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Retrieval of Identity Layers in Persian Illustrated Lithographed Manuscripts with Religious Themes of the Qajar Era

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Abstract:

This paper aims to scrutinize the identity layers in artworks of the Qajar era. Identity in art has different layers and each layer depends on different aspects. the Qajar Era is one of the culturally productive periods in Iran. It also had widespread relations with the West in different matters. Thus several identity layers in the culture and artworks can be seen in this period. The research tries to answer this question: what are the identity layers and their priorities found in the Lithographed Manuscripts with religious themes in the Qajar Era? The analysis of 10 manuscripts with various dates shows that there are four identity layers: archaism, Persian-Islamic, Western-style and Islamic-Shiā tendency in artworks of the Qajar Era and each type of artwork, some layers have more importance.

Keywords: Identity layers, Lithography, Art of the Qajar, religious Manuscript, Illustration

1. Introduction

Having an independent identity for the people of a land is not only considered the main element of its culture, but it also gives direction and meaning to the art of that society. In Iran, the concept of identity was gradually introduced during the Qajar period and at the same time with the familiarity of Iranians with the appearances of Western civilization, especially with the translation of philosophical works of Western thinkers. At this time, the concept of nationalism and the identity of Islam, along with the indication of the West, became the axis of collective identity. "The Qajar epoch has often been evaluated as a period of cultural decline, while this assessment may hold in terms of political and economic development, from the folklorist's point of view the epoch constitutes a fascinating period, in which the Qajar society was poised between tradition and modernity." (Marzolph,2001) This position is argued by this paper here. Therefore, in artworks, the

identity can be studied in different manners and each artwork might have several layers in which one may be stronger or more obvious while the others are hidden. However, all these hidden identity layers will influence the obvious identity layer. During the Qajar period, attention to the three Islamic, Iranian and Western cultures in the society was considered elements of Iranian identity. As a result of these multiple identities, they can be retrieved in the content and form of the works of art of this period. In the first part of this research, the issue of identity and multiple cultural identities in the Qajar period is discussed, while the focus of this paper is to examine these layers of identity in the lithographed illustrations of the Qajar manuscripts with a religious theme. The main question that this article seeks to answer is: What are the layers of identity in the visual art of the Qajar period and which of them is more prominent in the lithographed illustrations of the religious manuscripts of this period? The research method of this article is descriptive-analytical and qualitative and the data collection method is based on library sources and documents with ID sheet tools and the method of data analysis is qualitative and content analysis. The statistical population includes illustrations of 10 lithographed manuscripts related to religious topics of the Qajar period using the selective procedure. The selected statistical population is illustrations of lithographed manuscripts that have different image qualities and values according to each version. Although identity, as a new concept, has become one of the most important sociological topics in the studies of the last two centuries. But it is a deep-rooted debate in human history, and many religions, schools, and thinkers have a definition of it. Manuel Castells believes: 'Identity is the source of meaning and experience for people, the process of making sense based on a cultural feature or an interconnected set of cultural features that take precedence over other semantic sources.' (Castells, 1380) 'Collective identity is the element of individuals' connection to society. Identity is an interdisciplinary issue that is not fixed and unchanged, but always its main components at different levels and layers of individual, collective or national may change.' (Kamali Ardakāni, 1383) It seems likely that the concept of identity and its interpretation has always been subject to change along with the socio-political developments of human societies. Identity could have multiple layers. Sometimes with the introduction of new layers, the old layers are usually marginalized. This is sometimes permanent and sometimes intermittent marginalization. Some identities can be get together at the same time. Therefore, from this point of view, identities can be examined in parallel or at the intersection of each other. Identity features can be enumerated as follows: Multi-layering, dynamism and transformation, strengthening or weakeningⁱ and conflictⁱⁱ.

2. the Qajar Period Visual Arts: Characteristics

In the period of Agha Mohammad Khan the Qajarⁱⁱⁱ (the beginning of the Qajar rule), no artistic flourishing has been seen. In the era of Fath Ali Shāh^{iv}, with the suppression of the opposition, the necessary conditions are provided for the revival of court art, and also due to the calm situation in Iran, in the era of Nasser al-Din Shah^v, these conditions continue: "He gathered the most prominent artists in the capital, Tehrān and commissioned them to paint large curtains for installation in palaces" (Pakbāz, 1379). "The Qajar painting in this period has *three* main features: lack of connection with the ancient Islamic traditions, the entry of Western elements and dependence on it, and the presence of folklore and popular elements" (Goodarzi, 1384). Although

the art of Fath Ali Shah's period was initially influenced by the art of the Safavid period, over time, it changed in a new way and this art used archaic elements and received influences from the West. (Scarcia, 1376) In this period, we find many embellishments, the application of technical methods, the blending of almost disparate parts, the simplification of visual components, and the creation of new places with the use of light shadows and three-dimensional displays (forming perspective). "This style and artistic trend and its effects continued on the paintings of later periods and in other forms such as lithographed works, stuccowork, painting on tiles, murals and painting behind glass." (Alimohamadi Ardakāni, 1392) After the reign of Nasser al-Din Shah, the influence of European art intensified to the point of eliminating traditional painting and book decoration, and oil painting with completely Western themes and methods spread on a large scale. "The establishment of the academy of arts and the rise of Kamāl al-Molk intensified the process of westernization of Iranian painting. "(Goodarzi, 1384) The assimilation of borrowed elements of Western culture with Iranian national identity, the tendency to naturalistic art, the influence of European art and Western style, archaism (returning to ancient Iranian art), the influence of Safavid art and other items in arts such as fantasy, tile painting, and painting behind glass, underlayment and lithography are observed. Therefore, literature and artworks have multiple cultural identities.

3. Identification in Iranian Culture and Multiple Identities of the Qajar Period

The discussion of identity layers and their theory among the methods of study in art is a new method with a scientific approach. Iran's national identity and its reflection in culture, history and politics, has become an approach for the study of art as well. Therefore, according to this approach, different works of art can be examined. In general, the process of identity formation in Iranian society can be examined around two basic issues: The first is the arrival of Islam in Iran, which led to the fusion of elements of ancient Iran (before Islam) with Islamic elements in the form of a combined Iranian-Islamic identity. The Qajar era faced a major regeneration of Shia religious feelings in Iran. From a political point of view, it's about the efforts of the Qajar dynasty to authorize and approve themselves. The Shi'i impact is most visible in the areas of art and literature and especially in the tragic story at Karbala, known as the *ta'ziyeh* performance. The second is the confrontation of Iranian society with the West and modernity, which led to prevalence of the Western culture in Iranian art and culture.

