



## DECENNIAL REPORT

Hamid & Christina Moghadam Program in Iranian Studies, Stanford University



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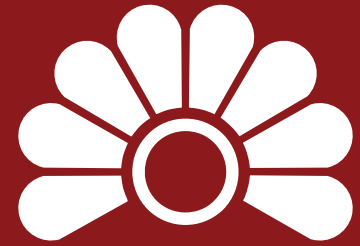


# About

The Hamid and Christina Moghadam Program in Iranian Studies at Stanford University is part of the Stanford Global Studies Division (SGS), the largest international teaching and research division on campus. They are both part of Stanford University's School of Humanities and Sciences. Established in 2004 and endowed in 2006, the primary focus of the program is the interdisciplinary study of modern Iranian society, culture, politics and economy.

With generous support from the Bitá Daryabari Endowment for Persian Studies, the program sponsors many events on campus to educate the public on Iran and to encourage interaction among scholars. Stanford Global Studies now offers a minor with a specialization in Iranian Studies. The program organizes conferences, workshops, discussion panels, an extensive lecture series, and also actively supports the Persian Student Association on campus to promote public talks and cultural events with community members, scholars and artists of Iran.

Iran as a civilization is one of the oldest in the world. Modern Iran has been a pivotal force in shaping the crucial region of the Middle East. It is increasingly important for scholars, policy analysts, and decision-makers in every field to understand the intricacies of modern Iranian society, and the interplay between economy, religions, ideologies, and political cultures that together shape Iran's character and behavior. Stanford University, with its tradition of dedication to scholarly and academic excellence, its rich variety of other international and area studies programs, and its responsibility for training some of the world's key decision-makers, is an ideal place for a program dedicated to modern Iran.



**STANFORD UNIVERSITY**  
Hamid & Christina Moghadam Program in  
**IRANIAN STUDIES**

## Administration

**Abbas Milani**

*Director*

**Roma Parhad**

*Program Manager*

**Franco Errico**

*Program Assistant*

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# Director's Note



**Abbas Milani**

*Director, Hamid and Christina Moghadam  
Program in Iranian Studies*

Ten years ago, when a generous endowment by Hamid and Christina Moghadam enabled Stanford University to launch the Iranian Studies Program, there was not a single course on modern Iran offered here. This year, we celebrated the graduation of three students receiving certificates or minors in Iranian Studies — now part of Stanford's Global Studies Minor. To date we have eight affiliated alumni and several more students enrolled.

The mandate of our program was, from its inception, an interdisciplinary study of modern Iran. We began by concentrating on courses on Iranian society, politics and religion. With Bita Daryabari's generous donations we were able to expand into cultural domains, and offer new courses on Iranian cinema, theater, and literature. We also helped expand the university's offerings in Persian languages. Today, four faculty members, teaching in different domains and disciplines at Stanford, are supported by the Iranian Studies Program.

Ten years ago, our activities were limited to our meager offerings and a handful of lectures — all focused on modern politics and society. In the course of the last eight years, we have sponsored 285 events with some of the world's most renowned scholars and artists from Iran, or working on that country's culture and society. More than 45,000 people have attended these events. We also have an active presence on social media. Some of our lectures and presentations have been viewed more than 30,000 times.

In the course of the last two years alone, with support from Hamid and Christina Moghadam, Bita Daryabari, and Shidan and Mehran Taslimi (who have established the Amin Banani Memorial Fund) we have launched the Stanford Festival of Iranian Arts to highlight the rich culture of Iran through lectures, performances and workshops.

In the same period, Hamid and Christina have generously supported the launch of two new initiatives: Iran 2040 to inquire into the issues facing the Iranian economy, and Science and Society: Frontiers of the Mind, a joint program between Iranian Studies and the Laboratory of Behavioral and Cognitive Neurology at Stanford University Medical School.

Ten years ago, Stanford's libraries had just begun expanding their holdings on modern Iran, determined to make Stanford a premier place for research on modern Iran. In the course of the last few years, donations of libraries and private papers have helped Stanford achieve its goal. The private papers of Houshang Golshiri, now at Stanford, are arguably the most important collection of a

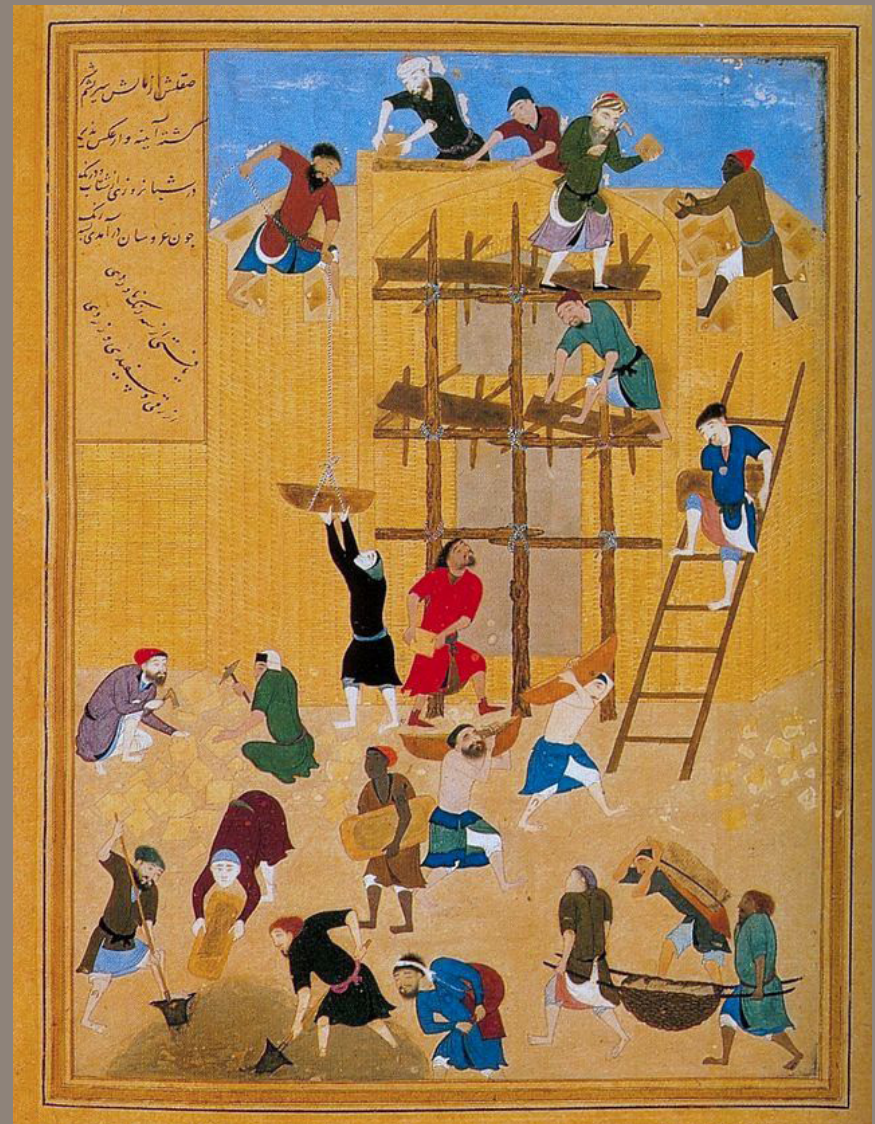
major artist housed outside Iran. We are in the process of helping the library digitalize the collection — yet again a first of its kind. Only last year, Iranian Studies was instrumental in securing for Stanford the papers of Ardeshir Zahedi, the Iranian ambassador to the U.S. under the Shah. The 94 boxes of his private papers will henceforth make the Hoover Archive, where they are placed, an indispensable center for research on Iran's foreign policy.

