INVESTIGATE LYRICAL THEMES IN IRANIAN INSCRIPTION CARPETS IN QAJAR ERA

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ABSTRACT
Qajar era is included a big part of the history of Iranian art. In the era, it was prepared an appropriate context for the growth of a variety of arts, including art - carpet industry. Artists relying on the precious heritages that had from Iranian art history, especially the Safavid period and by influencing situation of their time were awarded to the creation of new works. In this era, art - carpet industry were significantly changed as a part of the culture and art of the society that has deep and undeniable continuity with different historical and cultural developments of society; as it has been witnessed major changes in the field of design and pattern, dimension and size, supporting and monitoring and managerial factors. This article while introducing inscription in Qajar carpets, introduces and investigates a batch of inscription carpets with lyrical literature themes. In this regard, the relationship between the themes of inscriptions with design, the source of inspiration and the importance of subject depicted is the research problem and responding and rooting mentioned cases is the objectives of this article. During the studies conducted, the inscriptions due to the importance and special place in that historical juncture are a reflection of the political, social and cultural situation of aforementioned period in Iran. Collecting concepts and pictures has been by library method and authors approach to theme has been historical-descriptive and data obtained has been analyzed by qualitative method.

Keywords: Iranian carpet, Qajar era, inscription, design, lyrical themes

INTRODUCTION
Iranians have historically placed special value for art and therefore they have left valuable works which now adorn museums in the world. Iranian artists, using the art of calligraphy and its application in various forms such as inscriptions and all kinds of crafts such as ceramics, metals and production of textiles and carpet weaving and...have provided the creation of valuable works, one of the effects is in Iranian woven that is particularly important.

In Iranian carpets, script and design has had much interaction, especially in carpets of Qajar, artists in designing carpets have benefitted pictographs along with other designs, pictographs inside the inscriptions as a decorative-conceptual element on carpets are selected in accordance with designs and pictures woven in carpets and somehow design and pattern are complementary and both express the artist's message more better and more beautiful that in terms of thematic include mystical themes, literary, religious, and social. This research in terms of content and the position of application studies...
the inscriptions, which could lead to understanding the position of pictographs in carpets – thematic and practical introducing and categorizing inscriptions- design pattern and somehow preservation and restoration of practices of traditional design and identity motifs and designs common in Iranian carpets. In investigating pictographs in terms of content, we are going to discover the relationship between designs and texts used in carpets that used texts in carpets to what extent have been in line with designs, and if such a relationship, to what extent has been successful; Considering that carpet is as a vehicle for symbolic supply of historical, cultural, religious implications and even ethnic, investigating identity of carpet from different aspects as an art-industry seems necessary in different periods. The lack of comprehensive review of pictographs inside the inscriptions and the necessity of the presence of pictographs in the form of inscription and conceptual and meaning investigating of pictograph in carpets of Qajar era have prompted researchers to while investigating the themes used in the inscription of carpets explain and interpret the relationship of these inscriptions with motifs used on carpets to be specified reasons for using much inscriptions in this period.

The art of carpet weaving in Qajar era:
Qajar dynasty by sovereignty of Agha Mohammad Khan in 1795 AD began and in the era of Ahmad Shah in 1925 ended. In this relatively long period, the majority of Iranian arts such as carpet weaving, after a period of stagnation, once again revived and artists in continuing Iranian rich art over the years, especially the Safavid period, began to create artistic works. This works in the context of developments and arising from the circumstances of society of that era contained features and independent identity that had a significant difference with era before it. Qajar era is a period full of important ups and downs in the history of Iran that in social, political and economic areas created a new era in Iranian history. This period can be called the era of social, political, economic and intellectual relations with West that has a mutual flow of influencing from West and also resistance against this attack that in the field of cultural influences, this mutual flow can be seen further.

In Qajar era, carpet weaving like other arts after the extinction of the Safavid state was revived after a period of stagnation. During this period, there no news about royal patronage of Safavid period, but other factors underlying caused the growth and development of carpet weaving which the most important of it can be mentioned the extension of West's demand for Iranian carpet. From the middle of Qajar, major changes have occurred in art -carpet industry in terms of management, support and supervision factors, dimension and size and also design and pattern; As at the end of the eighteenth century, sudden increase of Europe and America's demand for Iranian carpets in a large extent, led to be restored Iranian carpet and in producing areas of handmade carpet to be provided arrangements for mass production and followed by it, the authorities considered the economic capabilities. (Zhuleh, 2002: 18) Following the increase in production, carpet was presented extensively in social and culture life of Iranian and changed from a luxury commodity and specific for aristocracy to the common good and available to the public. Of course, with the difference that Qajar carpets unlike the samples of Safavid period were often small and simple. In the period, as carpets followed the same structures of Safavid, they undergone some changes that the most important of them is the advent of pictorial designs and development and extension of frame designs. Frame designs because of the simplicity of design and consequently, economy efficiency expanded in the production. In fact, from the last decade of the thirteenth century AH, the Iranian carpet stepped to another stage that its importance in trade and exchange earnings in recent decades of Iran is undeniable. "Some of the factors that had a major stake in the popularity of eastern ancient and modern carpets, were the creation of the large global exhibitions and showing Iranian handmade carpets in the important museums of the world, movements of Heraf and techniques and arts of that era in the UK and similar phenomena in Europe which caused changes in the way and style of decorating and furniture of home as well as increasing purchasing power of the middle class in Western countries that helped to this demand "(Attik, 2005: 98)

