

Original Paper

Investigating the Effect and Role of Documenting the Inlay Work of Entrance Doors with the Aim of Historical Analysis and Identifying the Style of Inlay Work of the Qajar Period

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Abstract

Aims: Inlay is one of the methods of decorating the surface of wooden objects, which started from Al-Muzaffar. The Qajar period was one of the most important historical periods that important role in the innovation of inlay. Due to the closeness of the Qajar to the contemporary Period and as a result of the numerous works left from this period in comparison with the previous periods, there is more knowledge about this period. In this research, inlay work has been considered as a part of the architectural decorations and the entrance door of Zeyd Imam Zadeh and the protected entrance door in the National Museum of Iran. The Qajar period was the continuation of the Safavid and many influences in the remaining works. Many researches have been done on the Qajar architectural decorations, but so far, no independent and comprehensive research has been done on inlay as a part of architectural decorations.

Methods: The method used is according to the practical purpose and the method of study is according to the descriptive-analytical. The method of collecting information was in the form of field and library research.

Findings: The studies conducted indicate that the identification of key components such as the Marquetry-inlay and Arrangement of Inlay by Gereh method that play a very important role in the expert analysis of the style of the work. Also, documenting and analyzing the obtained specialized information helps to improve the knowledge of protection and preservation of works.

Conclusion: *The present research has played an effective role in analysing the components of Qajar inlay innovation and its place in the studied works, and also the documentation information obtained helps to improve the knowledge of preservation and preservation of works.*

Keywords

Inlay, Documentary, Marquetry-inlay, Arrangement of Inlay by Gereh method, inlay in the entrance decorations, The style of inlay artwork

Introduction

Due to the abundance of works left from the Qajar period and the closeness of this period with the contemporary period, there is more knowledge of the works, especially the architectural decorations. Architecture in the Qajar period continued as in the past and in many cases special and unique features were created. In this period, as in the past, inlay work was also used in architectural decorations. In addition to decorative and practical objects, part of the architectural decorations decorated with inlay. Among them, we can mention the entrance doors of the building, whose valuable examples can be seen in museums and some of them as part of the architectural decorations of the building. In Iranian architecture, entrance spaces have a special importance, and the facilities, lifestyle and wishes of builders and users have influenced the decoration and shape of these spaces. In this regard, the entrances are considered a criterion for recognizing the identity of the residents of the buildings and indicating the authority and personality of their builders. The entrance door is one of the important elements of the architectural space, whose main function is to control the connection between the interior space of the building and the exterior space. The dimensions and proportions at the entrance of each building are proportional to the type of function of that building; Of course, some of the first buildings did not have an entrance door in the beginning, and the entrance space included only one door (Medina Mosque). The material of the entrance door is often made of wood and most of the doors are rectangular. Based on the importance of the building, the number of entrance doors may vary. Sometimes a building like a school includes at least ten doors, and one of the prominent examples in this field is Chahar Bagh School in Isfahan. Sometimes it is small in terms of geographical area and it is less important that it is limited to only one door, usually each door has two hinges and a doorknob is installed on each door. The importance of privacy and maintaining sanctity and covering has caused two separate knockers with specific shapes to be installed on the door lintels for men and women.

Despite the importance and richness of the art of inlaying, no significant book and research has been written about Qajar-style inlaying. In general, the study of documents and sources related to inlay work consists of two categories, one category includes the generalities of this art and the other category is related to the various patterns of inlay in recent periods. One of the useful published researches in the field of inlay work is the book "The art of inlaying in Iran" and the book "The art of inlaying", which includes general information in the first book and more specialized topics in the second. Materials and