4. Lithography and Features in Lithographed Manuscripts

'Lithography was invented by Alois Senefelder (1771 –1834 AD) shortly before the end of the 18th century and was introduced to Iran through Russia.' (Marzolf, 1390) Gholāmi Jaliseh (2013) writes about how lithography came to Iran and Iranians became familiar with this method: Mirzā Sāleh Shirāzi became acquainted with lithography in Russia in 1244 AH, then bought a printing (press machine) with Khosrow Mirzā and a skilled printing master they brought with them to Iran. He also introduces the Holy Quran as the first book that was published in Tabriz in 1249 AH. During the Qajar period, due to the disappearance and reduction of court support, the original tradition of book illustration declined, however with the spread of industrial printing such as lead printing and lithography in this period, there was a development in the field of book illustration and it also

became popular among the general public. The process of the formation of science education and the spread of scientific and literary information in Iran is directly related to lithography. The reasons for the popularity of lithography are higher speed, lower cost and ease of work compared to other methods of printing. One of the factors for the survival of lithography in Iran was the use of Nasta'liq calligraphy and its similarity to previous manuscripts, as well as the ability to illustrate books and publications. Lithography continued the use of calligraphy, as lithographed books correspond to printings of manuscripts, and permitted the mixture of illustration and illumination in the process of printing, afterwards providing publishers to create the particular form of illustrated lithographed editions. Iranians used the method of lithography in educational matters, whereas 'after the establishment of the Dār al-Fonun printery in 1261 A.H. a significant number of scientific textbooks were published, often accompanied by scientific illustrations, such as generalities of modern medicine, military science Geometry, the science of anatomy, etc.' (Fadavi, 1386) 'Printed books in Iran until very recently were treated with little respect, and public awareness of their value is only just emerging at a time when huge amounts of books have already decayed.' (Marzolph, 1999) The illustrators used the principles of the book-making tradition, such as table or decorative borders in lithographed illustrations, as regards there was no gilding or colour in these books and they were black and white. Books that were illustrated to the public were often simple and unpretentious. 'According to Saeed Nafisi's research, the first illustrated lithographed manuscript, a copy of Lily and Majnun of Maktabi, was published in 1843 AD/1259 AH.' (Amāni, 1394) In the book Lily and Majnun of Maktabi Shirāzi, fiction illustration was indicated and it is significant to note that this book was the starting point for painters and illustrators to enter the field of printing and after the publication of this book, literary, fictional, historical and epic works such as Shāhnāmeḥ, Khamseh, Golestān and Bustān were also illustrated. 'The artists who produced them could, on the one hand, profit from many centuries of experience and expertise in splendid book illumination and drawing; on the other hand, they were facing a new medium of drawing, unfamiliar and strange at first, which they then explored, and soon mastered to produce several beautiful books. Lithography, on the other hand, achieved a smooth continuation of previous modes of book production both for its aesthetic standards as well as for the artists involved, calligraphers and illustrators alike, and only later led to new developments.' (Marzolph, 1999)

Although the space in the lithographed illustrations reflects some features of Iranian-Islamic painting, its visual space shows the world of sensations. This quality is contrary to what existed in the painting of previous schools. In Persian painting, space is a representation of the world of ideas, it represents the realm and the world of the intangibles, it is an aspect of the inside and essence of the artist that he has been able to display with the status of intuition, and finally a world beyond this world (world of idea). The figures are depicted in society, nature or battlegrounds and wars, and the compositions and architectural space, natural elements, costumes and faces, and decorations of cloths all tell of the real world in which the artist lives therefore the regular world takes the place of the world of meaning and ideas. One of the reasons for this could be the use of a drawing of figures in the Qajar period and limited shading. Other factors include the more solidity of the figures and the thickness of the lines in the design of the visual elements, which further instil a sense of earthiness and physicality. The clothes are similar to the which are used by the people of the Qajar period, even if the time of the occurrence of a

story is related to the past, moreover, it is less attention has been paid to the background or landscape in lithographed illustrations. The interior spaces of these images, such as the court iconography, usually include the division of the space with the horizon line into two parts, which in the upper part of the frame separates with one or two vertical lines of space. Elements used for filling the space in lithographed illustrations, such as beds, rugs, backs, cups, fruits and vases, etc., fill the two-dimensional space of the image; All of them are in harmony with the manner of the Qajar furniture, interior spaces and the paintings of the Qajar period. Moreover, the artist's use of Western elements to decorate the landscape or architectural space in the frame, by inducing more perspective, adds to the quality of this naturalism in the illustrations (the world of sensations). It should be noted that the creation of multi-dimensional space, so that each section contains a special and independent event (simultaneity), which is one of the characteristics of Persian painting in previous schools, has faded in lithographed illustrations and most of the Qajar artist's efforts include to induce a special perspective which has consciously or deliberately tried to show it. Certainly, the characteristic of colour must also be considered. Colour in Persian paintings, along with other characteristics, represented the world of ideas, however in lithography, colour is removed, and therefore the mentioned lightness and softness in the illustrations are removed.

Due to the limitations of lithography in the use of colour, it is the line element that replaces the colour. The reason why lithographed illustrations become terrestrial or physical and convert more tangible is the removal of colour from images. It also adds clarity and thickness to the terrestrial and material aspects. The artist's lack of use of colour in lithography strengthens the linear values and design strength of these works. The artist seeks to convey the meanings of the lines he draws as much as possible. The artist's use of different values of lines and darkness and light to create a sense of distance and depth, moreover planning of different parts is one of the most important functions of lines in the collection of lithographed illustrations. The line acts as colour or texture, sometimes separating the surfaces from each other and sometimes in combination with other elements such as dots, it creates different textures. By changing the direction and thickness of the line, the artist creates darkness, light and depth. It is with the artist's knowledge of drawings that these kinds of illustrations have great expressive power - *even without colour* - and the explicit nature of the shaping lines contributes to the strong expression of these illustrations. Summing up the present discussion, two types of lines can be distinguished in lithographed illustrations: Wide lines that have variable thicknesses and the same difference in thicknesses create volume and sometimes shading shadows are seen next to these lines. Narrow lines with shadows next to them are often used for decorative forms and shadows are short lines that are placed next to each other regularly and sometimes tiny dots are used to create different grays.

As mentioned before about the lithographed illustrations, a combination of a one-point perspective and a view from above (sometimes the form of a flat or platform on which a figure sits or a rug and elements with diagonal lines) show a kind of depth of view. The effort of the Qajar artist in the realistic representation of the elements through perspective is well evident. In some illustrations, the depth in lithographed illustrations is induced by the overlapping and tangent or overlapping of figures and elements and the change of dimensions (positional perspective). In cases where the artist tries to show the depth by overlaying figures and other visual elements, and this method is the same way of showing depth without using the laws of scientific perspective, which is rooted in the visual traditions of ancient Iran and Persian painting.

Therefore, in the method of showing depth in lithographed illustrations, sometimes the artist has used the scientific and Western laws of perspective, and sometimes a reference to the traditions of ancient Iran, such as combining visual elements to induce distance and depth, and sometimes both methods in one illustration has come together.