Inscription on the carpet:
Iranian carpet has different decorative elements, which one of the elements are formed of inscriptions taken from Kufi, third and Nastaliq scripts. Script and design is interaction with meaning and dynamic in art, especially Islamic art. Convert text to a decorative element is creativity that Iranian artists have achieved it in the best way. Stronger power of expression of pictographs in interaction and cooperation with the designs is one of the most important factors of extension and prosperity of using the combination of design and script in the art, especially the art of carpet weaving.

In Islamic art, script not only has a messaging and full content place that is a beautiful and modern art and for a long time because of prohibiting the use of animal image in Islamic art, was the only decorative element. The application of calligraphy on the carpet as well as its application on other artworks such as ceramics, metal, carving on stone and wood and tiling and... is the message of a variety of themes as well as decorative element. The application of script in Islamic art is based on themes and concepts that have an expressive language and with message of unifying art in the Islamism lands. Artist using the script has transferred Quranic verses concepts, traditions, poems and different proverbs, and in this way he has used his penchant for combining and unison among motifs and texts.

When the design and color and pattern are not enough to express, the artist uses the calligraphic. Sometimes calligraphy is used as an exquisite design and pattern in the carpet. Pictographs on the carpet are mainly used in connection with the designs images woven and in other words, it can be said design and calligraphy are complementary and both express the artist's message much better and more beautiful.

The oldest samples available that indicate the use of writing on the carpet belong to the Safavid period; the emergence of pictographs in Iranian carpet has been combined with the poems of Persian poets in the designs and patterns. Although the prototypes contain inscriptions with the name of the weaver and weaving history, but exist poetry in the inscriptions also reminds the impression that perhaps the use of poetry for richness the design and pattern beside the mark and sign of weaver has been the primary motivation of inscription weaving (Keshavarz, 2013: 83)." By research, Safavid inscription carpets haven't been a common woven; concepts that are taken from the lyrics of some of them and on the one hand, the skilled craftsman who were involved in their weaving, show the relation of these carpets with aristocratic class of society "(Zareh, 2006: 69).Safavid inscription carpets are often involved large textile carpets. In the Qajar era, inscriptions continues in a large-scale; In this period, artists in carpets design have used the pictographs along with other motifs that as a decorative element in carpets tailored with designs express the artist's message much better.

Calligraphy on the carpet may fill all the original text of carpet. But what is more common is placing different parts of pictographs inside frames or medallion that separate them from the main areas of carpet. Spaces that inscriptions mainly are located in it include four categories-which include: Loire or plain weaving carpet, the external and internal narrow margin, flat margin and background or main text of carpet.

In all four cases, pictograph may be inside the frame or bergamot either continuous or integrated placed in the main background. Also the background of pictographs may be simple, with design, homochromatic with original background of carpet or with different color, but in relation and coordinated with it. Also it may be created narrow margin other than the original margins (external and internal narrow and flat) of carpet to calligraphy in text.

In any case, it is tried to be considered homogeneity and understanding of concept and beauty, script and relation of it with images and designs of carpet to the extent. In writing long contents in more than one row (length and width) of carpet, often sequence of contents is considered and a rational order in considered in the direction of writings that this order in various carpets varies.

How to write script is the decisive factor in the beauty and influencing it. In the issue of calligraphy, two factors of beauty of individual letters and words, fitness and beauty of overall composition of words are considered as the main criteria of beauty.
Thematic diversity of inscription carpets
Qajar era inscription carpets in general can be categorized into eight main groups that specify their subjects and represent their impressive source. The eight groups are:

1. Subject of lyrical literature (including subjects such as Bahram Gur, Leyli and Majnun, Khosrow and Shirin, etc.)

2. Subject of epic stories (including subjects such as stories of Shahnameh, Haft Khane Rostam, Rostam and Sohrab, etc.)

3. Subject of mythological characters (including subjects such as Hushang Shah, Jamshid, etc.)

4. Subject of religious verses (including Arabic scripts containing verses and religious phrases)

5. Mystical subject (including subjects such as Nour Alishah and...)

6. Descriptive subject (including subjects such as describing spring, flower, Nightingale and...)

7. Social subject (including subjects related to relationships and social conditions...)

8. Story and legal subject (including fiction and legal subjects based on Shahnameh Ferdowsi and Khamse Nezami and...)

In this study, we investigate five samples of inscription carpets of Qajar era with theme of lyrical literature.