finishing tools are mentioned. Also, Samira Arab in her doctoral dissertation titled “Visual analysis of the Qajar inlay works in Tehran” in the Faculty of Art and Architecture, Islamic Azad University, under the guidance of Ghulam Ali Hatem, has analyzed the Qajar period inlay work. In this regard, more than 200 works in the artistic treasures of Tehran city have been examined and historical information and its finishing have been recorded with the specialized analysis of each work. Regarding the entrance of the buildings, some materials have been written in which the entrance doors are mentioned briefly. The types of entrances and their characteristics have been discussed in the book “Entrance Spaces of Old Tehran Houses” and “Looking at Head Patterns in the Entrances of Tehran from the Qajar Period”. Also, in the comparative study of the Joouk motifs of the tomb doors of Sheikh Safi al-Din Ardabil with the doors of the tomb of Khwaja Ahmad Yesavi, he discussed the Joouk work method of the mentioned doors and in this regard, its types in terms of technique, which is a lot; It is similar to inlay and has been mentioned to explain the differences and similarities. The decoration of the entrance doors, which are mostly wooden, is decorated by inlaying and etc. It is necessary to mention that if a person intends to leave a good impression, builds a door and dedicates it to a mosque or school, and in this case, the founder’s name is often seen on a part of the body. In this regard, there are many examples in which the name of the founder is included in the content of the inscriptions along with other information, and it is very important in the historical reading of the work. Unfortunately, there are countless cases where the name of the founder or other historical information is not mentioned in the contents of the inscription, and in this case the historical reading of the work will be disrupted. Most of the themes of the inscriptions include prayers and praises, verses from the Quran, hadiths etc., which are usually read and spoken by a person when entering and leaving. This article deals with the study of two inlay entrance doors related to the Qajar period, one of which can be seen as part of the architectural decorations and the other as a museum piece.

The main question of the upcoming research is, what are the innovation components in these two works? Another question of this research is, what is the effective role of documenting and specialized analysis of the studied works in preserving and preserving the works? The main goal of the authors is to analyze the components of innovation in both of the mentioned works, as well as the documentation and specialized analysis of the mentioned entrance doors. Considering the necessity of the importance of inlay work, it is possible to analyze the entrance doors decorated with inlay as a part of the architectural decorations. The upcoming research is descriptive-analytical in terms of methodology and practical in terms of purpose. In this research, after examining the theoretical foundations, the studied samples are explained and analyzed based on the main criteria that have been determined. The findings of the present research have an effective role in the analysis of Qajar period inlay work and its explanation in the works, and in this regard, the obtained information helps to improve the knowledge of preservation and conservation of works. Studies have been conducted, they are documentary and at the same time combined, and contextual approaches have been used. Mixed research is the result of qualitative and

quantitative methods. Based on this, different ideas have been collected based on library studies and documents from different books and databases; In this regard, among the analytical descriptive methods, the components of innovation in Qajar period inlay work have been investigated and analyzed. Then, the components of innovation in the studied works have been examined and analyzed, and finally, the obtained data have been measured by qualitative method. In a small part, the field method including photography and interviews with professors has been used. In this research, the study approach and the statistical community was based on three levels: temporal, spatial, and type. For the time domain, the Qajar period; The place area, is Tehran, and its type, the art of inlaying, have been considered.

Literature Review

Inlay of the Qajar Period

In the Qajar period, the method of inlaying was used to decorate the surface of wooden works, as in previous periods. Among the prominent works of inlay work in the Qajar style, we can mention protected doors in the Museum of the Shrine of Azim Ray's (AS), protected Tunbak in the World Heritage Collection of Golestan Palace, protected inlay Pulpit in the World Heritage Collection of Golestan Palace and ... pointed out (Pictures 1, 2, 3). In the 13th century A.H., the doors of Abdul Azim Ray's shrine were made by Mohammad Jaffar and Mohammad Karim, both of whom were in Shiraz.



Figure 1. Protected Entrance Door in the National Museum of Iran, Source: Authors



Figure 2. Protected Tunbak in the World Heritage Collection of Golestan Palace, Source: Authors



Figure 3. Protected Pulpit in Golestan Palace World Heritage Collection, Source: Authors

Enumerating the unique features such as innovation is one of the most important things that is considered one of the urgent needs of the field of finishing. At the same time, dealing with these cases will reveal the hidden angles and an effective step will be taken in order to protect and preserve the works. The innovations introduced in the Qajar period inlay method are valuable and are far from the issue of forgery and creating concentration to prevent this dynamic art from stopping. “According to the concept of value, this concept will be based on the physical health of the work over time, and the changes of time are effective in protecting values”.

