

ANIMATE PAINTINGS EXECUTED ON QAJAR CERAMIC VESSELS AND TILES IN LIGHT OF THE COLLECTION PRESERVED IN KING FAISAL MUSEUM

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Abstract

The pieces depict many themes that include animate things, human and animal, portraits, open air landscape, and birds on tree branches. The paintings were executed on undercoat multi-color ceramic pieces that were divided into ceramic vessels and tiles.

The main questions of the study are as follows: How do the animate paintings reflect the history of the Qajar rulers, whether strong or weak? Did the Qajar artists manage to mirror the reality of costumes and headwear of the age? Do King Faisal Museum models reflect the artistic taste of ceramic painting in different periods of the Qajar rule? What are the artistic features of Qajar animate paintings as depicted in the researched pieces of study? Did the Mongol origins of the Qajar rulers influence their animate paintings in view of the collection models studied?

Keywords: Animate paintings, ceramic vessels, king faisal museum.

Introduction

Qajars are a sect of the Mongol (Mogul/Mughal) race, and some historians trace their origin to Qajar Nuyan son of the Mongol Sertaq Nuyan who was among the troops of Hulagu Khan invaded Iran (Abd Al-Ghani, 2011, p. 1). It is known that the Qajar tribe was one of the most prominent seven tribes that paved the way for Shah Ismail I to establish the Safavid state which lasted nearly two hundred and forty years (Abd Al-Ghani, 2011, p. 13).

The Qajar state took Tehran as its capital replacing Isfahan which had been taken as the official capital by the founder of the Qajar state, Agha Muhammad Khan (1193-1343 AH; 1875 - 1924 AD) (Tajbakhsh, 2003, p.39). The official religious sect of this state was the Imami Shiite sect (Hassan, 2011, p. 1).

In artistic terms, the Qajar historical era is somewhat vague; not many studies have been done on it, especially archaeological ones. Moreover, there are not many sources, whether Iranian or European, that provide us with enough analytical information about that era. Contemporary Iranian references rarely address the Qajar art; only little information is provided about Qajar painters and portraits. Likewise, foreign studies have scant information on the topic¹.

What has added to the opaqueness of the period is the political instability during this epoch which was between the fall of Isfahan in the hands of the Afghans, and the rise of Qajar dynasty; Nader Shah also imposed military rule on the country from 1730 until he died in 1747, which led to the decline of art and artists. In addition, this era witnessed many successive invasions of Afghanistan, India, Bukhara, Bahrain and Iraq, which led to damaging the national economy, resulting in lack of funds for artistic production, on the one hand, and increased Western intervention in Iran on the other (Hassan Karim, 2008, p. 64).

¹ See the study of S. J. Falk (1972) *Qajar Painting*; B.W. Robinson. (1967). Qajar Lacquer Mirror Case of 1884, Iran. *Journal of the British Persian Studies*. Vol. v.; G. Curzon. (1892). *Persia and Persian Question*, vol. 1, New York. Lane allocated part of his study to tackle the topic of the late Iranian ceramics and the types of ceramics at the Safavid and Qajar ages. (See Lane: *Later Islamic Pottery*). Another paper by Prof. Rabee Khalifa studied the pattern of multi-color ceramics (Kopje); however, it only tackled the industrial techniques of ceramics and their country of origin; it never dealt with ceramic artistic forms or decorative subjects. See Khalifa, Rabee. (1987). A New Perspective on Kopje Ceramic. *New Yemen Journal*, issue 13, March.

This is what aroused the interest of the researcher who had the opportunity to go through the Qajar art collection preserved in King Faisal Museum. The collection included nine ceramic pieces attributed to the Qajar period, which, in addition to being scantily studied and analyzed, was characterized by distinctive decorative richness reflecting many of the political, social and economic aspects of art in the Qajar era. The pieces depicted many themes that included animate things, human and animal, portraits, open air landscape, and birds on tree branches. The paintings were executed on multi-color ceramic pieces that were divided into ceramic vessels and tiles.

Questions of the study

The study attempts to answer the following questions:

- How do the animate paintings reflect the history of the Qajar rulers, whether strong or weak?
- Did the Qajar artists manage to mirror the reality of costumes and headwear of the age?
- Do King Faisal Museum models reflect the artistic taste of ceramic painting in different periods of the Qajar rule?
- What are the artistic features of Qajar animate paintings as depicted in the researched pieces of study?
- Did the Mongol origins of the Qajar rulers influence their animate paintings in view of the collection models studied?

The Qajar period is a period of renaissance and prosperity as far as ceramics industry is concerned (Diamond, 1930, p.89). At this age, this industry had unique features and characteristics. Moreover, the cities of Isfahan, Qashan, Yazid, Mashhad, Shiraz, Kerman and Zerand were among the greatest ceramic centers in Iran during this period. Ceramics industry varied in products that included ceramic vessels in all their forms, as well as square, rectangular, cross-like and star-like ceramic tiles (Nader Abdel-Dayem, 1995, p. 43).

It is worth mentioning that prominent painters were preparing pictures for decorating pots and ceramic products, as evidenced by some of the artifacts and paintings that testify to the work of famous painters, whether in the Safavid era or in the Qajar era; most of the paintings on ceramic products almost match those depicted in the manuscripts (Raby, 1999, p. 3).

The animate paintings in the study collection belong to the type of ceramics known as Kopje, a region in Dagestan in the Caucasus. This type of ceramics is considered the most important type used in Iran from the 10th to 11th centuries, and was extensively used in the Qajar era (Rabee Khalifa, 1987, p. 92).

Kopje is a mountainous village located in the Dagestan province in northwestern Iran in which was found a large collection of ceramic pieces hung on walls of the village houses. The decoration of those pieces was executed in different colors under a transparent coating. The type of ceramics found in Kopje is usually dated after 1550 AD. (Geza, 1973, p.133). There were many views about whether this type of ceramics belongs to Kopje. There was, also, the question of whether this group of ceramics was made in Kopje itself. The excavations and references gave a negative answer, as the village was famous for its metal industries and weapons, and no ceramics ovens were found there to indicate that it was a place for ceramics manufacture. The source of this ceramics was merchants who did not mention in their reports the place of industry².

² In response to the question of how this group reached Kopje, Pope has various views. He denies the view that one of the kings of Iran may have exiled ceramic makers to this place, as a kind of punishment, as this was uncommon penalty at the time. He thinks that it is unlikely that a king would punish those creative artisans. What confirms the view that there were no ceramic makers at that village is that there were no ceramic ovens in the region. The second hypothesis conjecturing that the people of Dagestan were thieves who looted some passing ceramic convoys travelling to Russia is rejected on the grounds that no ceramic factories nor other ceramic pieces were found outside Kopje. The third hypothesis is that the expansion of the Safavid state's borders, and its continuous wars which called for importing arms in the 10th-11th / AD 16th-17th centuries led to the purchase of weapons from Kopje in exchange for ceramics. However, this hypothesis is also excluded as no ceramic pieces were found outside Kopje; hence, the possibility that this kind of ceramics was traded is excluded. The question arises: what is

In general, this type of ceramics is described by scholars to be multi-colored, up to seven special colors including red, light brownish yellow, blue, green (surrounded by a fine black line); this type, also, has an off-white paint color, with a colorless layer. Moreover, this ceramic type is known for its tiles and vessels that are usually painted in blue, and sometimes in tomatoe-like colors in dotted formations.

