



Over 3.7m books sold at TIBF

Iran's Minister of Culture and Islamic Guidance, Mohammad-Mehdi Esmaili, revealed that an impressive total of over 3.7 million books were successfully purchased during the 34th Tehran International Book Fair (TIBF) held this year. Emphasizing the tremendous reception the TIBF received, Esmaili underscored the exceptionally favorable volume of book sales achieved at this literary extravaganza.

Pottery, a magic combination of art and history



By Leila Imeni
Staff writer

EXCLUSIVE

Touching a pottery item gives you a wonderful feeling perhaps because it is a product of the combination of the four elements of matter: Soil, water, air and fire. Since all these elements have been found across the world from the beginning of creation, humans have practiced this art since ancient times.

The ancient pottery items that witnessed the development of life and human civilization throughout history tell countless stories about people who have never been heroes, but lived.

The birthplace of the art is not clearly known, however, some archeologists believe that the discovered earthenware items show that Sumer, the earliest known civilization in the historical region of southern Mesopotamia, is the origin of the craft.

Some historians believe that the invention of the pottery wheel is a turning point in the history of the old handicraft. Considering Iran's special geographic location, at the crossroads of ancient civilizations, people of almost every part of the country have been engaged in pottery making throughout

history.

However, recent excavations have shown that four areas of the country were the major centers of pottery production: 1. Lorestan Province, west of Zagros Mountains; 2. Mazandaran and Gilan provinces in the North; 3. East and West Azarbaijan provinces in north-western Iran; and 4. Kerman and Sistan and Baluchestan provinces in southeastern Iran. A number of ceramic vessels discovered during archaeological excavations carried out in various parts of Iran belong to ancient civilizations dating back to 10,000 to 8,000 BCE. Some historians believe that the invention of glazed vessels was a major breakthrough in the development of pottery in Iran.

Ceramic production was among the main occupations and the most profitable businesses in Iran during the Achaemenid, Seljuk, Zand, Sassanid and Safavid periods. A large number of pottery artifacts were discovered around the country which date back to these historical eras.

Fortunately, pottery-making is still a popular artistic profession in Iran, and several regions of the country are recognized as the hubs of ceramic production. The artworks manufactured in the areas are not only available in domestic



markets but also exported to many foreign countries. Due to the availability of soil, Lalejin, a city in Hamedan Province, has turned into one of the major centers of ceramic production in Iran. Most of the pottery dishes produced in the city have no

pattern and are covered with a uniform glaze. The color of the ceramic vessels made in Hamedan Province is often azure, blue, navy blue, fawn, yellow, green, turquoise and brown. The city of Meybod in the central province of Yazd is another

major hub of pottery production in Iran, in which white soil is used for production of earthenware. The image of the sun, ornamental flowers, fish and birds are among the motifs that can be seen on ceramics produced in the area.

Kalporagan village, located 25km from Saravan, and 390km from Zahedan, the capital of Sistan and Baluchistan Province, has earned a reputation for age-old pottery-making art.

All stages of making pottery are carried out by women, while men are generally not involved in this process, except for menial tasks like carrying clay from a mine, or preparing mud and baking pottery items. The Kalporagan Clay Living Museum is among the most popular destinations for tourists traveling to the region.

Gonabad in the northeastern province of Khorasan Razavi, Qom in the central province of Qom, Saveh and Semnan in the central province of Markazi, along with the northern provinces of Mazandaran and Gilan are among the other centers of pottery production in Iran.

In general, pottery is one of the oldest known handicrafts, not only in Iran, but all over the world. That is why the style and design of the artworks, along with the carvings on them can represent the history and culture of a nation.

Qazvin's old neighborhood in danger of destruction



Sardar Mofakham Mansion
yaldamedtour.com

Iranica Desk

Qazvin is among Iranian cities that attract many tourists annually. Apart from its fascinating museums as well as its lush and beautiful gardens, the city boasts historical monuments and neighborhoods. Bolaghi is one of these neighborhoods which date back 1,200 years. Mohammad Hassan Soleimani, a researcher of Qazvin history, told ISNA that Bolaghi has major historical monuments including Sardar Mofakham Mansion and Heydariyeh Mosque. He warned that the implementation of development projects in Bolaghi will deal devastating blows to the historical fabric of the neighborhood.



Heydariyeh Mosque
IRNA

The Sardar Mofakham Mansion presents a different view from three directions which are visible from the heart of the city. It is a two-story brick building, which was once a gathering place for people of art and literature.

Soleimani said the mansion was built in the late Qajar era (1789 to 1925 CE) by Prince Akbar Mirza, also known as Sardar Mofakham, or Besharat -ol-Saltaneh. He was the head of the Qazvin Telegraph Office and the representative of Qazvin in the fourth and fifth sessions of the Constitutional Assembly (Parliament).

Soleimani added that the mansion was the residence of Ahmad Shah Qajar (the seventh and last ruler of the Qajar Dynasty). He said the building later turned into a school. Ultimately, the Cultural Heritage, Tourism and Handicrafts Organization purchased the property and turned it into a cultural center.

Soleimani said that the history of the construction of Heydariyeh Mosque goes back to the pre-Islamic era. This mosque is considered one of the best and most exquisite examples of plastering art in Iran.

Iranian myths, inspiring role models for global children's films



By Sadeq Dehqan
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EXCLUSIVE

In a recent interview with Iran Daily reporter, Mehdi Yari, a prominent producer and presenter of film and television projects for children and teenagers, highlighted the importance of creating role models and introducing Iranian myths on the global stage.

Yari expressed that Iran's rich history and literature offer a plethora of heroes, incredible figures, and legendary national icons, which have the potential to become central characters in children's movies and cinema worldwide.

Yari pointed out that children today are familiar with popular heroes from films and animations, such as Spiderman, Batman, Superman, Barbie, Elsa, and Anna. However, they lack knowledge about Iranian national heroes and legends like Rostam, Sohrab,



Gordafriid, and Kaveh Ahangar, whose place remains vacant in children's films and television series.

To address this issue, Yari stressed the need to domestically introduce these national characters and heroes through the production of films and television series. Furthermore, in order to broaden the reach of these productions, Yari proposed collaborating with foreign platforms to create joint works specifically aimed at

children. Regarding his own contributions in the realm of children and teenagers' entertainment, Yari mentioned a recent comedy and musical series called 'The Demon and the Forhead Moon,' directed by Hossein Qena'at. This series draws inspiration from ancient Iranian legends, with Ferdowsi's epic masterpiece, the 'Shahnameh,' being recited at the beginning. The show aims to acquaint children with the renowned

characters and myths found within this remarkable work of Persian poetry.

Yari also mentioned another series titled 'Hashtag Auntie Cockroach,' which explores the captivating stories of old Iran, underscoring the dearth of productions tailored specifically for children and teenagers in the realm of cinema and television.

Yari emphasized that the current trend in Iranian cinema and television predominantly caters to adult audiences, leaving a gap in the market for children and teenagers. He advocated for greater efforts in producing captivating content that appeals to both young viewers and adults.

Furthermore, Yari acknowledged the challenges of selecting mythological and epic themes, such

as the 'Shahnameh,' for adaptation. The production of such works often necessitates elaborate and unrealistic sets, rendering them financially demanding. Additionally, extensive usage of special effects is required to bring these stories to life on the screen.

In conclusion, Yari expressed optimism about the abundance of talented individuals in Iran with valuable expertise and professional knowledge in these fields. He asserted that the country has made significant advancements in special effects, resulting in the production of high-quality films that utilize cutting-edge technologies for image processing and staging.

