



# Iran holding Muraqqa art exhibition in Tashkent

## Arts & Culture Desk

The cultural attaché of the Embassy of the Islamic Republic of Iran in Uzbekistan is holding an exhibition of "Muraqqa" artworks at the Kamaluddin Behzad Museum in the Uzbek capital of Tashkent.

Muraqqa, literally translated from Arabic as 'a collection of fragments', is a term applied to Islamic art denoting an eclectic album comprised of various samples of paintings and miniatures, calligraphic work, and a range of sketches and drawings.

The exhibition was welcomed by Uzbekistan's artistic community and enthusiasts of calligraphy, penmanship, and painting.

At the opening ceremony on Tuesday,

Mohammad Ali Eskandari, the ambassador of the Islamic Republic of Iran to Uzbekistan, delivered a speech and thanked the organizers of the art exhibition.

Pointing to an Uzbek proverb that says "we have drunk from the same stream," Eskandari stated, "Iran and Uzbekistan share many historical and civilizational commonalities, and these cultural ties can pave the way for further expansion of relations between the two countries."

Hassan Mohammadi, the head of the 'Ketab Araei' Art Institute in Tehran, which initiated such artworks, also delivered a speech and thanked the exhibition organizers, emphasizing the importance of historical and cultural commonalities between the two countries.



Mohammad Ali Eskandari (4th L), the ambassador of the Islamic Republic of Iran to Uzbekistan, inaugurates an exhibition of "Muraqqa" artworks at the Kamaluddin Behzad Museum in the Uzbek capital of Tashkent on August 19, 2025.

● IRNA



of the renowned artist.

At the end of the meeting, a memorandum of understanding was signed between the Kamaluddin Behzad Min-

ature Museum and the Ketab Araei Institute in Tehran.

The exhibition of Muraqqa art pieces will be open to visitors for two days.

## Restoration of oldest mosque in Iran's northwest kicks off with \$330k fund



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The Deputy of Cultural Heritage of Ardabil Province announced the realization of the long-held wish of the organization for the restoration of Ardabil's Jome Mosque (Friday Mosque), saying the renovation

is going to be launched after years of waiting with a budget of 30 billion Tomans (approximately 330,000 dollars).

The historical mosque was last restored during the Ilkhanid period.

As reported by ILNA, Ardabil's Jome Mosque is considered

one of the oldest historical buildings in Ardabil Province. A building that, according to cultural heritage experts, is considered one of the most important historical buildings in northwest Iran due to its various historical layers and its architecture and art from the Seljuk, Ilkhanid, and Safavid periods.

After several centuries since its restoration and reconstruction, the Deputy of Cultural Heritage of Ardabil emphasized the necessity of restoring the valuable historical building.

Alireza Dabbagh Abdollahi said one of the best restorations we had wished for over many years was Ardabil's Jome Mosque, and its restoration has now begun with the efforts of the Ardabil Cultural Heritage Department.

"Last year, with the estab-

lishment of the Ardabil Jome Mosque base, this mosque was added to the list of National Bases, and this year, with a contract worth 30 billion Tomans, we began the restoration activities of this very valuable historical building."

Dabbagh Abdollahi said the 30 billion Toman contract is separate from landscaping and has been allocated for the revival of the iwan-khaneh (portico) of the mosque, which is a very unique work.

"For many years, we had been trying to undertake restoration and protection measures of this scale and level in Ardabil's Jome Mosque, and fortunately, this contract has now been concluded, and experts are currently restoring and reviving the historical building," he said.

Located in the northeast of Ar-

dabil, between the neighborhoods of Pirshamseddin and Abdollah Shah, the valuable historical building is one of the oldest mosques in northwest Iran, which was last restored during the Ilkhanid period. The original structure of the current mosque was built during the Seljuk period, on the remains of an older structure that was destroyed as a result of the Mongol invasion in 620 AH and was rebuilt around 650 AH.

Experts and cultural heritage activists believe that since Ardabil's Jome Mosque has various historical layers, its restoration must be carried out with high sensitivity.

