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
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 Filer Romer, 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.

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.
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

**The Cyrus Cylinder and Ancient Persia:**

**A New Beginning**

Touring Exhibition: Washington, Houston, New York, San Francisco, Los Angeles

March – December 2013

Legacy

This programme of events was organised by the British Museum in partnership with the Iran Heritage Foundation and the Arthur M. Sackler Gallery, Smithsonian Institution, in collaboration with four other major US museums and marked the launch of IHF America which had officially undertaken the tour in conjunction with sponsorships by a number of organisations and individual donors and by an indemnity from the Federal Council on the Arts and the Humanities. Apart from the touring exhibition, the programme was accompanied by symposiums, talks and lectures by international authorities on the Cyrus Cylinder and the Achaemenid era, creative workshops for all ages and concerts of Persian music and films aimed to bring the object and the period to life. Combined with record visitation levels for the exhibition and the extensive media coverage received, the programme was extremely effective in capturing the spirit, style and values of Persian culture.

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.

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
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 Ebrahimi Family Foundation, Dalia and Hossein Fateh, Foundation for Iranian Studies, Alireza Ittihadieh, Hassan and Nozhat Khanoozkhah, Leon Levy Foundation, Mehndad Moayedi, Soudavar Memorial Foundation, Angelina and Alex Yavahzadeh, Reza and Homa Vaziri and Abbas and Pamela Yazdani.

Related Events
During the course of the exhibition an active public programme was organised 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
Covincing 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 nine 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 Bahrani 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 Brandeis University and ‘Archaeotopia: Future Past Persia’ by Mohamad 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.
2013 in Review

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, Shoaleh and Asghar Nosrati, Sherry and Ardeshir 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 Mathias Henze and Ancient Persepolis in blue: new research on colours, gilding, painters and monuments in the Achaemenid Persian empire, c. 520 to 330 BC’ 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 Nowruz 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 Malek in collaboration with the Public Affairs Alliance of Iranian Americans (PAIA).

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 Zarghamee, 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 organized 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 Yaghmaei, 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 (PAIA)

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 exhibition opened to the public at the Getty Museum in Los Angeles on October 2nd and for a period of nine weeks, which 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 fotografica 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 published the text of the Cylinder in 1880.

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

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 1879 was explored by John Curtis, Keeper of Special Middle Eastern Projects at the British Museum at a lecture entitled ‘The Cyrus Cylinder: The Discovery and Creation of an Icon’.

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 as a liberator of the Jews. There are also ancient Persian sources, such as the texts engraved on the stone stele found at Susa, which gives first-hand accounts of Cyrus’ victories and his policy of allowing the Jews to return from exile and rebuild their temple. The discovery of the Cyrus Cylinder in 1879 provided support—in Cyrus’ 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 Cyrus Cylinder: The Discovery and Creation of an Icon

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 as a liberator of the Jews. There are also ancient Persian sources, such as the texts engraved on the stone stele found at Susa, which gives first-hand accounts of Cyrus’ victories and his policy of allowing the Jews to return from exile and rebuild their temple. The discovery of the Cyrus Cylinder in 1879 provided support—in Cyrus’ 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. Papers explored the meaning and context of Cyrus’ inscription, the diverse interactions between the Persians, their subjects and their opponents, and the representation of Cyrus in modern Iran. Speakers included Irving Finkel of the British Museum, London, whose talk was entitled ‘Reading the Cyrus Cylinder’, Ali Moussavi of University of California, Los Angeles, who concentrated on ‘Pilgrimage to Pasargadae: The History of Cyrus’ Capital in Iranian Traditions’, Gregory Nagy of Harvard Centre for Hellenic Studies, Washington D.C. discussing ‘The idea of an Archetypal Text in Stemming from the Empire Founded by Cyrus the Great’, Timothy Potts of J. Paul Getty Museum, Los Angeles who explored ‘Cyprus in Context: Cultural and Historical Perspectives’ and Matthew W. Stolper of Oriental Institute, University of Chicago who looked at ‘Cyprus the Liberator’.

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.

Related Events

In conjunction with the exhibition in Los Angeles, a number of events and educational programmes were arranged for the public. These included a symposium, a series of lectures, gallery and studio courses and performances, generously supported by the J. Paul Getty Museum’s Villa Council.