In terms of decoration, Kopje ceramics includes half-size human pictures, both men and women, depicted in the center of the vessel surrounded by plant branches and flowers. Also painted on this type of ceramics are full-size human characters: women in a scene of singing ecstasy, and men on horseback (Lane, 1971, p.19).

Statistics and Description of animate paintings in the study models

The study includes 9 pieces, six of which are vessels of various forms: plate (painting 12) vase (painting 13), cup (painting 14), 3 bottles (paintings 15-17), three models of ceramic tiles (paintings 18-20). All models belong to the multi-color ceramic type painted under a transparent glass coating. Animate paintings were executed in brown, blue, black, grey, green, purple, and yellow colors. The artifacts above can be divided into the following painting categories.

A. Human paintings

Human paintings represent the highest percentage of the researched study pieces. They have been found to be highly varied and rich. In addition to including various age groups (painting 16), the human paintings carried different body features, costumes and themes. Human images were used on the pieces represented by paintings (14-20); while paintings (15-16-17-19) included personal paintings (portraits), paintings (14, 18, 20) represented only general themes.

B. Animals and birds

The ceramic pieces researched reflected distinguished paintings of birds. Sparrows were depicted in paintings (12, 13, 18, and 20); butterflies were the subject of painting (13). As for animal images, deer was depicted in painting (20), horses in painting (18), and fish in painting (20).

Animate images on the ceramic artifacts

We have shown above how varied the paintings are; ceramic pieces have become paintings that almost match manuscript images that were common in the Islamic civilization. Despite the distinction of the paintings on the researched pieces, decorations and images on the Iranian ceramics predate those found in the manuscripts (Atil. E, 1973, p.32). The pictures on some vessels in the early centuries of Islam undoubtedly reflect high taste and accurate handicraft and document the development of painting and portraiture in Islam. Through the ceramic paintings, whether in the present models or elsewhere, we can get a good grasp of the social life of the age, the type of furniture used as well as the style of dress, which will be pointed out later in the study.

The animate ceramic paintings of the study have many human and animal images. Regardless of the artistic style of their depiction, the ceramic artifacts in hand are considered a good record of those images, particularly the Seljuk ones that carried portraits of royal and non-royal people, and other images of people on horses, hunting and

the likely place for manufacturing this type of ceramics? Pope attributes this collection of ceramics to the city of *Sawa* based on finding two pieces there; he asserts that the collection was manufactured in *Sawa*, or, perhaps, some region in central Iran. Lane denies this view saying that the failure to find manufacturing ovens in *Sawa* makes this view unacceptable. He asserts that the area of northwest Iran is the place of manufacture since it has always been open to Turkish influence. Diamond supports this view and adds that some place near Tabriz may be the manufacturing venue. See : (lane, 1957 : 32)

Dr. Rabee Khalifa argues that the place of manufacture is likely to be the city of Tabriz itself, based on the evidence that the region of Azerbaijan was subjected to the Ottoman invasion in 986 AH / 1578 AD while Tabriz was occupied in 993 AH / 1585 AD. These hypotheses were discussed by Prof. Dr. Rabee Khalifa, Dr. Nader Abdel Dayem, and their predecessors Lynn Paul and Diamond. For more information, see also: Rabee Khalifa, *A New Look on Kopje Ceramic*, p. 3; Nader Abdel Dayem, *Safavid Ceramics*, p. 54; Lane Paul, *Later Islamic Pottery*, London, 1971; Pope, *A Survey of Persian Art*, Vol II, London, 1939.

singing scenes (Jenkins, 1983, p.65). Rabee Khalifa explains that the existence of such images on the Seljuk ceramics and elsewhere³, is a reflection of the Uyghur influence (Rabee Khalifa, 1996, p. 43)⁴

The artistic pieces covered by the study also include three models of ceramic tiles with decorations that reflect important graphic themes, where animate paintings took the lead. The problem of this part of the study is that many researchers have pointed out that the claddings associated with rectangular, square and stellar tiles had disappeared in Iran since the Safavid era, and were replaced by ceramic mosaic. Geza says "Ceramic tiles were not common at the beginning of the Safavid era, unlike ceramic mosaics that were widely used in many buildings there. There were under-paint ceramic tiles found in the Kanji bath in Kerman which are colored in blue and red, in addition to a collection of Kopje pots and tiles, believed to have been produced in northwestern Iran, almost near Tabriz, between the 9th -11th centuries AH (15th - 17th centuries AD) "(Geza, 2000, p. 201)

These tiles have a long history in the Iranian applied arts. It is worth noting that the manufacture of ceramic tiles⁵ was undertaken by one of the oldest and most important industrial methods in implementing ceramic cladding in the early Islamic period. The earliest examples were found during the excavations made in the city of Samarra (221 AH), some of which were rectangular tiles painted in green and yellow on a layer of opaque yellowish glass paint, and the others were large square tiles (29 cm²), surrounded by frames of rectangular or hexagonal tiles painted in green and red; the metallic luster was golden or dark brown. These tiles had vegetal decorations; and one of them included a painting of a cock⁶ (Lane, 1947, p. 109)

The city of Rey was one of the manufacturing centers of these tiles, as shown in a ceramic tile depicting landscape with animal images dated 585 AH / 1189 AD. The ceramic tile industry witnessed a major development in the Ilkhanate era, although the Mongol invasion destroyed the largest ceramic industries in Iran. The city of Rey was destroyed in 617 AH / 1221 AD, and the city of Qashan in 621 AH / 1224 AD. The animate images were not limited to metallic ceramic tiles; some of the animate decorations were enameled. The Mongol invasion had the greatest influence on the prevalence of pictorial scenes on ceramic vessels later (Butler, 1926, p.127).

The production of multi-color, overcoat and undercoat tiles called *Lajvardina* started in the 7th century AH/ mid-13th century AD. The most important example is the palace of the Ilkhan Abaqa Khan (663-680 AH / 1265-1282 AD). The German mission found in Takht-e-Soleiman area a collection of these tiles and ceramics ovens; decorations of these tiles have shown Chinese influence, notably during the period after the Mongol invasion in the 7th century AH / 13th century AD. The tiles have pictorial images of the royal court, sniper views and portraits of princes and princesses in the open air (Abu Al-hamd Farghali, 1990, p. 43).

³ For example, the Fatimid, Memluk and Mongol arts.

⁴ The Turkic -Uyghur influence is evident from the portraits on the Seljuk ceramic pieces as well as the portraits on the enameled and metallic ceramics, as we see in face representation. The face is depicted as round, the eyes are almond and the hair is long and styled in braids falling down on the shoulders, behind the head or descending on the forehead and ears; this is also evident from dress styles, where people wear short caftans, Sirwals and belts. See : ataso , 1974 : 98

⁵ Ceramic claddings are used according to specific rules designed to create some kind of integration between the art of construction and the art of decoration. Ceramic has the ability to give the walls a high degree of resistance, especially if constructed with brick materials. It also protects from erosion and humidity. In addition, ceramic claddings can also offer vitality with their colors and graphics . see : Lambton , 1961 : 32 .