Lyrical themes:
Lyrical literature literally means the singing, song or melody and in term, it is called to a prose or poem that indicates personal emotions and feelings of poet. In Persian poetry, lyrical literature is raised as story, elegy, litany, complaint and grievance in forms such as the sonnet, Masnavi, quatrains and ode. There are several brilliant lyrical poems in Persian literature such as Veis and Ramin, Khosrow and Shirin and Leyli and Majnun. The main theme of these fiction poems is to express moods and feelings related to union and separation. Among the samples examined, lyrical poiesis is seen abundantly, in these carpets, it is referred to great poets such as Hafez, Saadi and...

Lyrical literature is soft expression of the poet's personal feelings and emotions and investigates love, friendship, suffering, unhappy and whatever affects the human soul. What distinguishes this type of literature than otherwise overcome emotion and feeling element on other elements of the poem; the more emotions of poet is deeper and his feelings are more subtle, his words will be more penetrating and pleasant.

In Persian literature, the lyrical kind in forms of Ghazal, Masnavi, quatrains, couplets and even ode is raised, but the most important form of is the sonnet that is divided into two kinds of romantic and mystical. Lyric literature is used on the meaning of love and lyrical poems and its old equivalent is sonnet. The meaning of lyric poems in European literature is a short, non-narrative poem in which the speaker just expresses its feelings, and if poem is long narrative such as Khosrow and Shirin it is called lyrical poetry (Shamisa, 2010: 128-127).
First sample:

This type is pictorial carpets in which two stories of Khosrow and Shirin is depicted. In wide and narrow margins of this carpet, poems from the story of Khosrow and Shirin from Nezami Ganjavi within the frames which contains lyrical theme; so that pictures and lyrics are aligned, the relationship between picture and text is established.

The source of poems is from Khosrow and Shirin of Nezami; Khosrow and Shirin is a poem from Nezami Ganjavi in which Tune of Barbad has been discussed. Nezami expresses this poem in the framework of life of Khosrow in feast of Shirin, while escaping from Bahram Chubineh and soirees of the two together and lyrics of each of the handmaids of Khosrow and Shirin and dialogue of the two and song of Nakisa and Barbad. "The story of Khosrow and Shirin, which was written in 577 AH, expressed happiness and the failure of a young woman that named Shirin here, this book is a story of love and frustration of a princess during marriage and virginity that in Persian literature, no other work is equal in elegance and beauty "(Ripka, 2006, 298).

![Picture 1, Pictorial carpet, the story of Khosrow and Shirin
Weaving time: the late 13th century AD / early 14th century AD/ early 20th century
weaving place: Kashan
(1996, 189great carpets of the world,)]
The second sample:
This sample is from pictorial carpets in which a scene of story of Liyli and Majnun is depicted. In its flat margin, there are lyrics of Leyli and Majnun of Nezami in the inscriptions that in this regard it is noteworthy that full connection is between the themes and pictures.
Source of poems of Leyli and Majnun is Nizami Ganjavi. Leyli and Majnun is the name of a collection of poems of Nizami Ganjavi, Iranian famous poet. This collection is the third Masnavi from the collection of Masnavi that are famous as Khamse Nezami that contains a story with love theme. "Nezami is composed it in 584 AH. It is the tragic love story of Leyli and Majnun "(Safâ, 1994,316).

Picture 2, pictorial image, Leili and Majnoon
Date of weaving: 1234 AD / 1272 AH / 1856 AD weaving location: Kerman Raver design: pictorial (Etteka, 1992, 447)
The third sample:

This sample is from pictorial carpets that have portrayed the story of hunting ground of Bahram Gur hunting; the text inscribed in inscriptions is related to the story from Haft Peikar Nezami, in this sample, the relationship between the text and the inscription is established.

