Iran Heritage Foundation is the leading supporter of Iranian heritage and culture in the UK. With a mandate to promote and preserve the language, history and culture of Iran and the Persians, IHF engages with academic, institutional and cultural communities in Britain and abroad.

The organisation partners with museums, universities and artistic and scholarly institutions through the appointment of curators, the provision of grants, fellowships and scholarships, and the organisation of exhibitions and convening of conferences. IHF supports publications on subjects relating to Iran, funds the teaching of the Persian language and history at every level and holds a wide range of public, community and social events. The scope of IHF’s remit covers Ancient Persia, post-Islamic, modern and contemporary Iran.

Established in 1995, Iran Heritage Foundation is an independent, non-political, UK Registered Charity.
Management and Organisation
IHF’s mission, vision, budgets and programme scope are set and approved by the Board of Trustees, which meets four times a year. The Advisory Board and a number of specialist committees support IHF. These include the Academic Council which provides direction, sets priorities, controls quality and disburses the budget approved by the Trustees for academic relationships and programmes. The Events Committee organises and coordinates IHF’s social and cultural events throughout the year. The Norouz Committee organises IHF’s annual fund-raising dinner in London on the occasion of the Iranian New Year. The Future Patrons Committee organises an annual event for the younger generation Iranians, tied with IHF’s new institutional partnership with Tate Modern.

Sources of Funding
Important sources of funding for IHF include the Board of Trustees, the annual Norouz fundraising gala and contributions from individual donors and corporate and institutional sponsors.

How You Can Help
IHF carries out much of its work through volunteers. In addition, every donation, large or small, helps to make a real difference in achieving the Foundation’s objectives. We welcome your support!

Additional information and updated news on IHF programmes and events may be found at www.iranheritage.org and at www.facebook.com/iran.heritage.foundation
2013 in Review

During the period covered by this report, Farad Azima was still the acting CEO of IHF in an honorary capacity. He took on this role in addition to running an important and successful business, and many thanks are due to him for implementing a number of changes while at the same time keeping a firm hand on the tiller. Thanks are also due to Haleh Anvari who was Director of IHF from May 2012 to May 2013. During this time she organised a number of events and commissioned a series of films on the reaction of local Iranian communities in the USA to the Cyrus Cylinder tour. The roles of Director and CEO have now been combined, and I started in this new position at the beginning of January 2014.

In the eighteen years since it was founded, IHF has gone from strength to strength. An acorn has grown into an oak tree, so that now IHF is recognised as a world leader in promoting interest in the cultural heritage of Iran. For this extraordinary success the trustees and sponsors of IHF deserve great credit. I would also like to pay tribute to the office staff, who have selflessly supported the work of the Foundation. Nahid Assemi has looked after the Academic Committee, and Armin Yavari, Alice Piller Roner, Nazgol Kashani, and Denise Lyrintzi have all done invaluable work in the office. As always, John Watson has provided much needed IT advice and support, and behind the scenes in a quiet and unassuming way Maryam Alaghband helped enormously with the organisation of various programmes.

This is an exciting time to be taking charge of IHF. There is currently a surge of interest in Iran and Iranian cultural heritage, and at the present time there seems to be the possibility of working more closely with Iran in the future. The recent work of IHF provides an excellent platform on which to build. A glance at this report shows the wide range of activities undertaken in the last year. The Institutional Partnership Programme continued to flourish, a large number of grants were disbursed, and many events were organised or sponsored. Dominating the entire year, however, was the Cyrus Cylinder tour of the USA, organised jointly by the IHF, the British Museum and the Freer Sackler Gallery. This proved to be an unparalleled success, and marked the launch of IHF in the USA. We are spreading our wings, and intend to be active in the USA in the future. Moving forward, the opportunities both inside and outside the UK are immense. We can do so much to promote the cultural heritage of Iran. We also want to take a closer interest in the environmental heritage of Iran, which is in a parlous state. But to do all this we need the help of all those interested in Iranian heritage. I very much hope that during my tenure as CEO of IHF I will be able to count on the support and generosity of all who are interested in the work of the IHF.

Dr. John E. Curtis, OBE, FBA
Chief Executive Officer

The Iran Heritage Foundation (IHF) completed another strong year in 2013. As in previous years, overheads were partly covered by contributions from IHF’s Board of Trustees, which enabled a large proportion of additional income from individual donors, corporations and institutions to be applied directly towards its charitable activities. IHF is especially grateful to Bank Julius Baer for its continued support.

We are also deeply appreciative of the generosity and recognition accorded by the California-based PARSA Community Foundation, whose substantial grant awarded in 2010 continued to support both IHF’s Institutional Partnership Programme (IPP) and digitisation initiatives in 2013. As a result of this, the Foundation has been able to expand its core activities to accommodate additional partnerships.

Looking forward, 2014 is set to become another successful year, with IHF entering the year with a healthy surplus and the engagement of a new Chief Executive Officer. Our heartfelt gratitude goes to our loyal, generous and expanding supporters who share IHF’s vision and help us transform that vision into reality.

Copies of the Foundation’s audited accounts are available on request, and can also be accessed through the Charity Commission’s website.

Financial Review

The financial summary for the period from 1 January 2013 to 31 December 2013 is as follows:

- General Public Programmes, Community Events & Major Exhibitions: £250,000
- University Fellowships, Academic Projects, IPP & Digitisation: £200,000
- Total Administrative Expenses: £100,000

2011
2012
2013
The exhibition was accompanied by a catalogue entitled *The Cyrus Cylinder and Ancient Persia: A New Beginning for the Middle East*, edited by John Curtis. The tour was facilitated by many people and institutions that chose to support the tour. The greatest part however was played by the British Museum and The Freer and Sackler Galleries at the Smithsonian in Washington.

A Complete archive of articles and videos can be found on the official website of the tour www.cyruscylinder2013.com

Cyrus Cylinder send-off

IHF marked the departure of the Cyrus Cylinder to the US at a reception at the British Museum. The event was attended by patrons, benefactors and press and speeches were delivered by John Curtis of the British Museum and Karen Armstrong, noted author and a trustee of the British Museum.

Organised by the Iran Heritage Foundation

**Exhibition**

The Cyrus Cylinder, sometimes called “the first declaration of human rights” is one of the iconic treasures of the Iranian culture and identity. Dated to the 6th century BC when Cyrus the Great conquered Babylon, it is inscribed in Akkadian cuneiform, declaring reforms and acknowledging the rights of people in the conquered lands. Discovered some 130 years ago in the ruins of Babylon, it is now housed at the British Museum in London. Due to its modern interpretations, it has become a symbol of multi-culturalism, tolerance, diversity, and human rights.

In 2013, the Cyrus Cylinder made its first tour of the United States. The tour marked the official launch of IHF America, where it is hoped that by using the same model that the Iran Heritage Foundation has used so successfully in the UK, and through local institutions, the American/Iranian community will support promotion of the arts and culture of Iran.

The tour made its debut in Washington DC at the Freer Sackler Gallery in March 2013 and moved on to the Museum of Fine Arts in Houston, the Metropolitan Museum of Art in New York, the Asian Art Museum in San Francisco and the Getty Museum in Los Angeles where the tour ended in mid December. The exhibition attracted more than 315,000 visitors.

**Exhibition**

The Cyrus Cylinder, Achaemenid, clay, 539–538 BC, on display at Freer/Sackler Gallery of Art, Washington

Gold griffin-headed armlet from the Oxus treasure, Achaemenid, 5th–4th century BC

Silver bowl with winged lions, Achaemenid, 5th–4th century BC

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The Cyrus Cylinder at the Arthur M. Sackler Galleries, Washington
Exhibition

The exhibition made its debut at the Arthur M. Sackler Gallery in Washington DC, the seat of the US government, for the period from March 9 to April 28, 2013. In addition to the Cylinder, the exhibition featured a number of related objects that highlight the artistic, cultural, and historical achievements of the Achaemenid Empire of Iran. These included two recently identified fragments of cuneiform tablet in the British Museum collection inscribed with the same text as the Cyrus Cylinder, finely carved seals, and gold jewellery, vessels, and luxury objects from the Oxus Treasure. Supporting material from the Freer Sackler collection included two paper squeezes of Old Persian cuneiform inscriptions made by Ernst Herzfeld at Persepolis in the 1920s or 1930s. On exhibit was also a copy of Xenophon’s Cyropaedia (biography of Cyrus the Great written in 4th century BC) belonging to Thomas Jefferson, now in the Library of Congress. The exhibition opened with a gala dinner at the Freer Sackler Gallery. Speeches were delivered by Julian Raby, the Director of the Freer and Sackler Galleries, Neil MacGregor, the Director of the British Museum and Alireza Rastegar Chairman of IHF America. The highlight of the evening was a debate between Neil MacGregor and the CNN correspondent Christiane Amanpour on the importance of the Cyrus Cylinder and its significance for modern Middle Eastern politics.