⁶ Although many ceramic tiles were found in the third century AH / 9th century AD, they included no human paintings; they, however, represented important examples in the history of ceramic tiles, particularly the tiles of the *mihrab* (semicircular niche in the wall of a mosque that indicates the *qibla*) of Sidi Oqba Mosque in Kairouan established during the rule of Ziadatu Allah Bin Al-Aghlab. Historians have made many references to the use of decorative ceramics claddings in buildings.

It is noticeable that there were no early Iranian models that date these tiles, probably due to the use of bricks and plaster in the decoration of buildings, while the ceramic tiles were produced in Qashan with metallic sparkle in cobalt blue on a white background. An example of such type of tiles is the one used to decorate the pulpit of *Al-Midan Mosque* in Qashan (603 AH- 1206 AD) which is currently preserved in the Islamic section of the Berlin Museum. See : lyla, 1999: 21 .

At the Timurid age, the ceramic cladding (lining) industry reached its peak in terms of industrial and decorative development. The interior and exterior building walls were richly decorated with glittering ceramics. Samarkand became one of the most important industrial centers where Timurlán assembled artisans and architects from all conquered countries to work in his new capital (Lane, 1957, p. 69).

Despite the lack of pictorial scenes on the ceramic pieces, as researchers point out, the study pieces indicate and confirm they existed and developed; the first three models are a multicolored glazed ceramic tile, (20 cm long, 14.5 cm wide), decorated with the image of a man on horseback wearing an outer garment fastened by a belt round the waist with his head covered with a cone-shaped hood, raising his right hand to feed a winged bird; the second piece is a square slab with a one-side length of 29 cm, decorated with the image of a prince sitting on his knees in an astral shape. The third model is a ceramic plate made up of eight multicolored glazed tiles with a length of 58 cm and a width of 43 cm, decorated with an image of a woman seated in a tree sporting with a gazelle.

The Artistic technique of painting animate creatures

The Iranian artistic techniques evolved thanks to the patronage of the court, as well as the great development that the country witnessed at that age. Studying the artistic style of the models researched in the study shows that the artist used many techniques that reflected his artistic creativity, which indicates utilizing artistic methods that date back to previous eras, as well as other techniques that combined old artistry with advanced processing. The artist of the age created new styles that can be detected in the following.

- The general structure of the pictorial scenes of the inanimate and animate images that the study pieces include reflects the development of the art school of human painting in the Qajar epoch which lies in depicting only a small number of people in one picture. The picture no longer included a large number of people, and became limited down to even a single person per image (Robert, 2000, p. 65) (See paintings 12-20). Painting (14) represents the image of a single woman in a full face angle. Painting (15) includes an image of a single person sitting on his knees. The same pattern is repeated in painting (16) where three images are painted on three square ceramic units, each representing a semi-portrait of a different person with a different age. Pieces (17-20) are square and rectangular ceramic tiles with different pictorial scenes, but each included only a single character (see figures 1, 2).



Figure 1. A drawing of the image found on ceramic tile no. 7. The researcher's own work.



Figure 2. A drawing of the whole scene on the ceramic tile no.9. The researcher's work.

The technique used in the study pieces coincides with the artistic methods of the pictorial art school found in individual and manuscript pictures. The researchers point out that the prominent painters supervised the manufacture and decoration of the ceramic artifacts. The painters made designs to be executed by the potters with great care and accuracy. (Zaki Hassan, 1946, p. 60). The painter designed and supervised the implementation of work, as evidenced by signatures such as *Mohammadi*, as Salah Bahnasy maintains, or *Reza Abbasi* or some of the artists influenced by Abbasi's artistic style, such as *Mirza Baba*, *Mohammed Sadiq*, *Mihr Ali* and others (Somayyah Hassan, 1977, p. 97).

The researched pieces of study reflect three distinct stages of the Qajar art (Falk, 1972, p.95). The first stage is the one representing the influence on Qajar art of the 11th century AH / 17 AD techniques, which was in turn affected by the pre-Qajar Safavid period as evident from depicting people in three-quarter view (Fig. 5, 6), images of some dress fashions (Fig. 10, 11), and the silhouette face features (painting 5, 7) as face features are merely painted in an outline form (eye, nose, mouth). This is also evident from human facial features, as Iranians have distinctive features, such as almond-shaped eyes, with thick eyebrows, either connected or separate, and the thick sideburns sometimes connected to the beard (Figure 7, Painting 3).

The second stage was characterized by creativity: soft lines and subtle colors (See painting 8, painting 4); the artist was able to express the depth and the facial features more clearly than the artistic style used in the first stage and previous art schools.

The third stage represents the Qajar art as influenced by the European technique. Zaki Hassan points out that the European influence started to increase in Iran by the the end of the Safavid era which was characterized by diversity of artistic production. Zaki indicates that European influence took the Persian artists from narrow manuscript images and decorations into broader artistic fields of painting and decorating walls with paintings. Literary and historical sources mention some artists who imitated European images such as *Sheikh Mohammed Shirazi* who served in the library of Shah Ismail Mirza, and, later, joined the court of Shah Abbas. The Western influence on Persian painting was intermittent and gradual (Soudavar, 1992, p.82). Later The European influence on the Qajar art came to be more dominant, as the study pieces show, for the following reasons.

The accession of Fath Ali Shah to the Iranian throne in 1212 AH / 1798 AD, whose epoch was replete with significant political events connected to the Iranian-European relations, enhanced artistic achievement at this time; some treaties were ratified with the ceremonial exchange of gifts and artifacts between both parties⁷.

In 1263 AH / 1820 AD, the Russian ceramic factories met the demands of Fath Ali Shah by producing ceramic pieces that were sent to him by the Russian Tsar Alexander I. This led to pervasive European influence on the Iranian ceramic industry at that time. In the nineteenth century, a deal was concluded leading to huge shipment of

⁷ This is the time when direct contact started with the European countries to which Iran was the scene of the conflict; while France wanted to take Iran as a gateway to India, Britain sought control over the Persian Gulf to secure transportation to India; Russia also sought a route to the warm Southern Iranian ports in the Persian Gulf.

European village ceramic products across the Oksios River in Turkistan, which included many different forms of ceramic plates (Iman Mohamed El-Abed Yasin, 2008, p. 209).

The artistic features of the animate paintings of the current study that reflect the traits of this style of painting are explained below.

The artistic features of animate paintings

It is known that Iran was the most prominent Islamic nation to use the animate images in decorations (Amin Abdullah, 2005, p. 320); but it is noted that the animate images of the age had their own characteristics; the artists meant only to illustrate; so the images were more often sketchy, an outline form. The reason for this does not lie only in what is known about Islam's forbidding of drawing animate beings, since Iranians did not take this issue very seriously; they painted animate pictures in manuscripts and on artifacts; however, their painting had not reached the grandeur of the nations that inherited the classical arts (Zaki Hassan, 1936, p. 43).

Portraits

The Iranian ceramic painter was careful about proportionality in the ceramic pieces researched. He seemed to focus more on the natural pose (view), using various colors to enrich features and dress colors. People shown in the paintings were depicted as full-bodied with round faces.



