afghan and Persian authorities found it necessary to re-negotiate with the Company at Bandar Abbas from the original positions that had been laid down in the *Farman* issued by Shah Abbas I and its subsequent renewals under Shah Safi I and Shah Soltan Husayn. These negotiations and the way in which the *Farman* was used by both sides throughout the period until 1750 make it clear that the *Farman* was a living agreement referred back to and re-negotiated by both parties on multiple occasions.

The *Farman* of Shah Abbas I included the right for English merchants to trade in silk throughout Persia free of customs charges and *rahdari*, road tolls. This right was most important to the English at the time of the treaty as it allowed them to purchase and transport the valuable silk produce of Gilan and Mazanderan on the Caspian littoral in the North of Persia down via Qazvin, Isfahan and Shiraz to Bandar Abbas for shipment. The English therefore gained significantly over the long term, though not as much as they had expected due to the costs of the naval campaign. However, more importantly they had achieved their legitimacy through being useful in the eyes of the Safavid Crown in securing their interests, the patronage of which would last until the end of the dynasty and beyond.

Subsequent *Farmans* in the 17th and 18th centuries are likewise vital in understanding the Company's place and influence in Persia, though they have until now received relatively little scholarly attention. In the India Office Records (IOR/G/29 Persian Factory Records), there are translations of the *Farman* granted between *Shavval* 1036AH and *Muharram* 1039AH (1627-9AD) by Shah Safi I; the renewal given by Shah Soltan Husayn in *Shavval* 1108AH (1697-8AD), and finally those grants made by Shah Tahmasp II and Nader Shah. After the Afghan invasion of 1722, the Company was also granted all its former privileges by the new regime with no negotiation necessary. The text of these *Farmans* changes relatively little over the course of the 18th Century while alterations that are made are indicative of important changes and trends in the Company's interests and those of the Persian government.

RESEARCH REPORT CONT'D

The renewal granted by Shah Safi I in 1629, is documented and recorded in the consultations as an addendum to the original *Farman* from Abbas I granted 6 years before. Shah Safi's *Farman*, while granting all the previous rights enjoyed by the Company, adds a list of new ones. The Company was given ownership of their house at Bandar Abbas, rather than only having the right to reside in the town. Another issue of ownership addressed in the *Farman* is the return of the effects of a deceased Company merchant to Bandar Abbas by the Khan of Lar. Previously any goods would have been liable to seizure by the local Khan or the Shah himself. This shows that the Company was becoming settled in Persia on a permanent footing, but also demonstrates that the Shah was sensitive to the Company's anxiety about the status of their property in his kingdom. This is reiterated by an undertaking from the Shah to right any wrongs done to the Company through remuneration for goods lost or the retrieval of them, as well as a promise to punish anyone attempting to defraud the Company. Shah Safi, unlike Shah Abbas, also removed all *rahdari*, from the Company, whereas previously the rate for these duties had only been agreed between the two parties when the original *Farman* was granted, though silk was specifically exempt. The *Farman* of Safi I seems to be a confirmation of the *status quo*, with the added consideration of systems of justice to maintain the Company's standing and protect their business.

In 1697, when the *Farman* was renewed by Shah Soltan Husayn, many of the privileges remained the same again, though there were added provisions for more social concerns, such as the grant that any child of an Englishman and a local woman would be given over to the care of the English. These additions reflect how settled the Company had become in Persia and that there were clearly pastoral issues that needed addressing even in priority to ones of trade.

The Company had a right to half the custom duty for goods landed at Bandar Abbas; however the Persians had never consistently rendered what was owed. The Company demanded payment, including a demand for payment of arrears from Shah Soltan Husayn after the *Farman* of 1697. This was only partially successful and instead the Company eventually set up a parallel system of consulage (a duty paid by merchants for the Company's protection of their goods while abroad). Again, this shows the *Farman* as a barometer of the Company's priorities. The main factor where this version of the *Farman* differs from previous ones however, is the addition of clauses for the production and exportation of wine and freedom to buy and export Kerman wool. Significantly silk is no longer listed separately by the Company, though the provision for its duty free purchase and transportation persists.³ The continued presence of the silk privileges is no longer demonstrative of the Company's aspirations, indeed, the Company's attempts to purchase silk in any quantity had lapsed in the 1630's. Instead, the maintenance of this privilege was an attempt by the Persian authorities to stimulate the silk trade, which, as a state monopoly, was an important source of income to the state. This policy of using the Company's *Farmans* to reflect

Persian interests is clearly illustrated during the Afghan occupation, when in 1726, Shah Ashraf announced the renewal of all the Company's privileges as a measure to stimulate trade.

The last list of privileges received by the Company comes from 1736, when Nader Shah had taken over effective control of the Persian Empire. Unlike his predecessors, Nader Shah was unwilling to allow the Company to operate as it had done for the last century, he attempted through a variety of means to bend the Company to his will. The first part of Nader Shah's policy appears during the reign of his puppet, Tahmasp II and demonstrates how the English have carefully tended the relationship and made themselves a valued partner. The following quote, taken from the prolix to the renewal of the Company's *Farman* granted by Tahmasp II in 1736; "...and desired that I would renew the same, I that am King of Persia do order in consideration of the great service that the English have done and their friendship with me is entire and without blemish."⁴

Regardless of this cordial tone, this renewal was not all it seemed, as extra stipulations were added concerning the sale of goods, the production of which had been made a royal monopoly. Unlike the beneficent Tahmasp II, Nader Shah's approach during his own direct reign was far less gentle. Indeed, Nader Shah used the granting of the Company's individual privileges (*Rogum*) as a means of controlling the Company and gaining tactical military support and supplies from Company ships. By manipulating the Company through the *Farman*, adding or removing individual *Rogums*, Nader Shah was demonstrating his power and the immense importance of these privileges to the Company. Reciprocally this indicates how careful the Company was to try and keep naval support at arm's length to trade and how important projecting naval power was to the Shah.

The *Farman* and its terms return again and again in the events of this period, often providing the justification or impetus for the Company's policies in the Gulf. It should not be overlooked, however, that the *Farman* was a Persian document, granted to the Company, rather than a mutual treaty, and that its clauses dictate the behaviour of the Company and its interaction with the Persian state. The terms of the *Farman* show that the Persians are dictating the relationship with the Company, while the Company itself can only make requests on the privileges granted to it. The story of the *Farman* is the vital foundation to understanding the Company's establishment as a trading and maritime power in the Gulf. The Company had certain advantages in trade granted through the *Farman*, such as the right to cash payments from the customs of Bandar Abbas and freedom from taxation. The *Farman* provided the Company with the stability to operate over a huge territory with a small establishment profitably, whilst maintaining relationships with Persia. The Company tried and failed to gain similar agreements in India, China and Japan making the Persian connection even more valuable. The Company's relationship with Persia, unlike with the Mughals, was maintained through the person of the Shah as enshrined in the Company's *Farman*. This meant that the Company had a direct link to the highest authority in

RESEARCH REPORT CONT'D

Persia. In Mughal India, China and Japan, no such high level connection could be procured, with either regional terms being negotiated, or none at all. The Company was able through the *Farman* to access all the potential markets, goods and wealth of Persia and while this may not have been at the same scale as the fabulous riches of India, it was nonetheless politically and economically attractive and expedient.

The findings presented here form part of the author's PhD Thesis "In the Service of the Shah? The East India Company in the Persian Gulf 1620-1750", submitted to the University of Essex in October 2017.

¹ IOR/G/29/1-39 Factories Records for the Persian Gulf.

² IOR/G/29/1 ff. 234-9 Terms of the Company's Treaty with Shah Abbas I

³ IOR/G/29/5 ff.350-1 List of Rogums in Consultation on 12th August 1736.

⁴ IOR/G/29/5 ff.350-1 List of Rogums in Consultation on 12th August 1736.

A GRADUATE STUDENT'S RESEARCH REPORT

Cubism in Iran – Jalil Ziapour and the *Fighting Cock Association* Katrin Nahidi, Department of Art History, Freie Universität Berlin

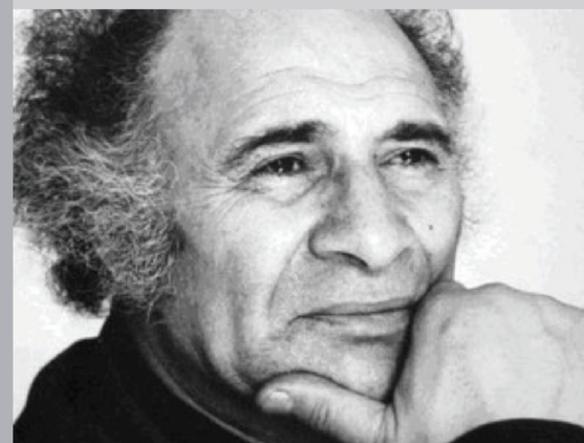
Cubism in Iran arose primarily in the 1940s and was mainly represented by Jalil Ziapour and the artists' association *Fighting Cock* (*Korūs-e Jangī*, founded in 1948). Cubism offered Iranian artists like Ziapour a suitable pattern of translation to elaborate an artistic subjectivity based on Iranian heritage. It also helped to promote the *Fighting Cock* association's aims to foster the democratic hopes for the Iranian nation. My doctoral research focuses on Ziapour's works and texts in light of Orphic Cubist theory to highlight the beginnings of modernist art in Iran, the global entanglements of modernism, and the search for an Iranian art beyond orientalism and exoticism.

