



BRILL

Notes on Contributors

Leonard Lewisohn

(1953–2018) was Senior Lecturer in Persian and Iran Heritage Foundation Fellow in Classical Persian and Sufi Literature at the Institute of Arab and Islamic Studies of the University of Exeter, and the founding editor-in-chief of the *Mawlana Rumi Review*. At Exeter, he taught classes on Sufism, the history of Iran, and Persian prose and poetry in translation. He was the author of *Beyond Faith and Infidelity: The Sufi Poetry and Teachings of Mahmud Shabistari* (1995, 2nd ed., forthcoming 2020) and edited numerous works, including the three-volume *Heritage of Sufism*, covering a millennium of the intellectual and spiritual history of Islam – volume 1: *The Legacy of Medieval Persian Sufism*; volume 2: *Classical Persian Sufism from its Origins to Rumi*; and volume 3 (with David Morgan): *Late Classical Persianate Sufism: The Safavid and Mughal Period* (1999). He also edited (with Christopher Shackle) *The Art of Spiritual Flight: Farid al-Din ‘Attar and the Persian Sufi Tradition* (2006), as well as *Hafiz and the Religion of Love in Classical Persian Poetry* (2010) and *The Philosophy of Ecstasy: Rumi and the Sufi Tradition* (2014). Two more works are forthcoming in 2020: *Esoteric Traditions in Islamic Thought*, and an edited conference volume, *Sufis and the Judges, Preachers and Puritans, In the Persianate World*. See the ‘In Memoriam’ editorial in the present issue.

Franklin D. Lewis

holds a BA from the University of California at Berkeley in Near Eastern Studies (Arabic and Persian) and a PhD from the University of Chicago in Persian literature; his doctoral work on Sanā’ī won the Foundation for Iranian Studies dissertation award (1995). He is the author of *Rumi: Past and Present, East and West*, and numerous articles on various aspects of Rūmī’s life and works, and on the poetry of Sulṭān Walad. His articles on Persian literature and mysticism include studies of ‘Aṭṭār, Firdawsī, Ḥāfīz, Jāmī, Najm al-Dīn Dāya, and Sa’dī. His translations include *The Colossal Elephant and His Spiritual Feats: Shaykh Aḥmad-e Jām* (2004, with Heshmat Moayyad); *Rumi: Swallowing the Sun* (2008); and Zoya Pirzad’s novel *Chirāgh-hā rā man khāmūsh mī-kunam* (*Things We Left Unsaid*, 2012), as well as *In a Voice of Their Own; A Collection of Stories Written by Iranian Women Since the Revolution of 1979* (1996, with Farzin Yazdanfar).

He taught Persian Language and Literature at Emory University (1997–2005) and since 2005 at the University of Chicago, where he is currently Chair of the Department of Near Eastern Languages and Civilizations.

Mehdi Nourian

is Professor of Persian Language & Literature in the Department of Persian Language & Literature at the University of Isfahan. He received his PhD from the University of Tehran in 1980. His doctoral dissertation (published 1986) analyses the critical editions of Mas‘ūd Sa‘d Salmān’s *Dīwān*, and the theory of critical editing. Based on his research into Mas‘ūd Sa‘d, he then contributed the entry in the *Great Islamic Encyclopedia* on the genre of prison poetry (*Ḥabsiyyāt*). Since 1975 he has taught Persian language and Literature to both undergraduate and graduate students at the University of Isfahan, where he is now a full professor. He is also a part-time faculty member in the Department of Persian Language and Literature in Islamic Azad University of Najafābād, where he has supervised over one hundred MA and PhD theses. His research foci include Jalāl al-Dīn Rūmī’s *Mathnawī* and *Dīwān-i Shams*, on which topics he has published peer-reviewed articles in reputable academic journals in Iran (including “Jalāl-iddīn Rūmī’s Date of Birth,” “Rhyme-Meditating Rūmī” and “Everyone became my friend from his own opinion”). He has presented papers at international conferences in India, Tajikistan, Kazakhstan and at UCLA (on Nizāmī Ganjavī, 1991). He is a member of editorial board of many journals of the departments of Persian Language and Literature in Iran, a member of the Iranian Society for the Promotion of Persian Language and Literature, and a member of the All India Persian Teachers’ Association (AIPTA).

