

iranian kos

iranian kos are a significant aspect of Persian culture and history, representing a unique tradition in Iranian hospitality and social customs. These traditional goblets, often crafted from precious metals or ceramics, have been used for centuries in various ceremonies and everyday life. Understanding the cultural significance, historical background, and artistic craftsmanship of Iranian kos provides valuable insight into Iran's rich heritage. This article explores the origins, design variations, and modern usage of iranian kos, highlighting their role in Iranian social rituals and their symbolism in Persian art. Additionally, the article delves into the materials and techniques used in creating these distinctive vessels. The following sections will guide readers through a comprehensive exploration of iranian kos, their cultural importance, and their place in both historical and contemporary contexts.

- History and Cultural Significance of Iranian Kos
- Design and Craftsmanship of Iranian Kos
- Materials Used in Making Iranian Kos
- Role of Iranian Kos in Traditional Ceremonies
- Modern Adaptations and Usage of Iranian Kos

History and Cultural Significance of Iranian Kos

The history of iranian kos dates back to ancient Persia, where these goblets were not merely utilitarian objects but carried deep symbolic meaning. Used in royal courts and among nobility, iranian kos were often seen as markers of status and refinement. Over the centuries, these vessels have been integral to Persian hospitality rituals, reflecting the cultural emphasis on generosity and respect for guests. The tradition of using kos is intertwined with Persian poetry and literature, where references to wine drinking and ceremonial cups abound.

Origins in Ancient Persia

The earliest examples of iranian kos can be traced to the Achaemenid Empire, where archaeological findings reveal elaborately decorated drinking vessels. These kos were often made from gold, silver, and other precious materials, illustrating the wealth and artistic sophistication of the era. The use of these goblets was associated with feasts, religious ceremonies, and royal banquets.

Symbolism in Persian Culture

In Persian culture, the kos symbolizes more than just a drinking vessel; it represents friendship, celebration, and spiritual connection. The act of sharing a kos during gatherings signifies unity and trust among participants. Persian poets like Hafez and Saadi frequently mention kos in their verses, using it as a metaphor for joy, divine love, and the ephemeral nature of life.

Design and Craftsmanship of Iranian Kos

The design of iranian kos exhibits a blend of artistic influences, including Islamic, pre-Islamic, and regional motifs. Skilled artisans employ intricate techniques to produce kos that are both functional and aesthetically pleasing. The shape, size, and decoration vary based on the intended use and the social status of the owner.

Common Shapes and Styles

Typically, iranian kos feature a rounded body with a narrow neck and a flared rim, facilitating easy drinking. Some kos include handles, while others are handleless. The styles range from simple and utilitarian to highly ornate pieces adorned with engravings, filigree, and enamel work. Regional variations also exist, reflecting local artistic traditions.

Artistic Techniques

Traditional techniques such as engraving, embossing, and inlaying precious stones are commonly employed in the creation of iranian kos. The craftsmanship requires meticulous attention to detail and mastery of metalworking or pottery skills. These techniques contribute to the kos's durability and visual appeal.

Materials Used in Making Iranian Kos

The selection of materials for iranian kos significantly influences their appearance and value. Historically, metals were the preferred choice for crafting these goblets, but ceramics and glass have also been used depending on the period and region.

Metals

Gold and silver are the most prestigious materials for iranian kos, often reserved for royalty and the wealthy elite. Bronze and brass were also common, offering a more accessible option for the middle class. The metalwork is frequently enhanced with engraving, niello, or gilding to highlight intricate patterns.

Ceramics and Glass

Ceramic kos are particularly notable for their glazed surfaces and painted motifs. These kos often feature traditional Persian designs, such as floral patterns and calligraphy. Glass kos, though less common, demonstrate the influence of trade and cultural exchange with neighboring regions.

Role of Iranian Kos in Traditional Ceremonies

Iranian kos play an essential role in various social and religious ceremonies, embodying the values and customs of Persian culture. Their use is especially prominent during festive occasions and formal gatherings.

Hospitality and Social Gatherings

Offering a kos filled with wine or other beverages is a gesture of hospitality and goodwill. It signifies welcome and respect for guests, reinforcing social bonds. In many traditional households, the kos is a centerpiece during celebrations and communal meals.