The symbolic and ideal state of the Qajar paintings with all the details can be seen in the initial illustrations with the lithography technic. General characteristics of court iconography, including symmetrical and static composition with horizontal, vertical and curved elements; Brief shading on face and clothes; the combination of decorative and visual motifs can all be seen in lithography. 'Also, one of the obvious features of lithographed illustrations is the intimacy and frankness in expressing the subject matter. This frankness creates a direct connection between the illustration and the audience.' (Hoseini Rād, 1384) The faces of the figures have a kind of inner peace and calmness, this state is rooted in the pictorial traditions left over from the Parthian period, which is evident in the faces of people painted in the area of Dorā Oropus. Faces that are staring at an unknown point do not show special emotional states, and the artist tries to show the inner essence and spirituality hidden in their souls. In lithographed illustrations, such as court iconography, all the space of the stage and composition is filled with figures. In the method of drawing lithographed figures, regardless of the simulation, only conventional features such as round faces, large eyes, continuous eyebrows, long beards for men, narrow waists, small hands, etc. are used. The height and stature of people (both men and women) are designed according to the style of the Qajar period which is a kind of fat body that indicates aristocratic well-being (as in court iconography) and is often seen in lithographed illustrations. The type of clothes or crowns and hats, and the way of decorating the clothes and the hairstyle are completely in the Qajar manner. Extensive floral and geometric decorations filling all the spaces of the image, face makeup, decorating hair and clothes of people and the intense dependence of the illustrations on the text are the prominent features of lithographed manuscripts.

5. Religious Lithographed Manuscripts (case studies)

A subject that was included in the illustration of lithographed Manuscripts was religious topics. Religious illustrations introduced religious narratives and stories to the general public. It also made a connection between the beliefs of the people and the art of book illustration with a simple and unpretentious method. As religious books have been so popular and important, publishers have paid more attention to the beauty of calligraphy and the illustration of these manuscripts. Ulrich Marzolph (2001) divides religiously themed illustrated lithographed books into three separate categories:

- The books related to the stories and personalities of the Holy Prophet Mohamad and the Ahl-al-Beyt, such as Hamle Heidari, Asrār-al-Shuhadā, Toofān-al-Bokā, Eftekhār-Nāme-Heidari.
- The books that deal with the sufferings of the Ahl-al-Beyt, such as Anvār-al-Shahādat^{vi}, Wasile-al-Najāt, Mātamakde^{vii}, Majāles-al-Motaghin, and the Fāregh-Nāme-Gilāni.
- The popular stories of prophets and saints such as the stories of the prophets (Ghesas-al-Anbiyā) of Neyshāburi, the story of Khezr-e-Nabi and Hazrat-e-Suleymān.' (Marzolph, 2001).

A booklet name *The Miracles of Imam Hussein* was published in an undated version with five images and fifteen pages and was very popular with the people. This category is often not historically reliable and includes public opinion in the field of religion.

5.1. *Tufān al bokā (The Deluge of Tears)*^{viii}

It has been one of the most popular and significant illustrated manuscripts of the Imams of the Shia religion during the Qajar period among the public. 'This book has been available to the public in both lithography and lead printing editions in several copies since 1269 AH. The first available illustrated lithography version belongs to the year 1270 AH. These illustrations in many spaces, expressive forms and other elements are similar to the court painting in the Qajar period and also a combination of the mythological expression in the arts of ancient Iran and the Renaissance in Europe.' (Asgari, 1394) Repetition of a subject is a way that is important for conveying the concepts of religious stories. Also in lithographed manuscripts with religious themes, a wide range of characters and creatures belonging to the transcendental world can be seen, such as various types of angels or other mythical creatures. (Such as angles in fig.no. 1&2) While the famous book, Jawhari's *Tufān al-bokā*, was printed several times, including the numerous episodes of the tragic events at Karbalā, Shiā Iranians are familiar with them and can identify the important themes. (fig.no. 3) Some episodes have also been popularized by visual representations such as the paintings on wide canvasses that are called coffeehouse paintings and in the Qajar era storytellers described those stories on wide canvases oil paintings for people often in coffeehouses or sometimes in alleys or central square in towns.



Fig.no. 1: pages from the version of *Tufān al bokā*, undated manuscript (Marzolph, 1390)



Fig.no. 2: pages from the version of Tufān al bokā 1271 AH, (Marzolph: 1390)

woman in Shi'i Islam The Prophet Mohammad's daughter, Fatimah (PBUH), is the most important indicated a significant role in lithographed illustrations. and actually, the female character (Figures 4 & 5) The Shi'i themes discussed in this paper are not just in the lithographed illustrations, so many of them are illustrated in previous manuscript traditions.



Fig.no. 3: A page from the version of Tufān al bokā, 1272 AH, (Marzolph: 1390)

In the pictures related to stories about Fatimah (PBUH), the artist used the method of linear hatching (black and white) to show illumination, veil and cover the face, politeness and inner beauty of Fatimah (PBUH) with an ideal, respect, static and symmetrical composition and perfect designing bodies and clothes.



Fig.no. 4: A collection of illustrations subject: Fatimah (PBUH) goes to the Quraysh wedding ceremony with other women, belonging to different versions of Tufān al bokā (manuscripts dated 1272 AH,1282 AH,1302 AH), Keeping Location: Tehran National Library



Fig.no. 5: A page of Tufān al bokā, 1320 AH, illustrator: Ali Khān, (Bouzari, 1390)

Included characteristics that distinguish her face from other figures in the illustrations, there is a covered face, a black or white veil among a group of angels with visible hair, or Quraysh women with hair coming out of a headscarf. 'In most of these illustrations, such as the Qajar painting, the body enlargement method has been used to highlight and emphasize the character. It simplifies the surfaces of objects and figures.' (Asgari, 1394) A kind of positional perspective has been used in these pictures that Fatimah (PBUH) and sometimes some angels are depicted in terms of figures and bodies larger than other angels or women. In the versions of Tufān al bokā, the artist has tried to use the scientific rules of the perspective, which, is not as flawless as in the previous manuscripts. Abundant decorations and the accumulation of all spaces are other items, in addition to the elements of nature and plants were drawn in a naturalistic way. The compositions are static and often symmetrical, and except for a few asymmetric balances, the rest of the illustrations are symmetrical.

5.2. Asrār al-shahādat (The Secrets of Martyrdom)

The story is about the tragedy of Karbala and it is written by Ismail Khān-e-Sarbāz Boroujerdi, also known as the Book of Sarbāz. The first two versions were printed without a date and the other version has a date of 1268 AH, which has 71 illustrations created by Mirzā Aligholi Khoie. The large variety of books which have general popularity of tragedy in Karbala belonged to the Qajar era. 'It is generally agreed that during this period the ceremonies of public mourning practised in the month of Moharram gradually matured into the Shiite dramatic performance *ta'ziye*.' (Marzolph, 2001) This version contains Shia themes and stories, and its illustrations are simple, all faces and

figures are ideal and without emotional mood, and the icons of the saints (Imāms of Shia religion) are covered, all the spaces are filled with linear hachures and other ornamental elements, and the compositions are often symmetrical. (Fig.no. 6 & 7)

