

# **Golestān-e Honar**

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## ABSTRACTS

Parisa Heidari, Saeed Haghiri

### **A Treatise on Building Castles by Alexander Bohler**

This essay aims to introduce a treatise by Alexander Bohler, teacher of engineering and military sciences at *Dār ul-Funūn* (polytechnic), on the subject of building castles and the related techniques for drawing the map of Tehran during the reign of Nāsir al-Dīn Shāh Kādjar in 1867-8. This act is now considered a turning point in the urban development of Tehran and Iran. The present treatise was translated to Persian in 1858-9 for the purpose of teaching engineering skills and fortifications. It contains some information about building castles, bridges, moats and urban fortifications on the basis of contemporary methods and techniques in 17th century.

Amin Iranpour

### **Midād al-Khutūṭ: A Fictitious Treatise Ascribed to Mīr ‘Alī Hirawī**

As a famous treatise in teaching calligraphy, “Midād al-Khutūṭ” has been frequently used and referred to by contemporary scholars and calligraphers as a result of being a work ascribed to Mīr-‘Alī Hirawī, the prominent Persian calligrapher. The present essay would test the authenticity of such a work and reassess this treatise’s status in the history of calligraphy. The results indicate that “Midād al-Khutūṭ” is not a genuine treatise and not a work by Mīr-‘Alī Hirawī, but a poor, disorderly adaptation of other treatises in calligraphy. The major part of this work has been taken from “Savād al-Khaṭ” by Majnūn Rafīkī Hirawī, mingled with some notes and subject matters from other treatises, including “Rasm al-Khaṭ” by Majnun Rafīkī Hirawī, “Usūl-i Khaṭ” by ‘Abd Allāh Ṣayrafī and “Usūl wa Kawā’id-i Khutūṭ-i Sitta” by Fath Allāh Sabziwāri. Belief in the authenticity of “Midād al-Khutūṭ” treatise has brought about some false

evaluations and analyses, especially of Mīr ‘Alī Hirawī’s and Sultān ‘Alī Mashhadī life and career by scholars in the field of calligraphy.

Ali Taghavi

### **Safī al-Dīn Irmuwī in Tārīkh Wassāf**

In the historical periods of Islamic Iran, particularly from the 4th century AH/ AD 10th century onward, many historical texts have been written the necessity of a careful reassessment and analysis of which is felt for extracting and recording details of art history of Iran. Despite making amendments to and publication of a number of such historical texts, there are still many ones not been amended nor published yet, nor even been referred to by researchers properly. *Tārīkh Wassāf* is a good, classic example of such texts in which its writer deals with biographies and works of artists as well as artistic matters, besides recounting historical events. Safī al-Dīn Irmuwī is among the artists mentioned in this book. The present essay aims to study the life and works of this distinguished artist from the perspective of the accounts of *Tārīkh Wassāf*. Irmuwī is mentioned here as an accomplished artist in music in four narrations, however not been referred to as a talented calligrapher.

Sa’id Khoddari Na’ini

### **History and Production of Marbled Paper; A Reassessment**

Today much research has been carried out on the arts of book, yet some aspects of it have not been studied well. Making colored papers, both in their texture and on surface, is a subject matter not dealt with properly in terms of history and production methods. Having been propagated in the 9th century AH/ AD 15th century, the production of marbled paper dates back to a period before that time, however centuries later different new methods and techniques appeared.

Taking a look at the history of using colored paper, particularly the imported types from China in the 9th century AH/ AD 15th century, the present study shows that colored paper was not only applied in fine manuscripts of the 10th century AH/ AD 15th century, but the abundance of such paper used in personal notes of the 11th century AH/ AD 16th century is indicative of the fact that they were probably produced at a cheaper price. Incidentally, we witness historical documents relating to marbling technique. One of them is a literary letter by Tughrāy Mashhadī in which are seen some terms concerning this art as well as the fact of sending Persian marbled paper to India. Furthermore, two other notes discuss the material used in making marbled paper, one of which with more terms common in Indian culture.