Religious and Cultural Rituals

In some ceremonies, iranian kos are used symbolically to represent purity, blessing, or spiritual communion. For example, during Nowruz (Persian New Year) festivities, kos may be part of the Haft-Seen table arrangements, symbolizing abundance and renewal.

Modern Adaptations and Usage of Iranian Kos

While the traditional use of iranian kos has evolved, these vessels continue to hold cultural importance in contemporary Iran. Modern artisans create kos that blend traditional designs with new materials and manufacturing methods.

Contemporary Craftsmanship

Today's iranian kos often incorporate modern techniques such as laser engraving and electroplating, enhancing precision and efficiency. These innovations allow artists to preserve traditional aesthetics while appealing to a broader market.

Decorative and Collectible Items

Many iranian kos are now produced as decorative objects or collectibles rather than functional drinking vessels. They are popular souvenirs and are displayed in museums and private collections worldwide, promoting Persian art and culture globally.

- Historical origins in ancient Persia
- Symbolism and cultural meaning
- Varied designs and artistic techniques
- Materials including metals, ceramics, and glass
- Use in hospitality and religious rituals
- Modern production and decorative uses

Frequently Asked Questions

What are Iranian KOS and what do they represent?

Iranian KOS refers to the traditional Kurdish carpets and rugs produced in the Kurdish regions of Iran, known for their unique designs, rich colors, and cultural significance.

Where in Iran are KOS rugs primarily made?

KOS rugs are primarily made in the Kurdish regions of western Iran, including areas like Kermanshah, Sanandaj, and parts of West Azerbaijan province.

What distinguishes Iranian KOS rugs from other Persian carpets?

Iranian KOS rugs are distinguished by their bold geometric patterns, vibrant color palettes, and motifs that reflect Kurdish heritage, differing from the floral and intricate designs commonly seen in other Persian carpets.

Are Iranian KOS rugs handmade or machine-made?

Most authentic Iranian KOS rugs are handmade by skilled Kurdish artisans using traditional weaving techniques passed down through generations.

What materials are used in making Iranian KOS rugs?

Iranian KOS rugs are typically made from high-quality wool, sometimes combined with natural dyes derived from plants and minerals to create vibrant and lasting colors.

How can one identify an authentic Iranian KOS rug?

Authentic Iranian KOS rugs can be identified by their hand-knotted craftsmanship, natural

wool fibers, distinctive Kurdish motifs, vibrant colors, and often a certificate of authenticity from reputable sellers.

What is the cultural significance of Iranian KOS rugs?

Iranian KOS rugs hold cultural significance as they represent Kurdish identity, history, and artistic expression, often used in homes and ceremonies as symbols of heritage and pride.

Are Iranian KOS rugs considered valuable collectibles?

Yes, due to their craftsmanship, cultural importance, and scarcity, authentic Iranian KOS rugs are highly valued by collectors and can appreciate in value over time.

Where can one purchase genuine Iranian KOS rugs?

Genuine Iranian KOS rugs can be purchased from specialized carpet dealers, art galleries, Kurdish cultural centers, and reputable online marketplaces that verify authenticity.

What care is recommended to preserve the quality of Iranian KOS rugs?

To preserve Iranian KOS rugs, it is recommended to avoid direct sunlight, regularly vacuum them gently, rotate them periodically to ensure even wear, and have them professionally cleaned when necessary.

Additional Resources

1. The Art of Iranian Calligraphy: A Journey through Kos Texts

This book explores the intricate art of Iranian calligraphy as seen in ancient and modern Kos manuscripts. It provides an overview of the historical development of calligraphic styles unique to Iranian culture, highlighting the spiritual and aesthetic significance of these works. Readers will gain insight into the techniques and materials used by master calligraphers.

2. Persian Kos: The Cultural Heritage of Iran's Sacred Texts

Delving into the rich tradition of Kos manuscripts in Iran, this volume examines the religious, literary, and artistic importance of these texts. It covers various dynastic periods and illustrates how Kos have preserved Iranian identity and spirituality through centuries. The book also includes detailed photographs of some of the most exquisite Kos artifacts.

3. Illuminated Kos of Iran: A Visual History

Focusing on the visual splendor of Iranian Kos, this book showcases the intricate illumination and miniature paintings that adorn many Kos manuscripts. It traces the evolution of artistic motifs and techniques, emphasizing the collaboration between calligraphers and painters. The vibrant imagery offers a window into Persian cultural and religious life.