Ten years ago, there were no programs to help students pursue their research interests on Iran. We now have a small but growing fund to support student field work, and — thanks to a generous donation by Hassan and Mahvash Milani — in the future we will be able to offer scholarships and fellowships to students working on Iran in any field.

While our success has been made possible through the financial support of the Iranian Diaspora, the realization of the program itself and our ability to expand our goals have only been possible because of the support of Richard Saller, Dean of the School of Humanities and Sciences at Stanford, and the Directors of Stanford Global Studies — from Professor Judy Goldstein, our first director, to Professor Norman Naimark, our most recent director.

Helping launch this program, the gift of enjoying Hamid and Christina Moghadam's trust and support, the generosity of Bitā Daryabari, and the support of many more in the community — particularly the Taslimi brothers and their establishment of the Amin Bani Memorial Fund — have been, for me, an ennobling and humbling experience. Great as our accomplishments have been, I am convinced the best is yet to come.

*all*



Painting by Kamal ud-din Behzad. The construction of castle Khavarnaq in al-Hira, c. 1494 – 1495.



# Endowment Donor Profiles

## *Hamid and Christina Moghadam*



Hamid and Christina Moghadam endowed the Program in Iranian Studies in 2003, enriching the Stanford curriculum and exemplifying their dedication to the pluralism of ideas.

Born in Tehran, Iran, Hamid earned a bachelor's degree in engineering in 1977 and a master's degree in engineering in 1978 from MIT before completing an M.B.A. at the Stanford Graduate School of Business (class of 1980). Co-founder of the San Francisco-based AMB Property Corporation, Hamid has been a leader within the real estate industry for more than 30 years. In 1997, he guided AMB through its initial public offering and, in 2011, through its merger with Prologis. Currently serving as Prologis' CEO, he has also served as chairman of the National Association of Real Estate Investment Trusts and the Real Estate Investment Trust Political Action Committee. He is a founding member of the Real Estate Roundtable, a former director of Plum Creek Timber Company, and a past trustee and member of the board's executive committee for the Urban Land Institute.

Christina (Tina) Moghadam studied communication at Stanford (class of 1978) before receiving her law degree from the University of California, Berkeley in 1984. A

former trustee of the Asian Art Museum of San Francisco, she and Hamid remain active supporters of the museum.

In addition to sponsoring the gallery displaying the museum's Persian collection, they helped facilitate the exhibition of the iconic Cyrus Cylinder from the British Museum in 2013. Tina helped institute the Asian Art Museum's Norooz (Persian New Year) celebration and supported the production of a book on Persian ceramics from the museum's collection. She has also served for many years on the board of the Stanford Women's Club of San Francisco.

At Stanford, Tina has served on the Freeman Spogli Institute Advisory Board and on the Parents' Advisory Board. Hamid has served as a trustee of Stanford University. He also serves on the board of the Stanford Management Company, and formerly served as chairman. He has also served on the Graduate School of Business Advisory Council. Hamid and Tina's service to the university includes hosting events at their San Francisco home and their generous support for not only Iranian Studies but also the arts, the Graduate School of Business, and the new Knight-Hennessy Scholars Program, among other areas.

## *Bitā Daryabari*



Born and raised in Iran, Bitā received her master's degree in California where, upon graduation, she worked in telecommunications and received distinguished awards and recognition for her work. Then and now, she has always been interested in the world of ideas and literature, particularly the poetry and prose of her native Iran. She created the Bitā Daryabari Endowment in Persian Letters at Stanford, enabling the university to offer more classes in Persian language and literature. The endow-

ment also established the annual Bitā Prize for Persian Arts, the annual Bitā Prize for Young Persian Artists, and the Daryabari Visiting Professorship for Persian Literature. Bitā has also generously donated to a number of other universities, particularly those working on Iranian Studies.

Bitā's generosity and her multi-faceted philanthropy are founded on the idea that creativity is the only way to alleviate suffering and ennoble our minds to better comprehend the human condition. She has not only been a major sponsor of the Stanford Festival of Iranian Arts but has also launched her own community-based social service foundation: Pars Equality Center. Her charitable work, however, is not limited to Iran and its literature or Asia and its women. She was instrumental in bringing the Cyrus Cylinder Exhibition to the Asian Art Museum in San Francisco. She has contributed generously to a wide array of causes — from building orphanages for Afghan children to funding efforts to find a cure for Alzheimer's and Parkinson's disease. In recognition of these efforts, she has received many awards, including the Ellis Island Medal of Honor (2012); the United Nations Appreciation Award for Outstanding Leadership, Commitment and Support of the UN, and Achieving the UN Millennium Development Goals (2011); and the Public Affairs Alliance of Iranian Americans Philanthropist of the Year Award (2010).

