

## Iran names Kerman as its entry for D8 tourism capital



### Arts & Culture Desk

Kerman has been chosen as Iran's representative in the bid to become the tourism capital for the D-8 Organization for Economic Cooperation, also known as Developing-8. Saeed Shahrokhi, the director

general of Kerman's Cultural Heritage, Tourism and Handicrafts Organization, said Friday that Kerman has submitted a written proposal to become the D8 tourism capital, competing with Antalya, Turkey, and Lahore, Pakistan, IRNA wrote. Shahrokhi said Kerman has

the necessary advantages, including suitable tourism infrastructure, cultural heritage protection, innovation, safety and security for tourists, and cultural exchange, to represent Iran in the bid. He expressed hope that Kerman's chances of winning the

title would increase with the help of accurate and creative information, as well as cooperation from national, provincial and private sector authorities. The D8 Organization includes Iran, Turkey, Egypt, Nigeria, Bangladesh, Malaysia, Indonesia, and Pakistan.

## Iran attends int'l children's book congress in Italy

### Arts & Culture Desk

Iran is among the countries represented at the 39th International Board on Books for Young People (IBBY) Congress, which kicked off Thursday in the Italian city of Trieste.

The congress, which runs until September 1, brings together dozens of speakers from around the world to share research and perspectives on children's and young adult literature. Iranian representatives are among the participants, with six speakers scheduled to present three papers during the event, IRNA reported.

Iran's presence at the congress highlights the country's growing engagement with international literary events. The IBBY Congress is one of the largest gatherings of its kind, with speakers from five continents, includ-



ing Asia, Europe, Africa, North America, and South America. The congress is being held under the theme "Join the Revolution! Giving Every Child Good Books!" and features a range of workshops and discussions on children's literature.

## Ink of calligraphy, rhythm of poetry bring Iran and India closer



Dorsa Mahforouzi presents her calligraphic rendition of Edward FitzGerald's translation of 'Rubáiyát of Omar Khayyám', to Indian Ambassador Rudra Gaurav Shresth as a gift for the National Museum of India in Tehran on August 27, 2024.



Ambassador Shresth addresses an inauguration ceremony of the exhibition of 'Panegyrics to India in Persian Poetry' at Tehran's Mir Emad Museum within the Sa'dabad historical-cultural complex on August 27, 2024.

By Zohreh Qanadi  
Staff writer

The ink of calligraphy and the rhythm of poetry bring Iran and India closer again at Tehran's Mir Emad Museum. As India celebrates its 78th independence anniversary, Swami Vivekananda Cultural Centre of the Indian Embassy in Tehran unites calligraphy and poetry at the Sa'dabad historical-cultural complex. Over 30 calligraphic works featuring Persian poems that sing the praises of India across a millennium come together in harmonious unity. The exhibition, titled 'Panegyrics to India in Persian Poetry,' opened on Tuesday, August 27, with poems from poets of the 6th century to contemporary times, including Hakim Nizami (1141-1219), Hafez (1320-1389), and Saeb Tabrizi (1592-1676). The event promises a unique cultural experience and will run for three weeks. The inauguration ceremony was attended by Indian Ambassador Rudra Gaurav Shresth, Ambassador of Portugal, along with the management of the Sa'dabad historical-cultural complex and other Iranian calligraphers and

cultural figures, showcasing the calligraphic masterpieces of 34 contemporary Iranian artists. Ambassador Shresth, who translated the poems into English for this exhibition, revealed that a particular verse by the esteemed poet Nizami struck a chord with him, "Do you know why the elixir for eyes (کوهی) is black? Because it sweeps the path to India." "Firstly, it is Nizami, the oldest and most revered poet," the ambassador begins, elucidating that each poem is a beautiful testament to the friendship between India and Iran, reflecting the love and respect shared between the two nations. "But this poem stands out for its symbolic and poetic depth, capturing the essence of India's darkness as the source of beauty in the eye, he said. "I think all of them are very beautiful they are all in acclamation of India they're all very special to me. I think if I had to choose the one I could choose the poem from Nizami simply because it is the oldest of the collection and it speaks about the darkness of the Indian complexion has been the elixir of the eyes and I think that's a very beautiful thought."

Addressing the inauguration ceremony, Ambassador Shresth said, "Persian calligraphy in India began after the advent of Islam, initially to preserve the Holy Qur'an." The ambassador discussed the history of calligraphy in his country, which was prevalent in the courts of kings and remains alive today. He expressed hope that this exhibition would mark the beginning of renewed cultural interactions in the fields of calligraphy and poetry. Shresth emphasized that Iranian and Indian calligraphers should become familiar with each other's work so that they can continue to create joint artistic works as they did in centuries past. "We need to create ways to find sponsors and supporters for this art so that calligraphy can extend beyond the personal realm. We should also systematize the teaching of this craft to the younger generation so that the tradition of our artistic ancestors continues in the present age." Last year, on the

occasion of India's Independence Day anniversary, a cultural program was held in Tehran titled: Indian Poets, Iranian Friends". This year, on the same occasion, these two art forms were combined, and poems describing India were showcased in the form of calligraphy. At this event, for the first time, a calligraphic rendition of Edward FitzGerald's translation (1859) of 'Rubáiyát of Omar Khayyám', written by Dorsa Mahforouzi, was presented to the ambassador as a gift for the National Museum of India. Additionally, inscriptions of Qur'anic verse in *nasta'liq* script by Maestro Alireza Karami were also presented to the ambassador as a gift for the Indian museum. On August 15,

1947, India gained independence from the British rule after 100 years. In this regard, one of Rahmatollah Samanipour's calligraphic masterpieces features a poem by Sadeq Sarmad (1907-1960). In admiration of Mahatma Gandhi, the pivotal leader of India's independence movement, Sarmad penned: "Gandhi: His determination set India free, so that a flag could be raised in freedom."

Ambassador Shresth draws attention to Nizami's poem, which stands out for its symbolic and poetic depth, capturing the essence of India's darkness as the source of beauty in the eye.

