Regeneration of Iranian Heritage

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ABSTRACT
As the nations and peoples boasted what they offered to the structure of human civilization of cultural heritage, contributed effectively in the formation of a particular civilizations, as: Egyptian, Byzantine, Romanian, and Iranian Civilization; that have historical roots dating back to ancient times, each of which is distinctive from the others by clear artistic and cultural characteristics, this is the motivation that prompted the Iranians to be proud of their cultural heritage, that prevailed in pre – Islamic times, attempting to revive and restore it. Despite the many centuries were passed, This happened after a period of Cultural stagnation that Iran had suffered since late 17th century and throughout the majority of the eighteenth century. This study will shed light on The Restoration of Iranian Heritage in the 19th century, and its aspects.

Keywords: Iran, Heritage, pre – Islamic ages, Sasanian, Safavids, Qajars

Article info:
Received: 18 September 2015
Accepted: 03 January 2016
DOI: 10.12816/0047332


Introduction
Regeneration stage of Iranian Heritage means that "the period which Iranian artistic movement had witnessed a great renaissance beginning from the late of 18th century and throughout the 19th century, that has never achieved since the ends of Safavid era, until the fall of their throne completely, in ( 1145 A.H / 1732 A.D)". As the rulers of the state there were interested in trying to restore the cultural renaissance of Iran as it was in ancient times, they were prompted by their deep faith in Iranian heritage and civilization, and was led by Iran's rulers that time "The Qajars" (1193 – 1343 A.H / 1779 – 1925 A.D), who were keen to adopt various artistic ideas, especially those which affected much of European artistic thought, in order to keep up with the movement of scientific and artistic progress, which the western world has ever seen, and getting rid of the artistic and cultural stagnation, that Iran had suffered in the ends of Safavid era, sinking the rulers in the life of luxury, attention to personal pleasures.(1)

Qajars dynasty keenness to promote Iranian arts, through adopting the artists and supervising a number of different artistic activities; this phenomenon which was concentrated among aristocrats, who have a financial incentive, that flourishes artistic life.(2) So, architectural buildings which were constructed during the 19th century, expressed the decorative richness that characterized architectures there, reflected through all architectural elements that formed these buildings, marked by its decorative beauty, which embodied at the same time how far architects were Over cared these architectures under artistic patronage of royal elite, who were very interested in their architectures as it
was an interface which highlights their personality and status and express their pride, so their architectures embodied how far they were interested in the reconstruction of all over their kingdom to give it Qajar identity. (3)

Agha Mohamed Shah (1193 – 1212 A.H/ 1779 – 1797 A.D) – founder of Qajar dynasty - expressed his great interest in architectural arts, where construction in "Tehran", that he selected in 1786 A.D to be the new capital for his nascent state, then ditched it, sat up high walls around the Castel which contained the Throne hall known as "Golestan Palace" - or - "Rose Garden Palace". (4)

During the reign of his successor Fath Ali Shah (1212 A.H / 1797 A.D – 1250 A.H / 1834 A.D), Due solidified The Euro – Iranian relations and communications, what led to the intensification of European influences in different aspects of life. In a time he was very careful restoring the glories of Persians, as his sense of unbridled pride of Sasanian glories in the pre – Islamic ages. (5)

Fath Ali Shah showed a great interest in architecture, which became clear through the vast amount of architectural structures constructed there, that characterized by a return to the old architectural traditions, taking to the account the simplicity of design, of the most famous architectural buildings there, was a group of mosques, known as "masajed el-shah" or Shah's Mosques in Tehran, Yazdgard, Simnan, Zinjan, and others, which were designed by, two professors ; Mohamed Baqer & Zain Elabedeen. (6)

He also expanded "Golestan Palace", as the construction of all over Iran, terrified building Kerman city by erecting a new Castel known as, "Argi Bam", located to the south of the city, in Tabriz his Crown prince" Abbass Mirza” transferred "Masjed Ali Shah", that had been built during the 14th century into a castle, Fath Ali Shah constructed also many Summer residences, to fit his Stature and his nature of luxurious life, Such as; Takhti Qajar, Narengestan Palace, that located out of Tehran, Sulimanya Palace in Karakh village, Shishma ye Ali Palace near of Damghan, in addition to restoration of Safvied palaces, like; Hasht bi Hashit in Esfahan, Baghifeen and other palaces and residences which have been decorated throughout the country by large paintings as well as, the intensive use of decorations that executed on ceramic and mosaic tiles and small pieces of bright glass – mirror known in Farsi as; Ayna Kari. (7)