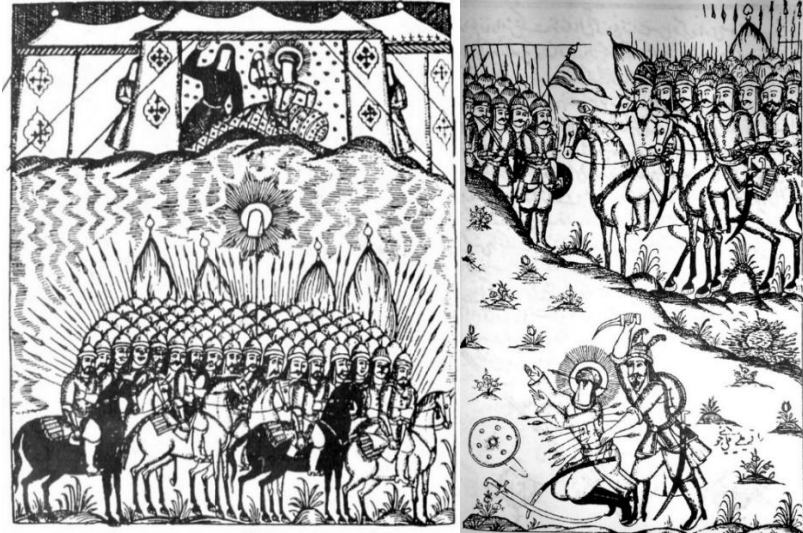


Fig.no. 6: A page of *Asrār al-shahādat*, 1268 AH (Marzolf, 1390)

Fig.no. 7: A page of *Asrār al-shahādat*, 1268 AH (Shcheglova, 1391)

5.3. *Aqā'ed al-shi'ā* (Book of Shia beliefs)

This manuscript with an educational religious theme is a kind of explanation for the duodecimal Shia principles by Ali Asghar bin Ali Akbar Boroujerdi. The version published in 1269 AH is different from other religious versions and includes Shia beliefs that the artist has tried to simply express these stories and religious instructions in the form of images, there is no background and the style of figures and faces are in the Qajar manner. Another different and special feature of this manuscript is the presence of text and image without separation by tabulation or decorative margins, which means that the image and text are side by side on the pages of this manuscript. (Fig.no. 8) One of the pages is about one of the Shias' beliefs in a person called the Antichrist who will appear in the Apocalypse. In this illustration, the artist depicts scenes of the appearance of the Antichrist through the figures and according to the story.

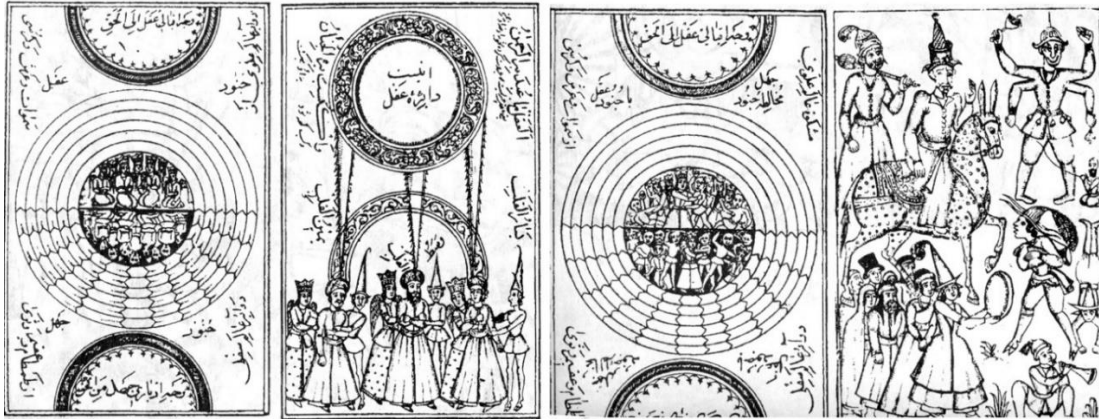


Fig.no. 8: Manuscript of Aqā'ed al-shi'ā, 1269 AH (Marzolf, 1390)

5.4. Romuz-e Hamze (Secrets of Hamza)

This book is a story about Hamza bin Abdulmutalleb, the uncle of the holy Prophet of Islam which was published in 1274 AH. The author of this book is anonymous and the mentioned manuscript has 150 illustrations and is kept in the library of the Cultural Heritage Foundation in Berlin and also in the Museum of London. In this manuscript, the exponential depth is remarkable due to the overlap of the visual elements as well as the positional perspective. In the Illustrations of this version, there are examples of metaphysics and exaggeration to emphasize the character of the Prophet's uncle. (Fig.no. 9)



Fig.no. 9: Manuscript of Romuz-e Hamze, 1274 AH (Amani, 1394)

5.5. **Vasilat al-najāt (The Means of Deliverance)**

This book on the subject of religious stories and the history of the beginning of Islam was published in 1284 AH with 11 illustrations, which are kept in the London Museum. There are also other versions in Iran which are published in different years. Its illustrations are full of ornamental elements. The positional perspective and the scientific perspective are seen in the illustrations simultaneously. The figures have motion even though the compositions are static and exquisite. All the spaces are filled with hatches and plants as ornaments, and the different point in this version is the mismatch in the anatomy of the horses. There is a halo for the saints in the shape of a sun-like circle, and the method of overlapping the figures has been used to induce distance and depth. (Fig.no. 10 & 11)



Fig.no. 10: Manuscript of Vasilat al-najāt, 1284 AH (Marzolf, 1390)



Fig.no. 11: Manuscript of Vasilat al-najāt, 1284 AH (Amani, 1394)

5.6. Habib-al-Owsāf

This book has a religious subject with a theme resembling Tazkareh-al-Shuhadā (Memories of Martyrdoms), which was published in 1308 AH with fourteen illustrations and is kept in the Central Library of the University of Tehran and the National Library of Iran. The illustrations in this Shia version are simple, there are a lot of empty spaces that contribute to the structure of the compositions, and the compositions are asymmetrically balanced and static. The motions of the figures are dignified and firm while the faces have no emotions or feelings. The icons of the Imams and the saints are covered and they have a halo around their heads, which is an Islamic-Shia appearance. (Fig.no. 12) Positional perspective is seen in the illustrations of this version. The ornaments are few and minimal.