Amir Sedaghat

holds a master’s and a doctorate degree in Science du langage from the Université Sorbonne Nouvelle Paris 3, in affiliation with two research institutes: TRACT (Traduction et communication transculturelle) and Mondes iranien et indien. He also received an MA in French and Comparative Literature from the University of Tehran. He is specialized in Translation and Transcultural Communication Studies as his PhD thesis studied various aspects of the reception of Rumi’s poetry in the English and French-speaking worlds. He currently teaches French and Translation Studies at the University of Toronto, School of Continuing Studies. Multilingual (with active knowledge of French, Persian, English and Spanish along with reading knowledge of Arabic, German and Italian), he has focused his research on the reception of Persian classical literature and mystic thought in the West, working within

a broad theoretical framework that touches upon Semiotics, Hermeneutics, Poetics, Sociolinguistics, and Translation Studies. He has published articles about the semiology of Persian prosody and Iranian music as well as political and ideological dimensions of translation and intercultural communications. He is also translating two anthologies, into French and Spanish, showcasing some of Rumi's most musical ghazals and quatrains in order to analyse the multiple semiotic layers of Sufi language.

Asghar Seyed-Gohrab

Received his PhD from Leiden University where he has been teaching since 1997. He is Associate Professor of Persian at the Department of Middle Eastern Studies and is the track-leader of the Persian and Iranian Studies program. In addition to many articles, and chapters, he has authored, edited, and translated several books on Persian literature and culture, cinema, Sufism, and manuscript tradition. His publications include *The Layered Heart: Essays on Persian Poetry* (ed., 2019); *The True Dream: Indictment of the Shiite Clerics of Isfahan* (2017, with S. Mcglinn); *Soefisme: Een levende traditie*, (third print, 2015); *Literature of the Early Twentieth Century: From the Constitutional Period to Reza Shah* (ed., 2015); *Mirror of Dew: The Poetry of Ālam-Tāj Zhāle Qā'em-Maqāmi* (2015); *Conflict and Development in Iranian Film* (ed. With K. Talattof, 2013); *Metaphor and Imagery in Persian Poetry* (ed., 2012); *The Great Omar Khayyam: A Global Reception* (ed., 2012); *Courtly Riddles: Enigmatic Embellishments in Early Persian Poetry*, (2010); *The Treasury of Tabriz* (ed. With S. Mcglinn, 2007); *Gog and Magog: The Clans of Chaos in World Literature* (with F. Doufekar-Aerts & S. Mcglinn, 2007); *Layli and Majnun: Love, Madness and Mystic Longing in Nizami's Epic Romance* (2003). He has translated several volumes of modern Persian poetry into Dutch, including the poetry of Sohrāb Sepehri, Forugh Farrokhzād, Mohammad-Rezā Shafi'i-Kadkani, and (together with J. T. P. de Bruijn) Ahmad Shāmlu, Nāder Nāderpur, and Hushang Ebtehāj. His current research concentrates on the intersection of literature, politics and religion, examining the application of classical Persian poetry in modern politics. He is the founding general editor of the Iranian Studies Series at Leiden University Press and University of Chicago Press and the Modern Persian Poetry Series.

Leyla H. Tajer

obtained her PhD in Islamic Thought and Civilization from the International Institute of Islamic Thought and Civilization (ISTAC) of the International Islamic University Malaysia (IIUM). Her doctoral dissertation (under the supervision of Prof. Amir Zekrgoo), 'The Ingredients, Stages and Experience of Love:

A Parallel Exposition of Jalaluddin M. Rūmī and Ananda K. Coomaraswamy', received IIUM's Postgraduate Award for the Best Student for Doctor of Philosophy. Subsequently, she received a Post-Doctoral appointment at ISTAC, IIUM, and was appointed as consulting editor for the project of the Encyclopaedia of Wisdom at the Global Wisdom Academy at the Islamic University of Malaysia. Her articles have appeared in the journal of the Iranian Academy of Persian Language and Literature, *Nāme-ye Farhangestān*. Her research focuses on thematic studies of Persian Sufi literature (poetry and prose) with a focus on metaphors and symbols in Rumi's works, and in Persian love poetry.