The exhibition at the Freer Sackler Museum was further generously supported by the Ebrahimian Family Foundation, Dalia and Hossein Fateh, Foundation for Iranian Studies, Alireza (Itikad) Beheshti, Hassan and Nooshin Komoozeshahi, Leon Levy Foundation, Mehrdad Moayedi, Soudavar Memorial Foundation, Angelina and Alex Vahabzadeh, Reza and Homa Vaziri and Abbas and Pamela Yazdani.

Related Events

During the course of the exhibition an active public programme was organized by the Freer Sackler Gallery. These included celebration of Norouz, the Persian New Year with a range of activities for families, performance of Handel’s dramatic oratorio ‘Belshazzar’ and ‘cuneiform tweets’ in which families were invited to explore the exhibition with an activity book and try their hand at writing cuneiform on a clay tablet.

The Legacy of Cyrus the Great: Iran and Beyond Symposium

Cordially with the exhibition a symposium took place at the Meyer auditorium of the Freer Gallery, examining the legacy of Cyrus the Great. Scholars and experts contextualized Cyrus’s achievements and human rights legacy within the ancient world, the American Revolution, and the 21st century. The symposium opened with a keynote speech by John Curtis on ‘The Cyrus Cylinder: the Discovery and Creation of an Icon’. This was followed by a series of one papers on the subjects of ‘The Cyrus Cylinder and its Babylonian Setting’ delivered by Amelie Kuhrt of University College London, ‘Between Persia and Greece: Cyrus in Context’ by Wolter Henkelman of the German Archaeological Institute, ‘An Archaeology of the Babylonian Cyrus Cylinder’ by Zainab Bahrami of the Columbia University, ‘The Many Cyruses of the Renaissance’ by Jane Grogan of the University College Dublin, ‘What the Founders Learned from Cyrus the Great – and What We Can, Too’ by Caroline Winterer of Stanford University, ‘Cyrus and Neo-Achaemenid Architecture in 20th Century Iran’ by Talinn Grigor of Brandes University and ‘Archaeotopia: Future Past Persia’ by Mohammad Tavakoli-Targhi of the University of Toronto. The papers were followed by a roundtable conversation and audience discussion. A roundtable conversation was followed with audience discussion.
Top left
Leonard Levin,
Trustee, IHF America

Top right
Christiane Amanpour,
CNN Correspondent
and Neil MacGregor,
Director, the British
Museum

Middle left
Hossein Falah (centre)
and guests

Middle right
Alireza Rastegar,
Chairman, IHF America

Bottom
Enayat Rassuli, Shahla
Izadi, Masoumeh
Farhad, Mr. Izadi
The second leg of the tour saw the Cyrus Cylinder and its accompanying objects exhibited at the Museum of Fine Arts in Houston from May 3 to June 16, 2013. On exhibit were also the two paper squeezes from the Freer Sackler Gallery, and a copy of Xenophon’s *Cyropaedia*. The opening of the exhibition began with a special ceremony performed by the senior Zoroastrian mobed of Houston Dastoor Bahmanshah ‘Sanjana who chanted a blessing for the Cyrus Cylinder to open the festivities, and was accompanied by live music performed by Iranian musicians. This was followed by a seated dinner in the impressive surroundings of one of the European painting galleries of the museum with speeches delivered by Gary Tinterow, Director of the Museum of Fine Arts, Houston, Abolala Soudavar, Trustee of IHF America and John Curtis, curator of the exhibition. In his speech, Mr Tinterow drew attention to a letter received from former President George Bush Sr, who is based in Houston.

“I am proud that our great city of Houston will be host to the Cyrus Cylinder – a historic relic that speaks to the importance of tolerance, diversity and the rule of law—all essential components of good government.”

Barbara and I thank the British Museum for loaning the Cyrus Cylinder and the Iran Heritage Foundation for bringing it to Houston.”

The lead underwriting for the exhibition in Houston was provided by the Ansary Foundation. Additional generous support was provided by Morteza Baharloo, Mr and Mrs Alan B. Chaveleh, Farideh and Jafar Davoody, Suzanne and Ali Ebrahimi, Shoaléh and Aqghar Hosrati, Sherry and Arashir Tajvari and a host of other individuals and institutions.

Lecture Series

During the run at Houston, a series of lectures were offered as part of a public programme to put the Cyrus Cylinder in context. The first of these lectures entitled ‘The Many Meanings of the Cyrus Cylinder’ was delivered by Neil MacGregor, Director of the British Museum who took the audience through the two and half thousand years biography of the Cyrus Cylinder; a major document of world history, a significant player in the politics of the Near East and a central part of the story of both Iran and Israel. Unravelling the many stories of the object, he brought to light its special significance and the many ways of thinking about the past and the future its meaning has to offer. The lecture was followed by a reception and a book signing by Neil MacGregor and John Curtis.

Other topics covered through the lecture series included: ‘Friend of God and Paradise Builder’ delivered by Jennifer Rose, ‘Cuneiform in Context’ by Sarah Kelt Costello, ‘Cyrus, the Anointed of the Lord, the Cyrus Cylinder and the Bible’ by Matthias Henze and Ancient Perspolis in blue: new research on colours, gilding, painters and monuments in the Achamenid Persian empire, c. 520 to 330 ac by Alexander Nagel. All lectures were delivered to near-capacity audiences of 300.
The third phase of the tour saw the Cyrus Cylinder exhibited at the Metropolitan Museum of Art in New York from June 20 to August 4, 2013. A unique aspect of the exhibition at the Metropolitan Museum was its display within the galleries of Ancient Near Eastern Art, where objects from the permanent collection—including the famous lions from Babylon—provided a stunning backdrop to the exhibited objects. On display were also works of art from the Museum’s Department of Drawings and Prints and Department of European Sculpture and Decorative Arts that celebrate Cyrus and his legacy as a liberal and enlightened ruler.

The exhibition's presentation at The Metropolitan Museum of Art was made possible with the lead support of the Ansary Foundation. Additional support was provided by Akbar A. Lari, Iranian American Jewish Federation of New York, Omid and Kimya Kamshad, Noruz at the Met Fund and the Noruz Commission.

Related Events
As part of the events organised in conjunction with the exhibition, John Curtis gave a public lecture, Michael Seymour, Research Associate, Department of Ancient Near Eastern Art, MMA led a tour of the exhibition, and Farzin Rezaeian’s film Pasargadae which explores Cyrus the Great’s palace of Pasargadae—the first capital of the Persian Empire—through superb reconstructions of its architecture and magnificent gardens was screened. The film was introduced by David Stronach, Professor of Near Eastern Studies Emeritus, University of California, Berkeley.

Seminars
The public programme in respect of the exhibition included a seminar organised by the Metropolitan Museum of Art. Irving Finkel of the British Museum talked about ‘Reading the Cyrus Cylinder’ and Robert Faulkner of Boston College spoke on ‘Cyrus and the Case for Greatness: a View from the Writings of Herodotus and Xenophon’. The lectures were followed by a discussion moderated by Mohamad Tavakoli-Targhi of the University of Toronto.
THE CYRUS CYLINDER AT THE ASIAN ART MUSEUM, SAN FRANCISCO

Exhibition

In the fourth leg of its journey across the United States, the Cyrus Cylinder was exhibited at the Museum of Asian Art in San Francisco from August 9 through September 22, 2013. San Francisco was an apt venue for the message delivered by the Cylinder as in the words of Jay Xu, Director of the Asian Art Museum, “the San Francisco Bay Area is home to both the signing of the United Nations Charter and the birth of the Free Speech Movement, major pillars supporting human rights and civil liberties. This important object provides not only a foundation for understanding the ancient world, but also a touchstone for continued efforts to strive for common human freedom.”