Fig.no. 12: pages of Habib-al-Owsāf, 1308 AH (Marzolph, 1390)

5.7. Moxtār-nāme (Book of Moxtār)

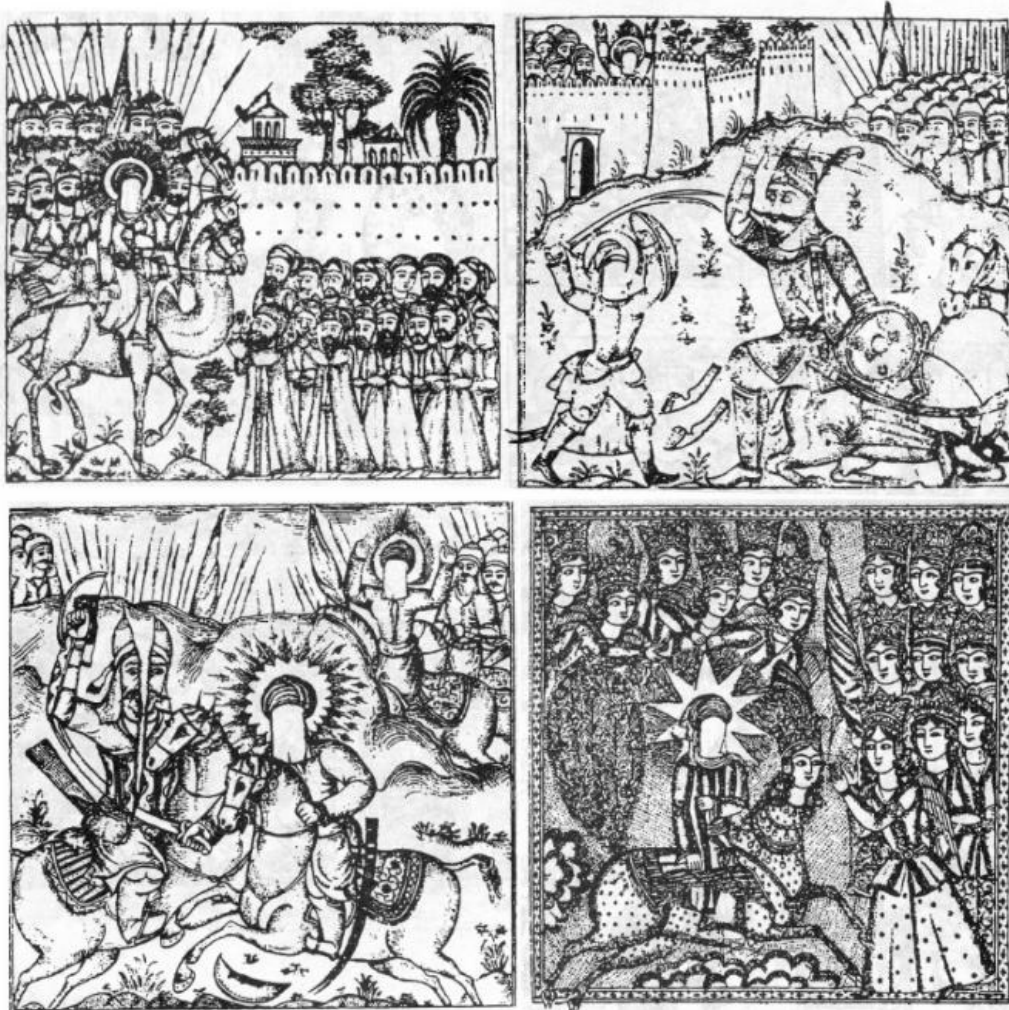
Moxtār-nāme, known as Rawzah-al-Mujāhideen, is a historical story of the events of the early Shia history about Mokhtar and the bloodlust of Imam Hussein (PBUH). Numerous copies of this book were published due to their popularity and acceptance by the public, and among them, the version of 1261 AH has *eight* illustrations printed with wooden mould (wooden engraving). The rest of the copies are lithographed and only the illustrations of mentioned version are printed by a wooden engraver while the text is lithographed. The illustrations of this version of Moxtār-nāme, due to their visual value compared to other versions of this story, although printed with wood engraving, are introduced among the other manuscripts in this paper, because it is close to lithography in terms of visual technique, therefore they are not much different. (Fig.no. 13) These illustrations have a scientific perspective as well as have positional perspective. There are a lot of empty spaces in the images and the compositions are simple. The arrangement of the components seems random and seems to be just to fill the space. The landscapes are naturalistic and the plants are designed in a Western style. There are no shadows in some of the images and shadows are very faded and insignificant.



Fig.no. 13: pages of Moxtār-nāme, 1261 AH (Marzolph, 1390)

5.8. Hamle-ye Heidari ^{ix}

Hamle-ye Heidari (The Lion's Attack) is a description of the story of the battles and braveness of Imām Ali and a kind of religious and popular epic. It is about the history of the beginning of Islam and stories about the Prophet and Imām Ali, by Rāji Kermānī^x (who converted to Islam from the religion of Zoroaster). Among the various versions, the version of 1264 AH has 51 illustrations which are kept in the National Institute of Oriental Languages and Civilizations of Paris. 'This book was written during the Period of the reign of Fath Ali Shah and has thirty thousand verses with the theme of lyrical epic and mystical atmosphere.' (Museum of Religious Arts Imam Ali, 2006) Positional perspective along with Western perspective can be seen in the illustrations of this version, which has been achieved by placing the architectural buildings, figures or elements of nature on a small scale in the distance. Moreover, the Overlaying of the figures is another preparation to induce distance and depth. The halo of the sun around the head of prophets and saints is the Islamic and Shia indications. The compositions of these illustrations are asymmetrical, except for a few illustrations with active themes such as battles, the rest are static and motionless. Some pages are full of decorations and ornaments while the empty spaces of the sky and the earth can be seen in the others, but most of them have long horizons and short skies. (Fig.no. 14)



(Marzolf, 1390) Fig.no. 14: pages of Hamle-ye Heidari, 1264 AH

5.9. Tohfat al-Dhākerin (The Gift of Those Who Remember)

Kermānshāhi This book is about the history of the beginning of Islam, which was written by Bidel the version of 1280 AH has 123 illustrations and is kept in the library of the Museum of London, Astan Quds Razavi Museum in Mashhad, the library of the Malek Museum in Tehran and the National Library of Iran. One of the important points about the illustrations in this book is the artist's attempt to apply the scientific rules of perspective, however, probably due to lack of sufficient knowledge, there are problems in the horizon line and perspective lines in architectural elements and buildings. There are dynamic and static compositions in the pages and visual depth is displayed by the artist. The positional perspective and the overlapping of the figures are also the legacies of ancient Iranian visual traditions. The figures were drawn entirely in terms of natural anatomy, and shading was done to induce body or clothing volume by dotting (tram) or hatching.

