

"Najaf" an Iranian Artistic Family - An Archeological Artistic Study

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Abstract:

Najaf is considered one of the most important artistic families that grew up in Iran, especially in Isfahan, which was home to many other artistic families, and through a series of researches that I conducted on a group of artists who enriched artistic life in Iran during the 18th - 20th century, I had concluded that there were many of them with very strong family ties between them, which prompted me to culminate this series of research with this idea, which revolves around tracing the family chain for a number of artistic families – like, "Najafs", which brought us many skilled artists in various fields, especially in Painting arts on various artistic medias. So, Najafs had an influential role in shaping the artistic identity in Iran throughout the 19th century for nearly three successive generations. Najaf Family is descended from a larger artistic family that I named "Al-Jubah dar family", according to what I found out through a previous study I did. In this study, we will shed light on this relationship and the important results that will be revealed that are hoped to be a beacon for scholars in the field of studying the biographies of artists and their families.

Keywords:

Najaf Ali, Al-Jubah dar, Lacquer, Pencil Case "Qalamdan", Shahrbanu, Aqa Kazem, Aqa Muhammed Ja'afar

1. Introduction

Iran is a fertile land and its various cities have produced countless pioneering geniuses in various artistic fields. And here Isfahan, the largest Iranian city, has produced for us a number of artists who left behind an artistic legacy that deserves respect and appreciation. There were many artistic families in Isfahan, whose sons worked in various fields of artistic craft, and they kept the secrets of their excellence and leadership in their industries and crafts among themselves, these craft secrets were passed on from fathers to sons to grandchildren over time through the succession of generations. And every family of them tried to preserve the secrets of their craftsmanship and taught them only to their sons and grandsons. Thus, many artistic families grew up in Isfahan, whose sons have been working over the successive centuries, a generation handing over the secrets of its arts and crafts to the other; Therefore, the city of Isfahan is a birthplace of many famous Iranian artists, many of whom were proud of their belonging to this ancient city; Hence, many of them deliberately attached their names to the name of this city, out of veneration and respect for it and in recognition of the virtues of his city upon him and his pride in his belonging to it. Among these artists was "**Najaf**"^(*)(1) the great painter, who was one of the pioneer painters during the 19th century under the rule of Qajar dynasty of Iran.

This study is one of the studies specialized in the field of tracing the paths of artistic families, and this study resulted from a group of other studies related to the biographies of a number of Iranian artists, through which I was able to reach the existence of kinship. Relations and family ties between some of these artists and each other, and among the previous studies in the field of studying the biographies of artists, there were some articles written by the Iranian writer Muhammad Ali Karimzadeh Tabrizi, collected in three volumes published in London. Between 1963 and 1970, it relates to a dictionary of famous Iranian painters from antiquity to modern times, in alphabetical order. Which recalled {Ahwal wa Athar Naqqashan Qadim Iran} which was translated as: (Lives and Works of Ancient Iranian Painters), as he provided very important information about the members of this family as one of the most prominent Iranian artists, in addition to a number of other articles related to some members of the Najaf family Like his article entitled: “Agha Najaf Naqqash Bashi Isfahan” translated into English (Agha Najaf, the main painter of Isfahan), but unfortunately there are some other articles filled with some inaccuracies and errors, including an article entitled: “Art (Naqqash) and Artists (Naqqashan) in Qajar Iran, by William Floor, published in London 1999 in the sixteenth issue of Al-Muqarnas Magazine, and others. The articles that were quoted from him, which prompted me to try to correct those false information and those errors through careful research and careful study for fear of falling into such errors.

Here, I would like to point out that all the credit for completing this research goes to the marriage document of Mrs. Safiya Sultan, daughter of Najaf Ali. Preserved in the art collection of Mrs. Teli Khanum Karimzadeh Tabrizi "in Tehran; in the revelation of the many sons of the Najaf family.

