

Cultural News

2 Key Renovations Face Deadline

Renovation of the houses of Parvin Etesami and Sattar Khan in Tabriz need sufficient funds to meet the September deadline for their completion.

Head of East Azarbaijan's Cultural Heritage, Handicrafts and Tourism Department recalled that Etesami was an eminent woman poet of the 20th century, Kariminejad told ISNA.

Sattar Khan is a prominent leader of the 1906 Constitutional Movement of Qajar era.

Kariminejad went on to add, "The department's budget for 2008-9 is 120 billion rials, some 50 billion rials of which is allocated for cultural heritage projects.



We plan to renovate several old houses, carry out archeological excavations and register Tabriz Bazaar at UNESCO in the current Iranian year (started March 20).

We hope to start our plans before end of May and conduct studies on Arasbaran and Orumieh Lake. It is the first time that we plan to study Orumieh Lake at such a scale the history of which is quite unknown.

Commenting on Tabriz Bazaar, the official noted, "The bazaar is nominated for registration at UNESCO for the current Iranian year. Some sections of the bazaar are being renovated."

Traces of Urbanism In Gohar Tappeh

Archeologists have found Middle Bronze Age architecture in the fourth phase of excavations at the historical site of Gohar Tappeh.

The discovery proves that powerful political and economic systems had been prevalent over past three thousand years, reported Press TV.



The discovery has led archeologists to believe that the site was a unique example of urbanism.

Archeologists also found a number of children graves beneath houses of 'Gohar Tappeh'. This is unconventional at a time when the bodies of dead people were buried in cemeteries.

The 'Gohar Tappeh' historical site is located in Iran's northern province of Mazandaran.

Mausoleum to Become Tourism Site

After provision of the necessary facilities at Makhtoomqoli Faraghi's mausoleum, the site will transform into an exemplary tourism area, Governor of Kalaleh Mehdi Mousavi-Khorshidi told a meeting to commemorate Faraghi, a prominent Turkmen poet.

According to IRNA, he went on to add, "Upon allocation of the necessary budget, the historic cultural site will be renovated."

The official noted that the ceremony for commemorating Faraghi will be held at his mausoleum on May 14.

Cultural, logistics, health and security committees have been established to hold the ceremony in a more favorable way.

Faraghi was born in the village of Haji Qooshan, Gonbad-e Kavos into a religious family in 1146 AH. His father was called Dolat Mohammad Azadi and his mother Arazgol.

Tea-House Painting

Tea-house painting is an Iranian painting style combined with European techniques (oil and color on wall and canvas). It was about eighty years ago that this method was formed among people. The characteristic of this art is its popularity and distance from court arts. According to Iranchamber website, unknown artists who had some experience in painting on tiles were influenced by the atmosphere and ambience of tea houses, along with Shahnameh-Khani (reading verses from Shahnameh or book of the king) endeavored to create simple and beautiful views on the walls of tea-houses and on cloths.

Though they did not have any academic instructions, these artists succeeded to occupy a place in Iranian artistic history for themselves. For its presence in narrations and Shamayel Gardani (carrying the icons) tea-house painting may be regarded as part of Iranian painting art. And on other hand due to its distance from painting features it may be considered among visual arts.

But, prior to illustration of this traditional and true Iranian art, we should acquire knowledge about tea-houses. These places with their old history have safeguarded our old traditions, thoughts and tastes. In tea-houses (Qahveh Khanehs) the narrators of Shahnameh told about national stories with much enthusiasm. Therefore, in the course of long centuries, Qahveh Khanehs (tea-houses) took many characteristics, which are important for their extensive contact with people. In fact tea-houses of old days played the role of mass media in modern



art existed in 18th and 19th centuries.

For example the paintings on tiles of Chehel Sotoun Palace in Isfahan have been made under Shah Abbas II and Nader, of course most of them have been simulated and they are inspired by feasts, while tea-house painting is purely imaginary and the painter does not have any model and what he draws is merely that which goes in his mind.

Observing the present evidences he draws an imaginary picture of, for example, Karbala desert, Ashura epic, and Resurrection Day and some epic pictures which indicate the imagination and enthusiasm of painting.

Tea-house painting which is called imaginary painting by many people is an art with its own principles and rules. Its main feature is retaining the genuineness of portraits, in a way that even in dealing



scenes of feasts or epics, the painter makes utmost effort to paint the faces. This feature is due to the fact that "state" and "motion" are limited in this type of painting.

In each painting the faces convey the subject intended by painter to onlookers. The painter of this style is an earnest narrator who consciously or unconsciously represents the protagonists or antagonists with due emotions towards them. For example in Rostam and Sohrab, Rostam's face occupies a large place in the painting and this shows the painter's love of Rostam. In a religious painting the face of enemies and vicious people are as ugly as possible.

In tea-house painting there is no limitation of subject and the painter's hands are free to draw whatever he desires. Due to this reason, no painting could be ever considered a criterion for other works. In general one may divide the subjects into three groups: religious, epic, feast and amorous paintings.

Rare Persian Books in N. Delhi Show

An exhibition of Persian manuscripts and rare books opened in New Delhi on Thursday at Dr. Zakir Husain Library of Jamia Millia Islamia University as part of Iranian Cultural Week in India organized by the university.

Visiting head of Iran's Cultural Heritage Organization, Esfandiyar Rahim Mashaei, opened the exhibition, reported IRNA.

The exhibition showcases some important manuscripts in Persian language.

There are also a number of Manuscripts on Hinduism in Persian language such as Mahabharata compiled in 1873, the transition of Upanishad and Bhagvad Geeta, Majma-ul-Bahrain, by Darashikoh (1615-1659).

Other notable works are the Kashful Mahjub of Abdul Hasan, Dataganj-Baksh and the Awarif-ul-Maa'rif by Syed Mohd Banda Nawaz Gisudraz.

The exhibition will remain open for 20 days.

A Memorandum of Understanding (MoU) was also signed for the establishment of 'Iran Technology Center' at Jamia Millia University to share the knowledge of Iran's expertise in different sectors, on the same occasion.

Addressing the gathering on the same occasion, Rahim Mashaei said: "Mysticism, philosophy, mathematics and medicine are some areas where India and Iran have been working and can work further to strengthen the bilateral ties."

Rahim Mashaei noted that holding of cultural week of Iran in India would strengthen not only the solidarity and the cultural ties

between two nations of India and Iran but it will also help development of the tourism infrastructures in both countries.