Amirhossein Moghtada’i

### **A Textile Fragment with Inscription from the Reign of Muzaffar al-Dīn Shāh with Muhtasham Kāshānī’s Poem**

Inscriptions are of special status in the history of Persian calligraphy. From the Safavid period onwards, in addition to Quranic verses, some other religious invocations and poems of the Shia Islam have been inscribed as well on different media. Among such inscriptions, we can refer to a piece of poem related to Muharram and *Āshūrā* (the 10th day of Muharram) composed by Muhtasham Kāshānī, the renowned Iranian poet of the 16th century. This piece of poem started being inscribed in different regions shortly after the poet’s death. Writing inscriptions reached its artistic climax during the Qajar era as a result of the appearance of famous, great calligraphers such as Mīrzā Qulāmīrīzā and his apprentices like Mīrzā-’Amū and others. Here, a textile fragment with the inscription of Muhtasham Kāshānī’s poem from the reign of Muzaffar al-Dīn Shāh Qājār is

a good case in point. Having a length of about 10 meters, this inscription has borders with painted flowers. We can ascribe this piece of calligraphy to Mirzā-'Amū, however its calligraphic style differs to some extent from that of his. Nonetheless, the superior quality and basic principles of the work reinforce its attribution to at least one of Mirzā-'Amū's apprentices or someone under his influence. Today very few textile fragments with inscriptions have survived, however they were sometime produced in large numbers. Accordingly, the inscription of Muhtasham's poem is of immense importance, both in terms of calligraphy and technical aspects.

David Roxburgh

### **The Harvard Qajar Album – From Cover to Cover**

Translated to Persian by Alireza Baharlou

Peyman Soleymani Rouzbahani

### **Nigār Chārtāki: A Study on the Structure of Chārtākis**

Human being has always attempted to fulfill his essential needs like security, shelter and food. Concrete and clear evidence of such a claim are the settlements, from the simplest to the most complicated types, made by the human according to his understanding of his environment and surroundings. Meanwhile, satisfying spiritual needs of the human has been as important to him as the material ones. Accordingly, the need for worship and adoration was placed on the basis of principles of architecture to elevate his moral spirits. This fact is manifested in the form and structure of religious buildings and could be seen among the architecture of different regions and religions. This essay aims to introduce the Nigār *Chārtāki* (an architectural unit consisted of four barrel vaults and a dome) in Kerman province, Iran. Having examined other cases such

as Bāzihūr, Ātashkūh and Niyāsar fire temples, the architectural principles and formation process of this building would be studied.

Rasoul Jalili

### **Glaze Making and Ornamentation in Kādjar Tiling and Pottery**

The present essay aims to study, respectively, the significance and use, as well as techniques of making different types of glazes and ornamentation of wares and tiles according to a treatise by 'Alī-Muḥammad Isfahānī, the renowned potter of Kādjar era. Although glazed ceramic wares of this era were mostly under the influence of the imported wares from Russia, China and Europe, and their market was not as thriving as that of the tiles, remained samples demonstrate that works of this period enjoyed some delicate underglaze, overglaze and lusterglaze techniques with fritware and clay bodies. Accordingly, such works are considered successful examples in terms of quality. The results of this essay show that despite the common belief in the stagnation of pottery in Kādjar era, the techniques concerning glaze and body making evolved to a great extent and yet we witness that some sort of evolution takes place in color variety and underglaze painting technique. The most significant technique in the wares and tiles of the Kādjar era is underglaze painting with transparent watercolors. Here, colors are of a wider palette in compare to Safavīd era, including new ones such as red, pink, orange, greens and purple.

Davoud Ghodrati

### **A Kūnavī Quranic Manuscript (677 AH/ AD 1278-79), Preserved at the Chester Beatty Library**