

Original Research Article

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واکاوی لایه معنایی در نقوش گیاهی و جانوری آرایه‌های نقاشی بنای «تارنجستان قوام»

Analyzing the Semantic Layer in the Plant and Animal Motifs of the Painting Arrays of «Qavam House»*

Abstract

Statement Problem: The "Qavam House" building is one of the beautiful samples of Qajar architecture in Shiraz, contemporary with the reign of Naser al-Din Shah. Due to the use of all traditional arts, the house is considered one of the valuable samples of architecture of this period. A significant percentage of decorations in this building includes 27 arrays of paintings. Plant and animal motifs with their own meanings and concepts play a major role in all the painting arrays of this building. This research is conducted to answer a question: "What are the concepts used in the plant and animal motifs of the painting arrays of "Qavam House"?"

Objective: This research seeks to achieve the meanings and concepts of plant and animal motifs in the painting arrays of the "Qavam House" building.

Research Method: A descriptive-analytical method with a historical approach has been used in this research. The data collection has been done using library sources and field observations.

Results: The findings of this research indicate that plant and animal motifs, which were influenced by western culture and interactions, have found different manifestations compared to the past periods. Moreover, birds with symbols of love, immortality, fame, and flowers with symbols of beauty, tenderness, and purity in combination with each other include stories of love and romance in their inner meaning.

Keywords

Painting Arrays, Plant Motifs, Animal Motifs, Iconography, "Qavam House" Building

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Introduction

Wall painting in the Qajar period is the continuation of the pictorial (painting) traditions of the past, especially the Zandiyeh and Safavid periods. One of the significant changes that happened in the painting of this era was the transfer of painting from book pages to walls and doors, whose roots go back to the developments that happened in the Safavid era. The painting arrays of the Qajar period have been greatly influenced by Western art. The wall painting of the Qajar period is important in terms of the passing of painting from the traditional style and the evolution of an Iranian-European style. Most of the traditional arts such as mirrors, Muqarans, tile, inlay, mesh, painting, stained glass, and sculpture, have been used in the building of Qavam House, both in its construction and in its reconstruction. The construction of this building began in 1257 AHS and lasted for ten years, which coincided with the rule of Naser al-Din Shah Qajar, and its painting arrays are impressive and remarkable. The question of this research is, what are the concepts used in the plant and animal motifs of the painting arrays of Qavam House? Also, its main goal is to achieve the meaning and concepts of plant and animal motifs according to the iconography method.

Research Method

This research has been done using a descriptive-analytical method with a historical approach. Information was collected using library sources (documents & authentic scientific documents) and field methods (photographing, observation, and drawing), and the desired findings were collected and categorized. Selected examples include plant and animal motifs in the painting arrays of Qavam House. The painting arrays of Qavam House include 27 paintings, of which 13 are related to ceiling paintings and 14 are related to wall paintings, where the iconography method is used to describe and interpret the motifs.

Research Background

The background of the present research can be followed from two perspectives of iconography and thematic studies of the painting arrays of Qavam House. In recent years, in Iran, much research has been conducted on iconography and the reading of works of art, which explains to some extent the scope and working method of the iconography approach. In the field of architectural arrays (paintings) and murals, articles and theses have been written, including «Ghiasi» (2015) in a thesis entitled «Investigation of the plant arrays of three prominent buildings of the Qajar period in Shiraz city: Nasir al-Molk Mosque, Qavam House, and Zinat al-Molk House» investigated the plant arrays and identified their similarities and differences. Elsewhere, «Haqbin» (2016) in an article entitled «Investigation of the content and execution method of the ceiling paintings building of Qavam House, Shiraz», while introducing the style of Qajar painting, especially Shiraz, investigated the execution method and content of the ceiling painting of the Qavam House. Also, «Naghul» (2015), in an article titled «Analysis of the principles of wall painting of the Shiraz school in the design of government buildings (case example: Qavam House)» introduced and categorized the style and themes of the paintings and he has mentioned the basis of some subjects influenced by Western art and their execution method and finally, «Sarvarian» (2015) in an article titled «Investigation of the reasons for the influence of Qajar painting from the West, Study case: The roof of the main porch of Qavam House, Shiraz» has explained the reason for the changes in painting in the Qajar period and the reason for using the motifs in the ceiling painting of the main building of Qavam House. Therefore, according to the conducted research, no research has been done regarding finding the meaning and concept of motifs. And most of the conducted research studies have been

about the aesthetic aspect and the form of artworks and, finally, the classification of motifs in geometric, plant, animal, and human forms, which has necessitated the importance and necessity of this research.