After Jalil Ziapour graduated from Tehran University in 1945/46, he was awarded a scholarship by the Ministry of Culture to pursue his studies in Paris. Jalil Ziapour became familiar with modernist arts during his studies at the École des Beaux-Arts and with Cubism in André Lhote's private art school. As one of the representatives of Orphic Cubism, Lhote provided his students with an insight into the cubist language of forms. More than 1200 students from all over the world attended Lhote's classes. This way, cubism became a global enterprise that travelled to different parts of the world, underwent various local changes and produced a diversity of modernist expressions.

Orphic Cubism was strongly shaped by the writings of the philosopher Henri Bergson. Bergson's theoretical underpinnings of anti-rationalism and anti-positivism helped to establish cubist artistic language and theories of visual reception. Bergsonian theory also provided the basis for their political engagement to articulate an alternative leftist nationalism before World War I.

A close examination of the writings of the *Fighting Cock Association* demonstrates that their aesthetic principles were also informed by Henri Bergson and were translated in the Iranian context through tropes of Sufism. The recourse to Bergson's metaphysical ideas enabled the artists to proclaim an alternative cultural identity that was rooted in Iran's spiritual heritage to counteract the adopted rationality of modernity as practiced in Iran.

The research for Katrin Nahidi's dissertation *Iranian Modernism revisited – Art production in Iran 1953-1978* was funded by the Swiss National Science Foundation within the framework of the project *Other Modernities: Patrimony and Practices of Visual Expression Outside the West* (2013-2017).



Jalil Ziapour (1920-1999)



Korus jangi



Zaynab Khatoun
Oil on Canvas • 125 x 117 cm 1953/60
Tehran Museum of Contemporary Art

LIBRARY AND COLLECTION NEWS

Nashriyah: digital Iranian history

The online portal Nashriyah makes available newspapers and periodicals, many of which have been only partially accessible inside Iran, cover the defining moments from the following three eras:

- The premiership of Mohammad Mossadegh and the August 1953 coup d'état against his government (1950-53)
- The 1979 Revolution; and
- The late 1990s/early 2000s 'reform era' of former President Mohammad Khatami.

Containing more than 12,000 pages, the collection is freely accessible without restriction.

Recently added:

Sipīd va sīyāh (Black and White) was a 'tabloid' style magazine which covered political news and general interest stories.

It resumed publication in late 1978, after being banned several years earlier by the Shah's government.

This run is the complete 'Revolution' run, from autumn 1978 until the first collective banning of the press in August 1979.

In addition to its strident attacks on the former regime of the Shah, this publication contains further details on the heady and unique post-revolutionary period.

The Iran Data Portal is delighted to announce the following recent additions:

2017 Presidential Election

Results from the 12th presidential election: number of eligible voters and actual votes, number of candidates who registered, number of candidates allowed to run; number of votes received by each candidate, with breakdown to the province- and city-level.

<http://irandataportal.syr.edu/presidential-elections/2017-presidential-election>

2016 Census

Results of 2016 Census, including selected findings from the census, the population of each province and city, number of households in each province and city; population by age and sex at the province level.

<http://irandataportal.syr.edu/census/census-2016>

Statistical Yearbooks

The statistical yearbooks of 2014-2015 (1393) and 2015-2016 (1394) (in Persian):

<http://irandataportal.syr.edu/socio-economic-data/statistical-yearbook>

2017-2018 Budget

The 2017-2018 (1396) Budget, both the bill and the law approved by the parliament. The budget bill indicates the amounts allocated to each public institution. Changes made by the parliament can be found in the budget law as well.

<http://irandataportal.syr.edu/annual-budgets>

GDP Growth

Gross Domestic Product (GDP) Growth of Iran including and excluding oil revenue from 1962 till 2012.

<http://irandataportal.syr.edu/economic-financial-affairs>

Oil Production and Exports

Iran Oil production and exports from the second quarter of 2000 to the third quarter of 2016. The impact of sanctions and of the Joint Comprehensive Plan of Action (JCPOA) can be observed in these numbers.

<http://irandataportal.syr.edu/energy-environment>

Information and Communication Technology Survey

The 2015-2016 Information & Communication Technology Survey by the Ministry of Communication and the Statistical Center of Iran.

<http://irandataportal.syr.edu/data/information-and-communications-technology-ict>

Government Debt

Data indicating government debt to the Central Bank from 1978 to 2016, including total government debt, government debt excluding government corporations, and government corporations debt to the central bank for each quarter.

<http://irandataportal.syr.edu/government-finance>

In case of any questions or suggestions, please contact irandataportal@maxwell.syr.edu

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PROGRAM NEWS

Iran Academia

Iran Academia is a Netherlands-based organization dedicated to online academic teaching in the humanities and social sciences for students in Iran. The objective of the Social Studies program is to advance rigorous learning opportunities for Iranian students interested in examining and analyzing current events and social developments occurring in Iran through the prism of the modern world.

Iran Academia has big news: it has received a formal qualification under the European Qualification Framework. After two years of rigorous external audits, quality monitoring and institutional capacity checks, Iran Academia is proud that its program now carries EQF 7 Master's level qualification. For more information, visit <http://iran-academia.com/study/programmes/>

University of California, Irvine establishes new endowed chair in art history, archaeology of ancient Iran

The University of California, Irvine has received a \$1.5 million grant from Roshan Cultural Heritage Institute to establish the Elahé Omidyar Mir-Djalali Presidential Chair in Art History & Archaeology of Ancient Iran. Additional funding was provided by the UC Presidential Match for Endowed Chairs program. The holder of the \$2 million chair in the Department of Art History will collaborate with UCI's Samuel M. Jordan Center for Persian Studies & Culture.

"We are incredibly grateful to Dr. Mir-Djalali and Roshan Cultural Heritage Institute for this important endowed chair position," said Georges Van Den Abbeele, dean of the School of Humanities. "With this support, UCI is poised to attract scholars and students from around the world who seek a diverse range of scholarly opportunities in both ancient and modern Iranian and Persian studies. Donors who endow chairs not only contribute to our scholarly excellence today, but also ensure the university's continued preeminence in specific areas of study. In this case, the Elahé Omidyar Mir-Djalali Presidential Chair builds upon our internationally recognized expertise in Persian studies and positions us well to become the leading center in this strategically important area of scholarly study."

Elahé Omidyar Mir-Djalali, Ph.D., is the founder, chair and president of Roshan Cultural Heritage Institute, a private foundation that supports cultural and educational activities and helps nurture a new generation of educators to preserve the transmission and instruction of Persian language and culture. Founded in 2000, the foundation has awarded millions of dollars in grants for the strengthening or establishment of academic Persian programs at some of the most esteemed universities in the United States and throughout the world.

Though Roshan Cultural Heritage Institute has supported several Persian-related initiatives at UCI, this new grant – which comes from the Roshan Cultural Heritage Fund, an advised fund of Silicon Valley Community Foundation – marks its first campus endowment.

"We are delighted to endow a new chair specializing in ancient Iran at the UCI School of Humanities," Mir-Djalali said. "Persian culture and history stretches back 3,500 years. Understanding and appreciating this rich and influential heritage is essential to developing more effective communication in today's sometimes antagonistic relationships. It is a great honor to partner with the University of California, Irvine, relying on its excellence in academic strength and knowing that this endowment will benefit generations of faculty and students pursuing Persian and Iranian studies."

Cécile Whiting, UCI chair and professor of art history, concurred: "Appointing a scholar specializing in the art of ancient Iran will strengthen the Department of Art History's course offerings in the ancient world and enable students to consider the complex exchange of ideas in the Near East extending west toward the Mediterranean world and east into India. This new scholar will enhance the robust study of the ancient world pursued by a number of departments in the School of Humanities, including history, classics, and Persian and Iranian studies."

The Elahé Omidyar Mir-Djalali Presidential Chair in Art History & Archaeology of Ancient Iran will teach and conduct extensive research on any or all of the three dynasties of the ancient Persian world: Achaemenid, Arsacid and Sasanian (550 B.C. to A.D. 650).

Founded in 2009, UCI's Samuel M. Jordan Center for Persian Studies & Culture is a hub for interdisciplinary research projects that bridge the arts, humanities, engineering, medicine and the sciences with Persian studies. Since its inception, the center has hosted numerous conferences on the Iranian world; created research clusters uniting scholars on the study of the Tehran Project, alternative music, the Digital Archive of Middle Persian Inscriptions, and Sasanika (Late Antique Iran Project); and established an online, peer-reviewed journal, the *Digital Archive of Brief Notes & Iran Review*, or *DABIR*. UCI students can minor in Persian studies and take courses about both ancient and modern Iran.

"The Elahé Omidyar Mir-Djalali Presidential Chair in Art History & Archaeology of Ancient Iran will position the Jordan Center as a national leader in both modern and ancient Iran and secure our footing for continued excellence in Persian and Iranian studies," said history professor Touraj Daryaee, center director and Maseeh Chair in Persian Studies & Culture. "We are incredibly grateful to Dr. Mir-Djalali and Roshan Cultural Heritage Institute for their investment in the work we do, and I personally look forward to collaborating with the future chair holder." Recruitment for the inaugural appointment is planned for the coming academic year.