"The other Masnavi of Nezami is Bahramname or Haft Peikar or Haft gonbad that poet in 593 AH changed it to poem. This poem is about the story of Bahram Gur that has been the famous stories of Sassanid era. In this poem, first Nezami has described the history of Bahram in childhood and youth to achieve reign and works of him and then he has referred to his story with seven girls of kings of seven regions. After these stories, Nezami describes the distress of king due to negligence of Bahram Gur, and attack of king of China to Iran and stories of injustice of Minister and mistake of Bahram and his history so far as went to a cave in looking for a grave and never returned "(Safa, 1994,317).This poem is a combination of epic and lyrical aspect, which means that the part of Haft Gonbad all have the spirit of lyrical and romantic imagination, but the historical part, although the poet tried to draw an epic face for Bahram, it is a combination of epic aspect and lyrical elements. Haft Peikar from the past has been one of the main themes of Iranian –Indian miniatures.
Fourth sample:

In this sample, the carpet design is Lachak Toranj, pictographs are in its wide margin that in its inscriptions includes poems of Saadi Divan with the lyrical content and theme, in this sample, in terms of design and poems written in the inscriptions, a relationship between design and inscription is not established.

Source of poems is from Saadi Divan. Abu Mohammad bin Abdullah famous to Saadi Shirazi and Mashfodin, Iranian Persian poet and writer. He is most famous for his compelling and strong and lyrical poetry and prose. His famous works are Golestan book in prose and Bustan in Bahre Motaghareb and his lyrics and poems that are called Generality of Saadi. He used his works in practical life ie ethical issues and in edifying, Bustan that in Bahre Motaghareb pursues a theoretical goal while Golestan is full of tips and moral conclusion that is expressed to city. Golestan is the mirror of social conditions of that time considering all the advantages and disadvantages of the Iranian people "(Ripka, 2006, 353).

![Carpet Design](image.png)

Picture 4, Lachak- Toranj, dare of weaving: the early 13th century AD / second quarter of the 13th century AH / mid-19th century AD, the place of weaving: Tehran Design: Lachak Toranj, (Dadgar, 2001, 84)
Fifth sample:

This sample has Qabqaby design and a poetry of Ferdowsi's Shahnameh with lyrical theme in its inscription. In this sample, in terms of design and poems written in the inscriptions, the relationship between text and picture is not established.

Source of poems is Shahnameh Ferdowsi. Shahnameh is the works of Hakim Abolghasem Ferdowsi Tusi, epic of poem contains about 60,000 verses, and one of the largest and most prominent epics of the world that its singing lasted thirty years. The content of this literary masterpiece is myth, legend and history of Iran from the beginning until the conquest of Iran by Arab in the seventh century that are summarized in four dynasty, Pishdadian, Kayanids, Parthian and Sassanian and divided in three parts of mythical (from testament of Kiuomars to Kingdom of Fereydoun), athletics (from the uprising of Kaveh Ahangar until the death of Rostam) and historical (from kingdom of Bahman and the rise of Eskandar to the conquest of Iran by Arab). "Shahnameh story, according to biographies of kings divided into fifty detailed and concise sections refers to a saga that its manifestation is history of Iran. The story begins from first mythological kings and ends with the fall of the Samanids" (Ripka, in 2006, 230).

![Picture 5, Qabqaby, weaving date: 1250 AD / 1288 AH / 1882 AD, Place of weaving: Tabriz, Design: Qabqaby (Bassam, 2003, Vol. 2, 22)](image-url)
CONCLUSION

Convert text to a decorative element is a creativity that Iranian artists have achieved it in the best way. Inscriptions not only in the text of carpet but in its margin have been used repeatedly. According to surveys done on inscription carpet of Qajar period, a large number of scripts belong to the lyrical poetry of great poets. In these inscriptions, by transferring poem from the book to carpet, in fact, an act of succession is taken place. Poetry in inscription of carpet not only is used for poetic study but also to decorate and while not only special express of poet, but also extends the purpose of weaver. In fact, when a poem from a manuscript called Hafez is transferred to other text, such as carpet, abandoned his previous feature and will have a new characteristic. It also has a direct impact on the concept and also in form that the decorating of inscription and carpet is considered.

Script and design is interaction with meaning and dynamic in art, especially Islamic art. Stronger power of expression of pictographs in interaction and cooperation with the designs is one of the most important factors of extension and prosperity of using the combination of design and script in the art, especially the art of carpet weaving. When the design and color and pattern are not enough to express, the artist uses the calligraphic. Sometimes calligraphy is used as an exquisite design and pattern in the carpet. Pictographs on the carpet are mainly used in connection with the designs images woven and in other words, it can be said design and calligraphy are complementary and both express the artist's message much better and more beautiful.

Different themes are in inscriptions of carpets according to its application and in many cases appropriate to its design. Including it can be referred to religious phrases like verses and prayers, also concepts and symbols of history and ancient epics from books, literary themes and lyrical poeties due to the rich literature of this country. During the studies conducted in this study that lyrical themes used in carpets of Qajar period were studied, in any case, in the selection of texts and lyrics and their themes tried to be considered of homogeneity and understanding the meaning and beauty, script and its relationship with its pictures and designs.

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