Social and cultural background of Shiraz in the Qajar period

The Qajar era was the era of significant changes and transformations in all political, economic, and social fields, especially art and culture. «During this period, extensive exchanges took place with East Asian countries, the Ottoman government, and European countries, which brought art to face new manifestations and themes, and Shiraz was at the forefront of these developments due to its historical and cultural background. Art in any era reflects the ideas, thoughts, customs, and culture of a nation in general, which is rooted in the thought and worldview of that nation» (Rahimi, 2014, p. 29). The artists of the Qajar period suffered a kind of duality. On the one hand, they sought to revive the magnificent art with the glory and strength of the past brilliant periods, especially the Safavid period, and on the other hand, they sought to create new and modern effects influenced by Western countries in their art. One of the critical events in the painting of this period was the departure of painting from the monopoly and support of the court and the ruling class; Therefore, during this period, painting became popular in different ways and became a popular art, and painting was highly regarded as one of the decorative arrays in buildings. «Painting arrays in building decorations were sometimes based on the characteristics and traditional effects of art and sometimes as superficial imitations of Western art, and finally, the art of painting gradually evolved by crossing the traditional method and combining with the effects and achievements of Western art, and it became a combined Iranian-European style» (Balilan Asl, Kafashian, Eqbali & Hashemi, 2018, p. 90). «flowers and birds» painting is considered one of the brilliant aspects of the Qajar period art, which became popular from the Zand period and reached its peak in the Qajar period. The city of Isfahan is considered the birthplace of flowers and birds, and the city of Shiraz as the place of an elevation of this painting. Lutf 'Ali Suratgar, a prominent Shirazi painter, gave a new spirit and life to the painting of flowers and birds of this period, which brought the painting of flowers and birds into a new phase. «His shadings were very precise and delicate, and he always tried to preserve their natural shape and color in the construction and finishing of flowers and birds, and depicted the birds in different states, hunting, resting, etc. His works well represent the painting characteristics of this period» (Hosseini Motlaq, 2012, p. 35). Agha Mohammad Khan of Qajar sent a number of Shirazi tilers, stonemasons, mirror makers, and painters to Tehran and employed them, as a result of which Tehran benefited from the Shiraz school. «Decorations have always been an inseparable part of Iranian architecture in every period of history and culture, which found a special place in the Qajar period; Qajar architecture is completely Iranian and traditional in terms of working methods and is influenced by the West in terms of the use of decorative motifs» (Rahimi, 2014, p. 8). Also, there was a relative development in the field of color usage and various subjects in the art of this period in Shiraz. Decorative motifs, including Arabesque motifs, Khataei motifs, flower patterns, flower vases with birds motifs, pictures of kings and princes, as well as traditional motifs related to previous periods, such as Animal's Combat motifs (Achaemenid, Sassanid period), The lion and sun motif (related to the sealing ceremony in ancient Iran and the symbol of Shia after Islam in Iran) and the angels' motif. The nature paintings of motifs with luxurious moods and the use of hot, happy, and warm colors gave the art of this period material and earthy aspect different from the previous periods.