OBITUARY

Amir Hassanpour, 1943-2017

Written by Mohamad Tavakoli

The future shape of the Middle East is intimately linked to the Kurdish question, a query that was central to the life and scholarly career of Professor Amir Hassanpour who passed away at the age of 74 on June 24th in Princess Margaret Hospital. A retired Associate Professor of Kurdish and Iranian Studies in the Department of Near and Middle Eastern Civilizations, Hassanpour was an exemplary teacher, mentor, and colleague. He combined intellectual generosity with the ethos of social responsibility and criticism. He wrote extensively on Kurdish nationalism and language, media and communication technologies, social movements, diaspora, genocide, and Marxist-Feminist theory and historiography. In addition to English, he actively wrote and published in Persian and Kurdish. His most recent book in Persian, *The New Wave of Communism*—which was released last May—explicates revolutionary Marxian politics from the 1871 Paris Commune to the contemporary political crisis in the Middle East, warning against genocidal ethnic and religious cleansing. This book is a testimony to Hassanpour's revolutionary internationalism and his unwavering commitment to social justice and equality.

Hassanpour was born in 1943 in the Kurdish city of Mahabad, in western Iran. Both his birth year and birth place linked the local and the global in his lived everyday experience. Invaded by the Allied forces in 1941, Iran hosted the 1943 Tehran Conference where Stalin, Churchill, and Roosevelt met face-to-face for the first time to coordinate their military strategies and to craft the outlines of both postwar international arrangements and the composition of the United Nations. A few years later Hassanpour's hometown served as the capital of the short-lived Kurdish Republic, which was established immediately after the formation of the Azerbaijan Democratic Republic in north-western Iran. As "a battlefield of numerous conflicting local, national and international forces" at the end of World War II, as Hassanpour argued, the subject "also emerged as a site of methodological, theoretical, and philosophical struggles." His personal and intellectual life was the manifestation of such multi-layered conflicts and struggles.

After his early schooling in Mahabad, Hassanpour attended the University of Tehran during the politically turbulent years of 1961-1964. While receiving a B.A. in English Literature in 1964, he also became immersed in the Iranian student movement and oppositional politics. After a year at Tehran's Teacher Training College, he moved back to Mahabad to teach high school English. During his college years in Tehran, he was also introduced to Marxian historical analysis and the question of transition to socialism, a topic that he returned to in his forthcoming book, *The Teaching of Marxist Sociology in Iran in the 1960s: Amir Hussein Aryanpour*. When in Mahabad as a high school teacher, these queries became central to his intellectual pursuits.

It was during this period that he met Thomas Ricks, an American Peace Corps volunteer, who had come to Mahabad to teach English to high-school students. Together they read and discussed the recent historical works of Eric Hobsbawm, George Rude, E. P. Thompson and Marc Bloch, and translated into Persian a selection of E.H. Carr's *What is History* for their students. During these formative years, Hassanpour also established contact with like-minded Azeri writers and educators who were publishing the Friday edition of *Cradle of Freedom* (Mahd-i Azadi), a Tabriz-based newspaper which was critical of Persian chauvinism and an Aryanist racial comprehension of Iranian history and culture. Emblematic of his multi-confessional and cosmopolitan ethos, Hassanpour published several articles on Kurdish folklore under the Armenian pen name "Mikhail Aramian."

After a few years of teaching in Mahabad, Hassanpour returned to the University of Tehran, where he completed an M.A. in Linguistics in 1970. He proceeded with his Ph.D. studies until 1975, when he won a grant to pursue graduate studies at the University of Illinois at Urbana-Champaign. While studying Communication at Urbana-Champaign, he became involved in the Iranian student movement and collaborated closely with the Revolutionary Student Brigade and the Revolutionary Communist Party.

Critical of the Soviet "betrayal" of the Kurdish Republic, Hassanpour developed strong sympathies for Mao Zedong's revolutionary theory and leadership. With the intensification of the anti-Shah revolutionary movement, he returned to Iran as a professional revolutionary. He played a major role in the early years of the revolution when Iranian Kurdistan served a refuge for Iranian leftists and secular revolutionaries. It was during these romantic revolutionary years that he married Shahrzad Mojab, a feminist scholar who he had met in Urbana-Champaign.

With the intensification of Iran-Iraq war and the purging of the universities during the "Islamic Cultural Revolution," Iranian secular leftists like Hassanpour—having lost "their revolution" to their clerical nemesis—had to protect their own lives. The contingency of the "post-revolutionary situation" compelled Hassanpour and Mojab to leave Iran along with their newborn son, Salah. With the help of friends and comrades, they were re-admitted to the Ph.D. program at the University of Illinois, where Amir completed his dissertation in 1989 on "Language Factors in National Development: The Standardization of the Kurdish Language." His dissertation served as the foundation for his seminal book, *Nationalism and Language in Kurdistan*, which was published in 1992.

After a teaching career at Windsor and Concordia, in 1999 Hassanpour joined the Department of Near and Middle Eastern Civilizations at the University of Toronto. He was promoted to Associate Professor in 2004 and retired in 2009. At the U of T, he offered courses on "Social Movements," "Mass Media," "Nationalism, Ethnicity of Minority Rights," "Turkey and Iran," "Contemporary Iraq," and "Theory and Method in

OBITUARY CONT'D Amir Hassanpour, 1943-2017

Middle Eastern Studies.” He was an active participant in the department’s weekly Iranian Studies Seminar Series and provided invaluable support to younger scholars in the field. In these interactions he often combined fine archival details with larger historiographical and political questions. His distinct style of thinking was most evident in his writings on language purism and standardization, which often involved critiquing exclusionary agendas. While supportive of Kurdish national aspirations, Hassanpour was critical of the “one nation, one language, one dialect, one alphabet” variety of nationalism and advocated an integrative approach to language for Kurds who lived in the borderlands of Syria, Turkey, Iraq, and Iran. Instead of a single language, he advocated “a bi-standard language” policy that accommodates both the Kurmanji and Sorani dialects of Kurdish. Committed to cultural and language rights, he warned against policies that could contribute to “linguicide.” His intellectual generosity and deeply democratic style of thinking will be missed greatly by his colleagues, students, and comrades.

DISSERTATION NEWS

Daniel Beckman’s Ph.D. dissertation titled “[The Use of Treaties in the Achaemenid Empire](#),” completed in June 2017, was accepted at the Department of Near Eastern Languages and Cultures at the University of California, Los Angeles. The chair of the committee was M. Rahim Shayegan.

Starting in the mid-fifth century BCE, the Achaemenid Persian empire entered into a series of treaties with various Greek city-states. While treaties had often been used across the Ancient Near East prior to the Persian conquests, they did not play a role in the Achaemenids’ imperial strategy; indeed, the Achaemenids did not sign any treaties with any non-Greek state. By examining Greco-Persian treaties, that is, by investigating what the Persians of old might have hoped to gain from treaties with Athens, Sparta, or any other Greek state, the present dissertation seeks to gain unique insight into the Achaemenid imperial strategy.

Beckman demonstrates that the Achaemenid conception of imperial rule may have been partially inherited from their Elamite and Neo-Assyrian forebears. He establishes the continuities between Achaemenid rule and that of their Near Eastern predecessors, as well as what constitutes uniquely Achaemenid innovations. Special attention is given to the Achaemenid endeavor to exert control over various subjects in their empire by dialoguing with, and even reproducing, indigenous manifestations of law and governance. However, scholarly models describing the use of local practices by the Achaemenids have been hitherto restricted to regions under direct Achaemenid rule. Instead, Beckman argues, Greco-Persian treaties were most likely a result of the Achaemenid desire to extend a proven strategy of governance, which aimed at

engaging local traditions and practices, beyond their imperial borders. The exploitation of traditional Greek treaty customs allowed the Achaemenids to achieve the stability necessary for the achievement of imperial goals in the region, and befitted their overall political strategy.

Contemporary Iranian Art from Production to Exhibition

By Deanna Kashani, PhD candidate in Visual Studies, UC Irvine

My doctoral dissertation, “Beyond the Framed Image: Contemporary Iranian Art from Production to Exhibition,” to be submitted to UC Irvine Visual Studies, is the first comprehensive study in English to focus exclusively on contemporary Iranian art exhibition spaces. In Iran, scholarship on contemporary art is scarce due to the inexistence of arts research funding and a university system that historically excluded art history as a formalized academic discipline. Until recently, the international scholarly community also largely neglected to invest resources in studying contemporary Iranian art. Consequently, scholars must rely on both the extant studies by a small but growing community in Iran and outside, as well as anthropological methods, including the use of interviews and ethnographic observations, as I have done for my dissertation. Through my research, I found contemporary Iranian art to be so much more than the stereotypical representations of it one might currently find on the international art market that are filled with calligraphy and symbols of Islamic traditions. Contemporary Iranian art, as it developed out of its unique post-revolutionary circumstances, will enrich and open up the global art world if given the chance for greater exposure through exhibitions and knowledge production. Ultimately, I believe more scholarship is needed so that the field develops a discipline-specific methodology and discourse that will help it enter a larger global art exchange.

