



Tehran, Moscow agree to catalog Persian manuscripts at St. Petersburg library

Iranian Cultural Week to be held in Russia

Arts & Culture Desk

Iran's Culture and Islamic Guidance Minister Abbas Salehi agreed with the National Library of Russia (NLR) and the Institute of Oriental Manuscripts in St. Petersburg to compile a catalog of Persian manuscripts preserved in the country, according to the ministry. The agreement was reached during Salehi's visit to the 18th-century library, one of the world's five largest public collections. The effort aims to document Persian-language manuscripts stored in Russia, expanding scholarly access and deepening research ties between Tehran and Moscow, IRNA reported. Salehi toured the library's historic halls, where shelves and interiors have remained largely unchanged since the late 1700s. He was accompanied by Denis O. Tsyppkin, the library's director, along with Iranian cultural officials. The minister described the institution as a "treasure" and "heritage for human-

ity," pointing to its role in preserving Iranian studies.

At a separate meeting in St. Petersburg, Iran and Russia also agreed to stage an Iranian Cultural Week in Russia in 2026, building on their expanding partnership in the arts and cultural exchange.

The proposal was tabled during talks between Salehi and Russia's Culture Minister Olga Lyubimova, who welcomed the initiative after the success of Russian Cultural Week in Iran earlier this year.

The Iranian minister traveled to St. Petersburg at the invitation of his Russian counterpart to address the XI St. Petersburg International United Cultures Forum (September 10-13). During his trip, he also met senior Russian cultural officials, visited the State Hermitage Museum, and attended prayers at the city's historic Grand Mosque.

Salehi said the upcoming cultural week would form part of the Comprehensive Strategic Treaty signed by the two



Iran's Culture and Islamic Guidance Minister Abbas Salehi (L) and National Library of Russia head Denis O. Tsyppkin hold a copy of 'The Persian Gulf,' a research volume compiled by Iranian scholar Javad Norouzi, during a ceremony at the library in Moscow, September 12, 2025.

● IRNA

nations, which lays out a roadmap for cooperation in cinema, literature, book fairs and other cultural fields.

Both ministers tied the initiative to broader political ties, referring to the recent meeting between Iranian President Masoud Pezeshkian and Russian President Vladimir Putin at the Shanghai Cooperation Organization summit. Salehi linked the manuscripts project to the same strategic agreement signed between Iran and Russia in January 2025, noting that cooperation on preserving cultural heritage was a natural extension of that pact. "We estimate that Iran holds at least one million manuscripts,



of which 400,000 have so far been identified," he said.

Tsyppkin voiced readiness to step up collaboration, including exchanges of senior scholars and young researchers. He emphasized the Russian library's in-

terest in opening its Persian collection to greater international study.

Salehi presented Tsyppkin with a copy of "The Persian Gulf," a research volume compiled by Iranian scholar Javad Norouzi.

On National Cinema Day; Iranians salute film as refuge in wartime



Arts & Culture Desk

Iran marked National Cinema Day on September 12 with filmmakers, actors and cultural groups recalling the role of cinema during the country's recent 12-day war and honoring the medium's place in national life. The date, fixed in the cultural calendar since the late 1990s, has become

an annual reminder of the seventh art's impact on Iran's social and historical memory. The commemoration has taken on fresh meaning in 2025. During the recent brief but intense war between Israel and Iran, cinemas stayed open despite bombardments, serving as gathering spots for residents determined to carry on with daily life. In those 12 days, more than 179,000 people went to the movies across the country, official data show. For many, the movie house was more than a place of diversion. It became, in the words of one director, "a refuge" and a symbol of unity when fear and uncertainty stalked the streets, inn.ir reported.

Audiences who filled theaters in those nights sent a message that Iran's urban life would not grind to a halt. "The lights never went out," said a Tehran-based producer.

People sitting together in rows, he added, reminded citizens that "the enemy's plan to divide us fell flat." That sense of shared endurance has fed into this year's celebrations, giving them an undertone of remembrance as well as festivity.