Figure 3. The three-quarter facial view. The researcher's own work

Poses and facial views:

All models of the study were depicted in a three-quarter view. Martin points out that the face representations in the three-quarter pose is one of the Turkmen influences that prevailed in Iran since the end of the second Safavid era (Martin, 1966, p.55). According to some researchers (Jenyns, 1973, p. 43), some portraits seemed to have a Chinese-face touch based on Ming Dynasty painting style.

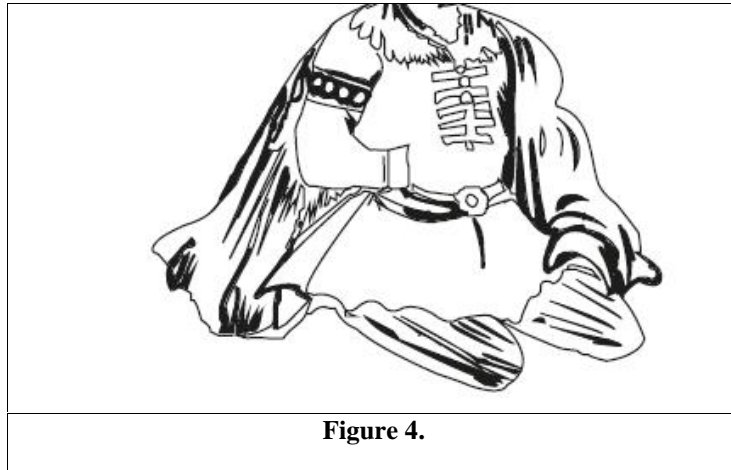


Figure 4.

The important posture (manner of sitting) depicted by the artist on the ceramic tile (9) was known as the Qajar modern posture, which is similar in orientation to prayer prostration pose (Ihab Ahmad, 2011, p. 54) (See, fig. 3). It is noteworthy that these postures vary according to historical periods as well as persons involved; among the 14th century personal images, there are pictures of members of the Genghis dynasty except Genghis Khan himself and his ancestors, sitting in a squatting position; for some Genghisian princes who did not rule, they were depicted as sitting on one knee. The princes who took over the provinces were depicted as sitting on both knees, which draws attention to their familial relation to the Genghisian provinces' rulers who used to be painted as sitting on both knees (Rabee Hamed, 1996, p. 65). Rowland emphasizes the influence of Buddhism, in a religious Uyghur manner, on the art of human painting. "A collection of religious Uyghur images show some Buddhist influence, as evident from the image that represents the torment of Herkendra for the sake of her faith. This influence is also evident in the dress style and the manner of sitting on both knees, the manner of stretching hands in front of the chest; it is striking that the description above fits exactly what is depicted on the tile (Rowland⁸, 1974, 90) (painting 19, figure 4).

Hairdressing

All human images reflected a special way of hairdressing. Most faces are clean-shaven with long head hair. These prominent features in the study models are unusual and curious enough to lead us to learn more about the persons depicted on the pieces (figures 5, 6, 7; paintings 1, 2, 3).



Painting 1



Figure 5

⁸ Add to this the feathers that embellish the triangular crown, which is also a distinctive symbol of the Uyghur tribes. See p.---



Painting 2



Figure 6

We provide two hypotheses that may help identify of some of the characters in the images concerned. First, Pope noted that the non-Muslim rulers were depicted clean-shaven with long head hair, which fits the description given by the historians and represented in the Uyghur portraits of the thirteenth and fourteenth centuries where they were depicted as wearing Turkish caftans and wide hoods known as *shamsiyyat* (umbrellas) (Pope, 1945, p. 49). In addition, Atasoy (1974, p.56) pointed out that the long hair hanging down on the shoulder was a Turkish-Chinese feature (Turks were said to be forced by the Chinese to style hair styling in the Chinese way). However, there were also those who believed that the Mango people are the ones who taught Chinese how to style the hair this way after they had learned it from the Cok-Turk in central Asia. Atasoy pointed out that the Chinese tourist Hiran Tsang who visited West Turkestan indicated that the local Turkish ruler had long curly hair let loose on the back of his head and shoulder, while the rest of the men braided their hair in a special manner, and the Hwai Hoo people of Uyghur used to prolong and braid their head hair.



Painting 3



Figure 7

If we accept this assumption, these paintings, then, may reflect the Qajars' inclination to paint their forefathers and the other historical figures from which Qajar tribes descended⁹ (Alaa Muhammad Abd Al-Ghani, 2011, p. 1119). As noted above about Qajars' ancestry, the Qajars, like the Persians, boast in their art of mythology and forefathers' legends. Or, alternatively, the paintings may have been of contemporaneous figures and were exported abroad. What lends support to this assumption is that the Qajar Shahs used to order the ceramic factories to produce counterfeit pieces of European high-quality ceramics. Iman Al-Abed Yasin states: "Ceramic products imported from Europe constituted a major threat to the domestic Iranian ceramic industry; the ceramic artist, therefore, had to use an alternative in order to fill the gap - shortage or poor quality- in the local products. The Qajar artist did not stand idly against the unprecedented invasion of the European ceramic products which was one of the important events that transferred various artistic influences to Iran in a period when full imitation of the European products was very prevalent. The Iranian artists, for trade purposes, never employed their local touch while manufacturing the pieces since they were exported not only to Europe, through several ports, including the port of

⁹ See page --

Kempron, but also to East Asia¹⁰. The Iranian artisans had to adapt to the artistic taste of the importer ... "(Iman Al-Abed Yasin, 2008, p. 201)

The third assumption is that the human images on the study pieces may be reflective of an important phenomenon that was prevalent in the Safavid court, which continued to exist in the Qajar court, the phenomenon of the existence of eunuchs. Painters used to depict private pictures of them, and effeminate features of the depicted figures make it difficult to differentiate between images of boys and girls (Gray, 1933, 154) (see figure. 15). "We see in many paintings at this time young men with womanish features and movements, with long legs and carefully folded turbans "(Zaky Hassan, 1946, p.60). It should be noted that this began with the Safavid period II; according to historians of this period and the following Qajar epoch, the Shah brought young eunuchs from the Caucasus and Georgia, and formed a special force out of them in the name of "Private Royal Eunuchs "; this is, perhaps, what made it difficult to differentiate between boys and girls (Badi' Jumaa & Ahmad Al-Khuli, 1976, p.29). What supported this hypothesis is that those young men appeared in the images as unbearded, unlike the other men who were always depicted with beards.

The last thing of relevance to discuss is the expression of movement in the human pictures, in terms of hand, foot and eye movement, as well as the depth in the depiction of their features. It is worth noting that many researchers attribute expression of movement to the European influence on the art of painting humans at the age, whether manuscript paintings or paintings on applied artifacts. However, Esin limits the European influence on Islamic art to issues related to use of perspective, while issues relevant to realism, as demonstrated in the clarity of lines and use of shadows and vibrant colors, are undoubtedly the influence of the Chinese artistic techniques (Esin, 1979, p.467)

B. Theme:

1- Personal Pictures:

The study pieces reflect a basic artistic style of the Iranian animate art, namely personal paintings (portraits), whether half- or full-size.

The portraits have been explained in different ways. While some have attributed the Qajar ceramic personal paintings to the European influence (Rabee Khalifa, 2003, p.15), some considered them a continuation of the artistic scene that prevailed in Iran before the Qajar era (Diba Layla, 1999, p.45). To clear the situation, we need to keep track of the portraits to answer the question: why, under the Qajar rule, did the number of those portraits increase and widely spread on other applied artifacts, and especially ceramic objects of study (Fig. 15, 16, 17, 19), and more specifically the pieces in Fig. 4, 16? As noted in these latter paintings, the painter depicted three figures of, perhaps, one family including the father, son and wife.