One of the consequences of the current state of the field is that scholars often find themselves in the peculiar position of having to communicate with an audience unaware of the very existence of contemporary Iranian art. In the American context, decades of political antagonism and cultural estrangement between the U.S. and Iran compound the problem of a lack of art historical scholarship, and I imagine many Americans do not perceive that Iranian art transcended the modern era of the 1979 Islamic Revolution. Some Americans may know the names of modern artists such as the sculptor Parviz Tanavoli, for example, recently popular in American museum exhibitions. But few people seem aware of diverse and often experimental artistic practices in Iran in 2017.

While I grew inured to the fact that most Americans do not know about the existence of contemporary Iranian art, I became genuinely surprised when I traveled to Tehran several years ago and met Iranians unaware that their country has its own contemporary art world. I developed my dissertation from my observation that the contemporary Iranian art world is often inaccessible and unknown to even much of the Iranian population. I discuss how this is largely due to the fact that as the

DISSERTATION NEWS CONT'D

government of the Islamic Republic tightened its control over public institutions such as the famed Tehran Museum of Contemporary Art in the post-revolutionary years, the core of the Iranian art community shifted its activities away from such exhibition spaces and into the private gallery system. I set out to examine the diverse strategies Iranian artists use to reclaim the public audience that they lost with the decline of the artists' access to public exhibition spaces. I analyze the various ways that artists approached the problem of inadequate public exposure—by working with government institutions, private galleries, underground spaces that operate below the government's purview, private museums, and by creating public art outside of institutional walls altogether. The case studies of my dissertation present a kind of overview of artistic survival in contemporary Iran in which art professionals are taking control of their narratives and the future of the art scene.

In order to trace these artistic activities, I immersed myself in a community of artists, gallerists, collectors, institutional administrators, curators, and scholars based in Iran and the U.A.E. during the 2013-2017 period of my research. During each of my four trips to the region I stayed for a period of over one month to conduct interviews and observe exhibition spaces and their activities. I sought to create an objective study of current exhibition practices that demonstrated how artists responded to the problem of having limited access to the public given the resources available to them in Iran's political and social climate. Ultimately, however, due to my use of ethnographic techniques, I, too, became embedded in my study as a subjective viewer of its spaces. I gained a certain insider access as I became acquainted with many individuals in this tightknit community, attending exhibition openings with artists, visiting their studios, and accompanying them as they scouted urban locations for public art projects. Through my network of art professionals, I learned about a varied range of Iranian art world contexts that proved helpful for my research. I visited a ceramic workshop in the rural outskirts of Tehran where I ate Afghan food with workers around a traditional floor table setting. I spent several weeks in Dubai's glamorous gallery districts where I researched Iranian art sales in the region. I also traveled to a seaside town in Shomal (North Iran) to meet the entrepreneur responsible for founding a newly opened private contemporary art museum there. When I was not visiting these and many other art spaces, I had the privilege of exploring my ideas with respected scholars in the field like Drs. Hamid Keshmirshakan and Abbas Daneshvari, based in the U.K. and U.S., respectively. Overall, this diverse international network of art professionals proved to be surprisingly accessible and eager to share their insights about the contemporary art world insofar as it could support contemporary Iranian art scholarship.

At the moment the field of contemporary Iranian art is prime for expansion as increasingly museums and galleries around the world are noticing the talent of artists from Iran and more graduate students are researching this art form. While the field

has quite a way to go, I believe its most powerful asset is its community of art professionals and supporters who have an activist-like passion for increasing contemporary Iranian art's presence in the international art scene. They know well that the international art world has much to gain from access to this rich and diverse art form.

Bahram Beyzaie, the renowned Iranian playwright and filmmaker, **received an Honorary Doctorate from the University of St Andrews on 22 June 2017**. The awarding ceremony was followed by a **two-day workshop on 23 and 24 June** to celebrate his unique, scholarly and creative contributions to Iranian culture, cinema and theatre in the last 55 years. The event included the presentation of several **academic papers** on Bahram Beyzaie's cinema and theatre, **the screening of his first full-length feature film *Ragbar* (Downpour 1972) and the solo performance of the first part of his play, *Shab-e Hezar-o-Yekom* (*The One Thousand and First Night*, 2003) by Mojdeh Shamsaie.**

The International Journal of Persian Literature, edited by Alireza Korangy, and Editor Homa Katouzian and issued by Penn State University, has published **Vol. 2, No. 1**. With articles by Leonard Lewisohn Prashant Keshavmurthy, Leyla Rouhi, Julie A. Cassiday, Marta Simidchieva, Arthur Dudley, Behrooz Mahmoodi-Bakhtiari and Esmaeil Najjar.

Please note that the Association's web address has changed to
<http://associationforiranianstudies.org/>
 Please update your bookmarks.

URBAN CHANGE AND MEMORY IN YAZD

By Fatemeh Rostami, PhD Candidate in the School of Architecture, Computing and Engineering, University of East London

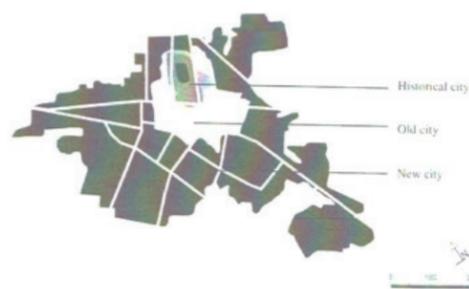
Yazd

The city of Yazd is an ancient city located on the southern border of the desert of the Iranian plateau. A dense urban structure, wind towers, and aqueducts are reactions to its climatic conditions. The origin of Yazd goes back to the pre-Islamic era (Kowsar, 1989) but there is no exact date of when the city was formed. However, there is evidence that the city of Yazd existed during the Sassanian era (226-640 CE) and that of Alexander the Great (Modarres, 2006 and Kowsar, 1989). Yazd is also known as the center of Zoroastrianism in Iran, although the majority of its inhabitants today are Muslim. The traditions and beliefs of these communities have had important effects on the city's formation and development.

Why Yazd?

The city of Yazd has a diverse urban morphology composed of three distinct parts: the Historic fabric which was a walled city and dates back to the pre-Islamic era with irregular roads, narrow and covered alley-ways, single storey adobe buildings with courtyards and wind towers; further, the Old fabric, located outside the walled city as the green belt, which formed in the 14th to 19th centuries with regular roadways, 1-3 storey buildings of adobe and brick; and last, the New fabric which developed after the 19th century and was the beginning of modernisation with a grid structure, apartment buildings made of brick, stone, and glass. In July 2017 Yazd was named a world heritage site. Yazd is now the only UNESCO-listed Iranian city where people still live. It is also believed to be the world's largest inhabited adobe city.

In my doctoral research I examine the social effects of this unique tripartite structure and seek to understand how the notion of place can be defined within the three parts of Yazd through its resident's daily activities.



Map by Noghsan-Mohammadi (2001, p114)



The Historic Fabric of the City of Yazd, 2016.



The Old Fabric of the City of Yazd, 2016.



The New Fabric of the City of Yazd, 2016.

Present PhD Research

The study focuses on three districts: Fahadan district, which is located in the Historic part and mainly occupied by a Muslim community; Nasr Abad district, which is located in the Old part and is known as a Zoroastrian neighbourhood but many Muslims live there as well; and the Safaieh district, which is located in the New part with a diverse population. The residents of these districts were interviewed so that they may relate the story of their everyday lives and activities. The point is to engage the participants to share any anecdotal evidence of the circumstances within which they engage the city in order to discover patterns. About 400 questionnaires were completed along with 50 individual interviews. The participants are native to the area, and of various ages [between 19 and 85], religions, genders, and occupations. To personally observe how the place is used, I lived in the selected neighbourhoods while distributing questionnaires and conducting interviews as, in the words of Tuan: (1977, p. 18) "long residence enables us to know a place intimately, yet this image may lack sharpness unless we can also see it from outside and reflect upon our experience".



URBAN CHANGE CONT'D

Through personal experience of living in the selected neighbourhoods, I learnt that the way their inhabitants live, dress, and their daily activities and social gatherings differ from one to another. For example, the social relationships of the family I stayed with in the Fahadan district took place mostly inside the house. I lived with a Zoroastrian lady in the Nasr Abad district and her daily activities began with sweeping and washing down the area in front of the entrance door, then followed by religious practices. Also, she underlines her original identity by wearing traditional clothes. In the Safaieh district by contrast people dress as younger generations do everywhere. One can also see these differences between the three districts in the shoes standing in front of the houses and apartments.



Fahadan, 2016



Nasr Abad, 2016



Safaieh, 2016

Urban Change and Memory

Urban Changes within Fahadan and Nasr Abad districts

While living in the selected neighbourhoods and interviewing people who dwell in the Fahadan and Nasr Abad districts, some urban changes were mentioned through their memories. The residents of these districts are native to their neighbourhoods: their great-grand parents, grandparents, parents, and they themselves were born and have lived in these areas. As such, not only can they relate to their own memories of living there, but they can also draw on the memories of their more recent ancestors. The New part, by contrast, is populated by affluent middle class inhabitants having relocated from the Historic and Old parts of Yazd, alongside recent immigrants who do not possess any long term memories of living there.