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Qavam House

Qavam House building also called Qavam garden, and is known as Qavam House, is a part of the Qavam complex of Shiraz, built and completed between 1257 and 1267 AHS, parallel to the reign of Naser al-Din Shah Qajar. The Qavam complex was used as the governorship of Fars, and it is connected to the house of Qavam, which is recently called «Zinat-ol-Molk» house, through an underground tunnel. The building of Qavam House was used as an external building (for receiving people and guests), and the house of Zinat-ol-Molk was used as an internal building for residential use and exclusively for family members. The decorations of the building belong to the third and fifth Qavam al-Molk periods. To build this building, artists from Tabriz, Shiraz, and Isfahan have been used, and traditional Iranian arts have been used in abundance both for its construction and for its reconstruction. The courtyard of the garden is in the style of Iranian gardens, which, due to its abundance of sour orange trees, is known as the «Naranjestan» garden of Qavam. The entrance roof of the building is decorated with brickwork and framing, and the entrance door, which is made of teak wood, is beautifully inlaid. The northern building, the main and important building of Qavam House and the place for receiving government guests, has an underground floor and two floors above it, where most of the decorations are located on the second floor. The central porch in this building is considered one of the most beautiful porches of the Qajar period in Shiraz due to the use of all traditional Iranian arts. Painting on wood and plaster of this building are notable examples of Qajar art decorations. All the doors are inlaid, and Marquetry and they are made in the form of sashes with colored glass made of sandalwood, walnut, betel-nut, and brass metal with flower and birds designs by prominent masters, and they shine like the frames of Intarsia art. One of the most beautiful parts of the building is the Hall of Mirrors or alcove, whose walls and ceiling are full of mirror work and paintings. The paintings are in the painting style of the Shiraz school (flower and bird style), and completely mineral and traditional colors and water gold are used in them. There are also painting arrays with a combination of traditional and western motifs, where European landscapes and western motifs stand out in the middle of traditional motifs. Stone sculptures with motifs from Persepolis remind us of the beauty of Achaemenid architecture. The presence of combination stones of mesh and sculpture, as well as the implementation of some pieces of mesh stones in the form of a curve, shows the peak of creativity and skill of the architects of this period (Figure 1.).



Figure 1. View of the northern building of the Qavam House building. Source: Authors.

Painting arrays

The painting arrays of Qavam House include 27 paintings, of which 13 are related to ceiling paintings and 14 are related to wall paintings. Most of the ceiling paintings are executed

with the Oil painting technique on wooden poles called «marjuk» in the local language of Fars natives, with one-half and one-quarter projection, symmetrical compositions with vertical and horizontal rectangular frames. New methods that became popular in the Qajar era due to interaction and influence from the West, such as calico printing, gilding, photo collage, and wallpaper, have been used in the execution of paintings. Murals are often made in separate geometrical frames and decorated with vase motifs, flowers and birds, bergamot, Arabesque, Khataei motifs, bouquets with warm and happy colors to create a warm and intimate atmosphere. One of the remarkable points in the execution of paintings is the coexistence of flat spaces with voluminous designs, most of the motifs of these paintings, such as flowers, animals, and human motifs, are executed with a realistic finish. The paintings have plant, geometric, animal, human motifs, European perspective landscapes, and western elements (Figures. 2 & 3).



Figure 2. Wall painting in the far western room of the northern building. Source: authors.



Figure 3. Linear analysis of the wall painting in the far western room of the northern building. Source: Authors.

Description and interpretation of plant motifs

«Man's dependence on plants and trees has caused them to be present in all aspects of human life. A large part of this presence exists in humans' supernatural beliefs and ideas, and they have had a tremendous impact on the thought, art, and culture of every land since the distant past. Therefore, plant motifs have always had a special place in the form of decorative motifs in paintings, carpets, murals, handicrafts, and clothing, according to mythological beliefs and beliefs» (Naderi Gorzaddini, 2011, p. 5). Rotating plant motifs form a major part of the paintings of Qavam House. In the traditional design literature, we divide revolving designs into two categories: 1. Arabesque 2. Khataei. These two are used together, but they are separate. Arabesque motifs, or Islamic motifs, derived from the word Salim, which means peace and security, is a combination of simplified vegetable and animal motifs and regular divisions of the circle, whose roots go back to the vine tree (a symbol of immortality and life in Iran) and its invention is based on plasterwork of the Parthian period. «These motifs in Islamic art symbolize the flowers and trees of paradise. The method of execution of these motifs is based on precise and calculated mathematical and geometrical divisions, and they have proportionality and numerical interrelation» (Burkhart, 1998, p. 186). Arabesque motifs in these paintings are mostly designed as Arabesque stems to separate the

background from the Corner and bergamot. Khataei motifs have filled all the empty spaces with their regular and soft rotations in an abstract form consisting of branches, Paisley, flowers, and buds, where the flowers, leaves, and branches are intertwined in a curved, circular spiral, and sometimes bird and animal motifs are placed next to these motifs. These motifs were brought to Iran with the invasion of the Mongols in the form of Chinese art. The name Khataei is derived from Khotan, which in ancient times included areas of northern China, Mongolia, Manchuria, and Turkmenistan, and Khataei motifs also mean flowers and basil. Patterns of roses, Paeonia, Iris, Marguerite, Rosa canina, Daffodil, Chrysanthemum, etc., with different shapes inside vases and freely, after Aspidistra, have taken the most part in the paintings.