“Documentation or documentation in one sense is the concept of documents and stored information; and in another sense, it is an action that is done to systematically collect and archive documents, in order to preserve them and with the purpose of referring them in the future; in other words, documenting today is considered as creating documents for tomorrow”.

Inlay Work in Wooden Architectural Decorations

The entrance door is one of the important elements of the building, whose main function is to

communicate with the outside and inside spaces of the building. In fact, it can be pointed out that this part of the building is an important element in religious and non-religious buildings by creating a pause factor or by retreating from the public passage. Since the entrance door is exposed to the public, it must have a personality. Usually, in a building, one of the entrance doors, which was the main one, was decorated to make it look more beautiful and also more unique, and these doors were made and decorated with more elegance and accuracy. Depending on the function of the entrance door, its degree of strength is different. For example, the entrance doors of caravanserais are stronger than the entrance doors of houses in the city.

In this case, it can be said that the entrance doors of houses are often proportional to human height, double-hung and wooden, with female and male knockers, and the entrance doors of caravanserais are often multi-hung and in accordance with the entrance space of the caravans and security issues. Some are metal. In this regard, it is mentioned that the entrance doors of public buildings as well as religious buildings are usually bigger and more ornate in terms of proportions and decorations, and the entrance doors of non-religious buildings are often smaller, which are made in proportion to the building. Before the Qajar period, the entrance doors of some buildings were decorated with inlay. The seal in the common form today is made from the Safavid period onwards and is used with the term Gulbandi seal, but the seal that was introduced before the Safavid period was mostly Joouk and in rare cases on wooden works such as the chest of Sheikh Safi's tomb. Sheikh Safiedin Ardabil, in which both inlay and Joouk techniques are observed. Among others, we can mention the entrance doors of Chahar Bagh School in Isfahan and the entrance doors of Takht Mar mar Mansion in the world heritage complex of Golestan Palace in Tehran (Figures 4, 5).



Figure 4. At the Entrance Door of Chaharbagh School in Isfahan, Source: Authors



**Figure 5. The Entrance Door of the Marble Throne Mansion, Golestan Palace World Collection,
Source: Authors**

The inlaid entrance doors left from this period have sometimes been moved to museums or treasures of historical monuments due to the destruction of the building or its change of use. Among others, we can mention the entrance door of Imam Zadeh Zayd (AS) in Tehran, which was built in the Qajar period and is still in place. Among the other works that can be mentioned are the entrance of Protected inlay in the National Museums and Mustazafan Foundation Museum in Tehran etc. (Figures 6, 7). One of the most important reasons for choosing the entrance of Imam Zadeh Zayd (AS) and the entrance of door in the National Museum is the presence of two components of innovation in Qajar period inlay work in these two works. Among the innovations in the finishing method of this period is the emergence of a new method called “ Marquetry- Inlay “. This method has made a great contribution to the beauty of the work, and examples of it are among the most beautiful works of inlay work and have adorned museums and art treasures. Also, one of the other innovations in the method of making seals of this period is related to knot seals. Placing the seal inside the Gereh field (loghat (Note 1)) is a suitable method to fill the Gereh field.



Figure 6. Protected Entrance Door in the National Museum of Iran, Source: Authors



Figure 7. Protected Entrance Door in the Museum of Mustazafan Foundation, Source: Authors

Physical Characteristics the Entrance Preserve in the National Museum of Iran

The entrance door with property number is 26295 that by the National Museum of Iran and with dimensions of 210 cm length, 115 cm width and 10 cm diameter. It is reserved in the museum hall in the Islamic section (Figure 8). Geometrical motifs, swirls and lines can be seen in each section. The calligraphy and inscription with the theme of praise and praise of the Shah, the name of the maker and the year of construction (Mohammed Hossein Shirazi, 1276) are in Persian script and Nastalik type, made of bone and on a background of dark wood (probably betel nut). The mentioned work was probably restored in the 1980s (Figures 9, 10).



