Notes

Prologue


Introduction – The Bleeding Pen

1 Also see his other contributions such as “Some Common Characteristics of Persian Poetry and Art,” in *Studia Islamica*, No. 16 (1962), pp. 61–71, where he, for instance, states, “Poetry is the most significant artistic achievement …,” p. 61.
G. Lazard, “The Rise of the New Persian Language,” in *The Cambridge History of Iran*, Vol. IV. *The Period from the Arab Invasion to the Saljuqs*, ed. R.N. Frye, Cambridge: Cambridge University Press, 1975, Chapter 19, pp. 595–632. There are several stories about the birth of Persian poetry and who first composed a Persian poem. The chronicle *Tārikh-e Sistān* has it that the first Persian poem was composed at the local court of the Saffarids (861–1003). A poet recited a panegyric in Arabic as was customary, praising the ruler, but the Persian ruler Yaʿqub Layth questioned why he should be praised in a language that he could not understand: *chizi ke man andar nayābam cherā bāyād goft* or “things that I do not understand, why should they be said.” His secretary Mohammad ibn Wasif translated the poem into Persian. While this story is usually told to refer to the rise of Persian literature, there were of course several other crucial events during the ninth and the tenth centuries showing the essential role of poetry in the revivification of Persian culture. See *Tārikh-e sistān*, p. 209. The variant of the name is also Mohammad b. Wāsef but in Bahār’s critical text edition it is Wasif. Also see S.M. Stern, “Yaʿqub the Coppersmith and Persian National Sentiment” in *Iran and Islam, in Memory of the Late V. Minorsky*, ed. C.E. Bosworth, Edinburgh: Edinburgh University Press, 1971, pp. 535–555; C. Edmund Bosworth in *Encyclopædia Iranica*, s.v. Saffarids; J.S. Meisami, *Persian Historiography to the End of the Twelfth Century*, Edinburgh, 1999, pp. 47–140; also see Ahmad Ashraf in *Encyclopædia Iranica*, s.v. Iranian Identity, iii. Medieval Islamic Period.


Roland Bleiker, *Aesthetics and World Politics*, p. 86.


J.T.P. de Bruijn defines *sokhan* in his discussion of Nezāmi’s *Makhzan al-asrâr*. Elsewhere I have summarised the gist of this definition as follows: “it alludes to the metaphysical logos, the as yet undivided principle of creation, which is closely related to universal reason. Sukhan also refers to God’s creative command, as mentioned in the Quran (19:35), or in general terms to God’s Word as a command to ethical action, contained in the Quran and elaborated in Islamic law. Sukhan also alludes to the rational capacity of individuals, enabling them to understand the intellectual reality behind the deceptive appearance of sensually perceptible realities. Moreover, sukhan refers to language; an ennobled literary version of language which is worthy to express the eternal truth, the treasures or secrets of both worlds.” See J.T.P. de Bruijn, “De dichter over het woord. Beschouwingen over de rede, de taal en de dichtkunst in de Perzische poëzie” in *De Vorsten van het woord: Teksten over dichterschap en poëzie uit Oosterse tradities*, ed. W.L. Idema, Amsterdam, 1983, pp. 36–37, and Seyed-Gohrab, *Courtly Riddles: Enigmatic Embellishments in Early Persian Poetry*, Leiden: Leiden University Press, 2010, p. 156; also see K. Talattof, “Nizāmi Ganjavi, the Wordsmith: the Concept of *sakhun* in Classical Persian Poetry,” in *A Key to the Treasure of the Hakim: Artistic and Humanistic Aspects of Nizami Ganjavi’s Khamsa*, ed. J.C. Bürgel and Ch. van Ruymbeke, Leiden: Leiden University Press, 2011, pp. 211–244.


See chapter two “Protest and Perish,” p. 66.

See chapter two “Protest and Perish,” p. 53.

See chapter seven “Poet of Desires Turned to Dust: In Memoriam Mehdi Akhavan Saless,” p. 175.


See chapter seven “Poet of Desires Turned to Dust,” p. 177.


See chapter seven “Poet of Desires Turned to Dust,” p. 177.

Interview with Le Monde, 6 May, 1978.

For more examples see Houra Yavari, in Encyclopædia Iranica, s.v. Fiction. ii(f). by Persians in non-Persian languages.

Also compare Azar Nafisi who indicates in her introduction to the English translation of Ferdowsi’s Shahnama that “Persians basically did not have a home, except in their literature, especially in their poetry.” See Abolqasem Ferdowsi, Shahnama: The Persian Book of Kings, translated by Dick Davis, Penguin Classics, 2007, with a foreword by Azar Nafisi, p. ix.

See chapter six “Up from the Underground,” p. 152 of this book.


See chapter one “Revolutionary Posturing,” p. 29.


See chapter four “Of Hail and Hounds,” p. 111.

See chapter two “Protest and Perish,” p. 83.

Chapter 1 – Revolutionary Posturing