(Fig.no. 16) Placing the architectural structure at a far distance, helps to induce great depth in the illustrations. The anatomy of the horses is precise and naturalistic. . (Fig.no. 15)

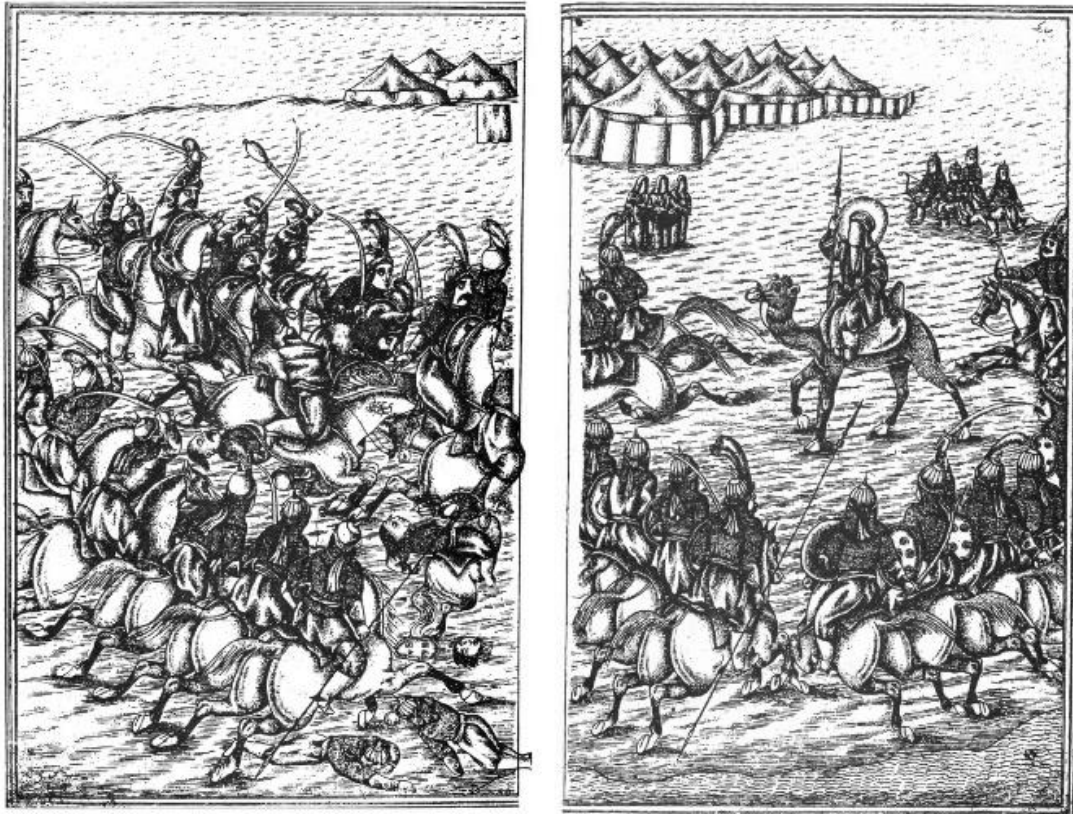
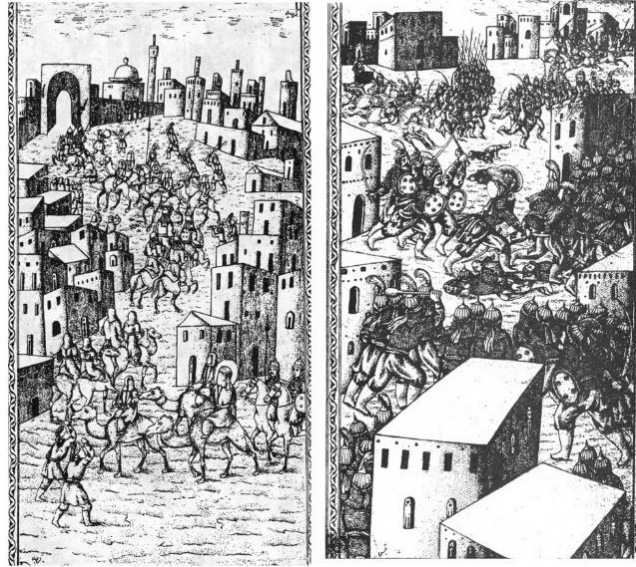


Fig.no. 15: pages of Tohfāt al-Dhākerin, 1280 AH (Marzolf, 1390)

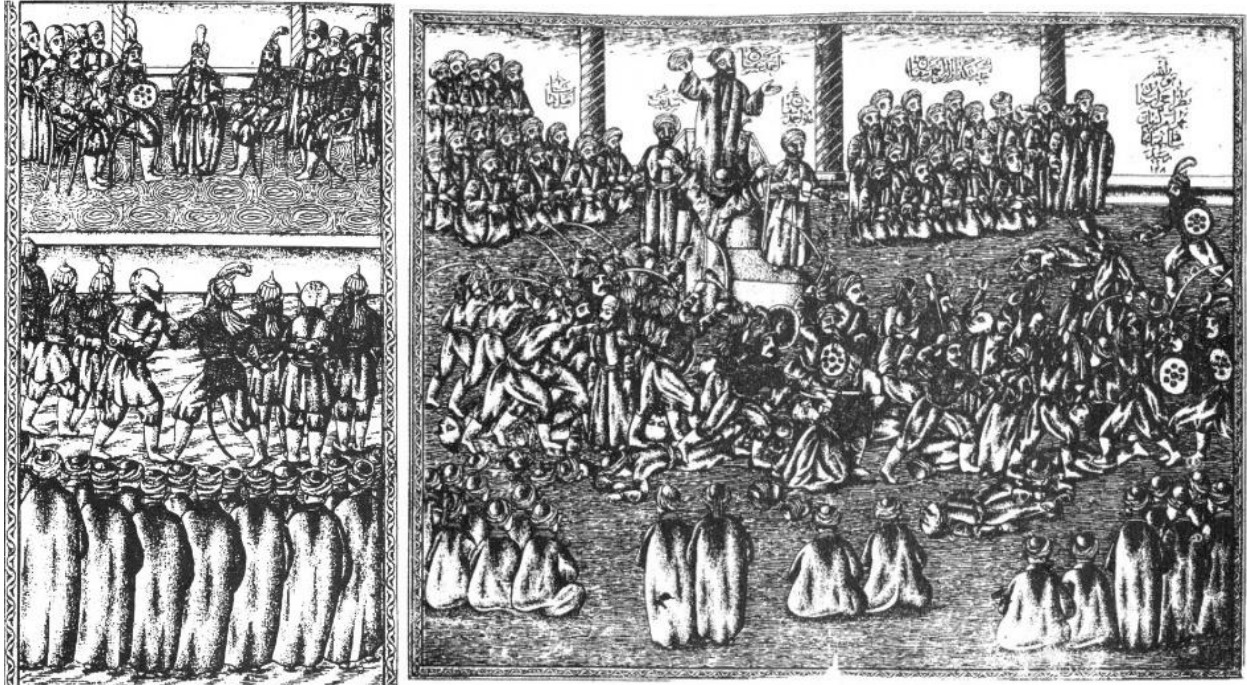


Fig.no. 16: pages of Tohfāt al-Dhākerin, 1280 AH (Marzolf, 1390)

5.10. Eftekhār-nāme-ye Heidari

This book contains poems in praise and adoration about the Prophet of Islam and the history of the beginning of Islam, which was published in 1310 AH with more than 30 illustrations. This book is available at the University of Cambridge, Astān Quds Razavi Museum and the Faculty of Literature at Tehran University. The illustrations are remarkable considering the date of their publication because it still retains the atmosphere of the old tradition of Persian painting in previous schools. (Fig.no. 17) symmetrical compositions with many decorations and ornaments are the prominent features of this book. The figures are made such as the Qajar features with emotionless faces. The creases of clothes and fabrics are carefully and exquisitely drawn. It should be noted that in these illustrations, there is several areas of space (multi-dimensional), and although it does not have the delicacy and elegance of the Persian painting in the previous schools, the artist tried to do that. The most obvious aspect of this version is the overlapping of the figures in the crowded spaces and there are many ornaments on the clothes and background to fill all the empty spaces.