The memories indicated five different types of urban changes:

- Places which existed in the past but do not exist any longer.
- Places which did not exist in the past but now do.
- The traces of places which existed in the past.
- Places which have functionally and spatially changed over time.
- Places which have been kept in their original state for certain reasons.

Places which existed in the past but do not exist any longer

There is an avenue in Nasr Abad district which during the 1950s was narrow and partly covered as an older map shows. Likewise, there was a well located in this avenue where people gathered to wash their clothes, converse or gossip while others carried away containers filled with water for home use - a true social gathering place. However, this well is not shown anymore on either older or more recent maps. This was told to me by a long-term resident of Nasr Abad while we were strolling through the avenue. As I was filming, he was relating his memories of living there.



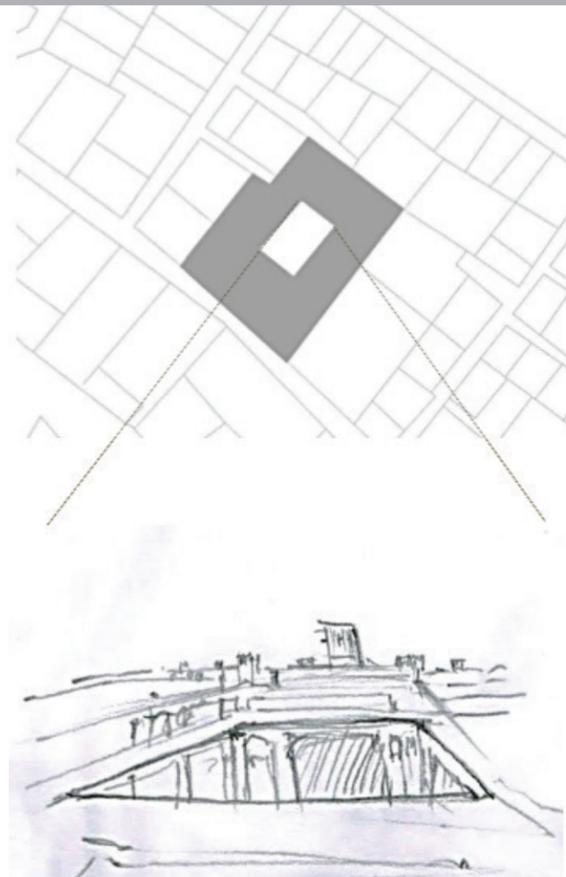
Pire Sabzi Avenue,
Nasr Abad, Yazd, 2016

Well in the Pir-e-Sabz Avenue, Nasr Abad, Yazd, 1960s

URBAN CHANGE CONT'D

Places which did not exist in the past but now do

In Fahadan district, there is a private alleyway which did not exist in the past. Some 70 years ago, there existed a large traditional house, which was demolished to be replaced by smaller houses and a private alleyway. I learnt this while staying with a family who is occupying one of the smaller houses. One day, I asked why their cooling system had been installed in the alleyway; I was told that their house, neighbouring houses, and the alleyway are located on land of their late father-in-law's house. After his passing, the house was demolished so that the land of the house was then divided amongst his heirs. Then to access each house, this private alleyway was created.



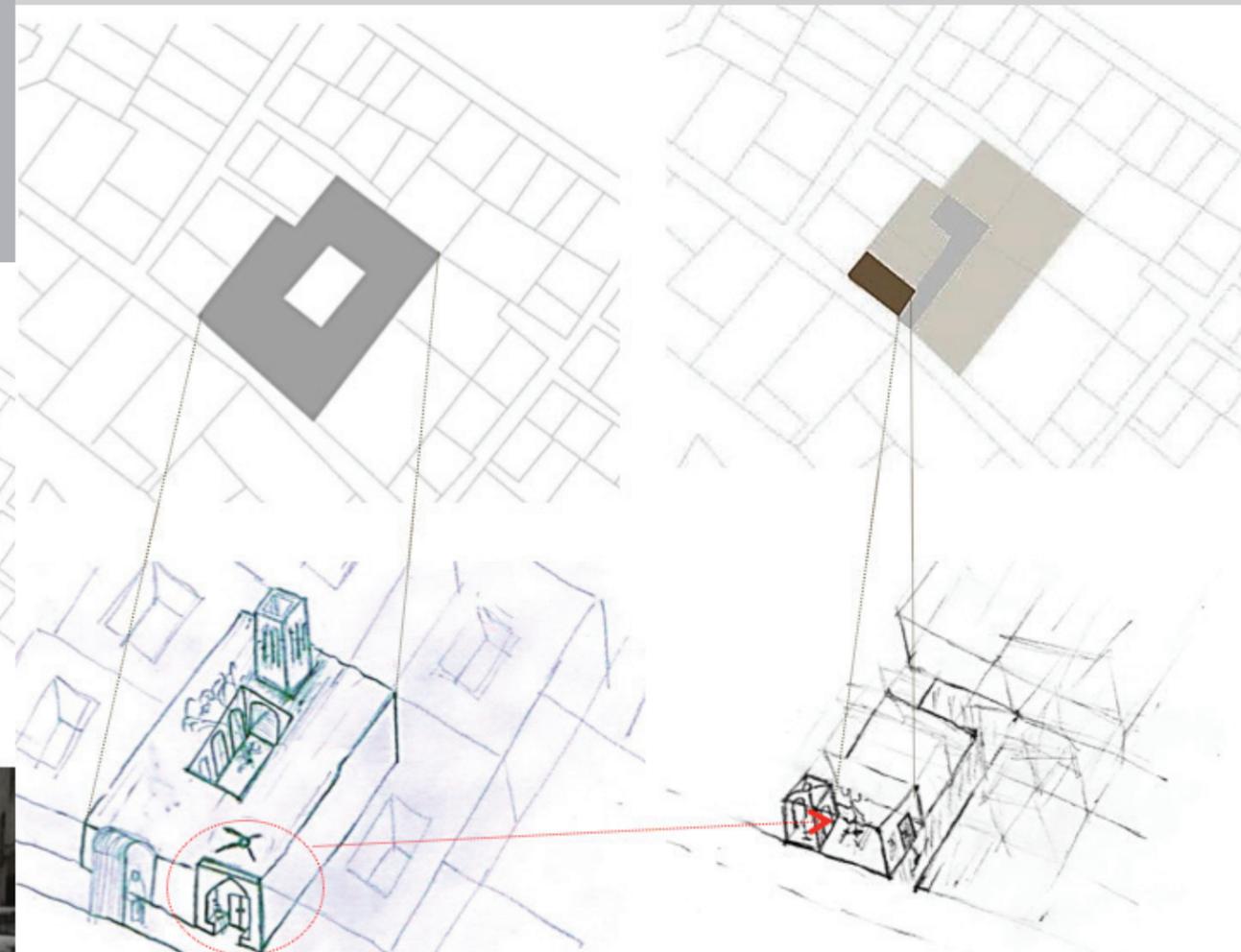
The Courtyard of a Muslim house, Fahadan Yazd, 1940s.



A Private alleyway, Fahadan Yazd, 2016.

Traces of places which existed in the past

As previously mentioned, my landlord's house in Fahadan is part of a large house since demolished, but part of it still remains and is occupied by a tenant. This part cannot be seen nor found until one is allowed to visit or learn the story of the place- I was told that the remaining part was the entrance to the demolished house.



A Muslim house Fahadan which was demolished, Yazd, 1940s.

The Remaining Part of a Muslim house, Fahadan. Yazd, 2016.

URBAN CHANGE CONT'D

Places which have functionally and spatially changed over time

I learnt about an interior change when invited to a Zoroastrian lady's house located in the Nasr Abad neighbourhood. While sitting in the living room and listening to her memories, she said that her living room was, at one time, a courtyard. The roof of the living room had now been sheathed in glass to prevent any precipitation or other outside debris from entering the living area.



The Courtyard of a Zoroastrian house, Nasr Abad. Yazd, 1950s.

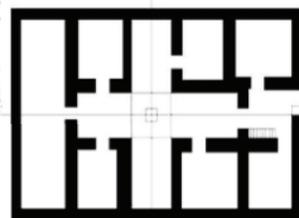


The Living Room of a Zoroastrian house, Nasr Abad. Yazd, 2016.

Places which have been kept in their original state for certain reasons

The design of traditional Zoroastrian dwellings is another urban identity that follows certain religious practices, as Mazumdar (1989) has discussed. Preserving their inherited houses even though they do not occupy them any longer can be an important source of identity to some Zoroastrians living in Nasr Abad. As Nora (1998, p.635) states "...the meaning of patrimony has shifted from inherited property to the possessions that make us who we are". Note the difference in the organization of space compared to what is today called Islamic architecture.

The Courtyard of a Zoroastrian house, Nasr Abad. Yazd, 2016.



Chahar Soffeh: A typical floor plan of a Zoroastrian house.