Rose pattern: They are executed with pink, white, red, gold, and a naturalistic finish. This flower is manifested in Iran's art, literature, and mysticism after Islam. Most of the roses have a secret meaning or symbol of allegory and mysticism, and they are implemented in the form of seven leaves, which contain the totality of time and space; Through its seven leaves, they refer to seven days and nights, seven times of transformation and seven cosmos. But in the Qajar period, they emphasized more on the decorative aspect of the rose more than its conceptual aspect.

Paeonia pattern: It is executed with white, pink, and gold colors and a naturalistic finish. During the Qajar era, Naser al-Din Shah's reign, a species of this flower named «coraline» was created. Paeonia" was imported to Iran and became one of the main elements of flower and bird painting. «There is a possibility that its name is Paeonia because it was the most expensive of all flowers during the Qajar period, and its value was around one hundred tomani» (Nazemian, 2011, p. 15).

Iris flower: It is executed with blue color and realistic finish. The lily flower is one of the fixed decorative elements in most traditional arts, which is a symbol of beauty, courage, wisdom, purity, wisdom, faith and hope, and has been seen and used in Mesopotamia, Sasanian, Greek, and even Abbasid caliphate handicrafts since the distant past. In Iranian legends, it is said that when Eve was expelled from heaven and was pregnant, Iris flowers grew due to the tears that fell on the ground.

Sunflower pattern: It is executed in gold color with brown sidelines. In Sasanian art, it was a symbol of the seal god. The sunflower symbolizes brightness, light, sun, worship, loyalty, admiration, and longevity.

Lotus flower pattern: It is executed in gold and blue color with both abstract and naturalistic finish. Its other names are the royal flower, born from water, and a symbol of the sun. In the book, «Bondaheshen» is the symbol of Anahita. The lotus flower entered Manichaean art under the influence of Buddhist art, China, and Central Asia. In ancient Iran, it was a symbol of peace and happiness. There are examples of it in the prominent motifs of Persepolis and the sculptures of Taqbastan. Because it opens and closes at sunrise and sunset; Also, the resemblance of its flowers to the sun is a symbol of the sun and new life, immortality, brightness, purity, creation, and fertility. Also, since the lotus root is in the ground, it is a symbol of permanence, and the connection of its stem to the flowers and leaves on the water is a symbol of the human umbilical cord.

Rosa canina pattern with nature painting and orange and gold colors; It is one of the wild types of red flowers that can be found in different colors all over Iran. It means sympathy and desire. Its symbolic aspects are the same as the rose.

Daffodil pattern: It is executed in milky and golden colors with a naturalistic finish. It is widely used in carpet designs and painting. It has a prominent presence in most of the artworks of the late Safavid era. Renowned artists such as Reza Abbasi and his students

have used daffodils in different ways in their works. The use of daffodil flowers next to the iris flower is one of the main elements and components of flower and bird painting. The daffodil flower symbolizes a new beginning and life since it blooms at the end of winter and promises the coming of spring. According to the beliefs of The Shias, the pleasant fragrance of this flower gives the smell of The Twelfth Imam, and since it is one of the first flowers that grow in spring, it is attributed to The Twelfth Imam.

Chrysanthemum pattern: it is executed with gold and white color and a naturalistic curtain. This flower entered Iran's painting art at the time of the Mongol invasion, which is a symbol of the fall in China. In Asia, chrysanthemum means rebirth and new life.

Marvel of Peru pattern: it is executed as an abstract and abstract gold color inspired by nature. The flower of marvel of peru is used in khataei motifs, and it is the characteristic flower of Khataei decorations. Marvel of the peru flower is created from the combination of many flowers and curved leaves. Marvel of peru flower is derived from pomegranate and lotus, which has evolved due to changes in them and innovations in them, and it has become today's form. «Although the marvel of peru flower existed before the Safavid period, its widespread use in tile works, carpet designs, paintings, and architectural arrays became popular from the period of Shah Abbas I by making changes and developments on it» (Jahanpour, 2012, p. 20).