Fath Ali Shah realized that it's possible to consolidate his authority by his generous sponsorship for Architecture and Arts, per contra his grandfather Agha Mohamed Shah. (8)

So Fath Ali Shah steered a vast constructional campaign to reconstruct Tehran, accordingly it was necessary to erect many of royal constructions, as; Palaces and gardens, that were built in all over Iran. (9)

Mohamed Shah Qajar (1250 A.H/ 1834 A.D) – (1264 A.H/ 1896 A.D) followed his grandfather approach concerning attention to various artistic fields, including Architecture, Sohis reign witnessed many operations of restoration, regeneration and integration for the constructions. (10)

Overall, we can say that "Iranian Architecture in the 19th century" is considered as the final feature for traditional architecture, before predominance Modern Architecture, (11) where Iranian architects exerted great efforts attempting to reconcile the traditional architectural elements with Modern materials and styles, that led to diversity as well as, maintaining Originality for many years. So. Religious constructions expressed continuity of Safavid traditions, while residential buildings embodied a blend of European and Iranian architecture. (12)

Decorations of Iranian architectural constructions in the 19th century ensured diversity, harmony and flexibility, but they were influenced by Europe, tried to imitate Sasanian arts, that appeared in its finest examples in the ceilings of Qajar constructions. (13)

In the field of ceramic tiles at the beginning of the 18th century, that suffered from weakness appeared in its industry, due to situation disorder in the country, then its paintings became less beautiful. However its production continued throughout 18th-19th centuries. (14)

Iranian Ceramic tiles that produced in the 19th century are considered as archival material and documentary sources for Evolution of Ceramic products in general, many of them contained its makers names, histories and production centers. (15)
In Tehran there was a commonly intensive use of Ceramic Tiles, its decorations were a bit prominent and decorative themes reflects pictorial scenes inspired from ancient Iranian heritage in pre – Islamic periods – Pl. (4) -, especially of Ilkhmied style, this was due to the excavations carried by Fares governor in Perspolise area during the period between (1870 – 1880), what was very impressive in reviving ancient Iranian heritage, principally of (1870 – 1880), what was very impressive in the excavations carried by Fares especially of heritage in pre – Islamic periods pictorial scenes inspired from ancient Iranian use of Ceramic Tiles, its decorations were a bit restoration or regeneration in Iranian rugs and Narengestan decorating an area in a top of a wall fireplace in works, what appeared in Ceramic tiles used in decorating an area in a top of a wall fireplace in Tehran, 1885 in Shiraz.(16)

Iranian fashion during 19th century characterized by a return to the ancient traditional heritage, especially, that were wearing during the first period of Qajar Era, which we can called it "Classical period " embodied in features of Sasanian spirit and character, where Fath Ali Shah’s reign marked by returning to the past to restore - or - revive Iranian renaissance and it’s glory of civilization, that appeared in his many portraiture, reflected his keenness to imitate the kings of ancient Iran. (17)- plates (1,2) –

During 19th century Iran witnessed remarkable recovery in Rugs and carpets industry, Where growing demand in European markets, Here Dr. Somya Hassan Ibrahim indicates that the cause of this recovery is due to the attention of Qajar Sultans in arts Generally-and rugs and carpets industry in particular.(18)

The 19th century Represents as a stage of restoration or regeneration in Iranian rugs and carpets industry, This renaissance that resulted by presence a large number of European companies, supervised the manufacture and trade of rugs and carpets.(19) Being popular goods in European markets and the rush of Europeans on the acquisition.(20)

Latter part of the 19th century is a controversial, particularly in the field of carpet, Where a return to the old traditions, which became apparent in the trappings of rugs and carpets, Manufactured according to a royal order from Nasir al-Din Shah in 1876, to be presented to Victoria and Albert Museum London, Epitomized in the extent of over dominant in the public taste and style prevailing there.(21)