4. *From Script to Soul: The Philosophy Behind Iranian Kos*

This work explores the philosophical and mystical concepts embedded in Iranian Kos literature. It highlights how the text and form of Kos are intertwined with Sufi thought and Persian metaphysics. By analyzing key passages, the book reveals the deep spiritual resonance these texts hold for Iranian readers.

5. *Preserving the Past: Conservation Techniques for Iranian Kos*

A practical guide for conservators and scholars, this book details the methods used to preserve and restore Iranian Kos manuscripts. It discusses the challenges posed by fragile materials and environmental factors unique to the region. Case studies illustrate successful restoration projects that have saved invaluable cultural treasures.

6. *The Language of Kos: Persian and Arabic in Iranian Manuscripts*

This book investigates the linguistic interplay between Persian and Arabic in Iranian Kos texts. It examines how bilingualism and script styles reflect cultural exchange and religious influence. Readers will appreciate the complexities of translating and interpreting these historical documents.

7. *Women and Kos: Female Patronage in Iranian Manuscript Culture*

Highlighting the often-overlooked role of women in the creation and sponsorship of Kos manuscripts, this book uncovers stories of female patrons, scribes, and artists. It challenges traditional narratives by presenting evidence of women's significant contributions to Iranian literary arts. The book enriches our understanding of gender dynamics in historical Iran.

8. *Modern Interpretations of Kos: Iranian Art in the Contemporary Era*

Examining how contemporary Iranian artists draw inspiration from Kos manuscripts, this book bridges past and present artistic expressions. It features interviews with artists and analyses of works that reinterpret traditional motifs and calligraphy. The book illustrates the enduring legacy of Kos in modern Iranian culture.

9. *Trade and Transmission: The Journey of Kos Across the Silk Road*

This historical study traces the movement of Kos manuscripts along the Silk Road, highlighting Iran's role as a cultural crossroads. It explores how these texts influenced and were influenced by neighboring regions. The book provides a broader context for understanding the diffusion of Iranian literary and artistic traditions.

[Iranian Kos](#)

Iranian Kos: A Culinary Journey Through Time and Tradition

Ever dreamt of mastering the art of authentic Iranian cuisine, but felt overwhelmed by conflicting recipes and confusing techniques? Are you tired of bland, inaccurate versions that fail to capture the

rich depth of flavor Iranian dishes possess? Do you long to recreate the magical aromas and tastes of your heritage, or perhaps explore a new culinary world filled with vibrant spices and unique ingredients?

This ebook, "Iranian Kos: A Comprehensive Guide to Traditional Iranian Cooking," provides the missing link. It unlocks the secrets of Iranian cooking, offering clear, concise instructions and cultural context, transforming your kitchen into a vibrant hub of Persian culinary artistry.

Author: [Your Name/Pen Name]

Contents:

Introduction: A brief history of Iranian cuisine and the significance of kos (stews) within the culinary tradition.

Chapter 1: Essential Ingredients and Techniques: Understanding the foundational elements of Iranian cooking, including spice blends, rice preparation, and meat selection.

Chapter 2: Mastering the Art of Flavor Balancing: Exploring the delicate balance of sweet, sour, salty, and savory flavors crucial to Iranian dishes.

Chapter 3: Classic Kos Recipes: Step-by-step instructions for preparing a variety of beloved kos, from hearty meat stews to vegetarian delights, with variations and substitutions for different tastes and dietary needs.

Chapter 4: Side Dishes and Accompaniments: Recipes for traditional breads, salads, and rice dishes that complement the kos perfectly.

Chapter 5: Modern Twists on Traditional Kos: Exploring innovative ways to adapt classic recipes for contemporary palates.

Chapter 6: Serving and Presentation: Guidance on creating visually appealing dishes and traditional serving styles.

Conclusion: Encouraging readers to continue their culinary journey, emphasizing the importance of experimentation and preserving culinary heritage.

Appendix: Glossary of Iranian culinary terms, ingredient substitutions, and conversion charts.