The exhibition at the Asian Art Museum was further generously supported by Tina and Hamid Moghadam, Bita Daryabari and Dr. Reza Makari in collaboration with the Public Affairs Alliance of Iranian Americans (PAAIA).

Related Events

The Cyrus Cylinder: Uses, Misuses and Contemporary Iran
Panel Discussion

On the opening day of the exhibition, the museum hosted a panel discussion on the Cylinder’s historical context, its changing symbolism and representation and its contemporary relevance in Iran and beyond. The panelists included John Curtis, Reza Zarghami, author of ‘Discovering Cyrus: The Persian Conqueror Astride the Ancient World’, Trita Parsi, President, National Iranian American Council, Mitra Ara, Professor and Founding Director, Persian Studies Department, San Francisco State University and Jay Xu, Director of the Museum of Asian Art as moderator. The discussion was followed by an audience Q&A and reception.

The panel discussion was organised by the Asia Society Northern California and co-sponsored by UC Berkeley Department of Near Eastern Studies and the San Francisco State University Persian Studies Program.

Concert

At a concert in the Nob Hill Masonic Centre, the San Francisco Philharmonic Orchestra performed Loris Tjeknavorian’s ‘Cyrus the Great Symphonic Suite’, conducted by the composer himself. To celebrate the legacy of Cyrus the Great and his message of religious tolerance, equality, and peace, the Symphony traces Cyrus the Great’s journey from birth to his proclamation of human rights, known through the Cyrus cylinder. Tjeknavorian’s music was augmented by soprano Raeeka Yaghmai, piano soloist Tara Kamangar, and the narration of Houshang Touzie describing the early life of Cyrus based on the accounts of Herodotus and Xenophon.

The concert was presented by the Public Alliance of Iranian Americans (PAAIA).

BUT TO COME TO THOSE WHO, BY THEIR OWN ABILITY AND NOT THROUGH FORTUNE, HAVE RISEN TO BE PRINCES,
I SAY THAT MOSES, CYRUS, ROMULUS, THESEUS, AND SUCH LIKE,
ARE THE MOST EXCELLENT EXAMPLES.

David Ben-Gurion, Prime Minister of Israel, Acta Iranica (1971)
The Cyrus Cylinder: The Discovery and Creation of an Icon
Lectures

The reasons for the Cylinder’s historical significance and the importance it has acquired since its discovery in 1873 was explored by John Curtis, Keeper of Special Middle Eastern Projects at the British Museum.

Cyrus the Great and the Persian Empire: Perspectives from Antiquity to Today Symposium

For centuries, Cyrus the Great has enjoyed a remarkable reputation. Ancient Greek texts, particularly Xenophon’s Cyropaedia, were greatly influential in presenting him as an ideal ruler, while the Old Testament celebrated him for allowing the Jews to return from exile and rebuild their temple. The discovery of the Cyrus Cylinder in 1873 provided support—in Cyrus’s own words—for his legacy, and continues to attract new layers of significance. At a one-day symposium organised in conjunction with the exhibition, experts discussed a range of perspectives from which the Cyrus Cylinder and the Achaemenid Empire more broadly have been understood.

The symposium took place at the Getty Villa auditorium. Generous support for the symposium was provided by the J. Paul Getty Museum’s Villa Council.

The Los Angeles presentation was made possible by the generous support of Farhang Foundation and its supporters.

Cyrus the Great: Life and Lore Conference

On the occasion of the exhibition, an international symposium and conference was delivered by UCLA Iranian Studies in conjunction with the exhibition. Experts discussed a range of topics, including the Persian perspective. The conference concluded the tour to the United States. As home to the largest community of Iranian-Americans in the United States, Los Angeles provided the perfect venue to culminate this enormously successful tour.

As a unique accompaniment to the Getty’s installation, a recent acquisition by the Getty Research Institute was exhibited for the first time. This was Luigi Pesce’s Album fotografico della Persia (1860)-containing the earliest photographs of the Achaemenid palaces and audience halls at Persepolis, together with views of contemporary Tehran. The album was of particular relevance to the display of the Cyrus Cylinder, for Pesce dedicated it to Sir Henry Creswicke Rawlinson, who explored the importance it has acquired since its discovery in 1879.

The symposium was introduced by Timothy Potts, Director, J. Paul Getty Museum, the two sisters performed songs from the evolution of Persian song. At a concert in the auditorium of the museum to prepare a meal showcasing the multiethnic cuisine of the Persian Empire.

The reception of Cyrus: a symposium to discuss the historical figure of Cyrus the Great, his world, and later reception in antiquity and beyond. This gathering of prominent scholars from a wide variety of disciplines contributed not only to the important discussion on Cyrus’ new political order and religious policy, but also gauged his impact on posterity.

Within the context of seven panels, fourteen papers were delivered on the subject. The first day “The World of Cyrus,” addressed such themes as the origins of Cyrus’ Tepisid house, and the complex dossier of Elam-Persian acculturation; the Mesopotamian context of Cyrus’ edict and religious policy; Cyrus, the Babylonian exile, and the Bible; Paragardises and the making of an empire, and the Achaemenid world order from Cyrus to Darius.

The second day “The Reception of Cyrus,” concentrated on investigating the image of the emperor in the Greco-Roman, Iranian, and Muslim traditions. Amongst the particular topics examined were: Cyrus’ portrayal in Greek narratives of the classical age, and Roman compositions, Cyrus’ lasting presence in the Seleucid and Arsacid periods, in contrast to his eclipse under the Sasanians; the reception of Cyrus and the Achaemenids in the Zoroastrian tradition; Cyrus’ palimpsestic occurrence in the Iranian epic book of the Kings; and finally the depiction of Cyrus in Arabic historiography. A round table discussion brought the symposium to a close.

The conference was organised by UCLA Iranian Studies in collaboration with the Amuzegar Chai in Iranian Studies and the Musa Sabi Chair in Iranian Studies. The conference was made possible with the major support of Farhang Foundation, the IHF America and the generous support of Semnani Family Foundation.
THE EVERLASTING FLAME

ZOROASTRIANISM IN HISTORY AND IMAGINATION

Exhibition Tour – London

On December 3, 2013, a series of curator led tours of the exhibition were organised by the Foundation for its many patrons and supporters. This provided an opportunity for the patrons to hear directly from the curators about the exhibition and the stories behind the exhibits. The evening started by drinks and welcoming remarks, followed by a visit to the exhibition in the company of the curators.

Organised by the Iran Heritage Foundation.

Looking Back: Zoroastrian Identity Formation through Recourse to the Past

Conference – London

In conjunction with the exhibition ‘The Everlasting Flame: Zoroastrianism in History and Imagination’, a two-day conference took place at the Brunei conference centre of the School of Oriental and African Studies (SOAS), drawing an international cast of speakers.

Eighteen presentations were made within the context of six panels, where scholars examined the topics of Scripture and its significance for the tradition; Tradition, authority and orthodoxy; Symbols and iconic forms in art and architecture; Cross fertilization of ideas between pre and post-Islamic Iran; Minority status and Modernity. The keynote speech was delivered by Philip G. Kreyenbroek of Georg-August University, Gottingen.

The conference drew a large audience of students, academics and general public. The proceedings of the conference will be published by I. B. Tauris.

Organised by the Centre for Iranian Studies at SOAS and supported by the Iran Heritage Foundation.

Exhibition Tour – London

IHF Curator led Viewing

Poetry Reading – London

Kings, Heroes and Zoroastrianism in Persian Literature

At a poetry reading session organised in connection with the exhibition “The Everlasting Flame: Zoroastrianism in History and Imagination”, Narguess Farzad, Vesta Sarkhosh Curtis and Sarah Stewart read extracts of stories related to Zoroastrianism in ancient Persia from the colourful collection of Persian literature. These included myths from the Shahnameh (the Book of Kings) of Firdowsi, completed in an 1010, and Gurgurje’s Vio Ramín of the mid-eleventh century. The readings both in original Persian and English translation brought to life kings and heroes of pre-Islamic Persia – some of whom are revered both in the Avestan literature as well as the Shahnameh – and their role as defenders of the Zoroastrian religion.