Gaillardia pattern: It is executed as a single golden color with a naturalistic finish. Happy flower, fire cycle, and Indian flower are other names for this flower. The meaning of this flower in the dictionary of Dehkhoda (Abadis, 2021) is hypocrisy; Therefore, it is a symbol of trickery and hypocrisy.

Lilium flower pattern: it is executed in orange color with a naturalistic finish. In Iran, this flower is the symbol of the Khordadgan celebration. In the book entitled «Primal Creation», Lilium is the special flower of «Amshaspand» of lady Khordad, and any flower that is attributed to this lady is called Khordad Lilium. Lilium symbolizes purity, sincerity, commitment, sympathy, pure beauty, and rebirth. The name Lilium in Iran is derived from the Hebrew word Shoshannah, whose roots go back to ancient Egypt. Orange Lilium is a symbol of self-confidence and energy.

Iris flower: It is executed with blue color and realistic finish. The Iris flower is considered a fixed decorative element in most traditional arts, painted in different colors in Iranian paintings. The iris became more popular in painting during the Zandiyeh period. During the Zand and Qajar periods, the Iris flower was used in most applied arts, symbolizing beauty, courage, wisdom, purity, intelligence, faith, and hope. And it has been seen and used in Mesopotamia, Sasanian, Greeks, and even Abbasid leaders since the distant past. In Iranian legends, it is said that when Eve was expelled from heaven and was pregnant, iris flowers grew due to the tears that fell on the ground.

Calla Lily pattern :It is executed both abstractly and naturally in blue color combined with Khataei twists. Trumpet flower has been used a lot in carpet designs and book layouts, which are considered to be a symbol of happiness. Another name for this flower is the gillyflower.

Bergamot pattern: Bergamot motifs consisting of Arabesque and Khataei motifs in different shapes of rhombuses, circles, ovals, octagons, and sometimes in combination with western motifs are embedded in all ceiling paintings and some wall paintings. The origin of this role goes back to ancient times and the design of flower gardens and ponds. The most famous of them is the design of three bergamots, and later, flower, bush, Arabesque, and Khataei designs sat instead of the elements inside the ponds, and this is how bergamot designs appeared. Since ancient times, placing the design in the center indicates attention



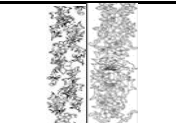
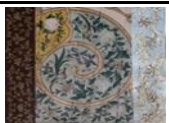


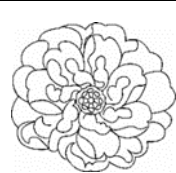

from the outside to the inside. Unity in multiplicity, movement from time to timelessness, the point of divine residence, equality and order and the center of the secret in Islamic vision are interpretations of the center, and since the design of the bergamot is located in the center, it somehow contains these interpretations. «bergamot has a semantic affinity with the concept of «إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ»». Some believe that the first symbol that was the introduction to the creation of bergamot was the «Aryan sun» swastika before Islam» (Azadbakht, 2021, p. 399).

Aspidistra pattern: this pattern is the same Congress leaf that was used in Khataei designs. Westernization and integration of two Iranian and Western styles have been effective in shaping these motifs. On the other hand, it is similar to the motifs of cast iron guards and fences in France and England, which has made these motifs known as cast iron leaves in Iran. The Aspidistra are executed both in flat monochrome with gold, green, blue, and white colors and in volume.

Marguerite pattern: It is executed in an abstract form with blue color. It is also called *Bellis Perennis* and English marguerite. Because it goes in the spring, it also means new and fresh. Because it opens at sunrise and closes at sunset, this flower symbolizes hope, a new beginning, innocence, pure love, loyalty, and gentleness.

Taj-ol-Moluk flower pattern: It is executed in orange and blue colors with a realistic finish. It is one of the common flowers in Qajar decorations, which in Persian means king and crowner. On the other hand, the symbol of love, faith, and guidance, along with victory and innocence, is also a symbol of stupidity. In the Christian religion, the Taj-ol-Moluk flower symbolizes wisdom, piety, respect, and the seven gifts of the Holy Spirit.

Table 1. Plant motifs. Source: Authors.