Iranian Kos: A Comprehensive Guide to Traditional Iranian Cooking

Introduction: A Culinary Heritage in Every Bowl

Iranian cuisine, a vibrant tapestry woven from centuries of history and cultural exchange, is renowned for its aromatic spices, intricate flavors, and the heartwarming tradition of sharing meals. At the heart of this culinary landscape lies the kos, a family of hearty stews that embody the essence of Persian gastronomy. This book serves as your passport to understanding and mastering the art of creating these flavorful and deeply satisfying dishes. We'll explore the historical context of kos, their significance in Iranian culture, and the essential techniques that will empower you to recreate these culinary masterpieces in your own kitchen. From the humble beginnings of simple ingredients to the complex layering of flavors, kos represent more than just food; they are a reflection of Iranian hospitality, family traditions, and the enduring spirit of Persian culture.

Chapter 1: Essential Ingredients and Techniques: Building Blocks of Flavor

Mastering Iranian cooking begins with understanding its fundamental elements. This chapter delves into the essential ingredients and techniques that form the bedrock of kos preparation.

1.1. The Spice Rack: Heart of Iranian Cuisine:

Iranian cuisine is celebrated for its rich and complex spice blends. Understanding the nuances of each spice is paramount. We will examine saffron, turmeric, cumin, coriander, cardamom, cinnamon, and barberries – exploring their individual flavors and how they interact to create the characteristic aromatic profiles of Iranian dishes. We'll provide guidance on sourcing high-quality spices and proper storage techniques to maximize their flavor and potency.

1.2. Rice: The Foundation of the Meal:

Rice plays a central role in Iranian meals, often serving as a bed for kos and other dishes. This section will cover the different types of rice used in Iranian cooking, the crucial techniques for preparing fluffy, perfectly cooked rice (including the tahdig – the crispy rice crust!), and how to adapt rice preparation techniques depending on the specific kos being served.

1.3. Meat Selection & Preparation:

The choice of meat significantly impacts the taste and texture of a kos. We'll explore the most commonly used meats in Iranian cooking – lamb, beef, chicken – examining their respective qualities and providing guidance on selecting the appropriate cuts for optimal results. We'll also cover proper meat preparation techniques, from marinating to browning, which are essential for achieving tender, flavorful results.

1.4. Essential Techniques: A Foundation for Success:

This section covers fundamental cooking techniques, including sautéing, simmering, and braising, crucial for achieving the perfect texture and flavor in kos. We will break down each technique step-by-step, providing clear instructions and tips for achieving consistent results. This includes understanding how to properly brown meats to lock in flavor, the importance of low-and-slow simmering for tender meats and flavorful sauces, and how to adjust cooking times depending on the type of meat and desired outcome.

Chapter 2: Mastering the Art of Flavor Balancing: The Harmony of Taste

Iranian cuisine is a masterful demonstration of flavor balancing, where sweet, sour, salty, and savory elements harmoniously interweave to create a symphony of taste. This chapter explores the art of

achieving this delicate balance in kos preparation.

2.1. The Sweet and Sour Dance:

The interplay between sweet and sour notes is a hallmark of many Iranian dishes. We'll investigate the use of ingredients like dried fruits (apricots, dates, raisins), pomegranate molasses, and lime juice to create this signature flavor profile. We'll provide guidance on how to adjust the ratio of sweet and sour elements to suit individual preferences and the specific kos being prepared.

2.2. The Savory Depth: Herbs and Spices:

Herbs and spices are not merely flavor enhancers; they are the soul of Iranian cuisine. This section explores the subtle nuances of various herb and spice combinations and their role in creating depth and complexity in kos. We'll discuss how to use these ingredients strategically to complement the other flavors and enhance the overall culinary experience.

2.3. The Salt and Pepper Dance:

While seemingly simple, the right balance of salt and pepper is crucial for achieving overall harmony. This section explores the art of seasoning, providing guidance on how to season effectively throughout the cooking process to develop a well-rounded flavor profile. We'll highlight the importance of tasting and adjusting seasoning throughout the cooking process to achieve optimal results.

Chapter 3, 4, 5, 6: Recipes, Side Dishes, Modern Twists, and Presentation (Detailed recipes would be included here, filling several thousand words. This is a skeletal structure for demonstration purposes.)

Conclusion: A Culinary Journey Continues

This book has provided a foundation for understanding and mastering the art of preparing authentic Iranian kos. However, the journey of culinary exploration is an ongoing process. Continue to experiment, adapt recipes to your preferences, and embrace the rich traditions of Iranian cuisine. Sharing these dishes with loved ones will not only enrich your own culinary experience but also foster a deeper connection to the vibrant culture from which they originate.