Conclusions

As seen, through the memories of long term residents, some urban changes can be detected which may not be found in any existing written document or map. These changes have occurred for different reasons within the Muslim and Zoroastrian communities. For instance, as a means to create new facilities such as an alleyway, some Muslim families demolish their patrimony and replace it with new smaller houses, whereas Zoroastrian families have kept their inherited houses intact. This can confirm Cresswell's thesis (2004) in that the nature of places are influenced and changed by different 'cultural groups'. Also, it can be argued that being a minority group may be one of the reasons why Zoroastrians are particularly committed to preserve the physical forms of their neighbourhoods, as in the words of Nora (1998, p.635) "memory' is the recovery of [these groups'] own history [and as such] plays a variety of roles but invariably in such a way as to contribute to each group's 'identity', hence, in reality, to its existence". On the other hand, some historical documents may have been altered over time, and as such may not provide correct information, as we can see through the following photos of a pre-Islamic coin where one side of the coin is minted with Islamic script. The classic historiographical question therefore re-emerges: to what degree can present documents be trusted, and to what extent can we use memory as a method for analysing traditional Iranian cities?



Acknowledgement

My sincere thanks to all residents of Yazd who took part in this research, allowing me to relate their voices. Without their participation this research would not have come to existence. I also extend my gratitude to my supervisory team in their support of me to submit this report.

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RESEARCH REPORT

Googoosh: A Cultural History G J Breyley, Monash University

The superstar Googoosh is a significant figure in the cultural history of Iran, Central Asia and the diaspora, not only because of her decades of contributions to music and other areas of popular culture, which have created rich personal soundtracks and visual imaginaries for her diverse fans and even non-fans. Googoosh's significance also lies in the timing of her birth and career, and the consequent range of personal and collective meanings ascribed to her life and work. Googoosh first went on stage with her father, an itinerant actor in popular musical theatre, around the time of the 1953 coup. She developed as a versatile child star in the cosmopolitan but socially divided Tehran of the 1950s and early 1960s, absorbing a diverse range of music, languages and sensibilities. While her audiences lived with the intensification of social upheaval and political turbulence, Googoosh's voice and image served for some as a symbol of both hope and nostalgia. In the late 1960s and throughout the 1970s, Googoosh reigned as Iran's queen of pop, a role she arguably retains today. This period saw the problematic notion of 'the West' dominating popular culture and, on a different level, intellectual debate in Iran. In this context, different listeners and viewers ascribed different meanings to Googoosh's work, but her contributions to music, film, television and fashion enjoyed great popularity and her work remains, for many, an inextricable part of pre-revolutionary memory and post-memory.

After Iran's 1979 revolution, Googoosh was among the few prominent figures in the entertainment industry to return and remain in the new Islamic Republic throughout the years of war with Iraq and subsequent reconstruction. While she could no longer perform in public or produce new work, Googoosh's recordings continued to circulate, in Iran and in the growing diasporic population. During Iran's most difficult years, this absence from the public sphere – or disembodied presence – heightened Googoosh's significance for some of her fans, as her voice, whether silent or audible, came to represent a connection with, or even a representation of, the imagined homeland. This was, and continues to be, the case even for some people born after the revolution and for some born to Iranian parents outside Iran. Googoosh's own move into the diaspora came at a time when those who stayed in Iran also found their lives increasingly internationalised, with the advent of the internet and greater possibilities for travel. In the twenty-first century, following her musical comeback and emigration, Los Angeles-based Googoosh remains an icon of Iranian popular culture and the nostalgic favourite. She continues to surprise with some of her musical choices and she maintains her openness, developed over many decades, to having her songs interpreted in different ways and applied to shifting cultural and political conditions.

Funded by the Australian Research Council and supported by the Sir Zelman Cowen School of Music at Monash University, I am in my final year of a project entitled 'A historical study of modern Iran and its diaspora through the music, career and cultural significance of pop star Googoosh'. The project's methods include musical, historical and cultural analysis, as well as interviews with a broad range of music makers and listeners in Iran and the diaspora. Through analysis of sections of Googoosh's extensive repertoire, including such songs as 'Do Panjereh', 'Talagh' and 'Hejrat', we discover how transformations in Iranian pop styles have come about and how Iranian pop has interacted with other media. Historical and cultural analysis, through the prism of Googoosh's career, throws new light on discourses that have shaped Iranian sensibilities and on the nature of gender and class relations since the 1950s. Equally enlightening for an understanding of the connections between popular culture and historical events are the personal reflections of people who have lived and engaged with Googoosh's music and other work over the years or decades. While I have already interviewed many people in Iran, Europe, North America and Australia, I continue to welcome such reflections as I work on the monograph resulting from this project. Publication of the monograph is expected in 2018.

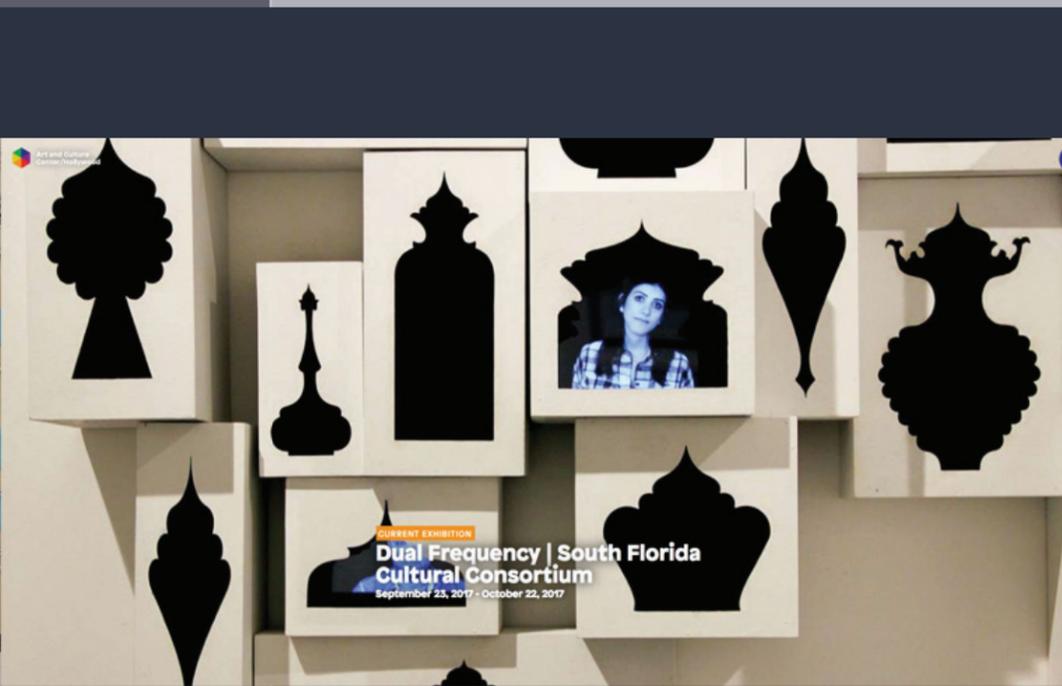
Along with my work over the last few years on the histories and significance of Googoosh, I have researched various other popular musical cultures in Iran and the diaspora, including electronic, jazz, hip hop, pop, metal and post-punk. My next forthcoming publication is a book chapter on affinities between some contemporary Iranian electronic, pop and post-punk musicians with the British band Joy Division ("I hung around in your soundtrack": Affinities with Joy Division among contemporary Iranian musicians' in Aileen Dillane, Martin J. Power and Eoin Devereux, eds, *Heart and Soul: Critical Essays on Joy Division* (London: Rowman & Littlefield, 2018)). Joy Division was active for a few years around the time of Iran's 1979 revolution, but posthumously gained a small following in Iran in the early twenty-first century. Like some of Iran's contemporary musicians, Joy Division's late vocalist and lyricist Ian Curtis was inspired by a rich life of the imagination, encompassing modernist literature and European cinema, as well as the realities of his own difficult personal life, to write songs of intense emotion. Both Joy Division and Iranian musicians who have engaged with the band's music developed their art in distinctive ways that reflect personal and collective imaginaries, eclectic tastes and an interest in the human condition. The Iranian musicians featured in this chapter include Siavash Amini, Hesam Ohadi (aka Idlefon), Raam and Sina (aka The Rest of the Gang).

REPORTS FROM RECENT EXHIBITIONS

Raheleh T. Filsoofi: Artists As Authors of Culture

On Friday October 6, 2017 two parallel art shows, one in Iran and the other in the United States, worked to build a culture of communication and tolerance through art. Each one was called 'Imagined Boundaries', and they opened at the Abad Gallery in Tehran, Iran and the Art and Culture Center of Hollywood in Florida. Each is the product of several months of preparation, collaboration and travel, and they each stand along the boundary that has separated two worlds in space and time. At each location, there is a series of boxes in a collage-like composition. Some of the boxes contain video screens that show people looking out at the viewer. In Florida, the people looking out are Iranians, while in Iran the people looking out are Americans. Like the artist, one must position oneself at this boundary and ask oneself questions about the members of the socio-political and cultural group on the other side. Who are they? What are they thinking? Do I see myself in or among them? Through this work I challenge the viewer to set aside political arguments and see the basic humanity that is in all of us. I seek to challenge the very notion of social and political boundaries and encourage the viewer even to cross physical boundaries, in order to experience the reality on the other side.