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

Symposium

The reasons for the Cylinder’s historical significance and the importance it has acquired since its discovery in 1879 was explored by John Curtis, Keeper of Special Middle Eastern Projects at the British Museum at a lecture entitled ‘The Cyrus Cylinder: The Discovery and Creation of an Icon’. How the affairs of governance were conducted in a socio-political entity as vast as that of the Achaemenid Empire which incorporated many different cultures, was the subject of the lecture delivered by archaeologist Elspeth Dusinberre who examined government archives, food, alcohol, gender relations, and even the original Pony Express to illuminate how the empire founded by Cyrus the Great functioned. The lecture was entitled ‘Empire, Authority, and Autonomy in the Achaemenid Persian Empire’.

Co-presented with the Archaeological Institute of America

Gallery Course

The Greeks feared, admired, and maligned the Persians from before Cyrus until after Alexander the Great. During the course, the educator Shelby Brown explored the Greek view through tales and art before comparing it with the Persian perspective. The course included a session on practicing cuneiform, ending with a tour of the exhibition.

Studio Courses

At a series of studio courses organised in conjunction with the exhibition, students learnt hand-building techniques to create ceramic cylinders and vessels inscribed with their own text dedications and discovered the flavours of the ancient Near East by picking herbs in the garden of the museum to prepare a meal showcasing the multiethnic cuisine of the Persian Empire.

Cyprus the Great: Life and Lore

Conference

On the occasion of the exhibition of the Cyrus Cylinder in Los Angeles, Iran Studies at UCLA convened a two-day international symposium “Cyrus the Great: Life and Lore” 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 origin of Cyrus’ Teispid 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, Paragordae 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, Islamic, 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 Sassanians, the reception of Cyrus and the Achaemenids in the Zoroastrian tradition, Cyrus’ palimpsestic occurrence in the Islamic 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 Chair 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

The exhibition was the first of its kind to provide an in-depth visual narrative of the history of Zoroastrianism from its ancient Iranian roots, to its emergence as the foremost religion of the Achaemenid and Parthian empires as well as its consolidation as the state religion under the Sasanians and the establishment of the great regnal fires. It demonstrated the reach of Zoroastrianism into Central Asia and China and its influence on the major religions of Judaism, Christianity and Islam. The exhibition further looked at the journey of Zoroastrianism from Iran and its settlement in India, and the growth of its adherents as an immigrant community under British colonial rule, and the later expansion of the modern Diaspora.

The exhibition opened with a reception at the House of Lords, hosted by Lord Williams of Baghlan, a member of the Brunei Gallery of the School of Oriental and African Studies (SOAS). A record 23,000 visitors passed through the doors of Brunei Gallery, making the event the third most popular in the history of the gallery.

The exhibition was sponsored by The Iran Heritage Foundation. The Exhibition was installed at the Roshan Sadri Foundation, Vika Irani, Vahid Kooros and the Pallonji Mistry, The Bombay Parsi Punchayat, Erach Kureshi, Cyrus Poonawalla, TATA Enterprises, and supported by the Iran Heritage Foundation.

The exhibition ran from October to December 2013 and was accompanied by a catalogue of the same name edited by Sarah Stewart.

The exhibition has been filmed with the aim of creating a documentary on Zoroastrianism in due course.

The event was organised by the School of Oriental and African Studies (SOAS) with support from The Iran Heritage Foundation. The conference will be published by I. B. Tauris.

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.

The event was organised by the School of Oriental and African Studies (SOAS) and the Iran Heritage Foundation and took place at the Brunei Gallery lecture theatre of SOAS.
Conferences & Lectures