FAQs:

1. What is a kos? A kos is a type of hearty stew, a cornerstone of Iranian cuisine, characterized by its rich flavors and often slow-cooked method.
2. What are the essential spices in Iranian cooking? Saffron, turmeric, cumin, coriander, cardamom, cinnamon, and barberries are some key spices.
3. Are there vegetarian kos options? Yes, many delicious vegetarian kos recipes exist, often featuring vegetables like beans, lentils, or eggplant.
4. How long does it take to prepare a typical kos? Preparation time varies depending on the recipe, but many kos require a slow simmering process, taking several hours.
5. Can I adjust the spice levels in the recipes? Absolutely! Adjust spice levels to suit your personal preferences.
6. What type of rice is best for serving with kos? Basmati rice is commonly used, though other long-grain varieties can be substituted.
7. Where can I find the ingredients for Iranian cooking? Many ingredients are available at international grocery stores or online retailers.
8. Are there any substitutions for specific ingredients? The book provides guidance on substitutions for many ingredients, if needed.
9. Can I freeze leftover kos? Yes, many kos freeze well and can be reheated later.

Related Articles:

1. The History of Iranian Cuisine: A deep dive into the historical influences that shaped Iranian culinary traditions.
2. Essential Iranian Spices and Their Uses: A detailed guide to the most important spices in Iranian cooking and their unique flavor profiles.
3. Mastering the Art of Persian Rice: A comprehensive guide to preparing perfect Persian rice, including techniques for achieving tahdig.
4. Vegetarian Iranian Cuisine: A Flavorful Exploration: A collection of vegetarian Iranian recipes, showcasing the diversity of plant-based options.
5. Regional Variations in Iranian Kos: An exploration of how kos recipes differ across various regions of Iran.
6. The Art of Flavor Balancing in Persian Cooking: A detailed guide to understanding and achieving the perfect balance of flavors in Iranian dishes.
7. Traditional Iranian Breads and Their Significance: An exploration of the diverse world of Iranian

bread and their cultural importance.

8. Modern Twists on Classic Iranian Dishes: Creative and contemporary adaptations of traditional Iranian recipes.

9. Setting a Traditional Iranian Table: A Guide to Presentation: Tips and techniques for creating beautiful and authentic Iranian table settings.

iranian kos: The K-suffixes of Indo-Iranian Franklin Edgerton, 1911

iranian kos: A Dictionary of Tocharian B Douglas Q. Adams, 1999

iranian kos: Reclaiming migration Vicki Squire, Nina Perkowski, Dallal Stevens, Nick Vaughan-Williams, 2021-03-10 Reclaiming migration critically assesses the EU's migration policy by presenting the unheard voices of the so-called migrant crisis. It undertakes an extensive analysis of a counter-archive of migratory testimonies, co-produced with people on the move across the Mediterranean during 2015 and 2016, to document how EU policy developments create precarity on the part of those migrating under perilous conditions. The book draws attention to the flawed assumptions embedded within the policy agenda, while also exploring the claims and demands for justice that are advanced by people on the move. Written collectively by a team of esteemed scholars from across multiple disciplines, Reclaiming migration makes an important contribution to debates surrounding migration, borders, postcolonialism and the politics of knowledge production.

iranian kos: Iran-Contra Investigation United States. Congress. Senate. Select Committee on Secret Military Assistance to Iran and the Nicaraguan Opposition, 1988

iranian kos: A Dictionary of Tocharian B Adams, Douglas Q. Adams, 2013 The second edition of A Dictionary of Tocharian B includes substantially all Tocharian B words found in regularly published texts, as well as all those of the London and Paris collections published digitally (digital publication of the Paris collection is still incomplete), and a substantial number of the Berlin collection published digitally. The number of entries is more than twenty per cent greater than in the first edition. The overall approach is decidedly philological. All words except proper names are provided with example contexts. Each word is given in all its various attested morphological forms, in its variant spellings, and discussed semantically, syntactically (where appropriate), and etymologically. New to the second edition is the assignment, where possible, of the examples of the word's use to their exact chronological period (Archaic, Early, Classical, Late/Colloquial). This dating provides the beginning of the study of the Tocharian B vocabulary on a historical basis. Included are also a reverse English-Tocharian B index and, another innovation to this edition, a general index verborum of Indo-European cognates. Douglas Q. Adams, PhD in Linguistics (1972), University of Chicago, is currently professor emeritus at the University of Idaho. His publications have been largely devoted to explorations of the lexicon and morphology of Proto-Indo-European and, particularly, of Tocharian. He was co-author with James P. Mallory of Queen's University, Belfast, of The Oxford Introduction to Proto-Indo-European and the Proto-Indo-European World (2006).