First of all, we must refer to **Aqa Najaf Ali Isfahani**, who we can consider the dean of this artistic family. Being the founder of this family, which is considered one of the most famous families that occupied the artistic scene in Iran throughout the 19th century, this family created for us a group of artists who left behind many works of art that testify to this. the extent of their ingenuity. why not ?! They excelled in many artistic fields related to the art of painting, producing huge collections of illustrations, watercolor drawings, and oil paintings, black pen painting – or -"Siyah Qalam" as well as miniature painting, glass painting, and enamel products. They have also produced an endless variety of lacquer products. Among them are pen cases, boxes, mirror frames decorated with wonderful paintings and drawings. In addition, a number of Najafs excelled in other artistic fields, such as writing poetry, calligraphy, playing music, and others

2. "Najaf" Founder of the Family

(1207 - 1277 AH) = (1793 – 1861)^{(*)(2)}

First, we must point out that Aqa Najaf Ali - the head of the Najaf family - descended from one of the most famous Isfahani artistic families. With a long history of producing great works of art in various figurative circles, it was known as “Jubah Dar” family of Georgian Christian origins; This is what was revealed to me by tracing the biography of this artist and doing a study on him under the title: {Najaf Ali Al-Isfahani and his artistic life}. Among the results I reached is that “Aqa Najaf Ali Isfahani” belongs to a long line of artists and painters; His father is the artist “Mohammed Baqer” the son of the artist “Muhammad Ali Bek Naqqash Bachi - meaning - “the chief painter in the Persian court,” the son of the artist “Abd All Bek” - Naqqashbashi, the son of the artist “Ali Quli Bek Jubeh Dar”, and then we were able to Determining the line of "Najaf", the founder of the artistic Najaf family – figure.1 –

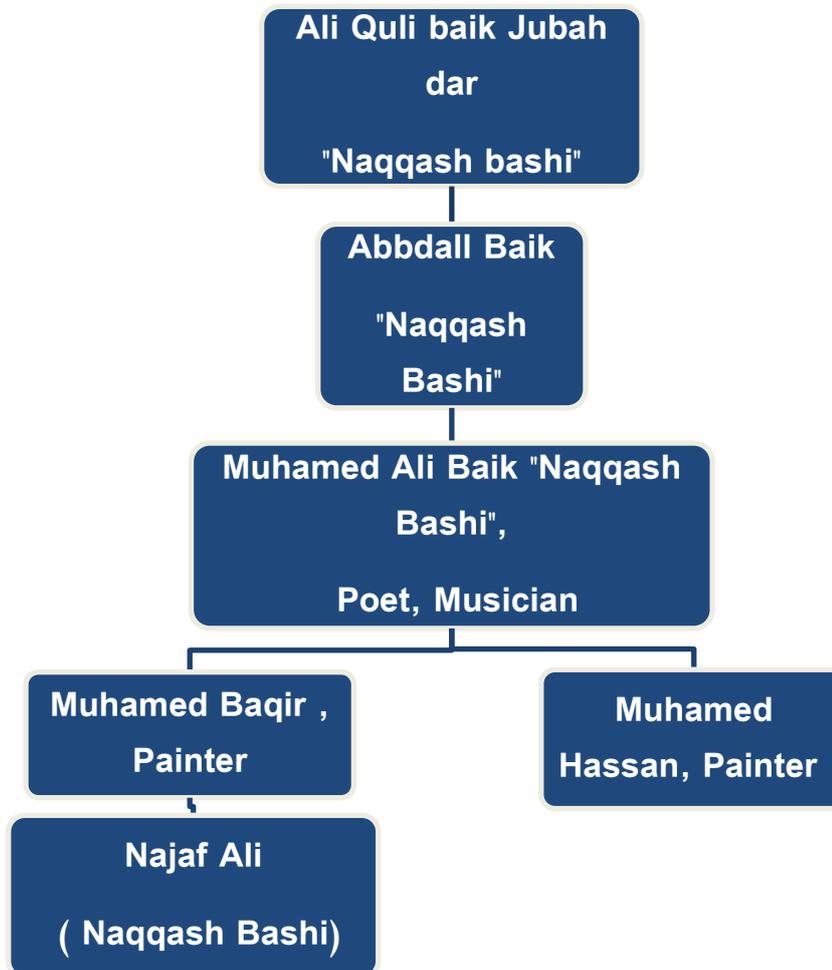


Figure.1 Family chain of Najaf Ali– researcher's design.

