

Contextual and Visual Adaptation of Baqer Kherdeh's Saqi Nameh with Safavid Saqi Namehs and Paintings

The art of painting in Iran during the Islamic period and literature have been closely related to each other. As great literary works have always been one of the most central manifestations of painting. The Safavid period (1355-907 AH) is one of the most brilliant periods of painting in Iran. One of the great literary works in Iran is the book of Saqi Nameh by Baqer Kashani since it contains interpretations and descriptions about Saggi (cupbearer), Bاده (drink), taverns, music and musical instruments and melodies (including *daf, ney, tar, robab, chang, arghanun, rud, aud, soroud, pardeh, nava* and *magham*) and also pleasant theological concepts (Pir-e Moghan, Aref, Zahed etc.). A comparative study of Maulana Mohammad Baqer Kashani's with Safavid's Saqi Nameh and paintings, in terms of mutual concepts and themes and their historical course can be significant opinions in relation to the harmony and congruence of art and literature. This research has been completed by descriptive and analytical methods and relying on the data of library resources. Findings of the research indicate that considering a number of the themes and specific content of the Saqi Namehs and comparing those themes with the saquets of Baqir Kherdeh, such as: description of the Saqi, drink, song, the presence of musical instruments, seizing the opportunity, condemning the time and its people, referring to the historical history, epic values, romance and expression of mystical thoughts are sufficient in Saqi Nameh of Baqir and the poets of this era; moreover, similar concepts can be observed in the art of the Safavid era.

Research aims:

1. Recognition and importance of Maulana Mohammad Baqir Kherdeh's Saqi Nameh compared to Safavid Saqi Namehs.
2. A comparative study of the contents of the Saqi Nameh of Maulana Mohammad Baqir Kherdeh with Safavid paintings.

Research questions:

1. What are the common themes between Safavid period painting and Maulana Mohammad Baqir Kherdeh works?
2. What are the dimensions, components and commonalities of Baqir Kherdeh's Saqi Namehs with the Safavid Saqi Namehs?

Keywords: Saqi Nameh, Maulana Mohammad Baqer Kashani, Painting, Safavid period.

Introduction

Literature is rich in emotion. Saqi Nameh is one of the foundations of lyrical literature that can fulfill literature in its own way and by applying words and relying on special words and phrases. Paying attention to the butchery and opening its surfaces and layers was opening new windows on the rich literature of Iran. Mohammad Baqir Kherdeh is one of the poets who bestows a literary artwork named Saqi Nameh. He is one of the poets and calligraphers of the Safavid period who wrote the date of his death in 1038 AH. Saqi letters were considered as a type of literature from the tenth century AH. During this period, Saqi Nameh Sarai became popular and many poets turned to this type of literature. During this historical period, the art of painting flourished and many works of art were created. Studies show that the ancient connection between literature and painting has continued in the Safavid period; As literary and epic themes in this period are also central points and contents in the painting of this period. Considering the prosperity of Saqi Nameh writing in this period, it is possible to study the similarities between this literary work especially that of Mohammad Baqer Kherdeh, by examining the paintings of this period.

Regarding the background of the research, it should be said that an independent work with this title has not been written so far, however, several works have examined the inscriptions in the Safavid period. An article entitled "A Study of the Structure of Safavid Letters" by Mousaipour and Farzi (1396) has been written. In this work, the authors have recognized the manner and nature of the inscriptions in the Safavid period and their contents. Another article entitled "Critique and Study of the Safavids of the Safavid Era" written by Zahiri and Farzi (2013) examines the themes of the Saqi Namesh in the Safavid period. Another article entitled "Reflection on Hakim Faghfour Gilani's legacy" has been written by Abolghasemi (2007). In this work, the author has examined Gilani's butler as a case study of Safavid Saqi Namehs and knowledge and truthfulness, freedom and restraint of nature and asceticism are among the topics that he has dealt with in

this field of literature. It can be said that the oldest article in this field is the article of Mohammad Jafar Mahjoob entitled "Saqi Nameh - Mughninameh" in Sokhan magazine. (Mahjoubeh, 1339-: 69-79) Other articles are: "Saqi Nameh in Persian literature" (Zarrin Chian, 1355: 571-586) : 16-3) "Saqi Nameh and Mughninameh" (Haddadi, 1389: 27-37 "; Also the book " Saqi Nameh in Persian Poetry "by Mr. Rezaei An Attitude Towards the Saqi namehs in Persian Literature, along with a brief biography of the Saqiqahnameh –sarayan and their poems , by Seyyed Ahmad Hosseini Kazeruni, has been written in this field, nonetheless, none of the above-mentioned works, the characteristics of the Saqi namehs and its content has not been compared with the paintings of the Safavid period, consequently, the present study is based on a descriptive and analytical method and by relying on library sources seeks to comparatively study the content of Mohammad Baqer Kashani's literature with the Saqi Namehs of the Safavid period and its paintings.

Conclusion

Saqi Nameh literature is considered to be one of the most passionate poems of poets, especially the poets of the Safavid period, who have included various definitions and descriptions of Saqi, Bاده and Mughni. This type of poetry was considered by many poets of that time in the Safavid era and gradually took on the same form and image. In fact, this period is a period of stabilization and promotion of such literary works. In the Safavid era, composing the Saqi Nameh is one of the main elements of poetry and it is considered as one of the chief types of poetry. In this type of poetry, the poet uses the excuse of drunkenness and other unspoken taverns in his condemnation of the times and its people to criticize what he does not want. Baqir Kherdeh's literature is significant since the real poet can be found in it. The pain of the hearts that the Saqi calls to hear, the worry that compels the poet to take refuge in Mughni and drink and talk all about drunkenness. It is a special message and a thoughtful subject to express a social subject that has occupied the poet's mind. Apart from the common themes between the literature, the form and style that are specific to the Saqi Namehs of the Safavid era and with the help of which its type can be defined. Also, the sweetest and most beautiful descriptions of *Saqi*, *Jam*, *Mey*, *Motarb* and *Mughni* cannot be found except in the Saqi Nameh. In fact, Safavid inscriptions are a unique treasure of these descriptions, which Baqir Kherdeh's inscriptions are not separated from this decree. The themes and content of Baqir Kherdeh's works are as close as most of Saqi Namehs including the unfaithfulness of the world and complaining about it, the instability of life and its sorrows and joys, the invitation to seize the opportunity, the lesson from the past and the avoidance of sorrow, bringing many historical, mythological and religious allusions, each of which indicates the instability and unpredictability of worldly status are all common themes among the such literary works. It does not seem correct to consider the Saqi Nameh as a mere part of the Khamri (drunk literature) since it only speaks of Jam and Bاده and other belongings as many of mystics and poets mention

such features in their lyrical poems. In the Saqi Namehs of this era, the expressions of Meykhane (bars) and Mey, Meykadeh, Pire Moghan, Saqar, Peymaneh and other related words are seen that are applied in their virtual and mystical sense. Studies have shown that in the painting of the Safavid period, lyrical, romantic and social themes are considered as well as the concepts of the Saqi Nameh.

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