

A Comparative Study of the Decorations of Qajar Openings in Shahneshin of the Historical Monuments of Ardabil (A Case Study: Shahneshin Houses of Ebrahimi, Khalilzadeh and Hosseinieh Mojtahed)

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Introduction

Orsi is one of the important elements in practical decorations in the palaces of historical houses in Ardabil. It cannot be said clearly that this architectural element has declined as the end of the Qajar period approached. Although the date of their construction was related to the Qajar era, each has special characteristics. Although, no one exactly knows where these Orsies were made, what is certain is that the use of writings with religious themes in the form of Moshabbak or painting behind the glass has been noticed more in Ardabil than in other parts of Iran. In this study, the doors and window skylights of three places in the old context of Ardabil were examined; the question subsequently raised was that the differences in Orsi and the skylight above the doors, called Khorshidi, could be considered the reason why this art declined in the Qajar era.

Research Method

In the field research, conducted in the historical area of Ardabil, many buildings with sashes were visited. Among these, three buildings were chosen, including Ebrahimi House, Hosseinieh Mojtahed, and Khalilzadeh Houses. Ebrahimi House was selected due to the dated text with wood lattice on its Orsis. Hosseinieh Mojtahed and Khalilzadeh Houses were chosen because of the variety of several types of Orsies and doors with semi-circular Khorshidis. In this regard, interviews were conducted with the experts of the cultural heritage organization of Ardabil, the restorers of sashes, the owners, and the custodians of these buildings. This information was more about the pathology and technology of Orsies than about the history of this art field in Ardabil or about their makers. To fill the gaps, the related library resources were collected. Significant articles, done in the field of Orsies, were collected, but the traditional door and window decorations of Ardabil had not been explored. Finally, the data was analyzed comparatively. Ebrahimi house's Orsies were made of knotted walnut wood with decorations, a dated inscription, and solid knitted decorations with "Akhtar-Chalipa" motifs that were used in the bottom of the Orsies. Orsi decorations all were in the form of a simple Ghavareh Bori, Parcheh Bori, and Gherah Chini next to the edges of the frame.

Research Findings

The greatest variety of Orsies were seen in Hosseinieh Mojtahed in Ardabil. In this building, Orsies, with lead weights (without obstacles Pakhor) in the middle of the two halls, and the eastern and western Orsies had a type of lock called Khorusak to keep Orsies open. In the rooms next to the Shahneshin and small rooms (Goshvar) in the upper half of the floors, Orsies of a smaller Orsi are used. Orsi motifs in Hosseinieh Mojtahed's Shahneshin often included white motifs "Vagireh"; it reflected a state of balance and equilibrium. The Shahneshin Orsi of Khalilzadeh House had seven windows with Ghavareh Bori and paintings behind the glass and Jalaliyeh frames with holy names. Decorative methods in Hosseiniyeh Mojtahed and Khalilzadeh House had common implications. Paintings behind the glass with Quranic verses and blessed names were used in the Orsies of both buildings. However, in the Orsies of Shahneshin of Ebrahimi House, these concepts were in the form of a wooden lattice. The methods of decorating Orsies were arranged and fastened together by using parts of "Alat" and "Loghat" based on the design. Still, the Parcheh bori decorations did not have wooden joints, two pieces of 20×7cm in the same shape with a specific design and pattern. They were cut in the same way and a handmade color broad glass lay between them. This method was to fill the frame around the Orsi; however, in the Orsies of Khalilzadeh House and Hosseinieh Mojtahed, pieces of the same dimensions of successive strips of mirror material were used instead of wooden pieces of Parcheh Bori, all of which were embedded in the form of "Alat" geometric shape. Materials other than wood were not used in them. The motif of the Ghavareh Bori on the Orsi and the doors of the Khalilzadeh House was more Slimi to Shah Abbasi's butterfly flowers or lilies, Slimi buds, and Dahan Ajdari Slimi, and all these motifs were associated with blooming and rising. The represented sun had small almond-shaped parts, called "Termeh" in Ardabil. These components made a single role in a set.

Conclusion

The Orsies of Ebrahimi and Khalilzadeh houses or Hosseinieh Mojtahed are notable for many reasons such as the use of painting and calligraphy on glass and mirrors, the existence of texts with a date, and various motifs in the Ghavareh Bori or Ghereh chini. In these buildings, the carpenter has often paid the most attention and care to the decoration of the parts where the light enters above the door and windows, but this is not the case in Ebrahimi House. The movable doors of the lower part are similar to the fixed and upper parts. Sashes in Ebrahimi's are unique examples among the sashes of the late Zandiye period and the early Qajar period due to their dated inscription. Contrary to the common opinion, which considers the making of Gereh Chini more difficult than Ghavareh Bori, Ebrahimi House seems to require more precision during construction due to its special curvature. During the Qajar era, the art of Ghavareh Bori became very popular and underwent changes. This change is not because of the decline of the art of orsi-making but because of changes in the style and the method.

Keywords: Skylights, Orsi, Ebrahimi House, Khalilzadeh House, Hosseinieh Mojtahe.