Muhammad Isa Waley

graduated from the University of Cambridge in Oriental Studies. He was appointed as Assistant Keeper in charge of Persian and Turkish Collections at the British Museum in 1971. On the creation of the British Library in 1974, he was transferred there and retained responsibility for the same collections until his retirement as Lead Curator for Persian in 2016. He embraced Islam in 1974 and performed Hajj in 1976. He was awarded his PhD in 1990 by London University's School of Oriental and African Studies (SOAS) for a thesis on the *Tarjīāt* or stanzaic poems of Jalāl al-Dīn Rūmī. Dr. Waley has published a number of articles on classical Sufi literature and spirituality, as well as on Islamic manuscript studies and bibliography, besides editing numerous books, articles and works of reference, including the English edition of *Islamic Codicology: An Introduction to the Study of Manuscripts in Arabic Script* (London, 2005). His most recent books are a translation of the *Chihil kalima* or *Arbaʿīn* (Forty Traditions of the Prophet) by ʿAbd al-Rahmān Jāmī (2013); *A Treasury of Rumi: Guidance on the Path of Wisdom and Unity* (2019); a translation of Rūmī's sermons, the *Majālis al-sabʿa* (forthcoming); and *Mawlana Rumi and His Circle: The Biographical Treatise of Sipahsālār* (expected 2020), a translation of Farīdūn Sipahsālār's *Risāla*, an excerpt from which appears in this issue.

Sassan Zand Moqaddam

obtained his PhD in Persian Language and literature in 2013 from the University of Arak under the supervision of Dr. Jalil Moshayyedi and Prof. William C. Chittick. He has conducted extensive research on the works of Rūmī and Bahāʾ al-Dīn Walad, and undertaken stylistic dating of literary works of uncertain date, studies of the symbolism used in the mystical and literary Persian texts, and of the influence of Hindu thought upon Persian literature. His studies of Rumi include: "Fish and Ocean, Elements of Symbolism of Transfiguration from Soil to Water, from Human to Divine in Rumi's Works"

and “Marriage as a Symbol for Expression of Hierarchy of With-ness and the Conception of Esoteric Knowledge In Mawlānā’s Works.” His new critical edition of the *Gnostic Intimations (Ma’ārif)* of Rūmī’s father, Bahā’ al-Dīn Walad, is a major contribution to the field. He has been a postdoctoral researcher at the University of Isfahan, and a visiting scholar at Boston University and at Indiana University, Bloomington.

Amir Hossein Zekrgoo

studied Fine Arts (painting) at the University of Kansas, Indian Art at the University of Delhi, and Islamic Manuscript and Monumental Inscriptions at the National Museum Institute of Art History, Conservation and Museology. An artist and art historian of Islamic and Oriental Arts, with research interests in Persian mystical art and literature and comparative religion, he currently serves as professor of Islamic and Oriental Art at the International Islamic University Malaysia (IIUM); Long-term Visiting professor of Indian Studies at Tehran University; and adjunct professor at the National Academy of Arts, Culture and Heritage (ASWARA), Malaysia. Prof. Zekrgoo is an associate member of the Iranian Academy of Arts and of the Iranian Academy of Sciences, the Islamic Manuscript Association (TIMA) and honorary member of the All India Arts and Crafts Society. He received the Hirayama Silk Roads Fellowship award from UNESCO (1995), membership in UNESCO’s 1st Buddhist Route Expedition (1996), the McGeorge Fellowship for Study of Persian Manuscripts (University of Melbourne 2013), and a Fellowship at the Center for the Study of Manuscript Culture (CSMC, Hamburg University 2016). His research interests include Qajar art, Safavid illustrated *Shahnameh* manuscripts, thematic studies in Rumi’s *Mathnawī*, symbolism in the traditional Indian and South East Asian art, and eclecticism in contemporary mosque architecture in Malaysia. He has authored sixteen books and over a hundred articles in English, Persia, and Urdu on Islamic art of calligraphy, codicology, Indian mythology, and Hindu and Buddhist iconography.