

The Reflection of Literary and Religious Themes of Agha Sadegh Hijri Tafresi's Poems in Qajar Calligraphy

Abstract

It is obvious that the revival of the works of literature and culture of our beloved land has a fundamental role in recognizing the cultural, social, historical and political characteristics of our past society. Pay attention to the pious and pure people of the Safavid and Afshari periods and point to the reflection of these poems on the calligraphy art of the Qajar period. During the Qajar period, calligraphy spread more than the pre-art period. Although the cornerstone of calligraphy was laid in the very pre-Qajar period and significant efforts were made in this field, but the prosperity of this art can be seen in the Qajar period. Mirza Agha Sadegh Hijri Tafreshi is a poet of Safavid and Afshari eras. He first composed a historical-religious Masnavi and then became interested in mystical and passionate poems. Although various concepts and themes are observed in the poems of Agha Sadegh, literary and religious contents are among the prominent themes.

Research aims:

- 1- Recognition of the poetic manuscript and themes of Sadegh Hijri Tafreshi.
- 2- Understanding the reflection of Sadegh's poems in the art of calligraphy of the Qajar period.

Research questions:

- 1-What are concepts applied in the poems of Sadegh Hijri Tafreshi in addition to literary and religious themes?
- 2- How is the poetry of Sadegh Hijri Tafreshi manifested in Qajar calligraphy?

Keywords: Tafreshi Hijri's literary and religious themes's manuscripts's calligraphy's Qajar period

Introduction

In addition to the manuscripts available in libraries, there are collections and writings of scribes from previous periods, each of which are treasures that can be valuable resources for research and analysis by researchers. The manuscript collection of Agha Sadegh Tafreshi is one of these outstanding collections. Although it is not far from the time of the poet to our time, the original manuscripts and personal manuscripts of the poet are not available today and may have been taken out of the country or hidden in private libraries or have disappeared altogether. Some scribes have given the title of "Divan" only by writing the poems or a part of the poems of Agha Sadegh Hijri, which are referred to as follows: From the collection of poems of the poet written in 1310 AH. This collection is available with the copy number 2/13815 of the Majlis Library. 2. Mohammad Ali's copy number 3592, which is available in the library of the University of Tehran, which includes the Masnavi of Shahnamehnameh, Suz and Gadaz, and the poet's records, which is more complete than the previous copy and was apparently written between 1951 and 1955. 3. Mr. Taghi Hatami Tafreshi has compiled a more complete collection of the past, which includes a few Masnavi and some of the figures of Mr. Sadegh Tafreshi, along with a Masnavi from his uncle and master poet, Mr. Mohammad Mo'men Tafreshi, and published by Iranmehr Publications in 1971. Has delivered. 4- Copy No. 5170 of the University of Tehran, which includes the three Masnavi of Shahnamehnameh, Suz and Gadaz and Masnavi of Fakhrieh, the author of this copy is not specified and its date of writing, which usually appears at the end of the copy, is not included. The ambiguity in the collection of works and the visual beauty in the collections led to the works of Sadegh Tafreshi Hijri, the author, who, after explaining the different aspects of the poet's life and introducing the themes used in his poems, researched the art of calligraphy in the mentioned manuscripts "until it is accepted and what is considered".

Mirza-Agha Sadegh Hijri Tafreshi's poems have been noticed by many scribes and writers. Some of his Masnavi (Shahnamehnameh, Fakhrieh, Suz and Gadaz) have been written many times and even articles have been published in this regard. Most of these scribes and literary friends were from the Tafresh line who intended to pay homage to their Tafresh compatriot. Although some of them have tried to collect the complete works of Agha Sadegh, but for some reason they have not succeeded in completing this work.

Regarding the background of the research, it should be said: no work has been written about the themes of the poems of Agha Sadegh Hijri Tafreshi and the reference to its various dimensions. The author has collected and corrected, criticized and analyzed the manuscripts of this poet. Many books and treatises have been written in the field of calligraphy, but what is related to the art of calligraphy in the Qajar period can be referred to the book "Qajar calligraphy style" written by Alireza Hasheminejad. An article entitled: "Nasser al-Din Shah and Calligraphy" has been written by Mehdi Sahragard. In this article, the author deals with the developments of calligraphy and its situation in the Qajar period, and in this work, a reference is made to the influence of the works; moreover, Tafreshi has not been mentioned in calligraphic themes of Qajar period (Sahragard, 2007: 75).

The author's research method has been done in a general "library" method and with the "historical" research method. In this method, he has followed the "text-based" type (text-based research) and has also used "descriptive text-research". In most of the copies that have several copies, the researcher has used the method of correction based on the original version, and in the versions that have not reached

more than one copy, he has used the intermediate method to get a clear picture of Agha Sadegh Tafreshi's works and its reflection. In the calligraphy works of the Qajar period.

Conclusion

Studying and comparing the surviving manuscripts of Agha Sadegh Tafreshi Hijri demonstrations that since the scribes did not have access to the poet's personal manuscript, they repeated the mistake made by the early scribes without any caution in regard to the order of the rhymes. Today, if we look at the rhymes or the pseudonym of the poem that usually comes at the end of the lyric, we will see that the lyric has been written in the middle of a Masnavi. The scribes could have mentioned them as a separate lyric from the "Poetry Collection of Poems"; however, we can mention different themes in Agha Sadegh's poems. Nonetheless literary and religious themes are more noticeable than other themes. During the Qajar period, due to the importance of art, especially the art of calligraphy, many scribes became interested in writing manuscripts, and because of this, more than in previous periods, we see the proliferation of manuscripts of poets and scholars in various fields of science. Furthermore, they did not pay attention to the beginning and the end of the article. It seems that their purpose in copying the works of the past is to draw and arrange the lines and their manuscripts and works are more like an exhibition of lines and in some cases more like an exhibition of paper and cover. The poetry of Agha Sadegh due to the variety of themes has an acceptable and relatively good reflection among the scribes and calligraphers of the post-poet period, especially the Qajar period, which can be found by searching libraries and museums such as Malek, Majles Shura, University of Tehran and Astan Qods and others.

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