Filmmakers responded quickly to the fighting. Short documentaries, animation and experimental works poured in through the campaign 'Homeland Filmmaking Through My Eyes,' organized by the Iranian Youth Cinema Society.

Hundreds of submissions were recorded, many of which will screen at this winter's Fajr International Film Festival and the Tehran International Short Film Festival. Established directors also picked up their cameras. Among them was Mohammad Hossein Mahdavian, who recently wrapped production of 'Midnight Adven-

tures,' a feature based on a real-life bombing attempt outside a Tehran hospital. The national mood of defiance was amplified by statements from actors and screenwriters, who took to social media with videos and posts. Their messages stressed patriotism and condemned the attacks, reinforcing cinema's role as both entertainment and social commentary. "Our job is to stand with people and tell their stories," said one actress whose video message circulated widely.

Trade unions joined the commemorations. In a statement, the Worker House described cinema as "a common language of nations" and urged continued support for what it called a "truthful and people's art." It praised post-revolution Iranian cinema for portraying sacrifice and resistance during the Iran-Iraq war and said today's

directors carry a similar duty in portraying the country's workers, families and social challenges.

Iran's movie industry has long been recognized beyond its borders. Since the 1990s, it has claimed top awards at Cannes, Berlin, Venice and Locarno, while also winning two Oscars for Best Foreign Language Film through Asghar Farhadi's 'A Separation' and 'The Salesman.' The success has given Iranian cinema a global stature that contrasts with its modest budgets and domestic struggles.

For many here, National Cinema Day is not just an entry on the calendar but a salute to an art form that has chronicled war, hardship and hope. As one critic put it during a panel in Tehran: "Cinema has been our collective memory. It helps us endure, and it keeps us together."

Esfahan's Mobarakeh Steel Company – Public Tender Notice



Row	Type of Notice	Notice Number	Subject	Submission Deadline
1	Public Tender	48615613	Supply of 1,000 tons of imported pre-fused calcium aluminate	2025/09/27 (05/07/1404 in Persian calendar)

For receiving documents and obtaining further information regarding public notices, quality assessment, tenders, and auctions, please visit the company's website at www.msc.ir, Tenders section, and follow the provided guide to select the desired notice.

Information about other notices is accessible through the company's website and the official page for company notices on social media at @msc_Ads or via the following contact numbers:
031-52733690 – 09010042627.

Communications Department, Mobarakeh Steel Group, Isfahan (1404-28)

'Black Rabbit, White Rabbit' to vie in Chicago competition

Social Desk

Iranian Director Shahram Mokri's latest feature 'Black Rabbit, White Rabbit' has been picked for the main competition at the 61st Chicago International Film Festival, running from October 15 to 26 in the US. The film, written by Mokri with screenwriter Nasim Ahmadvand, is produced by Negar Eskandarfar and features veteran actor Babak Karimi alongside Hasti Mahmaei. It will vie with 13 other entries, including François Ozon's 'The Stranger' from France, Radu Jude's 'Kontinental '25' from Romania and Milagros Mumenthaler's 'The Currents,' a Swiss-Argentine co-production. 'Black Rabbit, White Rabbit' follows a woman who, after surviving a car accident, begins to sense uncanny shifts in her surroundings. Filmed in Tajikistan with a mixed Iranian and Tajik cast, it is performed in Persian, Tajik and Russian. The film is a joint production of Tajikistan and the United Arab Emirates, with global distribution handled by Dreamlab, the international sales company led by Nasrin



Mirshab.

The Chicago screening comes weeks after the movie's world premiere on September 21 at South Korea's Busan International Film Festival, where it appears in the competitive "Vision" section. Mokri's work is also set for the main competition of the 69th BFI London Film Festival in October. Mokri is known for his experimental narrative style and long takes in films such as 'Fish & Cat' (2013), which won a prize in Venice, and 'Careless Crime' (2020). In 'Black Rabbit, White Rabbit,' he again explores altered perceptions of reality. "We wanted to show how reality can suddenly feel unfamiliar and uncanny," he said in an interview about the project.