Through this study, I was able to correct a number of common errors about Najaf Ali, including that he is not the son of the artist "Aqa Baba Asfahani", as many writers and scholars have claimed. Among them was J. S. Falk in his book published in London 1970 under the title "Qajar Paintings" & as well as William Floor in his article "Art "Naqqash" and artists "Naqqashan" in Qajar Iran, which was published in the 16th issue of Muqarnas magazine issued in 1999 ; And many others who quoted these errors from.⁽³⁾

Najaf family - *Figure.2*- headed by Najaf Ali had lasted for more than a century and a half and constituted the source from which pioneering stars in the field of painting in various artistic medias emerged^(*)(4). The governor of Isfahan at that time, **Mr. Manouchehr Khan**^(*)(5), who was one of the first to reach their talents and competence in this field, and then made strenuous efforts in caring for and paying close attention to Najaf Ali and his artistic family.⁽⁶⁾ figure. 5.

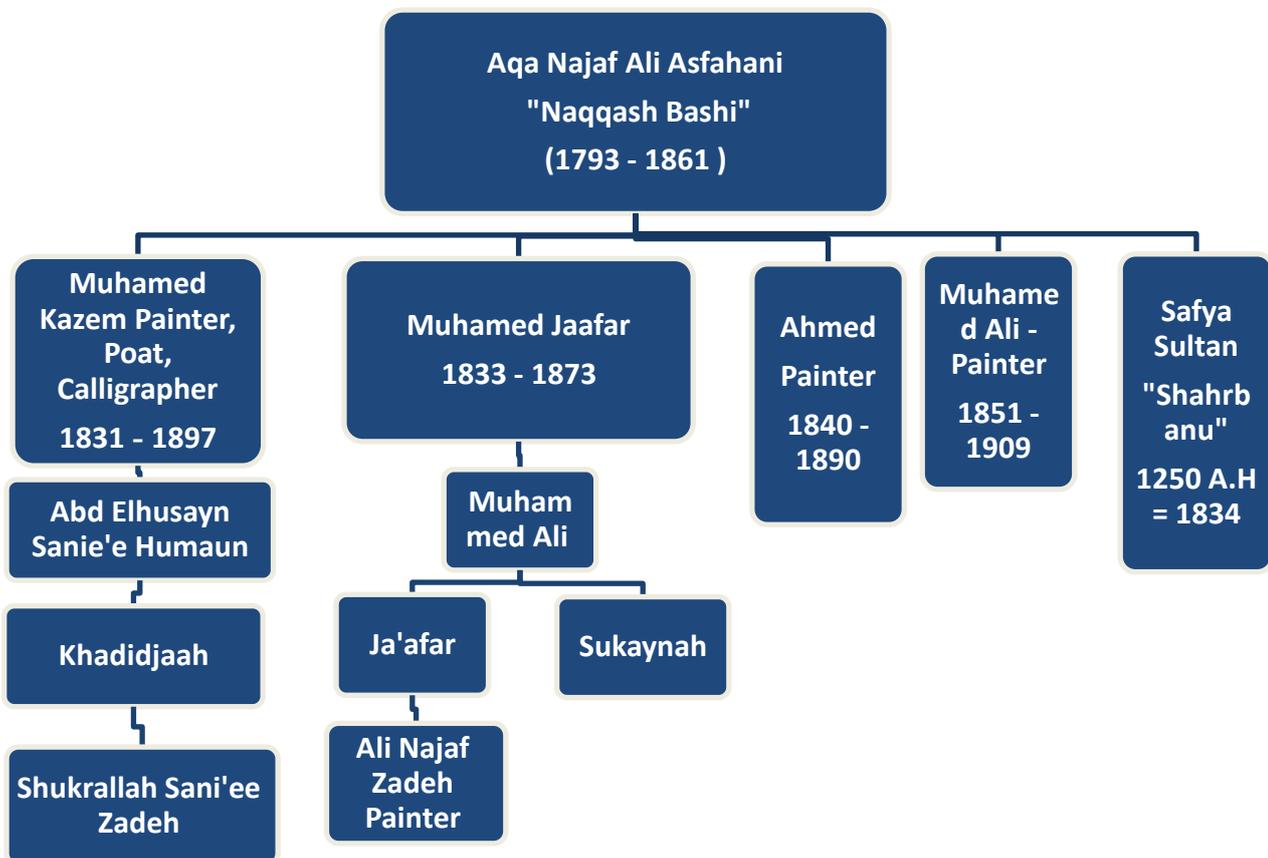


Figure.2 "Najaf" family tree – researcher's design, Karimzadeh Tabrizi, Muhammad Ali: "Ahwali we athari", Vol. 3, p. 1074.