## *Hassan and Mahvash Milani*

Born in Tehran, Iran, Hassan M. Milani earned his bachelor's and master's degrees in mechanical engineering from San Jose State University. After working as a design engineer for Rucker Hydraulics and Ford Motor



Company, he returned to Iran, where he taught engineering at Narmak Technical College and launched Arvandan Maritime Company — a joint venture in the Persian Gulf with an American shipbuilder. Returning to the United States in 1979, he purchased Commercial Cooling five years later, building it into a leading manufacturer and designer for industrial refrigeration solutions.

Mahvash Milani serves as CFO of Commercial Cooling. Born in Babol, Iran, she moved to the U.S. upon graduation from high school, majoring in business administration at Orange Coast College. Together, she and Hassan founded the Hassan, Mahvash and Farzad Milani Charitable Trust, which provides financial assistance to uninsured children in need of medical care and to disadvantaged and minority college students.

Hassan and Mahvash are dedicated philanthropists, supporting children's causes and educational institutions nationally and internationally. Hassan's commitment to helping others was inspired by his late mother, Zizi Joon, who used to say, "It's not how much you give; it's the percentage of your capability." The charitable remainder trust that they created at Stanford benefits the Iranian Studies Program.



# An Interdisciplinary Landscape

The Hamid and Christina Moghadam Program in Iranian Studies recently developed four innovative and interdisciplinary initiatives. The Program aims to bring together resources, scholars, and knowledge from across campus to further the study of Iran's past and future.

## Stanford Festival of Iranian Arts

The Stanford Festival of Iranian Arts stages plays and play readings, and hosts lectures, conferences, and workshops throughout the academic year. Themes range from Iranian mythology, cinema, literature, and music. The Festival has helped stage some of Iran's greatest works of theater and music — conducted by masters of their domain such as playwright Bahram Beyzaie and musician Mohammad Reza Shajarian.



*Iranian Studies Professor and playwright, Bahram Beyzaie (above, center), wrote and directed his newest play Tarabnameh. The play (below) performed to an audience of 3,000 and included a cast of 37 actors, at least 100 handmade costumes, and more than 1,000 rehearsal hours. Photo Credit: Vahid Zamani*



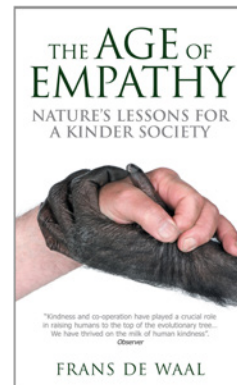


## Science and Society: Frontiers of the Mind

A joint program with the Laboratory for Behavioral and Cognitive Neurology at Stanford University Medical School, Science and Society: Frontiers of the Mind hosts lectures, webinars, and fellowships on the most recent discoveries of neuroscience for audiences in Iran.

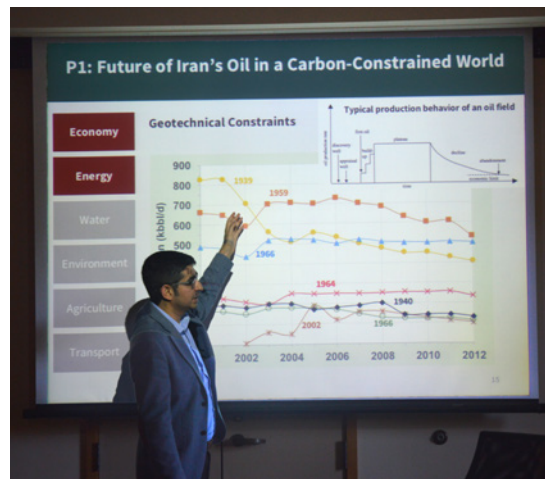


*Professor Frans De Waal (Emory University) lectured on the “Evolution of Goodness.” Above, he discusses the topic with Professor Josef Parvizi of the Laboratory of Behavioral and Cognitive Neurology at Stanford.*



## Stanford Iran 2040

Iranian Studies and the Center for Democracy, Development, and Rule of Law at Stanford (CDDRL) launched a new initiative in 2016. The Stanford Iran 2040 Project is an interdisciplinary initiative for proactive and collaborative research on Iran's path towards long-term economic development. Particular focus is placed on Iran's economy, energy, water resources, environment, agriculture, and transportation. The project will serve as a hub for scholars around the world to collaboratively collect and analyze data, and to ultimately create roadmaps for Iran's future through 2040.



*Dr. Pooya Azadi (Iran 2040 project manager) at a board of directors meeting.*

## Public Art, Public Spaces; Iran

An unprecedented three-year initiative on Iranian art that investigates the multiple contexts that shift and define changing ideas of Iranian public space. This ongoing critical framework of conversations, newly issued art projects, and exploration of various cultural productions and intellectual traditions looks at recent transformations of Iranian civic life and asks what may constitute the architecture, images, and people that shape multiple notions of a “public” Iran. This initiative is envisioned and directed by artist and Stanford lecturer, Ala Ebtekar, and is supported by various Stanford departments and programs.



*“Freshness” by Iranian artist Mehdi Ghadyanloo, image courtesy of the artist.*

# Annual Bitā Prize for Persian Arts

The Bitā Daryabari Endowment in Persian Letters supports the program in Iranian Studies to promote teaching, research, and scholarship at Stanford relating to Iran, including the area formerly known as Persia, and people of Iranian or Persian heritage. The Endowment also provides support for the Bitā Daryabari Visiting Lecturer in the field of Persian poetry, literature and culture, and the annual Bitā Prize in Persian Arts.



*Bitā Daryabari and Abbas Milani.*

## Bitā Prize

The annual Bitā Prize for Persian Arts is awarded to an artist of Iranian ancestry whose work, in the course of their lifetime, has exhibited singular achievements in both the realm of aesthetics and in the essence of defending the rights of artists to create, free from any fetters. The recipient is invited to Stanford University to give a public lecture and receive the prize. Since its inception in 2008, the Bitā Prize has been awarded to outstanding Iranian scholars, artists and creators.