By the end of 19th century Iranian rugs and carpets characterized by their squares that contained decorations of subhuman forms inspired by the Iranian manuscripts fees. In addition to scenes inspired by Persian literature and poetic epics. Appearing in the legendary forms of winged objects and heroic epics that embody Iranian history– Pl. (4) -, And hunting scenes and others expressed the daily life, some of them included portraiture for public figures as rulers of Iran, princes and others. Which became an important element in Iranian carpets decoration by the end of the same century– Pl. (5) -, Where it formed a main decorative subject. (22)

With regard to the art of Iranian painting during “The restoration – or – regeneration period” that occurred in the 19th century, drawings, paintings and other pictorial presentations dating back to that period have been implemented throughout multi-artistic mediums; Some of which depicted on walls, Oil-painting on Canvas, many of them used to adorn Qajar palaces, where architects created recesses in the walls, occupied with these Oil-paintings, that most technical subjects revolved around scenes of Shahnameh(9), with its heroes and characters.(23)

In the field of Wall – Painting during 19th century ;It has appeared in a wonderful image in a mural on the outdoor rocky interfaces – Plates (1&2) - represent Fateh Ali Shah wearing his military uniform, standing and behind him his follower carrying an umbrella, another scene, depict him met many of the prominent figures there, it is clear through this painting the over predominance of Sasanian influences – Pl. (2) -, Where it seems Fateh Ali Shah was similar to the kings of ancient Iranian particular Kesra – or – Khosrow ;where Painting and artistic life restarted since the reign of Fateh Ali Shah, Who was a lover of outlines and always had seemed nicely and luxury and was called the same” Shahen – Shah", that means' King of kings", imitating to the kings of ancient Iran, appearing in an aura of greatness and pride, simulating of Taq Bustan in Kerman Shah, Like scenes of
Khosrow and Parviz hunting, he had apparently asked to draw a picture for him on the stone depicting him hunting in "Sheshma alli” near of Tehran - Pl. (1) – another picture for him on the stone showing him crowned on the throne and his courtiers standing next to him dressed in an official form. (24) – PL (2) -

**Painting on ceramic tiles** in that period reflected a major artistic renaissance, where mingled nits drawing sand themes many trends of Iranian and European artistic features, Particularly concerning with designs of roses, flowers and birds, and other embodied the themes borrowed from religious scenes stories, Some of which represented stories from the ancient historical epics, among the most famous examples of them the image that embodies Agha Mohammad Khan, executing on the ceramic tiles in the cornice at the top of the old gates of Simnan city, painted according to the myth that the events mentioned in the Iranian literary heritage, whereas Agha Mohammad Khan appeared in the form of the ancient hero Rostam(*) that proves the desire of the early Qajar kings to revive the ancient Iranian heritage, expressed as well as the restoration of Agha Mohammad Khan, the ancient Iranian crown named “Kyanied” – PL. (1) -, a name that mentioned in "Shah nameh". (25)

Fatah Ali Shah was very loyal to Iranian heritage of ancient civilization, Reflected through his eagerness to restore the glories of ancient Persians, followed the same ancient Persian traditions, Which was confirmed by the enormous and varied imagery of mural paintings, Carried out in accordance with their newly created Sasanian style, that portrayed Qajari King in the form of Khosrow of Persians, As his reign witnessed a clear return to the local Sasanian traditions and the onset of European influences which blended with updated Sasanian artistic traditions, Exemplified in the frescoes drawings engraved in the palaces constructed in Tehran throughout the 19th century. (26)

Finally 19th century expressed as the era of true Renaissance of Iranian arts, under a direct central government headed by the Qajars.

**Conclusion**

In conclusion, we can say that Iranian Arts in the regeneration period; Whether they were architectural, applied or pictorial arts, considered as a translation of a nation repeatedly much fumbled and struggled, in order to innovate a distinctive artistic style, unlike previous artistic styles; However, they did not lose Iranian identity; Where Qajar dynasty delved into the roots of ancient past to resurrect Iranian Arts, trying to revive and restore it. After a period of inactivity, Since the ends of Safavid era and even the beginnings of Qajari times, Including the Afghan invasion of Iran, And its negative effects, In turn, formed a bump stone, led to the obstruction of prosperity of Iranian art at that time, Until The Qajars came, Who On their hands Iranian arts restored life again, By disinterment in the roots of past, revival ancient patterns and styles of art, which dominated in Iran throughout Pre – Islamic ages, As; Sasanian, Allakhmied and other styles, Restored itina new more modern form, mixing with contemporary European methods and techniques, resulted in a new mix artistic style collecting in its appearance among the ancestral traditions of Iranian art and European models.

