

writer. He gave up writing collections of uncritical stories like *Chiarascuro* and began to write stories like *The Water of Life*, *Haji Aqa* and *The Pearl Cannon*. *The Blind Owl* was the catalyst that hastened the change of a mild social critic into a revolutionary and reformist writer.

It is not my intention here to analyze either *The Blind Owl* or this scene. It is obvious, however, that the influence of ancient Indian thought on the life and works of Hedayat is profound. I would like, therefore, in this brief note to underscore the importance of these traditions in Hedayat studies and to call for a better and more concerted treatment of this important writer and his craft.

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To the Editors:

There are few occasions when anything of significance can be said without ambivalence. The retirement of Ali Banuazizi as Editor of "our" journal is one of them. Ali labored--and that captures precisely the nature of his unselfish service--with great devotion for many years to make *Iranian Studies* a model of scholarly integrity. In the face of inordinate political and financial obstacles and even personal inclination, he imposed the highest ethical and intellectual standards on himself as Editor and on the journal as well. As a result, all of us who count ourselves students of Iran were elevated.

It is in no small measure because of the devotion of scholarly integrity which he expended over many years, that there is still a community of "Iranian" scholars. That we have been able to maintain that community throughout the revolution is testimony of how soundly that community has been established. And, hopefully, it is through participation in that community that we and future scholars of Iran will be able to make additional contributions toward understanding post-revolutionary Iran.

By holding you to the same standards which Ali so vigorously championed, we honor his achievements and insure our continued vitality as a scholarly community. Good luck.

Marvin Zonis

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