**2008**

Simin  
Behbahani

**2009**

Goli  
Taraghi

**2010**

Mohammad-  
Reza Shajarian

**2011**

Bahram  
Beyzaie

**2012**

Houshang  
Seyoun

**2013**

Mahshid  
Amirshahy

**2014**

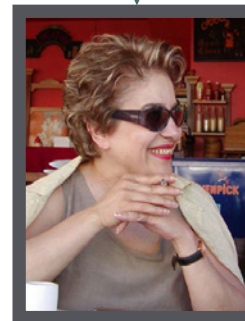
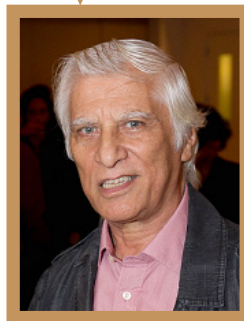
Iraj  
Pezeshkzad

**2015**

Ehsan  
Yarshater

**2016**

Shahrnush  
Parsipur





### **Simin Behbahani (2008)**

Simin Behbahani was one of the most prominent figures of modern Persian literature and one of the most outstanding amongst contemporary Persian poets. She was Iran's national poet and an icon of the Iranian intelligentsia and literati who affectionately referred to her as the "Lioness of Iran." She was reported to have been nominated twice for the Nobel Prize in literature, and she received many literary accolades around the world. She won numerous awards for her poetry, and her defense of human rights. She received the first Bitá Prize in Persian Literature.



### **Mohammad-Reza Shajarian (2010)**

Named as one of the "50 great voices" in the world by NPR, he is an artist of myriad talents. He is a master calligrapher and carpenter; an acclaimed songwriter and composer. For two generations of Iranians, their most personal moments of the sublime, and their most public periods of national exuberance, their joys of love and pains of separation have been intertwined with the tender and thunderous voice and music of Mohammad-Reza Shajarian. For Iranian music, he has been a relentless guardian of tradition and a refreshing force for innovation and change while unfailingly dedicated to justice and freedom.

### **Ehsan Yarshater (2015)**

Ehsan Yarshater is the Hagop Kevorkian Professor Emeritus of Iranian Studies at Columbia University and director of its Center for Iranian Studies. He is the author and editor of dozens of books, many of them highly acclaimed scholarly works. He is a founder and editor of the monumental *Encyclopaedia Iranica*; 15 volumes about Iran's rich history and culture.

Lecture series focused on Iranian studies have been instituted in his name at universities in the U.S. and abroad, including UCLA and Yale. He has also established fellowships at the Graduate School of Arts and Sciences at Harvard University and Columbia University.



# Academics

Since 2006, the Iranian Studies Program has steadily increased its undergraduate course offerings to cover a wide variety of topics from language and cinema to politics and poetry to meet the increasing interest in Iran-related courses.

## Selection of Iranian Studies Courses

### Persian Language classes

Studying Persian enables students to access the rich and diverse literary and cultural landscape not only of contemporary Iran and Afghanistan, but also of the pre-modern Persianate world, stretching from the Ottoman Empire to Iran, Central Asia, and the Indian Subcontinent. Beginner and intermediate courses in Persian language (Farsi) are offered, as well as a wide range of Persian literature courses, covering topics such as medieval Persian poetry and prose, nineteenth and twentieth-century writing by women in Iran, and the literature of the Iranian Diaspora.

### Love and Negativity in Medieval Persian Mysticism

An analysis of apophatic discourses of love in medieval Persian mystical texts, 800 – 1300 A.D. The philosophical underpinnings and implications of Sufi thought are discussed to shed light on the radical poetic force of the Persian texts. Topics include the fundamentally oral, temporal nature of mystic speech; the relation of the speaking “I” to the unknown and unknowable Other; the discourse of love in which God and the beloved are one; the linguistic fragmentation of mystical discourse, straining against the edges of meaning; the possibility of salvaging mystical experience in language; and the question of apophasis as a theologically and politically subversive act.

### Iranian Cinema in Diaspora

Despite enormous obstacles, immigrant Iranian filmmakers, within a few decades (after the Iranian revolution), have created a slow but steady stream of films outside Iran. Originally started by individual, spontaneous attempts from different corners of the world, we can now identify common lines of interest amongst them, as well as major differences. These films have never been allowed to be screened inside Iran, and without any support from the global system of production and distribution, as independent and individual attempts, they have enjoyed little attention. Despite all this, Iranian cinema in exile is in no sense any less important than Iranian cinema inside Iran.

### Politics in Modern Iran

Modern Iran has been a smithy for political movements, ideologies, and types of states. Movements include nationalism, constitutionalism, Marxism, Islamic fundamentalism, social democracy, Islamic liberalism and fascism. Forms of government include Oriental despotism, authoritarianism, Islamic theocracy and liberal democracy. These varieties have appeared in Iran in an iteration shaped by history, geography, proximity to oil and the Soviet Union and the hegemony of Islamic culture.

### Aesthetics of Dissent: the Case of Islamic Iran

The Islamic regime in Iran censors all aesthetic production in the country. But Iranian dissident artists, from filmmakers and fiction writers to composers (in a thriving underground musical scene), have cleverly found ways to fight these draconian measures. The purpose of the seminar is to understand the aesthetic tropes of dissent in Iran, and the social and theological roots of censorship rules.

### Minor

Now Stanford undergraduates can minor in Global Studies with a specialization in Iranian Studies. Students have the opportunity to study a pivotal country in the critical region of the Middle East under attentive mentorship; gain exposure to the past and present of Iran in diverse social, political, and cultural settings around the globe; and prepare for careers in policy, government, business, research, and teaching.

Requirements include an introductory course on Iran, at least 25 units from the list of approved courses, successful completion of two quarters of Persian language (or proven proficiency), and a capstone research project or paper related to Iran.

The program also offers a certificate in Iranian Studies to undergraduates from any major.



## Student Profiles



### Hannah Long (Class of 2016)

Hannah studied political science, and was very interested in international relations, especially as it related to Iran and the greater Middle East. She pursued advanced coursework and professional work in human rights and civil liberties.