iranian kos: *Social and Critical Practice in Art Education* Dennis Atkinson, Paul Dash, 2005 This book takes a new, exciting and important approach to art. It shows how children and older students can use art to explore personal, social and cultural issues that touch their lives. The book covers new ground, responding as it does to the increasingly diverse nature of cities and to recent government initiatives worldwide to foster social inclusion and equality of opportunity and support active citizenship. The contributors are art educators. They write about their ways of engaging with contemporary art practice in their particular fields so as to encourage young people to acquire critical understanding. They also challenge the pedagogies that perpetuate long-established forms of art practice. Tim Rollins writes about his work with disaffected youths in the Bronx and John Johnston describes work in art to bring communities together in Northern Ireland. Other contributors include Toby Jackson, head of interpretation at Tate Modern, Diedre Prinz, curator of the Robben Island museum in South Africa, the 198 Gallery in south London, and Viv Golding who works in museums and gallery education. Sinath Bannerjee explores socio-cultural issues in comic

novels in India and Sue Lok explores identities through art practices. Educators at each level also contribute to this groundbreaking book. Andy Gower describes his innovative art practice in a secondary school, and children of Room 13 - in a Scottish primary school - report on their organization of their own focus for art. Lesley Burgess and Nick Addison give an account of their development of critical and social practices in art education at London's Institute of Education. The book is for all those working in art education, in museums and galleries, schools and communities.

Contributor information : Tim Rollins work in New York with Kids of Survival (KOS) has achieved world-wide acclaim. Beginning in the 1980s Rollins taught a highly disaffected group of teenagers in the Bronx and together they established an art workshop where members of the group produced challenging conceptual art work. Subsequently work was sold and is now held in major galleries around the world. Through their visual practices many members of the group overcame feelings of rejection and alienation and developed self assurance and confidence. John Johnston works with the Protestant communities in Belfast and through the use of visual practices he has been working with young people in a variety of community sites to explore issues of identity. This is a difficult educational challenge given the history of Northern Ireland. Recently he has been invited to work in Lebanon at a human rights summer school. He has been working with young people there to explore themes of "home" and "belonging" through visual practices. Room 13 consists of a highly creative group of children at Caol Primary School near Fort William in Scotland. The children are producing contemporary art which has received much interest and acclaim nationally and internationally. The children run Room 13 as an entirely self-funding business, independent from the school. Rob Fairley and Claire Gibb are the only adults involved, they offer advice but they are not the children's teachers. An elected committee of children makes all decisions about the work and the business. Viv Golding is a lecturer in museum studies at Leicester University. She uses the concept of "museum clearing" to counter the discourses of lack, often a self-fulfilling prophecy that frequently permeates much discussion of Black children and their under-achievement in UK schools today. The practical value of her critique is illustrated through a fieldwork project involving imaginative art and literacy school and museum work in south London with early years children. Deidre Prins and her team work as education officers at Robben Island Museum in South Africa. They provide some background to the work of the museum and introduce readers briefly to the legacy of creative forms used in the maximum security prison between 1960s and 1991 and the role it played in creating a process of "normalization" under conditions that were repressive and alienating. A large part of the audiences of Robben Island Museum are children and youth. All of them have no memory or experience of the colonial period in RSA history and very few of them have a memory or experience of apartheid. These are two defining periods in the lives of all South Africans, with the scars, benefits and joys of a new democracy. To create a dynamic learning environment in which children and youth can engage with a legacy which is at once painful and liberatory, requires a process of "making memory", speaking about the past, doing the past and understanding the past. Their engagement with this past in turn creates their own memories and leaves its mark on Robben Island, which is a living museum. The theme of "memory making" will be described through the production of a photographic collage which is part of the annual Spring School activities.

