

## عنوان مقاله:

From Hunting to Battle: Martial and Military Themes in Qajar Painting

## محل انتشار:

دوفصلنامه هنرهای صناعی ایران، دوره 2، شماره 1 (سال: 1397)

تعداد صفحات اصل مقاله: 24

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## خلاصه مقاله:

Qajar pictorial arts contain different themes such as political and courtly, heroic and epic, religious, romantic, erotic and sensual, and decorative (vegetal and geometric). Among all these we should consider another subcategory, i.e. military theme. The numerous works in this field have been manifested in various media, including oil paintings, watercolors, wall paintings, tilework, lithography and lacquerwork. Such works of art have undergone gradual changes in terms of visual elements as a result of political, regional and military evolution during the Qajar era the outcome of which has been manifested in the work of painters and portraitists. Iran's troops and army were renewed during the reign of Fath Ali Shah, the second Qajar ruler, and by the attempts of his son, Abbas Mirza, the heir to the throne. This renovating trend in which the influence of the West is obvious continued well through the reign of following successors, especially that of Muhammad Shah onwards by gaining significant influence from the military achievements of European nations. The overt manifestation of such a trend is first and foremost visible in the appearance of the army, i.e. its uniform, arms and weaponry, and the physical training of the troops and groups of soldiers. Accordingly, the present article seeks finding answers to the following questions on a basis of a historical and analytical approach: What is the role of military portraits and scenes in Qajar art? What changes and development have occurred in the portraits of Qajar rulers, courtiers and soldiers in terms of military clothing and what factors have been influential in this respect? The results of the research indicate that military subjects in the painting of this period could be categorized as a separate and independent thematic genre regarding the abundance of extant related works of this field and the visual identity they take on. Furthermore, with the advent of technology and the arrival of experts from Europe; Iranian army adopted a standard uniform. Such evolution later on proceeded and manifested in the appearance of the ruler and the heir apparent as the elite of the military system of Iran, and then did so in that of courtiers and the nobility, and ultimately expanded outside the court arena.

## کلمات کلیدی:

،Qajar Era, Painting, Martial Theme, Military Hierarchy, Hunting Ground  
دوره قاجار، هنر نقاشی، مضمون رزمی، مراتب نظامی، شکارگاه.

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