In addition to working with LGBT refugees in Turkey, Hannah spent a summer working for the United Nations in Tehran.

Hannah took nearly all classes about Iran at Stanford, and points to Professor Milani's classes as a highlight of her experience in Iranian Studies.

"Dr. Milani's wealth of knowledge is almost impossible to measure. I've heard students ask him questions about anything from rap in Iran, Zoroastrianism, Germany-Iran relations, to LGBTQ rights, and more. He's always happy to let students lead the direction of the class discussion, and since he's so knowledgeable, we're able to take the conversation down many different routes. He also injects humor into the classroom — something I've always enjoyed about taking his classes."

*"As an Iranian-American, the Iranian Studies Program gave me the opportunity to learn about my cultural roots as well as Iran's society, history, and politics."*

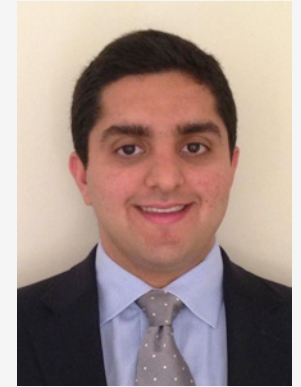
### Daniel Khalessi (Class of 2013)

Daniel Khalessi was the first student to receive an Iranian Studies Certificate at Stanford.

His favorite Iranian Studies courses: "U.S. Relations in Iran" and "Politics of Modern Iran."

While at Stanford, Daniel took every class offered by Dr. Milani, recalling that the Iranian Studies Program "planted the seed" for his broader passion for global politics. His exposure to the ongoing U.S.-Iran nuclear debate through the Iranian Studies courses inspired his goal of playing an instrumental role in bridging the gap between the U.S. and Iran.

Daniel recently finished a master's degree in Global Affairs at Yale University.



*"I hope to put my international security and Iranian Studies education to good use by serving my country and helping my generation shape a more peaceful world."*

# Affiliated Faculty and Fellows

Our affiliated faculty cover a wide variety of topics in the field of Iranian Studies. Their diverse backgrounds and extensive experience help bring the classroom to life for students.



**Shervin Emami** is the Persian Language and Literature Lecturer in the Stanford Language Center. She received her M.A. in Middle Eastern History from California State University-Fullerton, and her M.A. in Near Eastern Languages and Literatures from UCLA. She is currently completing her dissertation at UCLA, and has also taught at UCLA, University of California, Irvine, and the University of California, Berkeley.



**Marie Huber** is Assistant Professor of Persian and Comparative Literature. Her research focuses on twentieth century poetry and poetics, the struggle for modernity in Persian literature, art and music, mystical discourses and heterodoxies in the Persian and Ottoman traditions, intersections of literature with philosophy and ethics, and hermeneutic practices of reading. She received her Ph.D. in Comparative Literature from Harvard University in 2013. Her first book entitled *Memories of an Impossible Future: Mehdi Akhavan Tālet and the Poetics of Time* is forthcoming.

## **Abbas Milani**

is the Director of the Hamid and Christina Moghadam Program in Iranian Studies, co-director of the Iran Democracy Project and a research fellow at the Hoover Institution. His expertise is

U.S.-Iran relations as well as Iranian cultural, political, and security issues. He has taught at Tehran University, Notre Dame de Namur University, and at the University of California, Berkeley.

He came to Stanford 14 years ago and became the founding director of the Iranian Studies Program. He also worked with two colleagues, Michael McFaul and Larry Diamond, to launch the Iran Democracy Project at the Hoover Institution. He is now also an adjunct professor at FSI.





Through the generosity of its donors, the Moghadam Program has sponsored several visiting professors and fellows. These scholars have brought a depth of knowledge to the program while expanding its breadth of content.

**Dick Davis, Visiting Professor,  
2008 – 2009**

Davis is Professor Emeritus of Persian at Ohio State University, where he was chair of the Department of Near Eastern Languages and Cultures from 2002 to 2012. He has written scholarly works on both English and Persian literature, as well as eight volumes of his own poetry and has been called, by the *Times Literary Supplement*, “our finest translator from Persian.”

Professor Davis was the first Bita Daryabari Visiting Professor of Persian Letters. While at Stanford, he gave several lectures for the Iranian Studies Program and taught courses on classical Persian poetry.

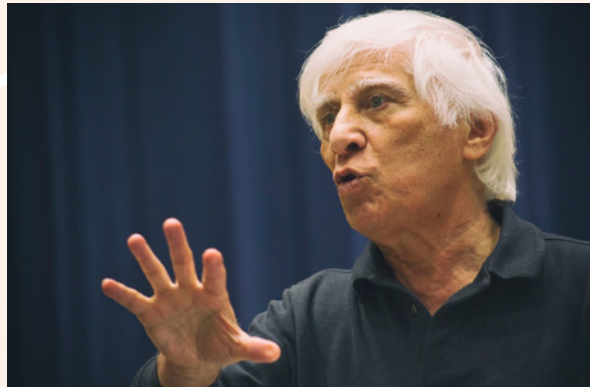


**BORROWEDWARE**



*Medieval Persian Epigrams*  
Translated with an Introduction by  
DICK DAVIS

**Bahram Beyzaie, Visiting Professor,  
2011 – present**



Beyzaie is one of Iran's most acclaimed filmmakers, playwrights, and scholars of the history of Iranian theater, both secular and religious. He was a leader of the generation of filmmakers known as the Iranian New Wave, beginning in the late 1960s, and has since directed more than a dozen prize-winning films. He has also conducted pioneering research into the roots of ancient legends derived from Indo-Iranian mythology and known collectively as “A Thousand and One Nights.” He is that rare artist who is also an erudite critic and scholar of his myriad crafts. Since his arrival at Stanford, he has staged several of his plays and given workshops on Iranian mythology and cinema. He currently teaches courses on Iranian theater and cinema.