By portraits here is meant the personal paintings that the artist depicts by exactly copying off a living model in front of him. Artist's success is measured by his ability to represent the features and details of a particular person from both physical and moral aspects; that is, the physique and soul of the person portrayed (Farmayan Hafez, 1983, p.98).

Many scholars of the art of decorating ceramic objects and manuscript paintings believe that since the 7th century AH/ 13th century AD, European artists have succeeded in painting perfect portraits with great mastery, whereas the Muslim artists could only do so since the 9th century AH (fifteenth century AD). This estimation, however, neglects Muslim artist's achievement of depicting portraits before this date, making unfair comparison between the Muslim and European artists. (Lane, 1971, p.92).

While it is true that Islamic and European painting are closely associated with the Byzantine art (Arnold, 1928, p.82), it is noted that each has a special character and specific artistic orientation. The European artists at that time resorted to rigorous scientific study using perspective rules, the third dimension, shadow and light techniques, anatomy considerations, and to crown it all, they experienced the Renaissance. Muslim painters, on the other hand, went by instinct simulating the true nature. They made attempts to bestow some moral qualities of the portrayed entity on their images and were successful in many cases, as some researchers suggest (Hilen, 2000, p.34).

¹⁰ These are the current Uyghur Region and some parts of Russia.

The coin images of the early Islamic era reveal an early attempt by the Muslim artist to portray some historical figures. The first of those attempts is exhibited the coin minted by the Umayyad caliph Abd El-Malik ibn Marwan in AH 776 / AD 696, carrying his image wearing a long uniform down to his ankle, holding a sword. If we inspect the features of Abd El-Malik ibn Marwan, we find him perfectly depicted, thickly bearded, with smooth parted head hair, baggy clothes, carefully represented sword, mirroring authentic copy of reality indicative of a contemporaneous and true observer of the Caliph. The same is true of the Abbasid period, as there were many pictures on the coins, including a picture of the Caliph Al-Mutawakkil Ala Allah on the face of a dirham minted on 241 AH / 855 AD (Rabee Khalifa, 2003, p.46)¹¹.

Esin points out that the period of Mongol rule can be considered the beginning of the spread of this art, and some believe that the personal images did not appear in Islamic painting until after the Muslims contacted the Mongols who used to do portraiture, which was at rife in Central Asia. They selected tile painters from among different nationalities, whether Chinese or those under their sovereignty, particularly the Uyghur who distinguished themselves in portraiture (Esin, 1979, p.45).

Bahzad was one of the prominent portrait painters in the late Timurid period who was a pioneer to later artists, whether in manuscript paintings, paintings made on applied artifacts, or individual paintings. It seems that personal images became characteristic of painting in the 9th / 15th century AD (Hilen, 2000, p.65).

In the Safavid era, Iran witnessed a boom in painting portraits. The Shahs of the Safavid dynasty encouraged this art, and Shah Tahmasp practised the art of painting himself. Royal family members, nobles and army commanders were not the only people portrayed; portraits were made even of common people. The reason for the spread of painting commons may be due to Shah Abbas' increased costs of his military campaigns which led him to abandon royal portraiture, and lay off painters who found no recourse but to the general public (Elena Andreeva, 2001, p.32).

The Qajar era -the historical age covered by the study-was a golden age in portraiture, possibly due to the economic boom of the age as well as the Qajar heritage from the Uyghur Mongol tribes, as mentioned earlier¹².

The excavations conducted by Lokoc and Grindville in the city of Gogo near Tarfan and in the area of Deir Tuyak and the ruins of Bazklak revealed the remains of mural paintings, books, and some paper images dating back to the 8th or 9th century AD indicating the nature of the art of portraiture of the Uyghurs, the forefathers of the Qajars.

It is evident from the wall paintings that the art of painting personal images was known to the Uyghurs shortly after 750 AD, since the faces of people before this date seemed almost identical. The only way to distinguish between people in such paintings and murals was to scribble below each picture the name of its painter, an idea dating back to the era of Kok Turks who established themselves as a state in the sixth century AD, and in whose epoch the art of painting greatly developed (Rabee Khalifa, 1996, p.64)

The predominant feature of the personal images on the pieces of the study is the great care of depicting people in a semi-portrait pose in the lateral view, and in full portraits of princes illustrated by the ceramic tile representing a prince sitting on his knees and the tiles representing princes riding their horses as knights in a side pose, three-quarter view.

¹¹ In addition to that, literary and historical books abound in referring to portraits done in various areas of the Islamic world across different pages. It was narrated that when Avicenna refused to serve in the court of Mahmood Al-ghaznawiyy and fled to the Province of Jurjan, Al-ghaznawiyy ordered one of the painters named *Mahmood Abu Al-nasr bin Iraq* to make a portrait of him (Avicenna) and ordered other painters to make copies of the original painting, and sent them to the neighboring provinces ordering the capture of the portrayed person.

¹² Qajars are a sect of the Mongol who are a part of the tribes that spread in the territories occupied after the Tartar and Mongol invasion of the Islamic world under Genghis Khan and descendants. They settled in the territory between the Levante and Iran, particularly in Armenia. Some historians believe that the forefather of the Qajars is Qajar bin Sertaq Nuyan who came to Iran with Hulagu Khan's forces and settled there with many of his descendants; the Qajar family had more power during the reign of Ghazan Khan, and the followers of the family came to be known as Qajars.

Perhaps the Uyghur-Mongol origin of Qajars is the reason for their passion for depicting personal images on their products, applied arts, and in manuscripts; the importance of the study pieces does not only lie in their reflection of the spread of personal images, but in presenting the first images in which the painter managed to successfully mix oriental and western styles; this is clearly shown in representing people in full size, sitting in the oriental posture (sitting manner), and in carefully using shadows to express the folds of the dresses in a realistic rather than decorative style (Fig. 4).

Painting (19) is an important representation of the political conditions experienced by the Qajars at that time, where they were keen on representing the prince portrayed in the painting as an expression of celebrating the ancient historical figures, in the same way used by Sasanian art.

It seems that the Qajar artist continued to use his Mongol heritage in depicting portraits, but he polished them in the European artistic style as evident from the image of the father, son and wife; it is clear, without doubt, that the artist was very successful in expressing the physical appearance of the character, following the Renaissance style in representing people, a tradition that started early in the fifteenth century AD, where the people's faces were depicted in a life-like manner thanks to the realistic style that closely represented the characteristics of the individual, in addition to the artist's vitality in depicting the gaze of the portrayed character which reflects strength and intelligence. Perhaps the painter is a European artist as evidenced by highlighting shadows, giving careful attention to anatomical proportions, and following the rules of perspective.



Painting 4



Figure 8

2. Walking out into the meadows and the open air (painting 5, figure 9)

Representing this scene was a local artistic tradition, yet the artist here gave it a European touch; drawing people while sitting under trees in the open air is a custom that has been among the Iranians up till now, as they usually sit under the trees having various foods and fruits (Amal Al-Masry, 2005, p.52). The scene was depicted in three pieces of the study sample.