Row	Name	Design analysis	Image	Location	Meaning
1	Arabesque motifs			All paintings	Reconciliation, peace, and health in the meaning of Islamic motifs
2	Khataei motifs			Painting ceilings and walls	Fault , Slip, Flowers and Basil
3	Rose Flower			In almost all the paintings, except for the painting of the corridor of the southern building and the corridor of the second floor	Holiness, love, beauty, Perfection, balance and patience, intelligence and excitement
4	Paeonia			In almost all the paintings, except the painting of the corridor of the south building and the corridor of the second floor	Honor, Wealth, Romantic love

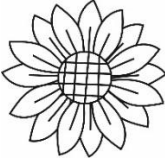

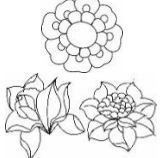

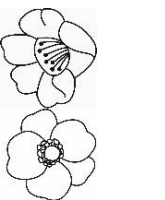

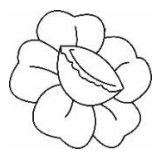





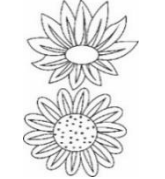



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Row	Name	Design analysis	Image	Location	Meaning
5	Sunflower			Ceiling painting of the corridor of the northern building	Light, light, sun, worship, loyalty, longevity, admiration
6	Lotus flower			Painting the ceiling of the corridor, East and West rooms, and the Second Floor	Creation, fertility, New life, Sun, Immortality, and fertility
7	Rosa canina			In almost all the drawings, except for the drawing of the corridor of the southern building and the corridor of the second floor	Empathy, Desire, love
8	Daffodil			Painting the ceiling of the main porch and the walls of the east room	A new beginning and life
9	chrysanthemum			Painting the walls of the westernmost room	Long life and Good luck, Friendship, Strong energy
10	Marvel of Peru			Painting the ceiling of the eastern and western rooms	Holiness, Creation, and life related to Anahita
11	gaillardia			Painting the ceiling and walls of the westernmost room	Hypocrisy, Duplicity
12	Lilium flower			Painting the ceiling of the main porch, east and west rooms, and second-floor rooms	Purity, Commitment, Compassion, Pure beauty, Rebirth, Confidence, Energy






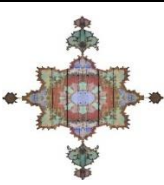


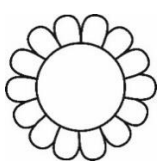

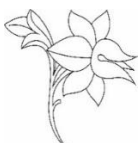

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Row	Name	Design analysis	Image	Location	Meaning
13	Iris flower			In almost all the drawings, except for the drawing of the corridor of the southern building and the corridor of the second floor	Beauty, Courage, purity, faith, and hope
14	Calla Lily			Painting the ceiling of the eastern and western rooms, the walls of the western room, the hall of mirrors, and painting the ceiling of the corridor	Beauty, Purity, Chastity, the symbol of Resurrection and Rebirth
15	Bergamot			All ceiling paintings	Unity in plurality, Equality, Order, the source of existence, and heavenly gardens
16	Aspidistra			All paintings	The decorative aspect is influenced by the motifs of cast iron fences in France and England and the decorative motifs of the Rococo style.
17	Marguerite			In almost all the paintings, except for the painting of the corridor of the southern building and the corridor of the second floor	New beginning, Hope, loyalty, and long trust
18	Taj-ol-Moluk flower			Painting the ceiling of the eastern and western rooms, the hall of mirrors, and the walls of the eastern room	Innocence, Guidance, love, Faith, Victory, Respect, and Stupidity

Description and interpretation of animal motifs

All the animal motifs in this building include birds, which are included with plant motifs. The cow and lion motifs in the painting of the ceiling of the main porch are the only animals that, except for birds, can be seen in the painting arrays of this building and are known as Combat motifs of animals. The image of the pheasant has a strong presence in all the paintings in different states and is always painted in connection with the flower while turning its back to its kind and facing the rose, and it somehow shows the close relationship between literature and painting in this period. It refers to the love story of a flower and a