**Plates**

**Plate (1):** Wall – Painting on a rocky interface in a mountain near of Tehran in Elrai city, executing on newly Sasanian style, figures Fath Ali Shah kills a lion, Early 19th century, according to: Yassavoli, Beauties of Iran. P.48.

**Plate (3):** Pictorial scenes on a ceramic tile, the Upper one shows the last Persian kings "Gamsheed", where the lower figures Qajar youth meeting, preserved in Gayer Anderson museum, the tile isn’t included in the museum's records.

**Plate (4):** Scenes inspired from "Gamsheed" court on a Qajari carpet – Iran 19th century; according to Qalihan we Qaliga ye Iran.

**Plate (5):** A Carpet decorated with pictures of more than (52) personality from past and present world leaders, squatted in front of an architectural background – early 20th century, Kashan, 246×152cm, Macey, R.E.G.: Oriental prayer rugs, P. 47.

(2) Yaseen, Eman Elabed: Al'ta'etherat Aloropya, P. 38.

(3) Yaseen, Eman Elabed: Al'ta'etherat Aloropia, P. 52.


(7) Verniot: Occidentalism. P.100.

(8) Ibraheem, Somya: almadrasa alaqajaria, P.18.


(19) Ibrahim, Somya: Almadrasa alaqajaria, P.34.


(*) Shahnameh: One of the most famous works of the poet Firdausi, expressed as the National epicofirfanandone of the classics of the Persian literature, For beingchronicling the past, Iran currently has the classic form of the epic poetrya period, Firdausi is a figure, who has been described as a classic period of the Iranian people. – An article entitled " Makanat alsh'er wa alsh'ara'a" = "Poetry and poesitition ", By; Abd Elmen'em ; Nor eldeen mohamed, magalet Mokhtarat Irania = "Iranian magazine Anthology", Issue 65, December 2005, P.78.


(25) Sims, E. Persian Painting. Pp.81-82. ( ) RostamFarrokhzad: was a Sasanian nobleman from the Ispahbudhan family, who was thespahbed of Atropatene and Khorasan during the reign of Borandukht and YazdegerdIII. Rostam is remembered as an historical figure, a character in the Persian epic poem Shahnameh, and as a touchstone of most Iranian nationalists. - SASANIANDYNASTY, A. Shapur Shahbazi, Encyclopedia Iranica, (20 July 2005)


Articles

Ehiea al'Karar al'Iryan

فهد محمد العبد ياسين

شوقي أثر – إدارة البحث العلمي

منطقة أثار وسط القاهرة – وزارة الآثار – جمهورية مصر العربية

ملخص:

لم كانت الأداب والشعراً تتباين فيما بينها وأما تقدمه للهيكل الحضاري الإسلامي من موروث ثقافي أسهم بإسهام فعال في تكوين حضارات بعضها كحضارات: العربية، البيزنطية، الرومانية، والأمريكية، والتي تمت الطية جذورها إلى عصر تاريخية ضارية في التاريخ، وتمتليك كلها عن الأخرى بمنح وسمات فنية وحضارية واضحة. وهو الدافع الذي أدى إلى ساكنة ذات إنسانية، وتراثهم الحضاري الذي كان ساكنة في عصور ما قبل الإسلام، ومحاولة إحياءه ويعتمد عليهم من جديد، وعلى الرغم من مرور قرون طوال: حدث هذا عقب فترة من الإقلاع والإرثة الحضاري التي عانت منها إيران أواخر القرن السابع عشر، و같اً، وجالبة فترة القرن الثامن عشر الميلادي، يلبأ هذا الفعل ضوء على مرحلة البث للتراث الإيراني في القرن التاسع عشر الميلادي، ونهاية تلك المرحلة.