Painting 5



Figure 9

The first image is that of a woman without head cover wearing a loose below -the- knee Qamis (shirt), standing in the middle of scattered branches and flowers, with a bouquet of flowers in her hand (painting 5); and the second is a decorative ceramic tile representing a cavalryman in a palace garden, riding his horse and stretching his hand to feed a winged bird (Fig.). The third is a executed on eight ceramic tiles depicting a woman, apparently a princess as evident from her dress, sitting on a rocky seat and sporting with a gazelle.

There is no doubt that carrying roses or flowers is often considered a symbol of elegance and tenderness, and some people have passion for flowers. The Qajars were known to be lovers of flowers, meadows and green nature, and were infatuated with certain types of flowers. This was known from their planting flowers in many places and palaces (Tajbakhsh, 2003, p.54). Travelers who visited Iran in that period indicated that they had seen endless fields of flowers, especially around mosques, cemeteries and palaces (Lambton, 1961, p.354).

It cannot be overlooked in this regard that holding flowers was one of the frequent scenes in Turkish portraits since the era of the Uyghur Turks. Examples of this include a wall painting in one of the Nestorian monasteries in Qugo, dating back to the 9th century representing a group of monks standing in front of one of the pastors, each holding a flower twig, and another wall painting depicting individuals holding twigs and flowerpots in their hands. Also, one of the personal pictures with flowers is a painting on a temple wall in Bazaklak, Tarfan, dating back to the end of the 8th century and the early 9th century depicting an Uyghur prince known as Alp Arslan, holding a bouquet of flowers in his left hand. This tradition may have had some religious underpinnings (Khalifa, 1996, p.84)¹³.

¹³ The flowers were presented as sacrifices in some ancient civilizations, especially the Egyptian and Indian, so we find among the sacrifices at the cemetery of Al-Ashraf (noble men) in the modern state huge quantities of flowers placed in front of the cemetery; sometimes the wife was represented as standing behind her husband who is receiving the sacrificial bunch of flowers she is holding in her hand.

C - Dress:

Costume paintings are among the most important artistic pieces in the study. They bear a lot of meanings and connotations. Although Iranian fashion, especially in the Safavid era, had a long history in being decorated in various colors and delicate vegetal and geometric shapes¹⁴, the study sample shows a simple decorative dress pattern as well as real representation of the parts, details, folds and dimensions of the outfit; the following is an exposition of some costumes.

- **The caftan**

The caftan, or khaftan, is a type of an outer garment. It is described as garment that is open from the front and buttoned at the chest; its original name *Khaftan* has been distorted to caftan (probably in Egypt following the Turkish conquest); in Turkey it is known as "caftan" and in Kurdish as "khaftan"; the caftan has short sleeves, reaching down to below the elbows, and may hang down until it reaches the middle of the legs, sometimes further down below the knees.

The study paintings show various types of Caftans (see painting. 6, fig. 10).

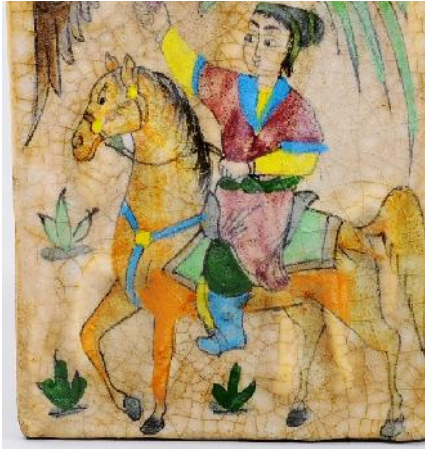


Painting 6



Figure 10

¹⁴ For more information, see Al-Zayyat, Ahmed. (1980). *Al-'azya'au Al-iraniyyatu fi Madaris Al-tasweer Al-safawiyya wa ala Al-tuhafi Al-tatbiqiyyati: Dirasatun 'Athariyyatun Faniyyah* (Iranian Fashion in Safavid Painting Schools and on Applied Antiques, Archaeological Artistic Study). Unpublished MA, Faculty of Archeology, Cairo University.



Painting 7



Figure 11

It is clear from those paintings that the Iranian painter in the Qajar era was faithful in portraying caftans; his portrayal fits the real Caftan as described in historical and artistic references.

- **Jebba**

Jebba (Arabic pl. Jubab), is a loose outer garment worn on top of another dress. It has loose sleeves and is worn over the shirt, often made of wool and sometimes lined with fur or cotton. The difference between the *Jebba* and the *abaya* (cloak) is that the *Jebba* is baggy and loose. Specialists have classified *Jebba* garment into types: the first is the unopen one, often worn by the people of the countryside and the general public (Arcak, 2012, p.83), while the other type is a split-front garment often called *mufarraja* (split) since it usually reveals the clothes under it, and this type is often lined with fur in winter, and is worn by scholars and dignitaries. As the painting shows, *Jebba* also appears to be long-sleeved, narrowly knitted around the arms. It is also almost as long as the *abaya*, and may be embroidered with a belt of cloth around the waist fastened from the front, which is shown in the painting on the ceramic piece, most probably of a cleric (Shawqi, 2002, p.321) (painting. 8, fig. 12).



Painting 8



Figure 12

Sirwal (Pants):

Sirwal (pants) is among the clothes used by the Persians; the Arabic word "Sirwal" is loaned from the Persian word "shlora", which suggests that the Sirwal is not originally an Arab dress, but rather a foreign garment introduced to the Arabs from Persia. As noted, the word "Sirwal" is derived from the ancient Persian word (*Zoruaru*) which is (*Shalvar*) in modern Persian; it is composed of two morphemes (*shol*) meaning a "leg", and the subsequent (*war*), a morpheme indicating proportion/ratio (Douzy, 1971, p.32).

The style of the Sirwal as shown in the study pieces shows that it consists of a hitch and two full legs down to the ankle drawstrings, rarely a little longer. The oriental Sirwal vary from one country to another, and vary in size, some of which are baggy (Figure 11, painting 7); others are tight (painting 11, figure 16)

The collection of human paintings on the ceramic pieces preserved in King Faisal indicates that the Sirwal used during the Safavid era continued to exist. The painting of the Sirwal exactly fits the Sirwal shapes described in the historical and artistic sources of the era.

Qamis (long shirt)

Qamis is considered one of the basic undergarments used by both men and women, and parts of the shirts were sometimes shown as outer garments. The Qamis was referred to in more than one place in the Holy Quran, "And they brought upon his shirt false blood". The word Qamis in Arabic is pluralized as "Qumsaan". Many researchers considered Qamis wearing to be one of the European influences on fashion forms in the Qajar era, but we can distinguish between the European and the Oriental Qamis.

The way Orientals wore Qamis was different from the western way. Orientals wore it over the pants, not under it. As for the form of the Qamis, it falls down to the middle of the legs, with two long sleeves down to the wrist. Across the history, it was used by classes of different social status. Caliphs, Sultans ministers, judges wore it as well as commoners and women servants (Diaa Boor, 1992, p.65).

Two models of women's Qamis were used in the study models: one as an undergarment and the other as an outer garment. While the outer one is open from the front, the undergarment has a front round opening at the neck (painting. 16, fig. 11). The painter was, undoubtedly, very faithful in representing Qamis, as the description given in the paintings fits the historical sources and references.