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Najaf was known as one of the geniuses of his time in the field of lacquer ware decoration. His signature appeared on many of these artistic products, whose signature appeared in several forms, including (Najaf, Najaf Ali, Ali Yashai Najaf), which appeared on several late artistic products; this indicates that some of his students or trainers had inherited this title from him. The Museum of Islamic Art – Cairo maintains a pencil case with his signature in the format “Ya shahi Najaf ” and dated 1245. AH / 1830. that is characterized by a high degree of artistic proficiency, and it is similar to those pieces kept by the Museum of Decorative Arts and attributed to the same painter. ⁽⁷⁾ Who used "Najaf" as his name, and added the title "Pasha" before his name to sign his artworks, in the form: {Ya shahi Najaf}, which means "Oh, Master of Najaf" in reference to Imam Ali - may God bless him.⁽⁸⁾

Name	Attribute	Date of Birth	Date of death	Age	Artistic activity	Total years of practice
Najaf Ali	Father	1793	1861	Almost 70 years	1812 - 1860	48 years
Muhamed Kazem	First son	1831	1898	67 years	1857 – 1895	40 years
Muhamed Ja'afar	Second Son	1833	1874	42 years	1853 - 1873	20 years
Safya Sultan "Shahrbanu"	Daughter	1835	Unknown	Unknown	Married in 1855	Unknown
Ahmed	Third Son	1840	1893	53 years	1863 – 1887	24 years

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Muhamed Ali	Forth Son	1851	1919	68 years	1908 – 1918	10 years
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Table. 1 - showing a list of Najaf family's members, their names, dates of birth, and the periods of their artistic production activity., researcher's design - Karimzadeh, Muhammad Ali: Ahwali wa athari', p. 1074.

Najaf had been working in the field of drawing and painting since the era of **Karim Khan Zand**^(*)⁽⁹⁾, and when the Qajar dynasty controlled all of Iran, Najaf joined the group of artists who were active at that time, his artistic production was active throughout the period between 1227-1277 AH. = 1812 - 1861; This means that he has been practicing the art of drawing for nearly fifty years.⁽¹⁰⁾ This is indicated by Benjamin in his memoirs that Professor Najaf had died forty years before his arrival to Iran in the year 1300-1302 AH = 1883 - 1885, which means that Najaf had died in the period between 1860-1861.⁽¹¹⁾ His paintings embodied the Qajar concept of Christian religious imagery with a European tendency through images of Jesus and the Virgin Mary – figure.3 - peace be upon them - in addition to the images of a group of saints that he loved and excelled in unrivaled.



Figure.3-A polychrome Lacquer paper MÂCHÉ Pen case (QALAMDAN) signed by NAJAF 'ALI, 8¾in. (22.1cm.) lon, Qajar Iran, mid 19TH Century, Robinson, B. W. (1988). Qajar lacquer. Muqarnas, 6 (1), 131-146.

The study I conducted on him proved to me that this artist came from a family of Christian origins, which often made him inclined to draw Christian artistic subjects, and a large number of his family members followed him in that approach. Among the most famous of these products are a pencil case signed in the format “Ya Shahi Najaf” and dated 1845- 1846 ; Not only, Najaf was a pioneer in **lacquer**^(*)(12) productions; but he was a founder of an artistic family that followed the same path and his way for more than a century during the 19th century.⁽¹³⁾

Najaf was not only famous for his production of pen cases, but according to Rosen, the German ambassador to Iran at that time; Najaf was one of the greatest and most famous manuscript painters. He also indicated that he had in his possession two original Paintings, dating back to the year 1850, signed by "Aqa Najaf".⁽¹⁴⁾, and he also excelled in drawing and painting on glass.⁽¹⁵⁾

2.2 Najaf Ali's Sons

Information contained in the marriage document of Najaf's daughter, Mrs. Safiya Sultan, known as "Shahrbanu" - preserved in the art collection of Mrs. Teli Khanum Karimzadeh Tabrizi - played a major role in revealing many facts related to Najaf's family.⁽¹⁶⁾

Through these information contained in that document, we came to the conclusion that Najaf Ali had four sons and one daughter, the bride. As for his male sons, they are: "Muhammad Kazem", "Muhammad Ali", "Muhammad Ja'afar", and "Ahmed".⁽¹⁷⁾

1) Mrs. Safiya Sultan, 1250 AH = 1835

She is the bride whose marriage contract document is credited with revealing many facts related to this family, as well as removing confusion and correcting many common mistakes around them.