For more information, please visit www.rahelehfilsoofi.com



MODERN IRAN

A HISTORY IN DOCUMENTS

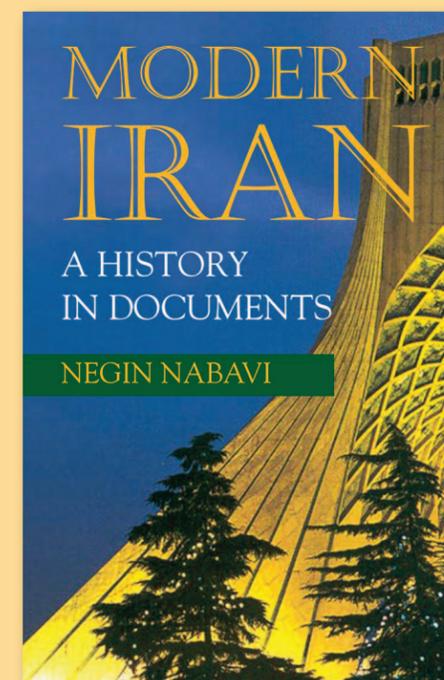
Edited, translated, and introduced by Negin Nabavi

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Covering the period from the early nineteenth century to the present day, *Modern Iran: A History in Documents* brings together primary sources in translation that shed light on the political, social, cultural, and intellectual history of modern Iran. This book comprises a wide variety of documents from newspapers, periodicals, diaries, memoirs, letters, speeches, and essays, all of which have been translated from the Persian for the first time. It captures the momentous changes that society has undergone, encompassing not only political events and developments, but also ideas, perceptions, and mindsets. In addition to well-known texts from diplomatic conventions, the book features passages by lesser-known men and women who describe the reception of and response to major developments across the social strata. The book is divided into ten chapters, with the final one bringing together documents that offer insights into recent events; these documents highlight contrasting viewpoints expressed in the Iranian press regarding the nuclear agreement reached in 2015 between Iran and six world powers.

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*.

The book is divided into ten chapters, with the last one bringing together documents that offer insights into recent events.



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SALAAM CINEMA! AT NORTHWESTERN UNIVERSITY

In Fall 2016, the Mary and Leigh Block Museum of Art at Northwestern University hosted “Salaam Cinema!” a tripartite event celebrating Iranian cinema. It included an exhibition of rare film art from the Hamid Naficy Movie Poster Collection at Northwestern University Libraries Archives, with a focus on *filmfarsi*, art house, and women’s cinema posters; a diverse film series that featured early silent cinema, art house classics, and contemporary documentaries; and a two-day academic symposium. In addition to an international group scholars of cinema and poster art, several Iranian filmmakers were invited, among them Ahmad Kiarostami, Mehrnaz Saeed-Vafa, Mojtaba Mirtahmasg, Nouredin Zarrinkelk, and Rakhshan Banietemad.

The exhibition was curated by Professor Hamid Naficy and Michelle Puetz, Curator of visual arts. It featured original film posters from the 1960s to the present, with sharp aesthetic shifts that reflected the social and political changes that shaped Iran in the late twentieth century. The posters covered two subgenres of the popular commercial *filmfarsi* cinema: tough guy films (*sinema-ye Jaheli*) and stewpot films (*sinema-ye abgushti*), as well as new wave, art house, exile, and women’s cinema. All the posters have been digitized and are available to view online at the Northwestern image library.

The film series opened with a screening of Iran’s first indigenous feature, *Mr. Haji, the Movie Actor* (Ovanes Ohanian, 1933), followed by the animated shorts of Nouredin Zarrinkelk – the father of Iranian animation – who was present in person to introduce the film and engage with the audience. Many of the films in the series were about film itself, hence the programme title, “Iranian Cinephilia.” Other guests included documentarian Mojtaba Mirtahmasb, and director Rakhshan Banietemad, who introduced her latest film, *Tales*, which premiered at the Toronto International Film Festival. The closing event was a tribute to Abbas Kiarostami. His son, the software developer and filmmaker Ahmad Kiarostami, participated in a Q&A with Hamid Naficy about his father’s life and work. The programme included Kanun documentaries, new photography, and Kiarostami’s final work, the short *24 Frames*.

Several eminent scholars traveled from within the United States and abroad for the symposium, entitled “Lucid Figurations: Iranian Movie Poster Art/ Film Art,” which took place on Thursday, November 17 and Friday, November 18, 2016. The symposium featured two panels: one on Iranian film art and design, and the second on cinema. Participants included Professors Negar Mottahedeh, Kaveh Askari, Michelle Langford, Mehrnaz Saeed-Vafa, Ruth Iskin, curator Shiva Balaghi and graphic designer Rambod Vala.

Simran Bhalla

PhD Candidate, Screen Cultures, Northwestern University

CONFERENCE REPORTS

“Persianate Humor” Seminar (ISHS Conference, 10-14 July, Montreal)

Report by Mostafa Abedinifard (SSHRC Postdoctoral Fellow, Department of Near and Middle Eastern Civilizations, University of Toronto) and Mahmud Farjami (Independent Scholar, Ithaca College, New York)



Clockwise:
Hasan Javadi,
Roya Sadr,
Mana Neyestani,
Homa Katouzian.

Down:
Jalal Samiee,
Mostafa Abedinifard,
Kourosh Kamali
Sarvestani,
Mahmud Farjami,
Norma Claire Moruzzi

The first “Persianate Humor” seminar was held in the context of the 29th annual meeting of the International Society for Humor Studies (ISHS), held at l’Université du Québec à Montréal, 10-14 July 2017. The seminar comprised five panels, each panel gathering presenters from around the world, who spoke on a wide variety of topics related to Persianate humor. The symposium was organized by Mostafa Abedinifard (University of Toronto) and Mahmud Farjami (Independent scholar), who also concurrently serve as Members at Large of the International Society for Persian Humor. The seminar featured Homa Katouzian of Oxford University as a keynote speaker as well as renowned and satirists such as Hasan Javadi and Roya Sadr as presenters.

Through negotiations with ISHS, it was possible to secure the presenters’ choice of speaking in either Persian or English as well as the video conferencing option for those speakers who might not be able to obtain their visas (in time) to be in Montreal. (Ironically, Mahmud Farjami unfortunately received his visa only after the conference had already begun, so he had to present online.) Moreover, ISHS agreed to waive registration fees for all speakers who would face visa problems and therefore would have to present their papers online, a practice which remains unprecedented in the past ISHS conferences.

CONFERENCE REPORTS CONT'D

Upon disseminating the CFPs, many abstracts were received from scholars all over the world, both within and outside academia. Although US-based Iranian scholars initially were planning to participate, none of them eventually felt comfortable leaving the US in light of President Trump's Executive Order.

Homa Katouzian of Oxford University delivered a keynote speech on humor in Persian literature and presented a paper on Iraj Mirza's satire. An exhibition of cartoons by Iranian cartoonist Mana Neyestani had been planned, to be held concurrently with a book launch for his latest book, *L'araignée de Mashhad*, but unfortunately, Neyestani did not receive his visa in time, and thus was not present during the conference. Nevertheless, a collection of his cartoons he had sent beforehand were photocopied and showcased at the conference during the last two days.

The panels dealt with:

- Stereotypes and Gender Issues, with papers by Mostafa Abedinifard (MacEwan University), Maryam Maveddat (Italy), Mahmud Farjami (Independent scholar).
- A Modern Take on Persianate Humor, with papers by Homa Katouzian (Oxford University), Sepideh Niktab Etaati (University of Toronto), Hossein Razavifard (Iran), Jalal Samiee (Iran).
- Tracing Everyday Humor, with papers by Norma Claire Moruzzi (University of Illinois at Chicago), Mohammad Ali Heidari-Shahreza (Azad University, Shahreza Branch), Hamed Kazemzadeh (University of Warsaw), Pegah Shahbaz (Sorbonne-nouvelle University).
- Social Critique and Satire, with papers by Jalil Nozari (Iran), Roya Sadr (Iran), Introducing the book *Iranian Political Satirists* (written by Mahmud Farjami) by Mostafa Abedinifard
- Humor in Persian Literature and Performances, with papers by Hasan Javadi (University of California, Berkeley), and Kourosh Kamali Sarvestani (Iran).

The full program of the conference, which contains further details including the titles of all presentations, is accessible on the conference website: <https://ishs-2017-montreal.uqam.ca/en>

We maintain in contact with the presenters, as we are planning to release, first a special issue in *Iran Namag: A Quarterly Journal of Iranian Studies* (University of Toronto), and later an edited volume on the same topic. For this purpose, we have conducted preliminary talks with *Iran Namag* as well as the Series Editors of the Iranian Studies series at Routledge, who have warmly welcomed both ideas. *Scholars interested in contributing to the first (special issue) project are invited to contact the organizers for more information asap.*

We sincerely thank ISHS and in particular the organizers of its 29th annual conference, Jean-Marie Lafontaine (UQAM) and Christelle Paré (Brunel University, London) for their especial support of the "Persianate Humor" seminar, which enabled us to organize it as the first event of its kind in Iranian studies. While humor has remained by and large under-recognized in academia, today more and more scholars, including within Iranian studies, are paying attention to humor as a ubiquitous discourse in all societies and cultures, particularly heeding the interplay of humor with "serious" social discourses, and their significances. We strongly hope that the "Persianate Humor" Seminar will provoke further discussions in academia regarding Persian humor as well as motivate other scholars to hold more events around Persianate humor studies within and outside Iran.



Homa Katouzian and Mostafa Abedinifard, during the ISHS Conference days, Montreal

Kourosh K. Sarvestani and Homa Katouzian, ISHS Keynote Speech



Hasan Javadi, Roya Sadr, and Jalil Nozari, presenting online. Mahmud Farjami, moderator.