bird. The history of flower and bird painting goes back to before Islam and Iranian mythology, such as the myth of Simorg «fabulous bird», and the tree of life. But from the Zandiyeh period, flower and bird painting evolved and became common (Shahdadi, 2005, p. 106). The art of any country influences flower and bird painting; it has an Iranian atmosphere, which the artist of the Qajar period gave a new identity and personality and turned it into completely Iranian art. The flower and bird paintings have a deep connection with Iranian literature and mysticism. In general, the meaning and concepts hidden in the flower and bird painting can be deciphered with the help of literature. The depth of its meaning and concepts can be understood. Nightingale motifs, like pheasants, have appeared in the role of birds in the story of flowers and birds. One of the interesting features of these animal motifs is the naturalistic treatment, which is realistically displayed in all paintings. Except for the pheasant, nightingale, seagull, and parrot used in other paintings, the rest of the animal motifs in Table 2 can only be seen in the painting of the ceiling of the Hall of Mirrors. The association of birds with different flowers can also evoke an abstract image of paradise and the flowery gardens of that period. Seagulls and parrots have filled the spaces of the paintings freely, together with flowers, and they have also been used with human motifs. Finally, apart from the decorative aspect and the role they play in beautifying the building, animal motifs contain a special meaning and concept rooted in painters' traditions and beliefs.

Peacock pattern; its performance in a realistic way, which in Iranian culture is known for its feathers as beauty and its legs as ugliness. Based on traditional beliefs and opinions, the peacock is considered dangerous despite its beauty; Because the story of Satan's entry into heaven and Adam's exit from heaven have been attributed to the peacock. «In mysticism, the peacock is a symbol of the desire to reach the evolution and perfection of good things. Also, the peacock is known for arrogance and ambition. In the narratives, the vehicle of the Prophet, during the Ascension, is described as having the body of a horse, the head of a human, and the tail of a peacock» (Jahanbakhsh, 2015, p. 130). In the Persian Arya dictionary, the word peacock has been translated into the Persian word bird carpet (Site Abadis, 2021). In Iranian culture, the peacock symbolizes royalty, the sun, beauty, glory, another birth, and the entrance to heaven. In ancient beliefs, the peacock's tail is a symbol of the sun, its circular trail is a symbol of the sky, and the eye-like patterns on the feathers of the peacock's tail are symbols of the stars in the sky.

Pheasant pattern: its performance is realistic, and a combination of the body of birds such as Crane, Peacock, and Pheasant, also called Capercaillie, and desert bird, and have beautiful and long wings. It is a symbol of beauty and glory, luxury, affection and maternal love. «In China, this bird is the symbol of the crying woman and God's messenger. In the dictionary of Dehkhoda (Abadis site 2021), pheasant is defined as a black bird whose feathers were installed by Persian kings on their crowns. Due to its singing and melodious movements, the pheasant is considered to be a symbol of order and harmony in the world» (Khanhasanabadi & Eshraghi, 2017, p. 10).

Pigeon pattern: This pattern has been executed with a realistic finish in milky color in different modes. The pigeon has a special place in the culture and art of ancient Iran and Islam. The pigeon symbolizes spring, love, purity and simplicity, happiness, hope, peace, harmony, and the gem of immortality and spirit. Also, the pigeon is considered an allegory of women because of its beauty and whiteness. The role of the pigeon, like the peacock, has been used in all artistic periods of Iran. In Iranian legends, pigeons are mentioned as attendants of Anahita, the goddess of waters and fertility, and a healer who knows where magical plants grow and is a guide to reach one's goals, and it is also mentioned in Islamic

traditions that keeping pigeons in the house repels harm and Harassment by devils and jinns will ward off calamity and relieve loneliness; In such a way that its maintenance has been emphasized many times in different narratives.

Nightingale pattern: This pattern has been executed realistically in different situations while facing the rose flower. The nightingale is a symbol of beauty lovers. In the dictionary of Dehkhoda (Abadis site, 2021), it is called morning bird, spring bird, good singing bird, cheerfulness bird, winged bird, lively singing bird, shabahang bird, lawn bird, and spring bird.

Duck and Seagull pattern: This pattern has been executed with a naturalistic treatment along with flowers and Khataei motifs in women's role models. This bird is a symbol of purity and salvation. In Persian literature, he is famous for his good voice, love and fascination, talkativeness, and eloquence. It is a symbol of freedom and a messenger of peace. Its other name is Nowruz bird or pelican. In Qajar art, it has more of a decorative aspect, and artists always used motifs such as bird-like motifs in their decorative arrays to express power and holiness.