Fig.no. 17: pages of Eftekhār-nāme-ye Heidari, 1310 AH (Marzolf, 1390)

6. Retrieval Identity Expressions in Lithographed Illustrations

Summarizing the various arguments, Iranians have become acquainted with three cultural layers throughout their history and have used them to organize their identity. Sometimes there are conflicts between these three cultural layers; because each of these cultural layers is adapted to specific political and social conditions so that in each era one of these layers has prevailed. After the conversion of Iranians to Islam, Islamic culture at this time became the second layer of Iranian culture, which was merged with the first layer, and thus Iranian-Islamic culture became the identity of Iranians. At the beginning of this period, the layer of Islamic identity gained undisputed dominance over the first layer, but gradually the first layer of Iranian culture emerged at times, but never completely overcame the second layer. The third layer of Iranian cultural identity is created by the arrival of Western manifestations and as a result of acquainting the Iranian people

with comprehensive developments in Europe. A review of the existing texts on identity and national identity in Iranian society shows that the components of national identity in Iran are influenced by the three domains of ancient Iran, Islam and the West. It's now clear that the artworks of the Qajar era include and reflect the motifs used in pre-Islamic art (ancient Iran), the art of the Islamic period in Iran, the influence of the West and a combination of Iranian-Islamic aspects. These orientations, along with other trends in other art forms of this period, have shaped art that is different from its previous periods; the art is mixed with various valuable traits and characteristics. These layers of identity can be seen and retrieved in the works of art in the Qajar period. The priority of each identity among these four layers of identity is different in all types of Qajar artworks. Therefore, these identity layers in lithographed illustrated manuscripts are discussed with a religious theme.

6.1 Archaism (Return to Ancient Iran Traditions in Visual Arts)

The identity of ancient Iran includes the same elements that Iranians carried with them from their historical past to the rise of Islam. Referring to the visual aspects of ancient Iran was one of the methods of the Qajar kings to show their glory and grandeur about them and to be proud of the rich history of Iranian culture and art. Therefore, in the art of this period, there are visual features of ancient Iranian art. One of these characteristics is composition. Axial (vertical axis of symmetry) and symmetrical composition is rooted in the carvings of ancient Iran, especially the Sassanid period. Other inspirations of the Qajar artists are the types of decorations and ornaments specific to the period of ancient Iran. This layer of identity is manifested in many pictorial motifs of the Qajar period, especially carvings and tiles. The artistic heritage of ancient Iran, which can be explained under the identity layer of archaism, is Symmetry and balance in composition. Overlap of visual elements to induce distance and depth. Filling the space with various human, animal and plant, and other related decorative motifs. Scenes of battle, hunting and ceremonies in the presence of the king.

6.2. Iranian-Islamic Identity

The illustrators of the lithographed manuscripts of the Qajar period continued to work with the traditions of previous schools. The type of writing of lithographed manuscripts has been the continuation of them. Symbols such as the halo of light or the sun are adapted from the features of Islam and the finger of astonishment as a sign of surprise on the lips and static or sometimes dynamic compositions are also items that are repeated in lithographed illustrations. The pictorial aspects in the lithographed manuscripts are a combination of ancient ideas and their extension in the Islamic period. Most of the Qajar artists tended to repeat the same methods (with the same composition). It is not surprising to see these particular and familiar frames belonging to the most often illustrated scenes in previous manuscripts. The repetition of scenes such as Shirin swimming, the meeting of Shirin and Farhad, and the battles of Rostam or Lily and Majnun are examples that show the commitment of the Qajar artists to their predecessors in the past.

The ideal state of faces and faces without emotional postures with internal stillness or conventional motions is the visual heritage of ancient Iran, which was transferred to Iranian-Islamic art and was used to show the inner and innate spirituality and the appearance of an idea space in artworks. This artistic heritage can be traced in some lithographed illustrations. Although the Qajar illustrator still seeks to depict an ideal space in some paintings and subjects, he creates ambiguity in the posture of faces or space, which does not confuse the audience's perception. In lithographed illustrations, multi-dimensional space creation, although is neglected, but in some cases the artist trying to achieve this quality in the work. The Iranian-Islamic aspects which were transmitted to the lithographed illustrations of the Qajar period are: An ideal space, Repetition of previous methods with the same composition, avoiding showing empty spaces (overcrowded or filling all the spaces with ornaments), Inducing distance and depth without using a scientific perspective (with addition and subtraction)

6.3. Islamic _ Shiā Features

The Islamic identity of the Iranians officially began after the arrival of Islam during nine centuries in Iran and the Shia identity appeared during the Safavid. Shia religion is an identifying factor after the ninth century. After the Safavid period, the Shia religion has always been considered not as a reflection of the Iranian spirit but as a fundamental factor in the consistency of the Iranian nation. The art of the Qajar era can be considered the last remnant of the golden age of Islamic art. Although in some cases, the roots of Islamic art can be recognized in the art of the Qajar period, it is often seen in combination with Iranian aspects and has an inconspicuous role than the period former. Although the intellectuals and the people who returned from the West, harbored resentments and slanders against Islam and persuaded some to agree with them, they were never able to discredit Islam and Shia thought among the general public. Ulrich Marzolph (2011) claims that '*Shi'i*' identity, both learned and popular, is determined by two main points. The first point is the unquestionable superiority of Imām Ali. Islamic dogma reserves the pride of first place to the Prophet Mohammad, but Shi'i popular veneration for Imām Ali surpasses the Prophet's position by far. The second point determining *Shi'i* identity is the tragic experience of Imam Hussein's martyrdom at Karbalā.' (Marzolph, 2011) The presence of inscriptions and texts inside the artworks can inspire a complete aspect of Islamic thought in the Qajar visual artworks, the Islamic and Shia indications, in terms of form, there are elements such as calligraphic inscriptions from Quranic verses^{xi} or valuable words, as well as the body of saints and prophets with a halo of light and Sometimes the head covering or writing their names next to the figure, are identified and the positional perspective is to show the important priority of the character for the saints are Islamic and Shia visual aspects and in the field of content the use of religious themes and stories of Islamic history along with stories from Prophets inspired by the Qur'an and some prominent events in the lives of the saints, Imams and the angels, miracles, etc. can be mentioned. Marzolph (2011) believes that there are two kinds of illustrations dealing with Shi'i themes. 'On the one hand, there are scenes whose overall iconographical value is immediately recognizable by anyone with even a basic knowledge of Shi'i concepts; on the other, a substantial amount of illustrations occur with a certain frequency in different books. The items of the latter category serve best to demonstrate

the iconographical potential of Shi'i themes in lithographic illustrations, as their adequate interpretation is linked to a more subtle, and sometimes intrinsic, knowledge of the related events.' (Marzolph,2011) The layer of religious identity in lithographed illustrated manuscripts is more prevalent in religious fiction subjects, and in epic subjects and literary folklore stories, it is hidden or faded as the lower layers. Islamic and Shiā aspects can be expressed in the illustrations as follows: Topics with a focus on religion (description of warfare, victory and oppression of saints). Sun-like halo around the heads of saints. Angels and Miracles and Covering the faces of prophets and saints and the hijāb for women.