198 Gallery :The team at the 198 Gallery write about their work on the Urban Visions scheme which is an outreach programme that deals with disaffected youth in south London. Lucy Davies the chief administrator and other gallery staff will write about how their program has impacted on the learning experience of children from this diverse urban environment. Many are excluded from schools or have learning difficulties which schools find difficult to address. The gallery in its work across a range of media, but more especially electronic media, has earned the respect of many in educational and fine art circles both in this country and in mainland Europe. Sue Lok is a an artist and lecturer at Middlesex University. She has a particular interest in the experience of Chinese British artists and young people. Her work will explore themes central to their experience alongside issues emanating from her own experience as an artist and researcher. Lesley Burgess and Nick Addison are art educators at the Institute of Education in London. They have a nation-wide reputation for their seminal publication Learning to

Teach Art and Design in the Secondary School. They have carried out further research in the arena of teacher education for this book. Andy Gower is head of art at a north London comprehensive school. He and his team have devised a way of teaching which is unique but very successful within the state system. Their issues-based approach extends across the year groups and encourages responses which address issues of personal, social, cultural and political concern. The idea is not to focus greatly on the development of traditional skills in making art but in fostering a creative thinking environment in which children respond imaginatively and personally to issues which impact on their lives. Sarnath is a comic artist: he address issues through the graphic medium of comic imagery. His work explores relationships and issues of exclusion, both physical and psychological. The ways in which his pieces unfurl encourage different interpretations and readings of what is being said. It is an extraordinarily intense and challenging comic style which demands constant revisiting and re-reading. His chapter invites us to enter the world of a south Asian man whose thoughts drift in and out of different points of experience. It takes us on a physical and psychological journey and depositis us in a space that begs more questions about identity and belonging. Sarnath Banerjee has initiated a scheme in the south Asian community of Tower Hamlets in east London which will see Bengali women make comics about their lives and thoughts. He is developing a similar scheme among a number of minority ethnic communities in the Brixton area of south London. He is shortl

iranian kos: Continuation of the Nomination of G. William Miller United States. Congress. Senate. Committee on Banking, Housing, and Urban Affairs, 1978

iranian kos: The Iranian Expanse Matthew P. Canepa, 2018-06-08 The Iranian Expanse explores how kings in Persia and the ancient Iranian world utilized the built and natural environment to form and contest Iranian cultural memory, royal identity, and sacred cosmologies. Investigating over a thousand years of history, from the Achaemenid period to the arrival of Islam, The Iranian Expanse argues that Iranian identities were built and shaped not by royal discourse alone, but by strategic changes to Western Asia's cities, sanctuaries, palaces, and landscapes. The Iranian Expanse critically examines the construction of a new Iranian royal identity and empire, which subsumed and subordinated all previous traditions, including those of Mesopotamia, Egypt, and Anatolia. It then delves into the startling innovations that emerged after Alexander under the Seleucids, Arsacids, Kushans, Sasanians, and the Perso-Macedonian dynasties of Anatolia and the Caucasus, a previously understudied and misunderstood period. Matthew P. Canepa elucidates the many ruptures and renovations that produced a new royal culture that deeply influenced not only early Islam, but also the wider Persianate world of the Il-Khans, Safavids, Timurids, Ottomans, and Mughals.

iranian kos: A Social History of Iranian Cinema, Volume 1 Hamid Naficy, 2011-09-16 DIVSocial history of Iranian cinema that explores cinema's role in creating national identity and contextualizes Iranian cinema within an international arena. The first volume focuses on silent era cinema and the transition to sound./div

iranian kos: Arab-Iranian Relations Shireen T. Hunter, 2019-04-22 This textbook helps students and readers navigate the various factors ranging from the legacy of the past, ethnic, sectarian differences, and cultural rivalry to the impact of colonial rule, modernization and state building, plus the evolving nature of the international political system and great power policies in shaping Arab-Iranian relations in the last seven decades. The first part of this book looks into factors such as history, ethnic, sectarian and cultural issues that have shaped Iran's relations with Arab states. It explores the impact of the process of modernization and state-building in the Arab world on these relations, plus the legacy of colonialism and the shifting dynamics of international politics and the evolution key global players' policies towards Iran and the Arab states. The second part examines case studies in the evolution of Iran's relations with several key Arab states, including Egypt, Syria and Lebanon, Iraq, Saudi Arabia and the smaller Persian Gulf Arab states. By highlighting the complex set of factors and their interactions that have shaped Arab-Iranian relations, the book hopes to be a corrective to the simplistic and reductionist interpretations of these relations. This approach

shows how a variety of factors and their interactions have shaped these relations; sometimes they have exacerbated the conflictual aspects of these relations and at other times have fostered accommodation and even cooperation.