**Eastern Iran and Transoxiana, 750 – 1510:**
Persianate culture and Islamic civilisation
Conference – St Andrews

The lands of Eastern Iran and Transoxiana played a formative role in Islamic civilization. The region known in Arabic as Mādhīya, was the basis for the revolution which brought to power the greatest of the Arab dynasties of the classical age, the Abbāsid Caliphate, in 750. Its cities became famed for their Islamic learning, such that most of the compilations of Hadīth, along with the Qur’ān, authoritative sources of law for Muslims, were compiled by scholars from the region. Arabs settled in large numbers, but many soon adopted Persian as their language, giving rise to the new hybrid Arabic-influenced form of Persian which is still in use today. Despite its seminal importance, this period has remained one of the most obscure and neglected in Islamic history. The conference which was held 8–9 March 2013 in St. Andrews was therefore a welcome forum for twenty one leading specialists in the field to explore why and how Khurasan and Transoxiana became one of the most culturally and politically dynamic areas of the Muslim world, from the launch of the Abbāsid revolution to the empire of Sanjar. Papers covered aspects of the period from a range of approaches – history, archaeology, art history, literature and religion. The conference was preceded by a public lecture on 7 March by Professor Hugh Kennedy (SOAS) on “Why is Iran not an Arab country?” which discussed the reasons for the survival of an Iranian identity in the wake of the Arab conquests. The audience included a wide range of students and academics.

**Classical Persian Poetry and Poets: The Timurid and Türkmen Periods**
Workshop – Exeter

A one-day workshop on Saturday 27 March, 2013 focused on the life, works and thought of all major and some minor poets who flourished during the late Mongol, Timurid and Türkmen periods (14th–15th centuries), when most of the models of classical Persian poetry 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; bacchanalian and wine symbolism; eroticism and doctrines of love; Ibn ‘Arabi’s Theomorism; development of poetic genres; and the politics of patronage on Persian poetry.

**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 sponsored by the British Institute of Persian Studies, The H Newman Foundation 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 BC is a pivotal period in the history of human civilisation. It witnessed the inception 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.

**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 Brit supervised 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.

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 inside-outside 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 followed by a reception at the British Museum.

The conference was convened by Hamid Keshmirshahian and organised by the London Middle East Institute and supported by the Bank of America Trust, Goethe Institute, Caucaian Arts Foundation, Iraqui, Shubaleh Festival and the Iran Heritage Foundation.
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 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.

---

A Circular Journey: Iranian Lacquer and its Travels in Europe
Lecture – London

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 Lydia 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 Ala’i 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 Ala’i, 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.

---

Tim Stanley

---

Painted lacquer mirror case by Ali Ashraf, Isfahan, 1943, V&A

---

Francis Herbert
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 Isacc Ferry and Sarni 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 Bonabdar-Sagharchi, Soungya Chalhoob, Sadegh Dolatshahi, Nikki Mesihi, Ashraf Qizilbash and Shahyra Raza. The gala was supported by Nazanin Ansari, Aline Baly, Stephen Barber, Michael & Fariba Benson, Jaques De Sassure, Sadegh Dolatshahi, Suey Edwards, Cesc Fabregas, Ardavan & Manya Farmanfarmaan, Eskandar & Fatima Maleki, Afsaneh Moshiri, Farhad Moshiri, Mansour & Fariba Namazi, Phillips Auction House, Hossein Qasibab, Azam Rangooverwada, Marc-Francis Vandelli Romanovski, Memo Vogler, and Poju Zabludowicz.
IHIF 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, Golnaz 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 party 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 Raghzeradeh, 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.

Experimentalism 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

Top left: Kayhan Kalhor & Brooklyn Riders
Bottom left: Performance at the Brunei Lecture Theatre
Bottom right: Kayhan Kalhor & Brooklyn Rider Ensemble in performance at the Barbican
Top right: Ghazaleh Avarzamani
Edinburgh Iranian Festival 2013
Festival – Edinburgh

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
Festival – London

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
Performance – London & Cambridge

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 traveling 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 IPP 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;

**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;

**Tate Modern**
IHF is sponsoring the position of an adjunct research curator at the Tate Modern, a post in contemporary Middle Eastern Art;

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

**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;

**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;

**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 arts 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 thousand 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 the University of Cambridge;

**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;

**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 arts 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 thousand Persian manuscripts at the British Library.

**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 fellow for 2013 was Alexandra Magub, 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 Numorum Parthorum (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 Gallery, Smithsonian Institution**
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 Sacker 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 daklaqiy manuscript Khurasan wa 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 organised for the SOAS 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.

**The Iran Heritage Foundation**

In 2013 in Review
In her third year as IHF’s Persian Language lecturer, Dr Maryam Ghorbankarimi has been steadily increasing, and they come from a range of university departments.

Lecturer in Persian Language and Culture at the University of Cambridge

In his third year as the IHF Lector in Persian Language and Culture at the University of Cambridge, Dr Saeed Talajooy saw a sudden increase in the number of registered 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 Norouzi 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 Lector in Persian Language and Culture is Dr. Mahlool Ghaffari.