Organised by the Iran Heritage Foundation.
Conferences & Lectures

2013 in Review

and the Iran Heritage Foundation in association with the Medieval Institute, University of Middle Eastern History, University of St Andrews and ran the conference which took place at the University of St Andrews students and academics.

which discussed the reasons for the not an arab country?"

archaeology, art history, literature and religion.

The lands of Eastern Iran and Transoxiana played a formative role in Islamic civilization. The region known in Arabic as Mawādir, was the basis for the revolution which brought to power the greatest of the Arab dynasties of the classical age, the Abbasid Caliphate, in 750. Its cities became famed for their Islamic learning, such that most of the compilations of hadīth, along with the Qur’an, al-Firdawsī’s Shahnameh, along with the Qur’an, were perfected, and during which many major Persian poets flourished. Those taking part in the workshop discussed and revisited the quite different conclusions reached by scholars, regarding the ‘decadence’ or ‘deviance’ of the poets of this period. Issues raised included: intertextuality in Persian poetry; banchanalian and wine symbolism, eroticism and doctrines of love; Ibn ‘Arabi’s Thee monism, development of poetic genres; and the politics of patronage on Persian poetry.

The workshop took place at the University of Exeter and was convened by Dr Leonard Levisohn, Senior Lecturer in Classical Persian and Sufi Literature and was organised by the Centre of Persian and Iranian Studies of the Institute of Arab and Islamic Studies, University of Exeter. The workshop was sponsored by The Arts and Humanities Research Council (UK), the Institute of Arab and Islamic Studies of the University of Exeter and supported by the Iran Heritage Foundation.

The interdisciplinary framework of the conference involved a body of art theorists and professionals from across the world, together with cultural scientists and art market experts. The conference proceedings will be published by I.B. Tauris with active contributions from enthusiastic audiences.

The conference took place at the University of St Andrews and was convened by Hamid Keshmirshekan and organised by the London Middle East Institute and supported by The Barakat Trust, Goethe Institute, Caspian Arts Foundation, Ibraaz, Shubbak Festival and the Iran Heritage Foundation.

The conference involved a body of art theorists and professionals from across the world, together with regional scholars and professionals in the field, including art theorists, academics, curators, museum professionals, cultural scientists and art market experts. The interdisciplinary framework of the conference provided a comprehensive insider and outsider’s perspective of artistic trends and of art theoretical discourses and art production in the Middle East today. It further dealt with the issue of how the interpretation and contextualisation of contemporary art from the Middle East affects its understanding at home and in global terms. The conference was very well attended, with active contributions from enthusiastic audiences. Conference proceedings will be published by I.B. Tauris. The conference was convened by Hamid Keshmirshekan and the Iran Heritage Foundation.

A New Look at Old Routes in Western Asia: Rethinking Iran in the 5th millennium Conference – Berlin

The 5th millennium ac is a pivotal period in the history of human civilisation. It witnessed the incipient stages of social complexity, the invention of major new technologies, developments in subsistence strategies, the development of craft specialisation and the first clear use of administrative devices. The transformations that took place in this period furthermore laid the foundations for major developments in the following millennium including the world’s first urban centres and writing systems.

While the importance of these transformations has been subject of a number of conferences and publications, the focus has always been on Mesopotamia, treating Iran only as a peripheral region. In line with a resurgence of archaeological fieldwork in Iran in the past decade, and fieldwork projects focusing on this period, a three-day workshop was organised at the University of Berlin from 31 May to 2 June, 2013, where experts from across the world met and presented recent and unpublished fieldwork results and research on 5th millennium Iran. Over the three days of the event, thirty five talks were given, of which nineteen were by delegates from Iran. The conference was well attended, and provided participants an opportunity to exchange ideas and critically assess the current state of research in a bid to a better understanding of this crucial period in Iran.

The conference was convened by Dr Helen Taylor and Dr Barbara Helwag of the Deutsches Archäologisches Institut (DAI) and took place at the Topoi Building Dahlem of Deutsches Archäologisches Institut (DAI), Berlin and was supported by the Iran Heritage Foundation.

First Biennial Graduate Conference on Iranian Studies (Symposia Iranica) Conference – St Andrews

Symposia Iranica’s First Biennial Graduate Conference on Iranian Studies took place at the University of St Andrews in April 2013. Ninety nine papers were presented within the context of twenty four panels covering the length and breadth of the field. The conference was supported by the British Institute of Persian Studies, The Hengeman Foundation and the Iran Heritage Foundation.

The conference was held at the Brunel lecture theatre of the School of Oriental and African Studies (SOAS). Through four paper presentation sessions and two panel discussions, different facets of Middle Eastern art were examined.

Regional vis-à-vis Global Art Discourses: Contemporary art from the Middle East Conference – London

In July 2013, a two-day international conference was held at the Brunel lecture theatre of the School of Oriental and African Studies (SOAS). Through four paper presentation sessions and two panel discussions, different facets of Middle Eastern art were examined.
In September a two-day scholarly workshop looked at the events of the 19th of August 1953, sixty years after the fall of Mossadeq. This coincided with the release of the now declassified documents by the CIA acknowledging their role in ousting Mohammad Mossadegh through propaganda, along with buying off of other politicians and leaders in Iran. The role of the CIA has of course long been known but the release of the documents was the first formal nod by the CIA that US had a role in the affair. The conference opened with a Keynote speech delivered by Professor Ervand Abrahamian of Columbia University New York, the foremost historian of Modern Iranian history, who provided a perceptive analysis of the different readings of the events of August 1953 that currently hold sway within the historiography before pronouncing his own interpretation. This was followed by talks by Darioush Bayandor (Geneva) and Mark Gasiorowski (Tulane University) each having a differing view on the event followed by a debate moderated by Michael Axworthy. The session was streamed live on the internet and people from US as well as Iran viewed the session (comments received via internet). The second day consisted of discussions by the delegates behind closed doors, with a very small number of selected auditors present, where topics such as the locus of the events chronologically, the role of the left (Toudeh), the Soviet perspective etc. were explored. The conference drew to a close with a detailed summary of the two days’ scholarship and academic debate delivered by James Griffiths, a PhD student of the University of Manchester. Amongst the audience present were Messrs Matin-Daftari, grandsons of Mossadegh, who contributed passionately to the debates.

The 19th August 1953 Sixty Years On: The fall of Mossadegh Revisited
Workshop – Manchester

The lacquer pen box was a familiar object in Qajar Iran. In the late 19th century, Russia began to export lacquer pen boxes for the Iranian market. Based on these two simple facts, Tim Stanley, Senior Curator for the Middle Eastern Collection at the Victoria and Albert Museum, traced the circular journey of the Russian lacquer technique back to Germany, to France and then, ultimately to Iran, explaining how in both 20th-century Iran and the Soviet Union, the technique continued to be practiced within a new political setting, giving strange new life to an old tradition. The lecture was followed by a reception.

The lecture took place on 27 March, 2013 at the Lygia and Manfred Gorvy Lecture Theatre of the Victoria and Albert Museum and was organized by the Victoria and Albert Museum, supported by the Iran Heritage Foundation

Variations on a Persian Theme: maps as messages
Lecture and reception – London

A lecture followed by a reception at the Brunei Gallery Lecture Theatre of SOAS, marked the generous donation by Dr Cyrus Alai of his rare map collection to the Centre for Iranian Studies at SOAS. The evening was introduced by Peter Barber, Head of Map Collections at the British Library. The lecture was delivered by Francis Herbert, former Map Curator of Royal Geographical Society and Fellow of the Society for the History of Discoveries, who explained how from European Classical times onwards messages – some obvious, some needing interpretation of their textual and/or symbolic languages – can be seen in maps. Starting with: what do most people agree is a ‘map’? and how does a map become a messenger?, he took the audience through variations, both graphic and linguistic based on Persian cartographic examples. The lecture continued with a response by Dr Alai, followed by a Q&A. A reception at the Brunei Suite closed the evening.

The event took place on 22 May 2013 at the Brunei gallery of the School of Oriental and African Studies (SOAS) and was organized by the Centre for Iranian Studies at SOAS and the Iran Heritage Foundation.