Figure 8. Protected Entrance Door in the National Museum of Iran, Source: Authors



Figure 9. Part of the Entrance Door Preserved in the National Museum of Iran, Inscription in Persian Script and Nastalik Type, Source: Authors



Figure 10. A Part of the Entrance Door Preserved in the National Museum of Iran, the Name of the Creator and the Year of Creation of the Work, Source: Authors

Physical Characteristics at the Entrance Door of the Holy Threshold of Imam Zadeh Zayd (AS) in Tehran

The entrance door with registration number 259 is owned by the Organization of Endowments and Charitable Affairs and with dimensions of 196 long, 165 wide and 10 cm in diameter, it is part of the architectural decorations of the holy threshold of Imam Zadeh Zayd (AS) (Figure 11). Geometric

patterns can be seen in the top, center and bottom parts of each scroll. In the upper and lower parts, oysters have been used in the Gereh. Also, there are inscriptions and inscriptions with the theme “Sane Ustad Karim Shirazi, resident of Dar al-Khalifah 1301” in Persian script and Nastalik type, made of bone and on a dark wood background (probably betel nut) (Figure 12). Parts of the inscription, the door frame and the left section are damaged, which may suffer irreparable damages due to neglect in the not-too-distant future; The mentioned work was probably restored unprincipledly in the 1970s. As a cultural and national heritage, this door is currently open to visitors every day, regardless of conservation issues.



Figure 11. At the Entrance Door of the Holy Shrine of Imam Zadeh Zayd (AS) in Tehran, Source: Authors



Figure 12. The Inscription Related to the Entrance Door to the Holy Shrine of Imam Zadeh Zayd (AS) in Tehran, Source: Authors

Analysis of the Components of Innovations in the Studied Works

As mentioned before, Qajar style inlay has innovative components and the doors studied in this research are among the works in which the characteristics of innovation can be observed while preserving the originality. One of the most important components of innovation in this period is the method of “Marquetry-Inlay”. In this method, decorative patterns of plants, lines, etc., made of bone, are placed on a background of inlay (the opposite of this case is also true - the inlay is on a background of bone). On both works, there is an inlay with Plant motifs, geometrical and calligraphy motifs (Figures 13, 14).



Figure 13. At the Entrance Door of Preserved in the National Museum of Iran, Source: Authors



Figure 14. A Part of the Entrance Door of the Holy Shrine of Imam Zadeh Zayd (AS) in Tehran, Marquetry-Inlay, Source: Authors

Another innovation that can be seen in both studied works is the use of inlays in the way Arrangement of Inlay by Gereh method. The arrangement of the seal inside the context of the Gereh (loghat) is a suitable way to fill the background of the work (Figures 15, 16). “Gereh consists of different geometrical shapes that are harmoniously placed together in a specific frame. Every Gereh field or so-called Gereh Alats is a set of geometric shapes, each of which is called a Gereh Alat.



Figure 15. Part of the Entrance Door Preserved in the National Museum of Iran, Arrangement of Inlay by Gereh Method, Source: Authors

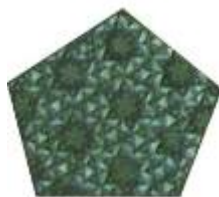


Figure 16. A Part of the Entrance Door to the Holy Shrine of Imam Zadeh Zayd (AS) in Tehran, Inlay in the Style of Gereh Arrangement, Source: Authors

Making Gereh Inlay requires high knowledge, skill and sharpness. The lack of expert people in the preparation and making of this seal caused its production to be limited after the Qajar period. In the Qajar period, it was customary to glue the Gereh. On both doors, the inlay can be seen in Arrangement of Inlay by Gereh method. In this way, there is no need to make a Gereh seal anymore, and cuttings or Gol that have been made in advance are used to fill the pattern.