Persian Language Instructor at the University of St Andrews

In 2013 Dr Azin Mostajer Haghighi, the IHF Persian Language Instructor at the University of St Andrews began as a triple honours degree choice. The number of students taking Persian language has considerably more accessible and desirable to students. The Persian undergraduate program in St Andrews has successfully achieved the course’s objectives and has consistently receive very positive student feedback. The alterations to the structure and delivery of the Persian language courses. These changes have resulted in the restructuring and improvement of Persian exam papers, which have been well received and appreciated by the board of examiners. Dr Mostajer Haghighi’s courses consistenly receive very positive student feedback. The previous year she had designed the syllabus and taught a new Persian course, Intensive Persian, which in January 2013 was introduced as a substitute for the year abroad for third year students studying Persian. Intensive Persian has successfully achieved the course’s objectives prompting the department to offer it as long as travelling to Iran is not feasible as a year abroad option. In addition to her allocated workload, Dr Mostajer Haghighi has been involved in teaching Modern and classical Persian Literature as well as Middle East Diaspora and Minorities courses.

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 Iranian 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 Manouche 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 too fully engaged with the academic life at the Centre for Iranian Studies. His tenure culminated in a public lecture the subject of which was “Sanctions on Iran, International Law and International Human Rights Standards.”

IHF Curator of Persian Manuscripts at the British Library

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 Fihrist, a Union Catalogue of Arabic script manuscripts in the UK (www.fihrist.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, the project has had on both the academic community and the general public.
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;
- Support towards the cataloguing of books and data relating to Iranian art and history.

**Grants**

Following individuals in 2013:

- Mahdis Hassanzousamiri – Travel grant to undertake research in Iran on the representation of intellectuals in post-1979 Iranian cinema.
- Sara Kuehn – Travel grant to undertake fieldwork in Iran, researching the iconography of dragons during the Achaemenid period and its survival in modified form in later periods.
- Parmis Motazafari – Travel and research grant involving fieldwork in Iran on the subject of the rise of women in the classical music industry of 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.

**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 Keshmirshekan, 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:

- 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 Avicenna 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.

**IHF Publications**

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.
- Persian Gardens and Pavilions: Reflections in History, Poetry and the Art, by Mohammad Ghanipour. The book places the garden and the pavilion within their historical, literary and artistic contexts. By looking at religious texts, Persian poetry, miniatures, sculpture, carpets and even accounts of travelers, it emphasizes the material and psychological relationships that exist between human beings, pavilions and gardens.
- 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.

**SCHOOLS AND COMMUNITY**

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 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.

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 re 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.
- Alireza Eshraghi – Travel and research grant to undertake fieldwork in Iran on the rise of women in the classical music industry of Iran.
- Lisa 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.

**Publications**

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.
- Persian Gardens and Pavilions: Reflections in History, Poetry and the Art, by Mohammad Ghanipour. The book places the garden and the pavilion within their historical, literary and artistic contexts. By looking at religious texts, Persian poetry, miniatures, sculpture, carpets and even accounts of travelers, it emphasizes the material and psychological relationships that exist between human beings, pavilions and gardens.
- 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.
**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
16–22 January 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 (CSWMV) – 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, CSWMV, the Iran Heritage Foundation andPinjhora Kodung 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**
Grovenor House – London
22 March 2014

Continuing a longstanding tradition, we celebrate the Iranian New Year with a Gala at the Grovenor 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

Summerhall – Edinburgh Fringe Festival
1–23 August 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 Productions 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.

**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.
Acknowledgements

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

Domestic Labour – A Study in Love
30 Birds Production

Norouz Gala 2014
Hossein Abedinzadeh
Massoud & Helen Abrishamchi
Mohammad Reza & Stephanie Abrishamchi
Hossein & Leila Adle
Vahid & Maryam Alaghband
Farad Azima
Manucher & Mahvash Azaudeh
Kambiz & Roya Babaee
George & Narguess Collie
John & Vesta Curtis
Michel & Noushin Danechi
Farideh Daneshvar
Shirin Fateh
Behrouz & Elahe Fatemi
Shiva Hadjassan-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

Bank Julius Baer has supported the IHF for the last decade. We are most grateful to them.