The conference was convened by Oliver Bast, Senior Lecturer in Middle Eastern History, University of Manchester and Siavush Randjbar-Daemi, both of the Manchester Iranian History Academic Network (MIHAN), University of Manchester. The conference was supported by the British Institute of Persian Studies (BIPS), I. B. Tauris, the University of Manchester and the Iran Heritage Foundation.
The Future Patrons Gala in support of IHF’s new partnership with Tate Modern
Philips De Pury – London

IHF’s first annual Future Patrons gala was held at Phillips Auction House, on the 9th of March to both celebrate the arrival of Norouz, and to fundraise for the Foundation’s new Institutional Partnership with Tate Modern to promote modern and contemporary Iranian art, by supporting the new post of the Adjunct Curator of Middle Eastern Art. IHF is delighted that Tate has put its weight and interest to promote arts from Iran and the region. The glamorous evening opened with a cocktail reception followed by dinner and an exciting auction. Highlight of the evening included entertainment by Kye Sones of the X-Factor and the double-platinum certified singer/songwriter Pixie Lott, joined by the talented DJs Isaac Ferry and Sammy Sadighi’s pop-up after-dinner club. An exclusive after-party at Annabel’s Club took this unforgettable event late into the night.

The Future Patrons organizing Committee were Kamiar Maleki (chair), Nima Bonelidar-Sagharchi, Soungya Chalhoub, Sadegh Dolatshahi, Nikki Meftah, Ashraf Qizilbash and Shahryar Raza. The gala was supported by Nazanin Ansari, Aline Baly, Stephen Barber, Michael & Fariba Benson, Jaques De Sassure, Sadegh Dolatshahi, Susie Edwards, Cesc Fabregas, Ardavan & Maryam Farmanfarmaian, Eskandar & Fatima Maleki, Afsaneh Moshiri, Farhad Moshiri, Mansour & Fariba Namaki, Phillips Auction House, Hassem Qaishah, Azem Rangoorwali, Marc-Francis Vandelli Romanowski, Memo Vogeler, and Poju Zabludowicz
IHF continued the tradition of hosting its annual Norouz Gala, now in its 18th year. The gala is the main fundraising event of the year. In 2013, the Gala was held at the Dorchester Hotel on 16th of March and included an address by Vahid Alaghband, Chairman of the Foundation who presented the award of prize for outstanding contribution to the field of Iranian Studies to Drs John and Vesta Curtis of the British Museum. The evening included spectacular hospitality and a successful auction with works by renowned Iranian artists including Hossein Zenderoudi, Shahriar Ahmadi, Gohnaz Fathi, Mehrdad Shoghi and Nikki Nodjoumi.

A Celebration of the Life & Work of Maestro Homayoun Khoram

A Musical Tribute – London

The life and works of Homayoun Khoram (1939–2013), the virtuoso Iranian violinist and composer, was celebrated with a musical tribute at the Brunei Gallery, SOAS on the 10th of March. Ranging from classical to high-quality popular music, Khoram's compositions are regarded as some of the most cherished works of Persian music. The event provided a unique opportunity to hear his colleagues perform compositions originally made famous by their performances on Iranian radio, television and film in the 1960s and 1970s.

The event was organized by the Persian Music Club in association with Centre for Iranian Studies at London Middle East Institute and was supported by the Iran Heritage Foundation, BARAX promotions and BIBA (British Iranian Business Association) and took place at the Brunei Gallery Lecture Theatre, SOAS.

Ghazaleh Avarzamani "Utopia"

Exhibition, Light Gallery – London

"Utopia" showcased Ghazaleh’s Rococo themed needlepoint embroideries which were mixed with contemporary Iranian imagery and were inspired by the kitsch interpretations of Goblin tapestries. The tapestries were embroidered by hand, tying in with Ghazaleh’s belief that the revival of skilled craft is central to the artistic process.

On display was also Ghazaleh’s installation “Eastern Delight” which presented her edition of baroque-style porcelain figurines mounted on fragments of Persian carpet.

The exhibition ran from 13-27 June 2013 at the Light Gallery, Porchester Place in London, organised by Nima Sagharchi Projects and sponsored by the Iran Heritage Foundation.

The Palace of Darius at Susa: The Great Royal Residence of Achaemenid Persia

Book Launch – British Museum

The palace complex of the Persian King Darius I, the Great (522–486 BCE), built 2500 years ago in Western Iran, is a unique example of the sophistication of Achaemenid architecture and construction. Though discovered and partly excavated in the 19th century, it was the field research between 1969 and 1979, by the French archaeologist Jean Perrot which revealed the site’s full dimension and complexity, casting a new light on the beginnings of the Achaemenid period.

Originally published in French, the translation and publication of the records of the excavation of this seminal find – lavishly illustrated and edited by John Curtis, Keeper of Special Middle East Project at the British Museum – was undertaken by the Iran Heritage Foundation. The book was launched at a ceremony at the British Museum. Speeches were delivered by IHF Chairman Vahid Alaghband, IHF Trustee Ali Rashidian, I.B. Tauris Chairman Iraj Raghazadeh, Deputy Director of British Museum Joanna Mackle and British Museum’s John Curtis. A moving account of Jean Perrot’s life was given by Bryan Torfeh, a family member of the author.


Kayhan Kalhor & Brooklyn Rider Ensemble

Concert – London

At a musical collaboration between Kayhan Kalhor – four-time Grammy Award nominated Iranian maestro – and the New York-based string quartet Brooklyn Rider, sublime Persian folk melodies were mixed with Western classical inventions, creating a cross-cultural landscape of exhilarating sounds. The event featured the 30-minute long symphonic piece ‘Silent City’, a collaborative project between Kalhor and the quartet in 2008, commemorating the harrowing destruction of the Kurdish town of Halabjah in Iraq in 1988 at the hands of Saddam Hussein.

"Experimentation is always more rewarding when it leads to resounding emotional depth, and this is as good an example as you’ll find of a group of musicians achieving that ideal balance" Pitchfork

The concert took place on 1 June 2013 at the Barbican. It was organised by the Barbican and supported by the Iran Heritage Foundation.
Edinburgh Iranian Festival 2013

The Edinburgh Iranian Festival was a two-week affair, taking place in various venues across the city of Edinburgh, showcasing Iranian art and culture in its differing forms and introducing it to those living in Scotland. The festival, now in its third year, is organised by volunteers and is affiliated to the Edinburgh University Persian Society (EUPS). Through a broad range of interactive events spanning a wide range of art forms, the festival aims to integrate the Iranian community into Scottish society. The highlights of the 2013 Festival were the first time collaboration of the Festival with the National Museums Scotland, with an exhibition of artefacts from Iran; an art exhibition on the theme of ‘Borders’ at the Art’s Complex Gallery, incorporating the work of twenty eight national and international artists from different disciplines which aimed to show the shifting notions of what constitutes a border on a personal or artistic level or as a concept that defines and divides our lives socially, economically and politically.

Funding received from Iran Heritage Foundation was specifically used for a series of seventeen lectures and workshops by speakers from Iran, Europe and the United Kingdom addressing audiences across various locations in Edinburgh as well as the opening ceremony which included a lecture by Dr Ali Ansari on Shahnameh and Modern Iran, Zahra Khansalar’s exhibition of Rostam’s combats and live music by the Hamishe Nou trio.

The festival was sponsored by the Edinburgh University Persian Society (EUPS), Filmhouse Cinema, Highlander, The Iran Heritage Foundation, National Museums Scotland, St John’s Edinburgh and a host of other establishments in Scotland and the UK.

Nour Festival of Arts

Nour Festival of Arts is an annual showcase of contemporary arts and culture from across the Middle East and North Africa (MENA), taking place every October and November at venues across the Royal Borough of Kensington and Chelsea.

In 2013 Iran had again a very strong presence at the Festival. There were workshops of art and storytelling for children and adults, Iranian classical instruments workshops, history and song-writing classes for young adults with a panel discussion on the art of music making. The highlight of Iran’s presence at the Festival was ‘Half of Heaven’, an exhibition by five contemporary female Iranian artists at the Kensington and Chelsea College, which showcased the ways in which artists have found varying strategies to deal with conditions in modern-day Iran. The exhibition ran from the October 10 to October 24, 2013.