The main building of the mosque has beautiful prismatic compositions with a string course adorned with mosaic tiles, and the vaulting under

the dome is also designed such that in each corner of this square, three squinches with large pendentives were built, each having two rectangular openings for lighting and illumination of the mihrab area. Ardabil's Jome Mosque consists of three parts. The first part of the building relates to the base of a minaret that is visible at a short distance from the mosque and has two parts: an octagonal base and a cylindrical body with a diameter of five meters. The second part of the building relates to the wooden-roofed mosque, which is supported by nine wooden columns. Finally, the third part of the building relates to the old mosque, which is a combination of four arches and a dome, decorated with some tiles, and many of these facades have now been lost.

## 224-year-old copy of 'Bayaz-e Ad'iyeh' donated to National Library

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The manuscript of "Bayaz-e Ad'iyeh (Book of Prayers)" written in Mu'arrab Naskh and Shekasteh Nasta'liq calligraphy, with golden decorations and a Termeh cover, was donated to the National Library and Archives of Iran by a woman from Hamedan Province. IRNA reported the Public Relations of the National Archives and Library of Iran as saying that Gita Shokri, a culture-loving resident of Hamedan, donated the precious manuscript, dating back 224 years, to the Management of Archives and National Library in the western province.

Atefeh Zarei, the director of the center, announced the news and said, "This manuscript, dated 1224 AH, is in Bayaz format and includes selected surahs (chapters) from the Holy Quran, prayers, and pilgrimage texts. The Arabic text is written in Mu'arrab Naskh calligraphy, and the translation and titles are written in fine Shekasteh Nasta'liq."

Zarei added that, "The manuscript has an illuminated and jeweled headpiece with Islamic and floral motifs, gold-leafing, and golden ruling. It consists of 121 leaves on



chickpea-colored Isfahani paper with a cover made of Termeh fabric and a dark brown Timaaj spine. Although the colophon date of the manuscript is recorded as 28 Muharram 1224 AH, given the difference in script and ink, it is probable that the original is older." While appreciating the cultural act, Zarei emphasized, "Donating such works plays an important role in preserving the written heritage, and the National Archives and Library of Iran invites all owners of historical works to participate in the preservation and scientific utilization of these treasures by donating valuable resources."

## Foreign soloists invited to attend Fajr Music Festival

## Art & Culture Desk

Nasir Heidarian, conductor of the Tehran Symphony Orchestra and a member of the policymaking council of the 41st Fajr International Music Festival, said the music event's executive team has invited prominent international artists to participate in the upcoming edition of the festival.

According to Mehr News Agency, Heidarian pointed to one of the approaches of this edition of the festival and said, "In this edition, foreign soloists will be invited to not only perform concerts but also hold masterclasses for conservatories and young artists."

Praising the move as a valuable opportunity for transferring experience and increasing the skills of the new generation, he added, "The goal of this approach is for musicians not just to perform, but to share their knowledge and experience with young artists."

This year's festival, Heidarian stat-

ed, in addition to focusing on quality and youth empowerment, will have a more prominent international dimension and the presence of foreign musicians is an opportunity for exchanging experiences, enhancing the musical knowledge of young people, and creating direct communication between Iranian and international artists.

"The Fajr Music Festival is a celebration for all Iranian people, and anyone can participate in it," he added. "The main goal of this festival will be the joy and satisfaction of the audience. Even if we can make just one person happy for an hour, it will be a great success for the festival."

The conductor of the Tehran Symphony Orchestra emphasized, "In the 41st edition of the Fajr Music Festival, the policymaking council's focus is on improving the quality of programs and youth empowerment. Good activities have been carried out in this regard and have yielded positive results. In this edi-



tion, efforts are being made for the festival to have significant progress in terms of quality compared to previous years and editions. Creating opportunities for the entry and participation of the young generation is an important part of the approach of this edition of the policymaking council. We are trying to create conditions for young people to have a more prominent presence in this year's festival."

Heidarian concluded, "I hope that art-loving artists and those who love people will play a role in holding a real celebration for all Iranian people through their presence and cooperation."