Pegah Shahbaz, speaker



Maryam Maveddat, presenting

CONFERENCE REPORTS CONT'D

Bukhara Night at York University, Toronto

On July 23, 2017, Founders College and the Department of Languages, Literatures and Linguistics at York University hosted an event to commemorate *Bukhara* magazine, one of the most significant cultural magazines in Iran. *Bukhara* is a Persian bi-monthly magazine that has been published and edited by Ali Dehbash in Tehran since 1998. *Bukhara* collaborated with renowned scholars such as Shafi'ei Kadkani, Jaleh Amouzgar, Iraj Afshar and Mohamad Ali Movahed to publish articles on Persian history, art, philosophy, literature, and culture. It has dedicated special issues to great world authors such as Tagore, Umberto Eco and Virginia Woolf.

Bukhara magazine has periodically convened cultural nights in cities such as Tehran, Los Angeles, Montreal, Chicago and New Delhi. The latest *Bukhara* Night in Toronto was attended by more than 100 people, students and university professors. The Santour player and composer Mehdi Rezaei played two pieces of his music, followed by the screening of a documentary about *Bukhara*. The speakers included: Houra Yavari (Encyclopedia Iranica), Homa Katouzian (University of Oxford), Mahmoud Amouzgar (Head of the Publishers' Union in Iran), Ali Dehbashi (Editor in Chief, *Bukhara* Magazine) and Khatereh Sheibani (York University).

For more information, please visit the link at Bukhara website: <http://bukharamag.com/1396.05.18441.html>



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Denita Haverić - Intercultural and cross-language issues in Learning Persian as a Foreign language to the Bosnian speakers

Abbas Dehghan - Standards for Persian Language Teacher Education Programs Workshop

Workshops:

Prof Kamran Talattof - Text rating

Ms Narguess Farzad - Online Learning and Tools

Dr Ghasempour - Practical Skills

<https://www.ames.cam.ac.uk/news-events/mes/arabic-persian/persian-teaching-conference>

2nd International Conference of Central and West Asia and Diasporas Research Network (CWADRN) #cwadrn2

Berliner Institut für empirische Integrations- und Migrationsforschung (BIM)

Humboldt University, Berlin, Germany • 23-25 July 2018

Invited speakers include Adania Shibli, Slavs and Tatars, Maryam Palizban, Masoud Hasanzada and Çağlar Yiğitoğulları, with more to be confirmed soon.

Call for Papers

CWADRN invites scholars of Central and West Asia and diasporas to submit proposals for pre-arranged panels or individual papers in all subfields of the Humanities and Social Sciences. Pre-arranged panels may comprise three or four presenters. Each presenter will give a twenty-minute paper, followed by ten minutes' Q&A.

In the context of Central and West Asia and diasporas, we welcome presentations that consider any combination of these key words:

- food, water, housing, health
- education, childhood, environment, pollution
- family, marriage, aging, mourning
- work, leisure, unemployment, addiction
- migration, mobilities, flows, transmission
- refuge, asylum, safety, peace
- theories, policies and practices of settlement, integration, multiculturalism, hospitality
- cosmopolitanism, aesthetics, street, privacy
- connectivity, technology, isolation, creativity
- sound, silence, separation, reunion
- listening, audibility, social media, echo chambers
- solidarity, action, words, gesture
- affect, anguish, hope, pleasure
- memory, post-memory, commemoration, forgetting
- tourism, commercialisation, heritage, nationalism
- faith, communality, inclusion, exclusion
- security, insecurity, embodiment, disembodiment
- equality, conflict, reconciliation, masculinities
- romance, fantasy, reality, nostalgia
- humour, comedy, tragedy, melodrama
- love, hate, birth, death
- borders, belonging, place, statelessness.

We welcome diverse interpretations of the key words. Selected papers will be published in a special issue of a leading academic journal.

Presenters must be members of CWADRN. Membership is free at [CWADRN Membership](#).

Please submit a 300-word abstract, 3-5 key words and a 100-word biographical note to cwadrn@gmail.com by 4 January 2018. If your abstract is accepted, you will be notified by 11 January 2018.

CALLS FOR PAPERS CONT'D

2nd International Armenian Language Winter School in Yerevan, 04-15. 12. 2017

After organizing three Armenian Studies Summer Schools and one winter school in Armenia, ARMACAD is now pleased to announce its second International Armenian Language Winter School in Yerevan, Armenia to take place from December 04, 2017 to December 15, 2017.

This 12 days' winter school offers participants to master skills in written and oral modern Armenian, reading and interpreting Armenian texts from different periods as well as rapidly deepening their knowledge in colloquial Armenian.

The program will be launched in Yerevan on December 04 and will continue till December 15, with 1 free day on December 10.

This school is designed for students at least 18 years-old, who want to make well-grounded progress in their knowledge of the Eastern Armenian language, deepen their knowledge of Armenian grammar, colloquial speech and literary language. It offers an intensive Armenian language course spanning 40 hours, divided into 11 days of instruction and focusing on grammar, reading, speaking, and writing.

During the winter school, lectures on Armenian literature, anthropology and history will also be offered, as one of the purposes of the school is to expand the academic network of our winter school participants in Armenia.

For more information, please visit this [link](#).

Travel Grants may be available through the [Gulbenkian Foundation](#).

CfP: The Caspian Sea in the History of Early Modern and Modern Eurasia

April 6-8, 2018, Yale University

The Program in Iranian Studies at Yale welcomes submissions for a workshop in April 2018 to explore the dimensions of the Caspian Sea as a geographical frame for historical study. The workshop asks whether the Caspian functions as a conceptual framework for various forms of exchange in commerce, diplomacy, political culture, forces of dissent and revolutionary movements, movement of peoples, material culture, art, and literature as well as ecology, disease, navigation and maritime culture. Are there tangible historical ties in the early modern and modern periods between regions of the Caspian littoral – Iran, the South Caucasus, Dagestan, Russia, and Central Asia? In what ways do exchanges in this region connect to

to neighboring, more established cultural and political spheres and with broader trends of global history? Can these ties create a viable field of study beyond Middle Eastern, Eurasian, and Russian studies to underscore interregional connections? Can the Caspian be conceptualized as an alternative or as a compliment to more established frames, such as the Persianate World or Central Eurasia and the steppe? To what extent can the links within this region be separated from state-centered histories of Iran and the Russian Empire and the Soviet Union? For more information, contact Lora LeMosy of the Yale Council for Middle Eastern Studies – lora.lemosy@yale.edu

CfP: Symposia Persica

February 21-24, 2018, Oklahoma State University, Stillwater, OK

The Iranian and Persian Gulf Studies program at the Oklahoma State University invites scholars pursuing research in any of the humanities and social sciences to submit abstracts for individual papers or complete panel proposals. Panel proposals should feature 3-4 paper presentations, with a chair and discussant, and should offer a title that reflects the panel theme. Abstracts should be between 150-200 words in length and include a title, 4-5 keywords, and the author's name and affiliation. Four of the papers presented will be selected for publication in the journal of Anthropology of Contemporary Middle East and Central Eurasia. A \$200 prize will be awarded to a student whose paper demonstrates significant research contribution to the Persianate World and/or Central Eurasia Studies.

Symposia Persica welcomes Prof. [Dr. Thierry Zarcone](#), Senior Researcher, Centre National de la Recherche Scientifique, Paris, France as the keynote speaker of this conference.

The program concludes with a half-day workshop for graduate students pursuing research in this area on any topic in the social sciences or humanities. The workshop will include panels and discussions on conducting both field and archival research methods, publication strategies and relationships with publishers, networking among scholars in the region, and grant writing and funding opportunities.

The Fourth Middle East and Central Eurasia Ethnographic Film and Media Program of the European Association of Social Anthropologists (EASA) will take place during the conference and all participants are invited to attend.

For more information, please visit:

<https://www.iranian-persiangulf.org/symposia-persica>

CALLS FOR APPLICATIONS

University of Chicago: Distinguished senior scholar of Ancient Iranian Studies

The Oriental Institute of the University of Chicago seeks to appoint a distinguished senior scholar of Ancient Iranian Studies to begin in the autumn quarter of 2018 or as soon thereafter as feasible. The exact specialization is open as long as the candidate focuses on the pre-Islamic cultures of Iran; the successful candidate may concentrate on the archaeology, languages, religion, art, or history of ancient Iran, or a combination of these. This is a tenured faculty position and will entail a joint appointment in the Oriental Institute and the Department of Near Eastern Languages and Civilizations.

Applicants are encouraged to submit materials as early as possible. Review of applications will begin December 1, 2017, and will continue until the position is filled. For details, please see: https://academiccareers.uchicago.edu/applicants/jsp/shared/position/JobDetails_css.jsp

PhD Funding Opportunities, 2018/2019

The School of Modern Languages at the University of St Andrews welcomes applications from outstanding PhD candidates in all areas of research currently offered by the School – from Medieval to the Contemporary and periods between – to join our vibrant international postgraduate community. Information on potential supervisors and staff research interests can be found at: <http://www.st-andrews.ac.uk/modlangs/>

All applications to study for a PhD with us are made via the University portal: <http://www.st-andrews.ac.uk/study/pg/apply/>