The Iran presence at the Nour Festival was sponsored by the British Council and the Iran Heritage Foundation.

Zahak: Dragon King of Persia

A new stage work, giving a contemporary interpretation of a myth drawn from the Shahnameh, the Persian epic poem written by Firdausi more than a thousand years ago, ‘Zahak, Dragon King of Persia’ celebrated the Persian minstrels’ art of Naqqali – a now near-extinct tradition of travelling performers who interpret folklore handed down through generations largely through improvisation. In this performance verses from the Shahnameh were sung in the original Persian, accompanied by surtitles of English translations. A group of nine female dancers interpreted the story through sounds produced by percussionists from instruments as unusual as hacksaw, stone, chain and baking foil. Paintings by the Iranian surrealist painter Ali Akbar Sadeghi were used for projections, creating the painted curtains that minstrels used as backdrops.

The performance was staged in London at the RADA Studio on October 26th and West Road Concert Hall Cambridge on October 28th. The stage work was devised by Hossein Hadisi and performed by the music ensemble EXAUDI directed by James Weeks. The performance was choreographed by Rick Nodine. The project was an Arts and Humanities Research Council and Higher Education Funding sponsored project under the Cultural Engagement Fund. It was produced with the help of the Shahnama Project at Cambridge University in association with the Iran Heritage Foundation.
IHF’s Institutional Partnership Programme (IPP), now in its fifth year, provides much needed support for fellowships, teaching positions, and research centres dedicated to Iranian Studies at respected academic institutions. It also underwrites curatorial posts in Iranian art at major cultural institutions based in the UK and abroad. IHF provides multi-year funding to facilitate Iranian Studies teaching and research, focusing on the language, history, art and culture of Iran at partner institutions. In return, the partner institutions typically allocate matching funds and commit to the establishment of medium- or long-term posts. The IPP encourages academic and cultural collaboration amongst partner institutions through meetings and workshops, the exchange of visiting scholars and the sharing of best practice. The objective of the IPPs is to strengthen Iranian Studies programmes within partner institutions to the point where IHF supported posts are strategically entrenched and acquire longevity within the partner institutions without needing continued IHF support.

Currently ten institutions participate in IHF’s Institutional Partnership Programme including four museums, five universities and a national library:

**British Museum** IHF sponsors a rotating fellowship in one of the departments of the British Museum for scholars and curators working on the Iran collection;

**Tate Modern** IHF is sponsoring the position of a Post-Doctoral Research Fellow at the Tate Modern, a post dedicated to the creation of an online catalogue and partial digitisation of the extensive collection of 11,000 Persian manuscripts at the British Library;

**University of Cambridge** The Iran Heritage Foundation Persian Language Lecturer is a post in Persian language and culture combined with development of the extensive Persian language library at the University of Cambridge;

**University of St. Andrews, Institute for Iranian Studies** The Iran Heritage Foundation Persian Language Lecturer is a post in Persian language and culture combined with development of the extensive Persian language library at St Andrews;

**University of Edinburgh** The Iran Heritage Foundation Persian Language Instructor represents a post in the Department of Islamic and Middle Eastern Studies;

**Smithsonian Institution, Washington, D.C.** The Iran Heritage Foundation Curatorial Fellow in the Arts of Iran is a post-doctoral fellowship devoted to the arts and cultures of Iran;

**The Courtauld Institute of Art** The New Iran Heritage Foundation New MA/Research Assistant post is a funding for a postgraduate and Research Assistant post provides a focus on Persian art at the Courtauld Institute of Art;

**British Library** The IHF Curator of Persian Manuscripts is a post dedicated to the creation of an online catalogue and partial digitisation of the extensive collection of 11,000 Persian manuscripts at the British Library;

**School of Oriental and African Studies** The Iran Heritage Foundation Visiting Fellowship in Iranian Studies is a rotating fellowship for younger scholars from across the globe, situated within the Centre for Iranian Studies at the LSE;

**Victoria and Albert Museum** The Iran Heritage Foundation Curator of the Iranian Collections is a post dedicated exclusively to the arts of Iran;

In 2013 Dr Simon Rettig continued his second year of IHF curatorial fellowship at the Freer Gallery of Art and the Arthur M. Sackler Gallery. During the year he has been responsible for organizing three rotations of Persian paintings, calligraphies, and objects in the Freer Gallery (rotation of May and November 2013 as well as the forthcoming one in June 2014). In preparation for the first comprehensive catalogue of the Freer’s collection of Islamic and Persian manuscripts and paintings, Simon Rettig co-organized with Massoumeh Farhad and Nancy Micklewright in December 2013 the workshop “Cataloguing Islamic and Persian Manuscripts in the 21st Century: Issues and Challenges”. He is currently working on the exhibition “Nasta’liq: The Genius of Persian Calligraphy,” to open at the Sackler Gallery in September 2014 which focuses on the development of the nasta’liq style in Iran and will incorporate the work of some of the greatest master calligraphers. Lastly, Dr. Rettig has also been conducting research on the dalagnid manuscript Khosrow va Shirin of Nizami in the Freer Gallery of Art. He presented his findings in several lectures (ASPS Biennial Convention in Sarajevo, Harvard University and Wellesley College) and is currently working on a publication of the manuscript.

**IHF Curator of Iranian Art at the Victoria and Albert Museum**

During 2013, the important Iranian collections at the V&A continued to receive increased attention through the activities of Dr Moya Carey, the IHF Curator for the Iranian Collections. In this period new displays on the art of Qajar Iran were added to the V&A’s Islamic Middle East Gallery. The topics covered include the Museum’s unique collection of 19th-century architectural drawings, the understanding of which was improved by contact with the Faculty of Architecture at Tabriz University, which resulted from Dr Carey’s appearance on BBC Persian in an item on the drawings’ conservation.

In October, the V&A opened the Clothworkers’ Textile Centre for the Study and Conservation of Textiles and Fashion. The new Centre provides access to the Museum’s study collection of 1,700 Iranian textiles. One of the Centre’s first group visits was organized for the SCAS conference, “Looking Back: Zoroastrian Identity Formation through Recourse to the Past.” In addition to this work, Dr Carey continued research for her forthcoming book on British collecting of Iranian art in the late nineteenth century. She also delivered papers for the Oriental Ceramics Society and the Courtauld Institute in London, and at the College Art Association conference in New York.

In 2013, the Iran Heritage Foundation (IHF) continued to be the UK partner of the Asia Pacific Numismatic Council (APNC). This year IHF supported coins from Parthian and Sasanian Iran for the annual conference of the APNC in Hong Kong in September. The following year IHF was the sole supporter of the APNC conference in Singapore, bringing together all the Parthian coins in the collections of the participating institutions, resulting in a nine-volume publication to form the Sylloge Numminorum Parthicum (SNP), with the British Museum team responsible for two of these. Alexandra’s tenure ended September 2013. The next IHF Fellow at the BM will be Massoumeh Safinia who will start in May 2014.

**APPOINTMENTS**

**Fellowship at the British Museum**

Through this fellowship, scholars and museum curators specialising in the fields of Iranian art, archaeology and numismatics visit the British Museum, enabling them to use the facilities of the museum and other institutions in the UK to further their academic research as well as to study and receive training in various aspects of museum management. The fellowship for 2013 was Alexandra Magdu, who started work in December 2012, in the Department of Coins and Medals, assisting Dr Vesta Sarkhosh Curtis on the Parthian coin project, a project which aims to bring together all the Parthian coins in the collections of the participating institutions, resulting in a nine-volume publication to form the Sylloge Numminorum Parthicum (SNP), with the British Museum team responsible for two of these. Alexandra’s tenure ended September 2013. The next IHF Fellow at the BM will be Massoumeh Safinia who will start in May 2014.