Her name is as mentioned in the document under the name of the bride, Mrs. Safiya Sultan, and her nickname is "Shahrbanu", and according to what Karimzadeh Tabrizi reported, she was born around 1250A. H = 1834. As for her husband, he is Sayyid Aqa Abu al-Hassan, son of the nomadic painter Fadl Ali, and it is possible that the husband was a painter as well.⁽¹⁸⁾ Their marriage contract was dated 1271 AH = 1855⁽¹⁹⁾

II) - Muhammad Kazem bin "Najafali"

(1246-1315 AH) = (1831 – 1898)

descendant of "Najaf" family; his name was incorrectly mentioned in the name of Muhammad Qasim in an article entitled "The Arts in Iran under the Qajars", which was included in the book of artistic collection of Dr. Nasir al-Din Khalili.⁽²⁰⁾ He is the eldest son of the artist "Najaf ali"; He was born in 1246 AH = 1831, and was one of the most famous painters during the Qajar era. He was known as (Aqa Kazem) in the artistic field, and (Mohammed Kazem), he left many works of art worthy of attention and appreciation; He excelled in Painting, lacquer products decoration and book binding. In addition to his skill in the field of decoration of enamel products, many examples of his works are found in the royal jewelry collection.⁽²¹⁾

His name was mentioned in the marriage document of Najafali's daughter, Mrs. Safiya Sultan, as it was customary within the customs of marriage contracts at that time to include a long list of witnesses' names, whether they were from the groom's family or the bride's family. His signature on it was in the form: { عالیشان اقا محمد کاظم بن ارجمند }⁽²²⁾, translated in English as: {The high-ranking Mr. Muhammad Kazem, son of the venerable high-ranking Mr. Najaf Ali, the aforementioned brother of the bride }.

He also put his square-shaped seal, which includes the text of his signature in the form: {عبدہ محمد کاظم}- or -{Abdoho Muhammad Kazem}; He was preceding his name with the word "Abdoho."⁽²³⁾-or- his slave – (referring to his worship to Allah) figure.4, in the list of witnesses to the marriage contract, and by this signature we are assured that he was among the attendees at the marriage ceremony.

His artistic production was active along the period between (1844 - 1873), of course, he was inspired by the principles and basics of painting from his father, and he excelled in a number of artistic fields, including the art of painting with watercolors and oil, and drawing on enamel products, and drawing using the black pen-Siyah Qalam- He has produced many pictures and paintings in oil colors that deserve attention and appreciation, and this professor has always associated his name with his father's name in many of his artworks in honor and pride of him. His style and method in his drawings and his use of colors and gilding work are very similar to the same style that was followed by the painter Aqa Ismail-Naqqash Bashi. In some sources, this similarity caused confusion between his artworks and the works of Aqa Ismail and questioned the authenticity of the signature and the attribution of some of his works to Aqa Ismail. ⁽²⁴⁾

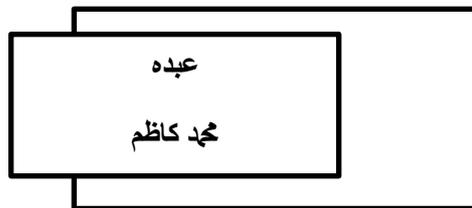


Figure.4 Shows the seal's form of Muhammad Kazem on his sister's marriage contract, researcher's design.

Muhammad Kazem was skilled in drawings of crowds and gatherings, as well as in drawing portraits, landscapes and other various illustrated artistic subjects. He also showed great superiority in drawings of the smallest details, aesthetics and other aspects of the image. ⁽²⁵⁾

He always followed the principles and rules of Perspective, in some drawings he executed them elaborately, He also excelled in drawings of flowers, and excelled in choosing wonderful colors in addition to drawings of colorful birds standing above them. He designed landscape drawings with unrivaled skill, and his decorative and artistic designs were used in carpets and rugs drawings. ⁽²⁶⁾

Regarding enamel art, he developed the method of preparing and processing enamel, and had his own distinctive style of making decorations, and his designs were of a special shape and with harmonious colors, and the eyes of his characters in the pictures seemed bright. ⁽²⁷⁾

In addition to all of the above, Muhammad Kazem excelled in the field of calligraphic writings, and left us a significant legacy of written texts in the beautiful Nasta'liq script, as he wrote poetry as well. ⁽²⁸⁾

Figure.5 Qajar Lacquered PAPIER-MÂCHÉ Pen case "QALAMDAN", signed



by Muhammed Kazim, Iran, dated AH 1294/1877-78 AD, 9 3/8in. (23.8cm.) long Provenance Presented by Nasir al-Din Shah (1848-96) to the Crown Prince upon his graduation from school, preserved Ex-Kelekian Collection, 4813/1008, 2 Place Vendome Anon, Christie's London, 11 April 2000, lot 127.