**Mohsen Namjoo, Visiting Fellow,  
2009 – 2010**

Namjoo, an Iranian artist, songwriter, singer, music scholar and setar (traditional Persian lute) player is one of the most groundbreaking artists in Persian music today — often called “the Bob Dylan of Iran.” His unique music style resembles a patchwork of Persian classical poetry of Hafez, Rumi, or Saadi with western music, namely rock, blues, and jazz. His residency at Stanford was made possible through the generous support of the Flora Family Foundation and the Hariri Family and was co-sponsored by the Hamid and Christina Moghadam Program in Iranian Studies and the Stanford Music Department. While at Stanford, Mohsen lectured on the history of Iranian music and held several performances.



# Research

Key areas of research for the Iranian Studies Program at Stanford University include: modern Iranian culture, economy, and society; its literature and variety of religions; the fascinating encounter of the society with the West; the question of modernity; and Iran's relations with the U.S. and the rest of the world.

Beyond the School of Humanities & Sciences, the Iranian Studies Program works with Iran-related research projects based in the Freeman Spogli Institute for International Studies, particularly in the Center on Democracy, Development and the Rule of Law and the Center for International Security and Cooperation.

## Student Funding

The Iranian Studies Program provides competitive, merit-based funding to support research for graduate and undergraduate students whose research projects are centered on Iran. These grants also fund intensive language study.

The Office of the Vice Provost for Undergraduate Education offers grants to support rigorous and independent undergraduate research in all disciplines through Undergraduate Academic Life (UAL). UAL grants can be used to fund research on Iran-related topics to be carried out at Stanford.

### Jack Hennessy (Class of 2016)

Jack majored in international relations and specialized in international security and economic development.

Jack and fellow Stanford student Hannah Long received funding for their project on Iranian LGBT refugees in Turkey.

“[This project] was an incredible capstone experience to my Stanford career. Being able to apply the knowledge I had gained in Iranian Studies courses to a novel research topic has been truly rewarding,” he said. “Moving forward, I hope to continue building upon my understanding of Iranian politics and history and keep involved in similar journalistic and oral documentary projects.”

To read more about Jack's experience in Turkey, visit: <https://goo.gl/RBe4is>.



*“Iran to me is a fascinating case study of the struggle of modernity.”*



## Internships

Stanford Global Studies also provides funding for domestic and international Iran-related summer internships.

### Sina Javidan-Nejad (Pars Equality Center Intern, Summer 2015)

“I really enjoyed my time at Pars. What makes Pars great is the community and culture. Right from the beginning of the internship I felt at home and welcomed. It was a comfortable working environment where I had the flexibility to create and work on projects that I found meaningful and interesting. I highly recommend interning at Pars for anyone who is interested in Iran.”



## Library Resources

Stanford University's many libraries and archives offer an impressive collection of books, documents, posters, and private papers on modern Iran. Nevertheless, helping Stanford University Libraries expand their holdings in modern Iranian society and culture is an essential part of the Hamid and Christina Moghadam Program in Iranian Studies.

**Ardeshir Zahedi**, former Foreign Minister under the Shah and a pivotal figure in modern Iranian politics, has given his papers to the Hoover Archives. The Islamic & Middle East collection at the Green Library includes extensive materials donated by Professor Milani. Additionally, the collected papers of **Houshang Golshiri**, one of Iran's most acclaimed writers, have been donated to Stanford University. These are arguably the most substantial and important papers of any modern Iranian writer available in the United States.

Most recently, the film archives of Dutch-Iranian filmmaker **Reza Allamehzadeh** were donated to Stanford. The collection includes dozens of hours of never-seen interviews with some of Iran's most important modern figures.

The arrival of these resources, as well as the archive's already rich collection on modern ideological movements in Iran, makes Stanford University a preeminent center of research on modern Iran.





# Lectures

The Hamid and Christina Moghadam Program in Iranian Studies sponsors a regular lecture series on Iran. Some of the world's leading scholars and Iran's top artists, activists, and scholars visit Stanford and participate in this lecture series.

**2006**

**REZA MANSOURI**

Sustainable Development in the Muslim World Needs Excellence in Science and Technology: Iran, A Case Study



**2007**



**RICHARD FRYE**

The Tradition of Separation of Religion and State in Iran

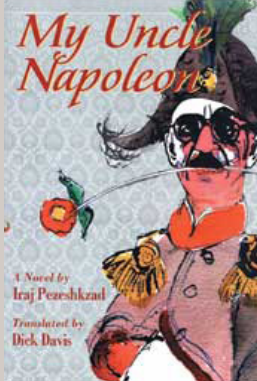
**2008**

**ARASH NARAGHI**

Ayatollah Khomeini's Theory of Government Genesis and Evolution

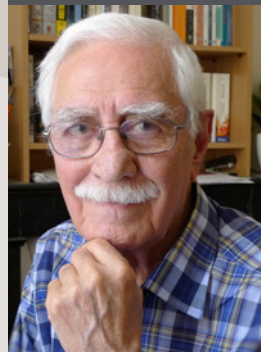


**2009**



**IRAJ PEZESHKZAD**

*Dar Bareye Dai Jan Napoleon (About My Uncle Napoleon)*



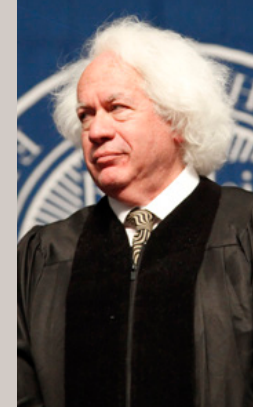
**2010**

**ROGER COHEN**

Theocracy's Limits: Iran at the Precipice of its Contradictions



**2011**



**LEON WIESELTIER**

The Upheavals: Iran, America, and History's New Wave

**2012**

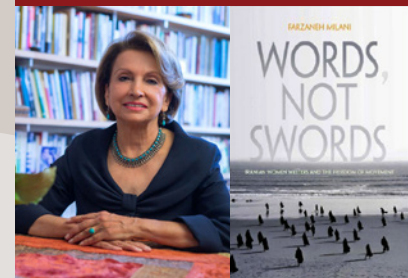
**ZIBA MIR-HOSSEINI**

Love, Rights, and Honor: Gender and Democracy in Iran



**FARZANEH MILANI**

*Words, Not Swords: Iranian Women and the Freedom of Movement*



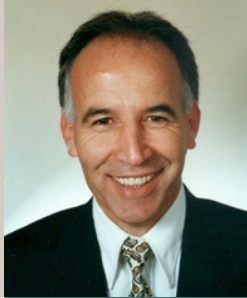


10  
*years*

285  
*events*

47,843  
*attendees*

2013



**MOHSEN  
NAMJOO**

History of  
Iranian Music



**MOHSEN  
ZAKERI**

A Flawed  
Chapter in  
Modern Iranian  
Historiography:  
The First  
Century of Iran  
and Islam