**IHF Curatorial Fellow, Freer Gallery of Art and Arthur M. Sackler Institution, Smithsonian Institution**

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**Victory and Albert Museum** The Iran Heritage Foundation Curator of the Iranian Collections is a post dedicated exclusively to the arts of Iran;
Persian Language Lecturer at the University of St Andrews

In her third year as IHF’s Persian Language lecturer, Dr Maryam Ghobakhamim has continued expanding the modules taught. The Persian undergraduate programme in St Andrews began as a triple honours degree choice with the hope of it becoming more popular in the near future. In line with the expansion of Persian Studies in St Andrews, May 2013 saw the appointment of a lecturer in Persian (Dr Saeed Talajooy) at the School of Modern Languages. As a result from September 2013, Persian will be offered as a joint degree which will make the program considerably more accessible and desirable to students.

Besides the core language courses that are being offered, a few content modules have also been developed to enhance the program. Dr Ghobakhamim has been teaching the sub-honours language modules in Persian along with the honours content modules, Modern Iran through Cinema, and Female Identity in Modern Iran. The number of students taking Persian language has been steadily increasing, and they come from a range of university departments.

Lecturer in Persian Language and Culture at the University of Edinburgh

In his third year as the IHF Lecturer in Persian Language and Culture at the University of Cambridge, Dr Saeed Talajooy saw a sudden increase in the number of students attending the class, which he attributes to the presence of a qualified native speaker with a scholarly perspective. Encouraged by the rise in the size of the class he organized a number of cultural programmes to attract more students in a bid to create a cultural study group at Cambridge. These included establishing the first discussion series on Iranian cinema (February and March), three workshops on Persian calligraphy (March), and a Norouz celebration gathering (March) in which the students performed Iranian songs and recited modern Persian poetry. All programmes proved popular, attracting Iranian and non-Iranian participants from across the university and the city. Dr Talajooy left the post in July 2013. The new IHF Lecturer in Persian Language and Culture is Dr. Mahlood Ghaffari.

Persian Language Instructor at the University of St Andrews

In 2013, Dr Nur Sobers-Khan, IHF Curator of Persian Manuscripts at the British Library continued to drive forward the British Library Manuscript Digitisation Project. So far 2,600 entries have been made available in Fhirst, a Union Catalogue of Arabic script manuscripts in the UK (www.fhirst.org.uk). These will also be included in the Library’s own Catalogue of Archives and Manuscripts. Twenty-seven Persian manuscripts — more than 15,000 images — have also been uploaded online at http://www.bl.uk/manuscripts, with several short articles written in departmental blogs. http://britishlibrary.typepad.co.uk/asian-and-african/ on manuscripts included in the project. A dedicated project page has also been created accessible at http://britishlibrary.typepad.co.uk/asian-and-african/persian.html. Since the images went live at the end of January 2013, there have been about 12,000 views, demonstrating the impact the project has had on both the academic community and the general public.

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Visiting Fellow in Iranian Studies, School of Oriental and African Studies (SOAS)

This Fellowship brings scholars specialising in the fields of Iranian studies to SOAS enabling them to use its facilities and other institutions in the United Kingdom to further their academic research and publications. In 2013 two fellows held the post each for a six months period.

The first fellow was Dr Mohammad Maljoo - a visiting academic from Iran - whose tenure ran from 1 January to 30 June 2013. Dr Maljoo specialized in the economic history of Iran after the Revolution with special reference to industrial relations in the oil industry. During his visit at the Centre for Iran Studies, he was able to engage in a number of academic activities such as seminar presentations and media interviews. He also gave a public lecture on “The Political Agency of the Oil Labour in the Post-revolutionary Iran.”

The second fellow was Dr Mansour Talebpour, a PhD graduate of the SOAS Law School, whose tenure ran from 1 July to 31 December 2013. Dr Talebpour’s work focused on the international law aspects of the Iran economic sanctions in recent years. He was involved in teaching Modern and classical Persian Literature as well as Middle East Diaspora and Minorities courses.

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In 2013 IHF continued its support of valuable projects related to various aspects of Iranian culture undertaken by individuals and organisations. IHF’s 2013 grants provided:

- Continuing support for two London-based community organisations active in promoting Iranian culture and the teaching of Persian language;
- Travel and research grants for five scholars for the purpose of research in various aspects of Iranian art and culture;
- Support towards the costs of two conferences/workshops; and
- Support towards the cataloguing of books and data relating to Iranian art and history.

### SCHOOLS AND COMMUNITY

Since its inception, IHF has provided long-term support to schools and community organisations engaged in the promotion of Persian language, culture and education.

**Rustam Iranian School**

This school was established in 1981 in London with the main aim of providing Persian language courses for second-generation Iranian children in the UK. After many years of dedicated service, the school has developed into what is now a centre for educational and cultural activities for the Iranian community in the UK. It is managed by a team of twenty-five professional teachers and administrators and is unique amongst all schools due to the facilities it provides for pupils and their parents.

**Kanoon Iran**

Kanoon Iran was established in 1982; it is a community organisation with a very active schedule of lectures and other educational programmes on the history and culture of Iran. Its audience is predominantly drawn from the Iranian community in London. The organisation also offers Persian language classes for children aged six and above.

**Research and Travel Grants**

Research and travel grants were awarded to the following individuals in 2013:

- Li-Chiao Chen — Travel grant to undertake research in Iran on Anglo-Iranian relations in the context of the discovery of oil, impact of the Iranian Constitutional Revolution of 1906 and the role of Muhammad Ali Shah, the question of railways in Iran, disputes over the Ottoman-Iranian Frontier, and the Shuster mission and Iranian finance.
- Stephen Serpell for converting a pre-existing database of Persian paintings and other art to a web-based format for the use of scholars and students worldwide.
- Jeremy Upton for cataloguing and processing of the Ave collection of books acquired by the University of St. Andrews in 2009 consisting of 379 books and 43 DVDs relating to the Iran-Iraq war.

### CONFERENCES AND WORKSHOPS

In 2013 grants were awarded to the following individuals in support of conferences/workshops:

- Oliver Bast of the University of Manchester, for a two-day workshop marking the 60th anniversary of the fall of Mossadegh in August 1953, evaluating the historiography of the topic and re-evaluating the impact of the event on Iran’s history.
- Hamid Keshmishinakhan, for a two-day conference looking at the development of modern and contemporary art in an extended historical and global perspective, in order to define the region “Middle East” as a label and the dilemma which artists, curators, authors and critics from the region are confronted by.

Cataloguing

Grants were awarded to the following applicants for cataloguing books and data on arts and literature:

- Jeremy Upton for cataloguing and processing of the Ave collection of books acquired by the University of St. Andrews in 2009 consisting of 379 books and 43 DVDs relating to the Iran-Iraq war.
- Stephen Serpell for converting a pre-existing database of Persian paintings and other art to a web-based format for the use of scholars and students worldwide.
- Sara Kuehn — Travel and research grant with the aim of exploring how Iranian minorities fitted into the nation-building projects of Mohammad Reza Pahlavi in comparison with the events of the first decade of the revolutionary Republic.
- Parmis Mozafari — Travel and research grant involving fieldwork in Iran on the subject of the rise of women in the classical music industry in Iran.
- Lior Sternfeld — Travel and research grant with the aim of exploring how Iranian minorities fitted into the nation-building projects of Mohammad Reza Pahlavi in comparison with the events of the first decade of the revolutionary Republic.
- Sara Kuehn — Travel grant to undertake fieldwork in Iran on the representation of intellectuals in post-1979 Iranian cinema.
- Stephen Serpell for converting a pre-existing database of Persian paintings and other art to a web-based format for the use of scholars and students worldwide.
- Jeremy Upton for cataloguing and processing of the Ave collection of books acquired by the University of St. Andrews in 2009 consisting of 379 books and 43 DVDs relating to the Iran-Iraq war.