Muhammad Kazem had a son, he is the painter “Abdul-Hussein Sani'ee Humayun”, - Figure 6 - who died in Isfahan in 1340 AH / 1922 at the age of 64 years, and his grandson – the son of his daughter – Khadija, was the famous manuscript illustrator “Shukrallah San'ee Zadeh”; who activated his artistic production during the period between (1950 - 1960).⁽²⁹⁾; Where grandchildren, sons and fathers were also working on lacquer products, museums around the world, as well as private collections, abound with many works and artistic products that are produced by the sons of “Najaf” family.⁽³⁰⁾



Figure.6, A Polychrome Lacquered Papier-mache Pen Case, "Qalamdan", Iran, late Qajar period, dated AH 1320/1902, signed "San'I Homayoun," Asian Works of Art Auction.

III) " Aqa Mohammed Ja'afar":

(1248 - 1290 AH) = (1833 – 1874)

He is the second son of "Najaf Ali", born in 1248 AH. His name is mentioned in the document - the marriage contract - of his sister, which is presented as a proof from him in arriving at a set of facts about the "Najaf family" - which was previously mentioned - in which the name of this was mentioned The artist in the form: { عالیشان محمد جعفر اخو } العروس}, that translated : {A'alishan Muhammad Ja'afar, the brother of the bride}, next to his seal, which took an oval shape - Figure7 - is among the witnesses to the marriage contract next to his father's name.⁽³¹⁾

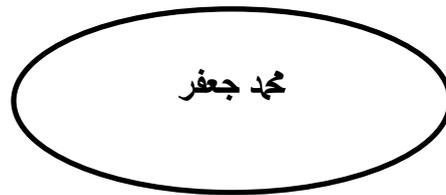


Figure.7- Shows the formula and form of the seal of Muhammad Ja'afar on his sister's marriage contract – researcher's design.

"Muhammad Ja'afar" was artistically active during the period between (1853 - 1873) and his artworks indicated his efforts through which he was trying to reach distinction and perfection. in his drawings and paintings which were carried out in the school of his father the artist, and it is known that he had studied and trained in the workshop of his father the artist.⁽³²⁾



Figure.8- A fine Lacquer binding with Ferhad disturbing Shirin bathing, and Shirin visiting Ferhad on Mount Bisitun, concerning Divan Muhammed Ashiq, signed by Muhammed Ja'afar ibn Najaf Ali, QAJAR, PERSIA, dated A. H. 1279/A. D. 1862, 21 by 13.5cm.<https://flic.kr/p/rHJz3b>|ISFAHANI, MUHAMMADASHIQ.

"Muhammad Ja'afar" had a son named "Muhammad Ali", who gave birth to both "Ja'afar", "Sakina"; Ja'afar had a son, who was named Ali Najafzadeh. After the name of his great-grandfather "Najaf", and in honor of his memory.⁽³³⁾

As for the other two brothers, "Aqa Ahmed" and "Aqa Muhammad Ali", due to their young ages, their names were not included in the list of witnesses.⁽³⁴⁾

IV) "Ahmed" ibn "NajafAli":

(1255 - 1307 AH) = (1840 – 1893)

He is the third son of the artist and professor Najaf Ali, born in 1255 AH = 1840. Because of his young age during his sister's marriage; His name was not mentioned in the list of witnesses to the marriage contract, but his name was among the list of the bride's relatives.⁽³⁵⁾

Ahmed worked since his childhood in the field of drawing and painting and learned the principles and basics of this art at the hands of his father, and he enjoyed his innate talent and aptitude.⁽³⁶⁾