**PARTOW  
HOOSHMANDRAD**

Classification, Structure, and  
Meaning: Investigating the  
Musical Practice of  
the Kurdish Ahl-i Haqq  
of Guran

2014



**HAJAR ANVAR**

Tracing the Photographic  
Gaze in Tehran's 19th Century  
Architecture

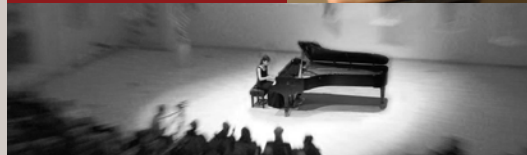


**RICHARD  
DAVIS**

This was a Town  
of Kindness Once:  
Hafez and the  
Poets of Shiraz

**TARA  
KAMANGAR**

East of Melancholy:  
Piano Music from  
Russia to Iran



2015



**NAGHMEH  
SAMINI**

Feminine Body,  
Feminine Mind:  
The Body of  
the Woman in  
Films Directed by  
Iranian Women

**MAZ  
JOBIRANI**

I'm Not a  
Terrorist, But  
I've Played One  
on TV



**HOSSEIN  
AMANAT**

Memorializing  
Ancient Persia  
and the Modern  
Iran: Azadi  
Monument, Its  
History and Its  
Meaning



2016



**NAJMIEH  
BATMANGLIJ**

An Iranian Chef's  
Journey from  
Persia to Napa



NAJMIEH BATMANGLIJ

# Workshops

## Semiotics of Iranian Myths (February – March 2013)



*Bahram Beyzaie*

A five-part workshop series with renowned Iranian filmmaker Bahram Beyzaie. His pioneering work on the history of Iranian theater remains, some forty years after its publication, the most authoritative source on the subject.

The five-series workshop was based on the following topics: The Meaning of Shahnameh as a Social Work; Non-Written Myths of the Pre-Shahnameh Period; The Creation of Mankind and After; Analytic View of the Legend of Rostam and Sohrab; Iranian Myths in Traditional Spectacles.

## Developments in Classical Persian Music over the Last Fifty Years (Spring 2012)

For two generations of Iranians, their most personal moments of the sublime, their most public expressions of social exuberance, their joys of love and their pains of separation have been inseparable from the tender and thunderous voice and music of Mohammad-Reza Shajarian. Whether reciting lines from a prayer or singing one of Khayam's Quatrains, reviving an old song or putting to music one of the masterpieces of modern Persian poetry, his vast musical erudition, his unfailing aesthetic taste and his perfectionism combine to make it yet another part of his impressive collection of work. He has become in Iran an icon of classical Persian music.



*Mohammad-Reza Shajarian*



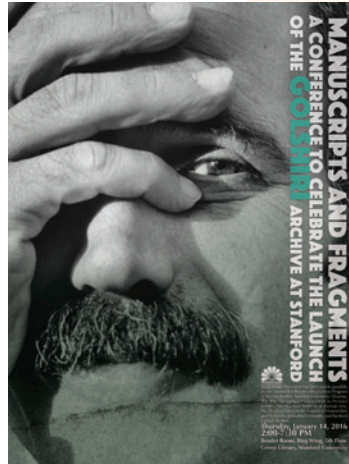
*Shajarian Workshop, Stanford*



# Conferences

## A Portrait of Houshang Golshiri in Texts, Contexts, Manuscripts and Fragments (January, 2016)

The Iranian Studies Program and Stanford's Green Library hosted a conference to announce the arrival of the Houshang Golshiri papers at Stanford. To celebrate this unique collection and to inquire into the literary legacy of Houshang Golshiri, arguably the most important Iranian modernist writer of his generation, the international conference participants included: Bahram Beyzaie, Reza Farokhfal, Barbad Golshiri, Ghazal Golshiri, Shahriar Mandanipour, Abbas Milani, and Farzaneh Taheri.



The event was a collaborative effort, supported by the Bita Daryabari Endowment in Persian Letters, the Stanford Festival of Iranian Arts, the Dean's Office in Stanford's School of Humanities and Sciences, and Stanford Global Studies.



*Bahram Beyzaie, Abbas Milani, Barbad Golshiri, Ghazal Golshiri, Shahriar Mandanipour, Farzaneh Taheri, Reza Farokhfal*

## AMENDS

The Iranian Studies Program frequently supports other on campus initiatives such as the Persian Student Association's events and the American Middle Eastern Network for Dialogue's annual summit (AMENDS). AMENDS provides a platform for promising youth leaders working from across the Middle East, North Africa and the United States to maximize their initiatives by giving them opportunities to develop key skills, network with established leaders and share their initiatives with a larger audience.



*2013 AMENDS Conference*

## Iranian Scholars at Stanford (April 2015)

The Iranian Studies Program and the Persian Student Association hosted a conference to celebrate the work of Iranian scholars and professors from across Stanford University and including Hamid Moghadam of the Stanford Board of Trustees. The multiplicity and richness of scholarship conducted at Stanford by these scholars is a source of pride for every Iranian around the world. This conference provided them a platform to share their experiences and research with the broader Iranian community and to become an inspiration for the next generation of Iranian scholars.