Band (Belt)

It is a flat strip that was used to fix the outer dress on the body. The Arabic word for band is *hizam* (belt). Meyer notes that the band is a yellow silk ribbon, and adds elsewhere that it is a wide strip of woven cotton (Meyer, 1964, p.43). Band, then, is a cloth belt worn around the waist and is used to fix the *qabaa* (the outer long gown) to the waist (painting. 9, fig. 13, 15).

Nitaq (waistband)

Nitaq is a type of waistband that the Arab woman wears to fix clothes to her waist; the word *nitaq* may also refer to the whole woman's outfit including a rope tightened to her waist hanging loose downwards. Nitaq does not have a specific form, however. According to Dozy's dictionary, there is no specific shape of *nitaq*, although he cites the story of Asmaa bint Abi-Baker nicknamed "that Al-nitaqayen" (The woman with the Two Waistbands). (Al-Zayyat, 1980, p.76). The paintings of the current study show a woman who tightens her waist with a waistband made mostly of fine fabric, cotton or silk. The depiction given in this painting matches exactly the description given in the historical and artistic references (Painting 10, Figure 14).



Painting 9



Figure 13



Painting 10



Figure 14

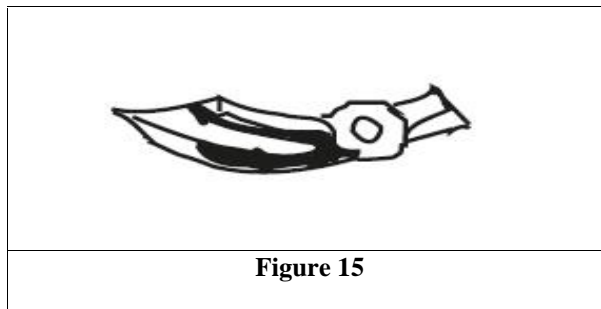


Figure 15

Qalanswah (Hood/Coif):

Qalanswah (hood/coif) is a type of a headdress lined from the inside, usually made of several fabrics, such as skins, fur, linen, cedar, or silk¹⁵. The Qalanswah was sometimes known as *kummah* since it covered the whole head (Fig. 5, 7).

Taj (Crown)

Taj (crown) is an Arabized word of a Persian origin, pronounced as *tek* Persian¹⁶; it is used in Persian to refer to a special type of headdress used for adornment. Although it was used in Persia to crown the king¹⁷, kingdom's dignitaries were also adorned with it at the greatest feasts at the presence of the king¹⁸. (Painting 2, Figure 6).

The Arabs were introduced to the crown through the Persians who granted it to their followers and loyalists; the Abbasid Caliphs, under the influence of Persian traditions, wore it in feast festivals. In Islamic paintings the crown is, usually, the head cover of the Persian kings¹⁹.

The crown is represented in the pieces of the study (Painting 19), as shown in the portrait of a prince sitting on his knees in the usual Qajar posture, with head covered with a triangular crown.

¹⁵ See Reinhart, Dozy. *Dictionnaire détaillé des noms des vêtements chez les Arabes* (1845), p. 296.

¹⁶ Morsy, Mahmood. *Tasaweer Qissat Yusuf wa Zulaikha* (The paintings of Joseph and Zulaikha story). P. 286.

¹⁷ Reinhart, Dozy. *Dictionnaire détaillé des noms des vêtements chez les Arabes* (1845), p. 86.

¹⁸ Abu Al-hamd, Farghaly. *Tasaweer Al-makhtootat fi Asr Al-Ayubiyeen* (The Paintings of the manuscripts at the Age of the Ayyubids). p. 209.

¹⁹ Al-Bahnasy, Salah . *Almawrooth Al-fanny* (Artistic Heritage), p. 480.

Painting (2) displays a prince's head covered with a feathered crown. The phenomenon of wearing a feathered crown is not part of the Islamic art; it predates Islamic times, dating back to the tribes that lived in Central Asia (Turkistan province), as the feathered headdress symbolized courage for the Turkic tribes and was a mark of distinction for their bowmen and hunters (Atasoy, 1974, p.98).

The use of such headdress adornments by these tribes was not only an indication of beauty and distinction, but it was also as a talisman or an amulet. Speiser quoted Chinese sources as saying that the soldiers of the Xiongnu/Hiong Nu (The Huns) were wearing feathered head covers, and that the feather was used in Central and North Asia as a spell to expel evil spirits that cause illness. This, perhaps, explains why the prince in the painting wore a feather, which, decoratively, matched the rest of his wear details.

The archive of the Turkic languages during the 10th century AD tells us that the amulets used by the Turkic tribal warriors were made up of *Yak*, a feathered triangular object that was attached to crowns and warrior helmets (Speiser, 1960, p. 83).

It is noted that many of the pictures that technically belong to the Mongol and Timorese epochs include images of men and women wearing feathered headwear, which were also found in the Turkic states.

Based on the data above, we may venture to identify the human figure in painting (19), (fig. 4); in view of the feather in the image we may safely say that the figure portrayed is one of the Turkmen army leaders.

First. Women's clothing and fashion

The paintings of women in the study pieces are few in terms of the picture themes; however, they may give us a glimpse of Iranian women's garments in the Qajar era. The following are some details of some garments of the age.

One of the pieces of women's clothes is the outer *Jebba* covering an inner *yalk* (the equivalent of the men's *caftan*). In addition to being the feminine equivalent of *Caftan*, *yalk* is described as an inner tight garment squeezing body and arms, with longer sleeves²⁰, too tight so that it reveals the chest area down to the navel (painting. 11, fig. 16).

Below the *yalk* is a shirt that closes from the bottom of the neck, left open or cleft up to the navel to show the abdomen, but it is buttoned at this point so as not to reveal the lower part of the abdomen. One more dress of women's is *Al-tibban* which corresponds to men's *sirwal*, though more straight²¹.

²⁰ Gaber, Mustafa, Bukhara School of Islamic Painting, p. 476

²¹ Summary of the Encyclopedia of Islamic Knowledge, dress section, p. 8764.



Second. Painting animals and birds

Depicting animals and birds is often part and parcel of landscape painting. Since the Qajar painter found that animals added vitality and movement, he included them while painting the interior of palaces. Indeed, animal images are among the artistic expressions that reflected the creativity of the Iranian artist.

Images of animals represented in the study models were characterized by accuracy, elegance and reality, and many researchers attribute this primarily to the influence on Muslim artists of the Chinese techniques of accurately mimicking nature by depicting various forms of animals and birds.

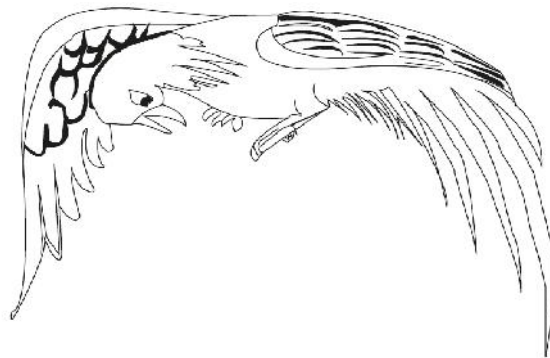


Figure. 17

Paintings of birds and sparrows

Paintings of birds are represented in the study model, as birds are parts the landscape paintings; birds' paintings had special prominence in Iranian art, and were creatively designed and implemented. In the pre-Qajar era birds used to be portrayed as flying high in the sky, which added some vivacity, or in the bush lending the images some sort of quietude and tranquility. The nature of bird painting depended mainly on the painter's feelings towards the scene and the meaning he seeks to convey, as see in Fig. 1, 17; paintings 12, 13, 20.