His artistic production was active during the period between (1873-1893), and "Ahmed" was known as "Abdul Ataba al-Muqaddasah", which means " The Holy threshold – or- Shrine's slave" and he signed his works with the name "Ahmed bin Najaf Ali".⁽³⁷⁾; was always proud of his father. Because of his skill and superiority, he was often compared to his father, who worked throughout the Zand period (1770 -1780); Therefore, he was nicknamed "Aqa Najaf Thani".⁽³⁸⁾

V) Muhammad Ali ibn “NajafAli”:

(1267 - 1327 AH) = (1851 – 1919)

"Mohammed Ali" is considered the youngest son of the artist "Najaf Ali", so his name was not mentioned in the list of witnesses to the marriage contract of his half-sister, as he was still a child not more than three or four years old, but his name was included in the list of the bride's relatives. Karimzadeh Tabrizi indicates that the artist Najaf Ali had two wives, the first of which was the mother of his four previous children, while the artist, Muhammad Ali, is his son from his second wife.⁽³⁹⁾"Muhammad Ali" was very proud of being the son of the artist "Najaf Ali" and this is evident by signing seven of his artworks in the form: "Muhammad bin Najaf Ali".⁽⁴⁰⁾

3. Conclusion

Now, after this careful and painstaking study, to trace the family path of one of the oldest Isfahani artistic families, through the use and benefit of Persian sources and references, which contained information of great importance and contributed to a large extent in removing doubts and confusion related to a number of members of the Najafs family. We can conclude the following:

1. Najaf family is one of the most important and prominent artistic families that grew up on the land of Isfahan.

2. “Najaf family” is considered as a natural extension of the “Jubah dar” family. The studies and research I conducted revealed that the artist “Najaf Ali,” the dean of the “Najafs” family, belonged to the chain of the “Jubah dar” family of Georgian origins, as his father was “Mohammed Baqir.” The grandson of "Ali quli Baik Al-Jubah dar".
3. Here we can say that the techniques of painting that have been practiced throughout successive generations of “Al-Jubah dar” family have been passed down and inherited by the “Najaf” family, and their sons, who are “Najaf Ali”, “Muhammad Kazem”, “Muhammad Ja'afar”, “Muhammad Ali” , and Ahmed.
4. Many sons of this family have attained important positions, for the artist "Najaf Ali" was the chief artist of the Zand court and then the Qajar for a long time.
5. All sons of this artistic family were proud of their affiliation with their father - the dean of their family - and therefore they often associated their names with his name in the formulas of their signatures. Also, his son, "Muhammad Ja'afar", had a son named "Muhammad Ali", who had given birth to both "Ja'afar" and "Sakina"; Ja'afar had a son, who was named Ali Najafzadeh. After the name of his great-grandfather "Najaf", and in memory of him.
6. majority sons of this family worked in various artistic fields, and most of them were painters – see figure.2 .
7. The artist "Muhammad Kazem" was a painter, poet, and also a calligrapher.

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Notes:

¹) -(*)**Najaf**: a city located in Iraq, about 120 miles south of Baghdad, considered as one of the most prominent and important holy sites, as it includes the shrine of Imam "Ali bin Abi Talib - may God be pleased with him", and then it attracts many Shiites visitors from all over the world; It was often the seat of the greatest Shiite mujtahid – or- Shiite Imam. It was a center of conflict between the Iranians and the Ottomans throughout the historical periods in the past centuries. Niqash, Ishaq: Shiite Al- Iraq - Translated by: Abdullah Al-Nuaimi, Dar Al-Mada, Syria, Damascus, 1, 1996, pp. 38-39