The publication of specialized monographs or other works on Iranian Studies is becoming less commercially viable over time. IHF regularly subsidizes the publication of such books that demonstrate sufficient merit. The following books received IHF subsidies for publication in this and previous periods:

- *The Cyrus Cylinder*, edited by Irving Finkel. The first book to discuss the Cylinder and its remarkable history, it is written by internationally respected authorities from the British Museum, offering a fresh consideration of its subject in the light of new discoveries. The book includes a complete new translation of the Cylinder inscription, and discusses related material such as the mysterious “Chinese bone” forgeries.
- *The Cyrus Cylinder and Ancient Persia: A New Beginning for the Middle East*, by John Curtis. A richly illustrated catalogue, the book was published in conjunction with the first ever tour of the Cyrus Cylinder to the United States, along with sixteen other objects from the British Museum’s collection and offers a fascinating introduction into a period of great social and political change in the region. The volume includes an introductory essay by Neil MacGregor as well as a new authoritative translation of the Cyrus Cylinder by Irving Finkel and the publication of two fragments of a cuneiform tablet that show that the text of the Cylinder was probably a proclamation that was widely distributed across the Persian Empire.
- *The Everlasting Flame: Zoroastrianism in History and Imagination* edited by Sarah Stewart. A richly illustrated book exploring important themes of Zoroastrianism: its rise during the second millennium BC, its doctrines, rituals and teachings, its growth into the foremost faith of the Achaemenid and Parthian empires, its consolidation under the Sassanians, its expansion east to China, and its impact on Judaism, Christianity and Islam. Published in conjunction with the exhibition of the same name, a record of the art, literature and culture of one of the world’s most fascinating religious traditions.
- *The Palace of Darius at Susa* by Professor Jean Perrot. The book is the translation in English of the extraordinary architectural complex built at the height of the glory of Darius I, the Great, and is the record of one of the most important buildings in the Ancient World, incorporating, as it does, both Iranian and Babylonian elements. Lavishly illustrated, the book presents information gathered from a decade of field research, with contributions by eminent historians, archaeologists, and specialists of the Achaemenid period.
2013 in Review

**2014 Programmes**

**Iran’s Natural Heritage: a Catalyst Symposium to spark measurable change**
Royal Geographical Society – London
18–19 January 2014

A symposium aiming to highlight and discuss the challenges and demands that face Iran and the preservation of its unique ecology: its ecosystems, habitats, wildlife and natural environments.

A full report on this pioneering and innovative symposium will appear in the Review for 2014.

Organised by the Iran Heritage Foundation in partnership with Persian Wildlife Foundation (PWF) and Soudavar Memorial Foundation.

**Recalling the Future: Post-Revolutionary Iranian Art**

**Brunei Gallery – SOAS**
16 January–23 March 2014

An exhibition of post-1979 Iranian revolution artworks by 29 Iranian artists, many of them exhibiting in the UK for the first time.

Organised and supported by Arts Council England, Azad Art Gallery, the Iran Heritage Foundation and the London Middle East Institute (SOAS).

**Connections between India and Iran**

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) – Mumbai
30–31 January 2014

An international conference examining relations and contacts between Iran and India from the time of the Indo-Iranian migrations to the 19th century.

Organised by the British Museum, CSMVS, the Iran Heritage Foundation and Pinjika Zoding Foundation.

**Farid-ud-din ‘Attar: The Canticle of the Birds**

Asia House – London
17 February 2014

A lecture by Michael Barry on the most evocative masterpiece of twelfth century Iranian literature, followed by recitation of some of the passages in the book.

Organised by the Iran Heritage Foundation and Diane de Selliers Publishers.

**Norouz Gala**

Grosvenor House – London
22 March 2014

Continuing a longstanding tradition, we celebrate the Iranian New Year with a Gala at the Grosvenor House Hotel. It is an auspicious start to the Persian New Year and our major fundraising event.

Organised by the Iran Heritage Foundation.

**Burnt Generation**

The Terrace Rooms, Somerset House – London
10 April–31 May 2014

A major exhibition of unseen work by eight contemporary Iranian photographers.

Organised by Candlestar, Photo London, Principality Events and supported by the Iran Heritage Foundation.

**Domestic Labour: A Study in Love**

Cambridge Junction – Cambridge
27 April 2014

A play looking at the love story between a man and a woman, East and West, the mundane and the monumental, the dust behind the bed and the Iranian baby boom.

Presented by 30 Bird Production and supported by the Iran Heritage Foundation.

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**Future Events**

**Investigations into the Persian Gulf: A Symposium**

Leicester University
17 March 2014

A symposium marking the 200th anniversary of the Talash expedition to investigate and map the Persian Gulf.

Organised by the Iran Heritage Foundation.

**Recalling the Future: Post-Revolutionary Iranian Art**

Brunei Gallery – SOAS
16 January–23 March 2014

An exhibition of post-1979 Iranian revolution artworks by 29 Iranian artists, many of them exhibiting in the UK for the first time.

Organised and supported by Arts Council England, Azad Art Gallery, the Iran Heritage Foundation and the London Middle East Institute (SOAS).

**Iranian or Islamic Art**

Asia House
2 July 2014 (tbc)

A lecture by Dr Assadullah Souren Melikian-Chirvani, Research Director at the Aga Khan Trust for Culture, who will argue the reasons for using the term ‘Iranian art’ as opposed to ‘Islamic art’ in a historical context.

Organised by the Iran Heritage Foundation.

**Future Patrons’ Gala**

Venue (tbc)
20 September 2014 (tbc)

Following the success of last year’s inaugural Future Patrons’ gala, this year’s event will be focused on fundraising for the post of Research Curator for the Middle East at the Tate.

Organised by the Iran Heritage Foundation.

**Persian Cuisine**

Asia House
3 December 2014

A panel of culinary experts who have written books on the subject will discuss Iranian cuisine, followed by a reception, with Iranian food available to sample.

Organised by the Iran Heritage Foundation.

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27 April 2014

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Presented by 30 Bird Production and supported by the Iran Heritage Foundation.

**Persepolis**

Asia House
24 September, 2014 (tbc)

A lecture to be delivered by Dr Ali Mousavi, Visiting Professor of Iranian Archaeology at UCLA, on the site of Persepolis.

Organised by the Iran Heritage Foundation.

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At the time of going to print, a number of our 2014 programmes have already taken place. Taking this opportunity we would like to acknowledge the individuals, institutions, corporations and foundations who worked with or supported us by sharing their expertise, providing financial support or becoming our project partners in the following programmes:

**Iran’s Natural Heritage Symposium**
The Symposium was organized by:
Maryam Alaghband
Sheyda Ashayeri
Iraj Bagherzade
John Curtis
Donna Day Lafferty
Pooya Ghoddousi
Hassan Hakimian,
Alice Piller Roner
Fatemeh Soudavar Farmanfarmaian
Morad Tahbaz

Partnered by:
Persian Wildlife Foundation (PWF)
London Middle East Institute (SOAS)
Soudavar Memorial Foundation (SMF)
I B Tauris Publishers
Persian Wildlife Heritage Foundation

The cost of the symposium was covered by:
Alliance Family Foundation
Massi Farmanfarmaian
Persian Wildlife Foundation (PWF)
Hamid & Mera Sabi
Alireza & Mariam Satrap
Soudavar Memorial Foundation
Morad Tahbaz

**Recalling the Future: Post-Revolutionary Iranian Art**
Arts Council England
Azad Art Gallery
London Middle East Institute (SOAS)

**Connections between India and Iran**
British Museum
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS)
Byram N. Jeejeebhoy
Laila R. Jehangir
Pirojsha Godrej Foundation
Noshir Talati

**Farid-ud-Din Attar: The Canticle of the Birds**
Diane de Sellier

**Burnt Generation**
Candlestar
Photo London
Principality Events

**Norouz Gala 2014**
Hossein Abedinzadeh
Massoud & Helen Abrishamchi
Mohammad Reza & Stephanie Abrishamchi
Hossein & Leila Adle
Vahid & Maryam Alaghband
Farad Azima
Manucher & Mahvash Azmudeh
Kambiz & Roaya Babaei
George & Narguess Collie
John & Vesta Curtis
Michel & Noushin Danechi
Farideh Daneshvar
Shirin Fateh
Behrouz & Elahe Fatemi
Shiva Hadj hassan-Tehrani
Neil Iden
Zinat Irvani
Jawad & Mahnaz Kamel
Omid & Kimya Kamshad
Elahe Kashanchi
Ahmad & Nasrin Lari
Hamid & Mina Larizadeh
Mahnaz Larizadeh
Mehdi & Soheila Metghalchi
Reza & Mariam Moghadam
Asghar & Fereshteh Montakhab
Afsi Moshiri
Mansour & Fariba Namaki
Alireza Rastegar
Sedigeh Rastegar
Ali & Monir Sattaripour
Mehrdad & Neda Toofanian

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