Butterflies

Butterflies were realistically represented on the ceramic pieces, and were painted in various flying side poses on the ceramic claddings; the tiny representation of butterflies in the scene lent more reality, which indicated the artist's interest in expressing minute details. Butterflies also appeared on many contemporary applied ceramic artifacts (painting 13).

Horses

Horses occupied a great place in the Islamic art²², and appeared on many Islamic art products owing to their sensual and moral beauty; Muslim artists' appreciation of horses was mirrored in decorating them with various types of bridles and saddles. Muslim artists drew horses with much creativity in study paintings, which fitted the description given in reference books. The horse depicted on the ceramic tile (no.7), for example, perfectly matched the references' description. The painting on the upper part of the tile represents an open-air view of one of the Qajar court servants on horseback feeding a bird. The artist took special care showing the anatomical details of the horses and illustrating the horse's breed that was prevalent in the private Royal Sultani stables; it was reported that the Qajar court possessed three stables, one of which was devoted to picnics and outings on the trekking trips.

The representation of horses focused too much on the so-called horse set. This includes the saddle, which consists of the bridle (reign) that checks the horse's mouth and curbs its movement, made of rope and attached to its neck²³; the bridle had many types of which the artist used the simplest, the so called *Al-Kadeesh*, a rope with a long thick belt that ties tightly around the horse's lower jaw²⁴. The saddle depicted in the painting, the seat on horse that the knight is riding, is also the simplest type of saddles.

Despite the simplicity of the portrayed saddle shape, the artist painted the details of all its components; the saddle consists of several parts. The saddlebow is the extreme part of the saddle, and each saddle has two saddlebows, on the front and on the back. The front part covers the two front legs, while hind part covers the hind legs. The front part of the saddlebow, called saddle rudder, is the part on which is hung a hook and a ring called *Aqraba* used in hanging axes and pins. The saddle running around the belly of the horse is secured by a wide belt that is made of woven hair. The front belt, called *labab*, is the girdle that is pulled on the horse's chest to keep the saddle from slipping back; another belt is pulled behind the saddlebow, called *qabqab*²⁵.

²² The Arabic word for 'horses' in Arabic is *Khayl*, pluralized as *khuyool* and *Akhyal*. The horses occupied a great place in Islamic art to the extent of describing them in the Holy Quran: "By the (Steeds) that run, with panting (breath), And strike sparks of fire, And push home the charge in the morning". The Prophet (PBUH) also accorded horses special value; there are many of Prophet's Hadiths that refer to the virtue of horses and their importance to the extent that they were one of the wishes of those rewarded the Paradise.

²³ See Al-qalqashandy, Abu Al-Abbas Shihab Al-deen Ahmed Bin Aly (821 AH/1418 AD). (1987). *Subh Al-Asha fi Sina'at Al-Insha*. Investigated by Hussein Shams Al-deen. Beirut: Dar Al-Kutubb Al-Ilmiyyah, Vol. 2, p. 143.

²⁴ Abu-Obaydah Mohammed Ibn Al-Muthanna, (died 209 AH/824 AD) (1982). *Al-Khayl*. (Horses). Haidar Abad: Matbaat Da'irat Al-Ma'arif Al-Islamiyyah, p. 126.

²⁵ Ibn Sida, *Al-Mukhassas*, vol 6, p. 188; also, Zaky Abd El-Rahman Al-silah fi Al-Islam (Arms in Islam), p. 32

At the bottom of the saddle is a lining painted by the artist in a gray color, a color that is different from the color of the saddle itself. This lining is known as *libood/ bartha'a/ qirqat* (packsaddle), a lining on horseback made of wool or lint on which the saddle is laid²⁶.



Figure 18

The last thing concerning the animate painting relates to color diversity, one of the most significant achievements of the Iranian style. The colors used in the study pieces are rich, natural and deep, reflecting careful and perfect decorations. The Qajar artist was creative in combining colors, and managed to use multiple degrees of colors, thus attaining full maturity in color selection.

The colors used on the ceramic pots and tiles in the researched collection are in accordance with what is referred to by some researchers as the seven-color theory. The study pieces include dark, blue, turquoise, yellow, white, green, black and brown colors, a color combination in vogue since the Safavid era, particularly during the rule of Shah Abbas II. Although many of the abstract color systems developed in Iran, researchers point out that the color system of the study models belong to the "Haft Rinki" seven-color system, which was adopted by the Sufist poet Nizami's in his epic *Haft Peykar*, as he shows how the Sufist progresses through seven spiritual degrees that the seven colors symbolize.

At the end of this study of the ceramic pieces preserved in King Faisal Museum, which is preceded by no detailed scientific studies tackling the topic, it has been shown that these pieces provide a lot of answers to the questions posed by researchers. What follows is a summary of these answers.

The pictorial images associated with the depiction of animate creatures have mirrored the Qajar history. They have shown the European influence on depicting animate images, as well traced the Qajars to their Uyghur origins, and the Turkmen Uyghur influence on the Qajar art, as the images of the study show.

We can see the extreme realism that the Qajar artist adopted in depicting fashions, whether in terms of catching fashion's minute details (e.g.,...), or general parts, which is true of men's and women's dress as well as animal costumes (horses).

²⁶ Ady Share. *The Arabized Persian Terms*, p. 124.

The images on the ceramic pieces of the study reflected the artistic characteristics of the Qajar painting school, both in manuscripts and individual images. They have also shown the influence of the Safavid school as well as the European artistic influence that was associated with the growing European dominance during this period.

The human paintings (portraits) were so diverse as to combine the semi-silhouette manner of outlining human features, a continuation of the Iranian local heritage in the Safavid and Timorese times, with the extreme realism in face portrayal, which was considered by some to be a manifestation of the European influence.

The paper has also covered the distinctive features of Qajar hairdressing, which the researcher traced to its origins and justified the reasons for its representation as a basic feature in human paintings, which may contribute to understanding the nature of these images and their true origins.



Painting 12. A plate. Record no. 0000,081 AIA.0. Photo by the researcher



Painting 13. A vase. Record no. 0000 099 AIA.0 .Photo by the researcher



Painting 14. A ceramic cup. Record no. 0000 110 AIA.0. Photo by the researcher



Painting 15. a ceramic bottle. Record no. 0000 113 AIA.0. Photo by researcher.



Painting 16. a ceramic bottle. Record no. 0000 114 AIA.0. Photo by researcher.



Painting 17. a ceramic bottle. Record no. 0000 116 AIA.0. Photo by researcher.



Painting 18. A ceramic tile. Record no. 0000 124 AIA.0. Photo by researcher.



Painting 19. A ceramic tile. Record no. 0000 125 AIA.0. Photo by researcher.



Painting 20. A ceramic 8-tile painting. Record no. 0000 126. 1:8 AIA.0. Photo by researcher.

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