Table 1. Analysis of the Entrance Door Preserved in the National Museum of Iran Source: Authors

<i>Inlay Style</i>	<i>Ornament & Motifs</i>	<i>Condition & Innovations</i>
Qajar Inlay	Geometric	Marquetry-inlay
Ostad Mohammad Hossein Shirazi Style	Calligraphy	Arrangement of Inlay by Gereh method
Shiraz Inlay Style	Plant	-

Table 2. Analysis of the Entrance Door of the Holy Shrine of Imam Zadeh Zayd (AS) Source: Authors

<i>Inlay Style</i>	<i>Ornament & Motifs</i>	<i>Condition & Innovations</i>
Qajar Inlay	Geometric	Marquetry-inlay
Ostad Karim Shirazi Style	Calligraphy	Arrangement of Inlay by Gereh method
Shiraz Inlay Style	-	-

Methodology

“Documentation or documentation in one sense is the concept of documents and stored information; And in another sense, it is an action that is done to systematically collect and archive documents, in order to preserve them and with the purpose of referring them in the future; In other words, documenting today is considered as creating documents for tomorrow”. Documenting cultural works is

recording and describing correct information about the physical condition, developments and conditions of an artwork at a certain point in time. In documenting, the characteristics of measurement criteria, such as the originality of works of art, are also examined. Authenticity is considered as a valuable word with a semantic dimension in cultural heritage, as well as a key component in the process of protecting works. In authenticating artistic and historical works, their national values are considered. Studies have been conducted, they are documentary and at the same time combined, and contextual approaches have been used. Mixed studies are the result of qualitative and quantitative methods. Based on this, various ideas have been collected based on library studies and documents from various books and information bases. In this regard, among the analytical descriptive methods, the components of innovation in Qajar period inlay work have been investigated and analyzed. Then, the components of innovation in the studied works have been examined and analyzed, and finally, the obtained data have been measured by qualitative method. In a small part, the field method including photography and interviews with professors has been used. In this research, the study approach and the statistical community was based on three levels: temporal, spatial, and type. For the time domain, the Qajar period; The place area, the city of Tehran, and its type, the art of inlaying, have been considered.

Case Study/Case Studies

The case study in this research are inlay work have been considered as a part of the architectural decorations and the entrance door of Imam Zadeh Zayd (AS) in Tehran and the protected entrance door in the National Museum of Iran.

Results

In the analysis carried out in this research, it was found that the style of the Marquetry-inlay and Arrangement of Inlay by Gereh method are two components of the style index in the Qajar period, which were observed in the two works studied in this research.

Conclusion

The investigations carried out regarding the specialized documentation of the inlay work of the entrance doors of Imam Zadeh Zayd (AS) and the preserved entrance in the National Museum of Iran indicate that the doors under study have the components of innovation in the inlay work of the Qajar period. In every period, inlaying has had its ups and downs, and in this regard, the Qajar period can be mentioned as a period in which not only innovations in inlaying appeared, but these innovations It has become so powerful and valuable that it has continued until the contemporary period. In the analysis carried out in this research, it was found that the style of the Marquetry-inlay and Arrangement of Inlay by Gereh method are two components of the style index in the Qajar period, which were observed in the two works studied in this research. The achievements of this research and the analysis of the studied

samples led to the preparation of historical-specialized birth certificates and also the style of inlay work of the Qajar period. The information obtained from the analysis of each work and its registration as specialized information that can be studied at the disposal of the museum and the researchers of the works and in any case helps to preserve and maintain the works and also according to the analysis of its finish. It is possible to create a suitable restoration platform for them. If the restorer of the work is aware of the inlay of the work, in the case of restoration, he tries to make the damaged inlay based on its specialized information and install it in the damaged place. Unfortunately, there are innumerable cases of inlay works in private and government collections and museums, which due to lack of familiarity with inlay and lack of identification of the inlay work during restoration, irreparable damage to them. has entered It should be mentioned that the lack of specialized and historical information on the works of inlaying is one of the most important pathological cases in this field, which is hoped to be addressed in future researches.

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Note(s)

Note 1. The Gereh or frame usually has geometric shapes, especially quadrangular and pentagonal, and its border is placed inside the tools; lught—at the node—is called the polygons enclosed by the device; tool: border lines or limiting frames of words (points) in Gereh or drawings. [The same] writing of this word has different forms in different sources; in the book on the art of inlaying in Iran Loghat and in the book Geometry of Patterns 1 Loqt. Dealing with the most correct form of this word requires a lot of study and discussion, which is not within the scope of this research.