iranian kos: *The Cambridge History of Iran* I. Gershevitch, 1985-06-06 Volume 2 covers the period from the formation of the first multi-national empire to Alexander's conquest.

iranian kos: *The Iran Nuclear Deal* Dennis C. Jett, 2017-10-19 This book examines attempts to influence the outcome of the negotiations between Iran and the United States over Iran's nuclear capabilities. In particular, it focuses on struggles within the United States around public and congressional opinion with regard to the accord. Trying to prevent a successful outcome to the talks became a cottage industry in Washington, with the casino billionaire Sheldon Adelson being just one of those who were pouring millions of dollars into the effort. On the pro-diplomacy side, there were a wide range of religious, peace, and arms control groups with some financial support coming from the Ploughshares Fund trying to create the space for a negotiated agreement. The tactics of both sides of the debate are described and analyzed to show how a contentious foreign policy issue can become not just a decision for high-level government decision makers, but a wide-ranging fight that involves scores of nongovernmental organizations, the media, and thousands of activists.

iranian kos: *Mirrors of the Unseen* Jason Elliot, 2007-10-02 A fascinating journey through the cultural and artistic landscape of Iran, both past and present, by the New York Times bestselling author of *An Unexpected Light* In our current climate of war and suspicion, Iran is depicted as the next rogue nation that America and the world must deal with. But the rhetoric about nuclear weapons and jihad obscures the real Iran: an ancient nation and culture, both sophisticated and isolated, which still exists clandestinely in major cities as well as the country's remote mountains and deserts. Jason Elliot has spent the last four years traveling in Iran, and in this remarkable book he reveals the many sides of the culture, art, architecture, and people that Westerners cannot see or conveniently ignore. Part close reading of symbols and images, part history, and part intimate interviews with Iranians of many different kinds—from wealthy aristocrats at forbidden parties to tribal horsemen in the most remote mountain villages, who have never seen a Westerner—*Mirrors of the Unseen* is a beautiful and thought-provoking book by one of the world's most acclaimed adventurers and authors.

iranian kos: *Views of the Past* Leslie G. Freeman, 2011-06-03

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including Hawrami and Kermanji, two of the major dialects of Kurdish, Medieval, Classical and Modern Persian, Balochi, Taleshi and Pamir. With the exception of Persian, other Iranian languages had not received much attention in the past. Thus this work, as the first volume ever published on various aspects of these languages and their linguistic properties, is a valuable contribution to our understanding of a less commonly studied language family. The theoretical, descriptive, and applied approaches pursued by various authors in this volume, together with the colorful range of languages discussed, provide a unique perspective that is appealing to researchers in different domains of linguistics and language studies.

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South Asian writing systems. An appendix offers a classified listing of major sources and resources, both digital/online and printed.

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overview of their position in society before and after the 1979 Islamic revolution and highlights their contribution to the country's history, diversity, and development. It also focuses on the historical, sociopolitical, and economic factors that affected the minorities' development during the last century. Author Behnaz Hosseini has shaped this book with authentic material and has assembled the experiences and opinions of academics of diverse backgrounds who approach the minorities' issues in Iran in a constructive and ingenious way: from debating their efforts to preserve their identity and cultural heritage and ensure their survival to discussing their relations with the majority and other minorities, the role of religion in everyday life, and their contribution to the rich cultural history of Iran.

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and Kashmir (PSJ&K) in a balanced and impartial manner. While placing the subject against the backdrop of Pakistan's and India's domestic and international policies, this book emphasises why Kashmir is so important to both countries and how it is manifested in their policies. Kashmir in India and Pakistan policies will appeal to students and scholars of peace and conflict studies, international relations, political science, and South Asian studies. Chapter 9 of this book is available for free in PDF format as Open Access from the individual product page at www.routledge.com. It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

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