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- ²) - (*) - I struggled a lot trying to check and verify the Gregorian dates, which often conflict between dates recorded according to Hijri calendar and others recorded according to the Persian one.
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- ⁴) - (*) - In this article, I cited one masterpiece from the works of some artists from this family.
- ⁵) - (*) **Manouchehr Khan:** One of the prominent personalities of the Qajar era, he was at the beginning one of the Georgian boys - Aghas – or – eunuchs, who were brought to Iran by Agha Muhammad Khan, after his success in attacking Georgia and seizing the city of Tbilisi in 1795 AD, and then he was raised Under the supervision of Agha Muhammad Khan, his prowess and efficiency became evident among his comrades during his assumption of a number of important positions, until he became the governor of Isfahan in 1245 AH / 1829, and he was awarded the title of "Mu'tamad al-Dawla", and the English nickname "Al-Mu'tamid". Robinson, B.W.: "Qajar Lacquer", Muqarnas, Leiden, 1998, Vol.6, p.136
- ⁶) - Azhend, Ya'aqoub: niqashan dawrih qajar, Gulistan hunar9, payiz 1386h.q, P.74 & karimizadah, Tabrizi: ahwalwatharniqashanqadimayiran "Life and works of Ancient Iranian painters", Part. 2, 1315.AH. ,P. 332 - 335 & karimizadah Tabrizi: 'aqa najaf niqashbashiya asfhan" , hunar wa mardum, Vol.14, Issued. 159 - 160 , 1354A.h , P. 88- 93
- ⁷) - Ibrahim , sumayah hasan: almadrasah alqajariah fi altaswir al'iislami, dirasatan 'athariahfanayah. Unpublished master's thesis, faculty of Archeology, Cairo University ,1977 , P. 159
- ⁸) - Azhend, Ya'aqoub : niqashan dawrih qajar, Gulistan hunar9, payiz 1386 A.H, P.74 & karimizadah Tabrizi: "Aqa najaf niqash bashi yaa asfhan" , hunar wa mardum, Vol. 14, Issued. 159 - 160, 1354A.h, P. 88- 93
- ⁹) - (*) - **Karim Khan Zand (1750-1779):** He was the leader of the Zand tribe - the sworn enemy of the Qajars - which was stationed in the south, taking Shiraz as its capital. Agha Muhammad Khan - the founder of the Qajar family - grew up in his home after his capture in his childhood; Where he ordered his summons when he reached his maturity, and made him one of his closest advisors in the affairs of the state because of what was known about him of intelligence and intelligence, at a time

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when Muhammad Khan was hated and hostile to the Zandids., Kamarava, Mehran: The Political history of modern Iran. " from the Tribalism to Theocracy - west, Connecticut , London, 1980 - P. 24

¹⁰) - karimizadah Tabrizi: ahwal wa athar niqashan qadim Iran , Vol.3, P.1074

¹¹) - Benjamin, S.: Persia and Persians, London, 1885, P. 257

¹²) - (*) **Lacquer**: It is a resinous substance that is filtered from the colored lacquer tree or rich in shiny mineral powders. The use of cardboard and painted with lacquer was common in the time period between the (12-13 AH/18-19 AD) centuries in the work of pens, inkwells, book covers, shields, mirror boxes, playing cards, and others., Al-Saidi, Rehab Ibrahim Ahmed: altuhaf al'iiraniah almuzakhrifah bi'allaakih fi daw' majmueat jadidat fi mathaf Rida eabaasi dirasah faniya muqaranat (Iranian antiques decorated with lacquer in the light of a new collection in Reza Abbasi Museum" - a comparative artistic study), unpublished PHD thesis, Faculty of Archeology - Cairo University 2010, p.320, - Brend Barbara: Islamic art. 4th edition, British Museum press 2001, P. 168; Pope : A Survey, Vol. 5, p.p. 1926 – 1927

¹³) - Robinson, B. w.: Persian Lacquer in The Bern Historical Museum, Journal of British Institute of Persian Studies, Vol. 14, 1970, P.48

¹⁴) - Floor, W.: Art "Naqqashi", P.140

¹⁵) - Benjamin: Persia and Persians, P. 327

¹⁶) - Azhend, Ya'aqoub: "karstan hunari 'aqa najaf Ali" nashrayh hinrihay ziba, Issued 18, Vol.4 , 1392 A.H , P.34 &Sarmadi, Abaas : danshi namah hunar mandan , P.816 &Khalili, N.: Lacquer, Pp. 22 - 28

¹⁷) – karimizadah, Tabrizi: "aqa najife alii niqashbashi 'asfahani", hinar wa muradum, year 14, Issued 159 - 160 , 1354 , P. 88 - 92

¹⁸) - Azhend, Ya'aqoub: "karstan hunari 'aqa njif eili", P. 36 - 37

¹⁹) - karimizadah Tabrizi: Ahwali wa athari naqashan qadimi Iran "Life and works of Ancient Iranian painters", London, 1369 A.H., Vol.1, P. 159

²⁰) - Vernoit, S. (1997). Occidentalism–The Nasser D. Khalili Collection of Islamic Art, P. 116

²¹) - Avery, Peter: From Nadir Shah to The Islamic Republic, The Cambridge history of Iran, Vol.7, P.873

22) - Khalili, N.: Lacquer, p. 22 – 28

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