6.4. Western Style (Firang)

The artist of the Qajar period was influenced by European methods and combined them with Iranian pictorial traditions in their illustration, then with their rich talent and skill, created a new style and expression in the art of illustration of this Qajar period. From this time on, elements of European art such as three-dimensionality, scientific perspective, or shadowing and enlightenment entered Iranian art, and over the years, a method called *Firangi Sāzi* emerged, which was a combination of two-dimensional and three-dimensional elements. 'What can be seen technically in the art of this period in the twelfth and thirteenth centuries AH, are oil paintings and large curtains, which European materials and colours is more than Iranian material and style, and this means a breakthrough in the traditions of Iranian artists that eventually led to their alienation from the Islamic world.' (Madadpoor, 1372) During the reign of Fath Ali Shāh, in the iconography of the court, the effects of the European style on objects or often in the background of some artworks are seen such as a view of nature or architecture; at the same time, with the prevalence of printing in Iran and the influence of lithographed illustrations from the common artistic styles of that period, elements of European painting methods entered to lithographed illustration. This influence was both in the use of Western objects in the scene such as chairs or curtains or vases of flowers, European style clothes and in the European landscapes such as the drawing of trees or flowers and plants. Sometimes the display of human figures with European clothes can be seen in lithographed illustrations. In the following years, using the principles of depth and scientific perspective in the background, in architecture and nature, or clear and thick lines with light and shadow in the portrait design are shown. Some of the lithographed illustrations show influences and imitations of angels and other Western cupids or figures^{xii}. Western style can be considered as one of the layers of the visual identity of the Qajar period, which was gradually formed and established encounter of Western culture. To explain the aspects of Western art which entered Iranian art, especially lithographed manuscripts, the following can be mentioned: One-point perspective, Shading and volume display, Clothes, covering and makeup in European style, Western motifs, western decorations and ornaments, Static and spiritless compositions (motionless spaces). In addition to the characteristics of the 4 identity layers that are presented in the lithographed manuscripts with a religious theme in Table. no.1, it is mentioned that the retrieval of these identity layers in each manuscript is appropriate to the subject of them. Table (1) shows that in discussed manuscripts the prevailing dominant identity layer is the same as religious content.

Eftekhār-nāme-ye Heidari	Tohfāt al-Dhākerīn 1280 AH	Hamle-ye Heidari 1264 AH	Moxtār-nāme 1261 AH	Habīb-al-Owsāf 1308 AH	Vasīlat al-najāt 1284 AH	Romuz-e Hamze 1274 AH	Aqā' ed al-shī' a 1269 AH	Asrār al-shahāda	Tufān al bokā 1271, 1272, 1282, 1320 AH	priority of identity layers
-	-	-	-	-	-	-	-	-	-	Archaism
-	-	-	-	-	-	-	-	-	-	Iranian-Islamic Identity
-	-	-	-	-	-	-	-	-	-	Islamic _ Shia Features
-	-	-	-	-	-	-	-	-	-	Western Style

Table.no. 1: Identity layers in manuscripts of the Qajar with a religious theme

7. Conclusions

After recovering the four layers of the identity of archaism, Iranian-Islamic, Islamic-Shia and Western style in the visual culture and art of the Qajar period and also restoring the visual characteristics of each layer, the results obtained regarding the religious lithographed manuscripts of the Qajar period are as follows: studying the illustrations of 10 religious lithographed manuscripts (different in date) and comparing them with the 4 layers of identity recovered in the visual art of the Qajar period, the results show that the layer of Islamic-Shia identity is on the priority of importance as two fields of Shi'i iconography that can be seen in lithographed Islamic history, and the second is Imam Hussein and his manuscripts, the first is Imam Ali in early to become martyrs in the battle of Karbala. Then the identity layer of archaism occupies followers, the second level of importance. The layers of Iranian-Islamic and Western-style identities are at the next levels with less importance on visual identities. Since religious stories were popular because of religious beliefs in folklore culture that were firmly rooted in people's minds, the dominant identity layer is the same as religious content, and then because the artist attempted to create a visual space close to previous schools, it has included the characteristics of archaism and Iranian-Islamic features in the artworks. In mentioned manuscripts, the Western style is due to the artist's imitation of the Western methods and creates a new style of art belonging to the Qajar period. It is notable that, in this case study the first and most important layer is the Islamic-Shia manner and the second layer is archaism. Persian-Islamic and Western styles are hidden layers.

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Notes:

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- ⁱ - weakening: Possibility of strengthening or weakening the identity at all levels of its provinces at different times.
 - ⁱⁱ - Conflict of identities at different levels and layers means that when the acquisition of some new identities leads to the denial or abandonment of part of the past identity, we will see a kind of identity conflict.
 - ⁱⁱⁱ - The Qajar dynasty ruled in Iran from 1210 to 1344 AH / 1785 to 1925 AD.
 - ^{iv} - The beginning of the monarchy from 1212 AH / 1798 AD.
 - ^v - The beginning of the monarchy from 1264 AH / 1848 AD.
 - ^{vi} - *Anvār-al-Shahādat* which is about the martyrs of Karbalā, was published in 1310 AH.
 - ^{vii} - *Mātamkade* (Murder of Hussein) was published in 1266 AH and 1274 AH.
 - ^{viii} - The most widely read book of the genre, judging from the numerous different editions preserved, was Mirzā Ebrhim b. Mohammad-Bāqer Jouhari's *Tufān al bokā* (The Deluge of Tears). This book, whose author died in 1253 AH/1837 AD, was completed in 1250 AH/1834 AD. (Marzolph,2011)
 - ^{ix} - The most popular of religious books in the Qajar period probably was *Hamle-ye Heydari* (The Lion's Attack) by Moulā Bemān-Ali, the term *heydar*, or lion, being one of Imām Ali's epithets.
 - ^x - Moulā Bemān-Ali Rāji Kermāni was born in Kermān in the early 13th century AH in a Zoroastrian family. Due to the healing of a serious illness, he converted to Islam in the Mourning ceremony for Imām Hussein in Kermān and sang the religious epic of Hamle Heydari. It should be noted that this version is different from the original version of Hamle Heidari by Bāzl Mashhadi.
 - ^{xi} - It refers to the verses of holy Qurān that are more important in Shiā interpretations, such as the verse of Noor(light) or Ayat- al-Korsi, or verses about the victory of Islam and the conquest and happiness after death.
 - ^{xii} - A putto is a figure in a work of art depicted as a chubby male child, usually naked and sometimes winged. Its history goes back to Roman art, but it is also seen in Renaissance or Baroque paintings and has a decorative aspect.

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