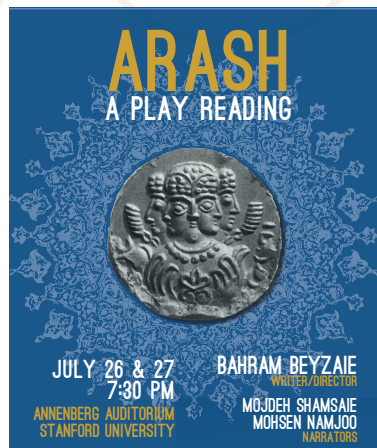
# Plays and Readings

Plays and readings are an important part of the Iranian Studies Program. The Stanford Festival of Iranian Arts and generous support from the Bita Daryabari Endowment in Persian Arts have brought incredible and diverse talent to Stanford University to showcase Iran's rich history, culture and art.

## ***Arash: A Play Reading (July 2013)***

*Arash* is one of the most enduring stories of Iranian mythology. A few artists have offered their own renditions of this remarkable tale — the story of a man who offers to end the bloodshed between Iran and its neighbor, Touran, and instead uses the power of his arrow to determine the border of the two countries. *Arash* is one of Bahram Beyzaie's earliest writings, and though it has been performed numerous times,

in numerous countries and languages, it has never been directed by Beyzaie himself. We were proud to present a stage reading of this singular work, with two of their generation's most acclaimed artists, Mojdeh Shamsaie and Mohsen Namjoo, in the leading roles.



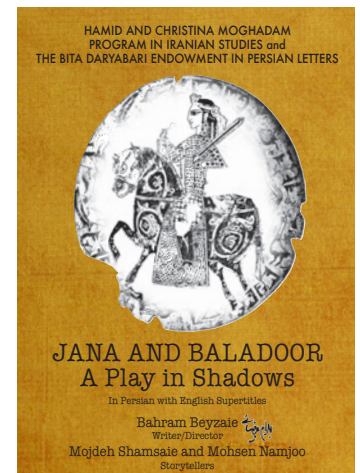
*Mohsen Namjoo and Mojdeh Shamsaie*

## ***Jana and Baladoor: A Play in Shadows (June 2012)***



In a panorama as majestic as life itself, Bahram Beyzaie brought to the stage a magical combination of poetry and puppets, music and myth.

In his never-before performed *Jana and Baladoor*, Beyzaie recounted the drama of a world dominated by dark demons, and the heroic battles of four mythic siblings. They represented the four elements of air, water, earth and fire and their battles to redeem and re-enchant the world. Mojdeh Shamsaie and Mohsen Namjoo, recited the story, accompanied by music. Shadow figures brought the narrative to life.

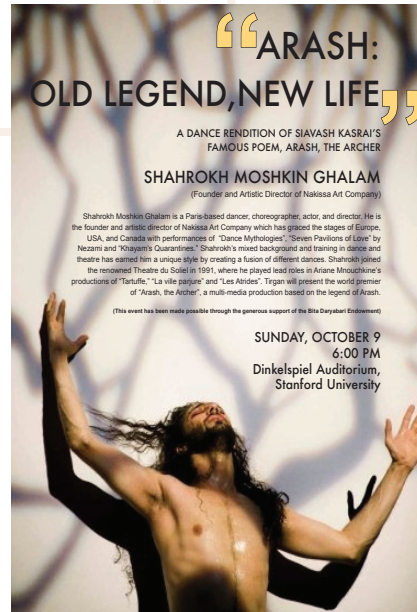




## Arash, Old Legend, New Life (October 2011)

Shahrokh Moshkin Ghalam presented the world premier dance and multimedia production of Siavash Kasrai's famous poem, *Arash, the Archer*, based on the legend of Arash.

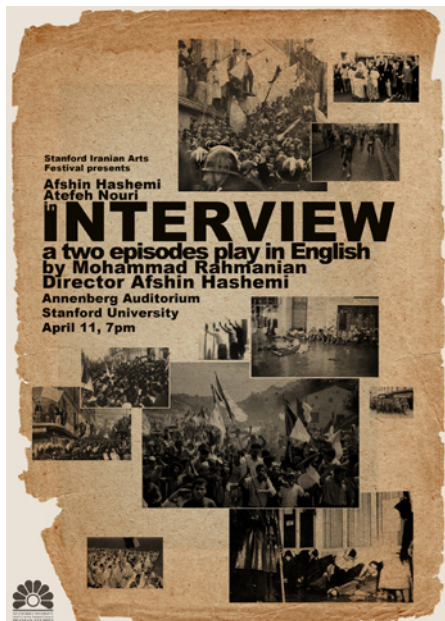
Shahrokh is a Paris-based dancer, choreographer, actor, director, and the founder and artistic director of Nakissa Art Company, which has graced the stages of Europe, the U.S. and Canada. Shahrokh's mixed background and training in dance and theatre has earned him a unique style by creating a fusion of different dances.



## Tarabnameh (2016)

Bahram Beyzaie's play *Tarabnameh* starts when a hadji sets out to sell his servant and buy in his place a young slave girl. On the way, they see a poet about to be beheaded; a young lover in search of a purloined beloved; and troubadours, their profession banned, desperate to bring joy and laughter to any face. In short, the world they see is all topsy-turvy.

*Tarabnameh* has its genealogy in the tradition of Takhte-Hozi plays — a tradition of popular plays, combining comedy and music, dance and poetry. Centuries of despotism have rendered this form bereft of content. In *Tarabnameh*, a play with a cast of 37 actors, this ancient comic genre keeps its joyous ambiance but takes on new form and meaning, underscoring the possibilities of once forgotten traditions becoming rich, robust, and lively modern forms of theater.

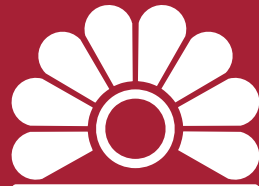


## Interview: A Play Reading (October 2013)

Written by prolific Iranian playwright, Mohammad Rahmanian, this performance of *Interview (Mosahebeh)* was directed by Hamid Ehya, also a prominent actor, director, and translator. The play is about two young Algerians who lived through and participated in the anti-colonial revolution in their country. The revolution ends in victory, but when the party is over, these two characters have to expound upon their horrific actions and deal with their deranged lives.



Poster designed by Matin Nasiriha.



STANFORD UNIVERSITY  
Hamid & Christina Moghadam Program in  
IRANIAN STUDIES

[iranian-studies.stanford.edu](http://iranian-studies.stanford.edu)

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