Parrot pattern: This pattern has been executed with a naturalistic finish along with flowers and Khataei motifs, on women's shoulders, in human motifs. The parrot is an Indian bird, and it is a symbol of happiness, speech, and eloquence. The symbolic meaning of the pattern of a parrot is Speaker, Messenger, orator, Greed, Backbiting, Hot-tempered, and Long-tongued. The image of a parrot next to women is a sign of women's beauty and eloquence, and it also reminds the story of the flower and the bird, in which the woman takes the role of the flower.

Animal's Combat pattern: This pattern has been executed with a realistic treatment in two different modes with the same theme. These motifs always show the conflict between the hunted and the hunter, whose roots go back to the myth of Mithras and Mehr. The hunter, who is depicted instead of Mitra, refers to the concept of the victory of life at the end of this war and the transformation of nothingness into existence; It also shows that death and nothingness are the beginning of re-resurrection and always light and life triumphant in the field. These motifs always include the combat of two animals with each other or an animal with a human, and it refers to the religion of love and the battle of good and evil, good and evil. Most of the motifs of combat include the fight between lion and bull. The motifs used in this building are taken from the motifs of Persepolis. The fight between the lion and the cow is a type of mythological and symbolic motif and also shows life force and power (Panjehbashi, 2018, p. 113). The cow is the symbol of the earth and the symbol of fertility, power, and the moon. Killing a cow in the new year means the death of winter and the beginning of life and greenery. The lion is a symbol of the sun, power and majesty, courage and law, justice, and spiritual and material powers. «In different cultures, because it means guardian and father, it is considered a sign of elders and religious scholars. For example, they gave the title of «Lion of Judah» to Majesty Masih and «Lion of God» to Majesty Ali, which shows their strength and invincibility» (Rostam Beigi, 2001, 54). The victory of the lion over the cow symbolizes the day after the night, the victory of light over darkness, and the victory of the sun over the moon. According to «Roman Girshman», the fight between the lion and the cow, which are both from the constellations of Leo and Taurus, near Nowruz, shows the change of season from winter to spring, the defeat of winter, fertility, and regrowth.

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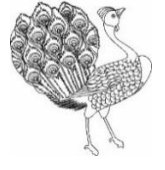





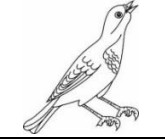





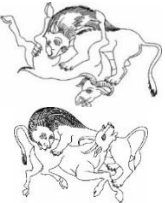

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Analyzing the Semantic Layer in the Plant and Animal Motifs of the Painting Arrays of «Qavam House»

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Table 2. Animal motifs. Source: Author.

Row	Name	Design analysis	Image	Location	Meaning
1	peacock			Painting the ceiling of the Hall of Mirrors	Paradise, longevity, beauty, rebirth, eternity, heavenly stars, luxury, arrogance, pride, fame, status, glory and splendor
2	pheasant			Painting the walls of the western and eastern rooms and painting the ceilings of the eastern and western rooms, the hall of mirrors, and the rooms on the second floor.	Beauty, glory, luxury, affection, power, authority, immortality
3	pigeon			Painting the ceiling of the Hall of Mirrors	Spring, love, purity and simplicity, happiness, hope and peace, Anahita's attendants
4	nightingale			Painting the ceiling of the hall of mirrors and the eastern and western walls	The epitome of beauty worshipers, insane, adherent to the love of the rose
5	Gull			Ceiling painting of mirror hall and porch located in the south building	A symbol of flourish, fertility, and water
6	parrot			Painting the ceiling of the hall of mirrors and the room on the second floor	Speaker, Messenger, orator, Greed, Backbiting, Hot-tempered and Long-tongued
7	cow and lion combat			Painting the ceiling of the Hall of Mirrors	Cow symbolizes earth, fertility, power and moon, and winter-lion symbolizes power, greatness, courage, law, spiritual powers. Animal's Combat motifs: reminiscent of the myth of Mitra and Mehr, the change of seasons, the end of winter, and the coming of spring

Finally, according to the materials presented in this research, it is stated that the arrays of paintings in the Qavam House building are considered a platform for showing the duality of the Qajar artist in dealing with tradition, modernity and Iranian-European style. The paintings have solemn and heavy compositions with warm, harmonious, and sometimes contrasting colors. A large part of the motifs of the painting arrays in the Qavam House building include plant motifs, especially flower and bird motifs. Plant motifs in these paintings are abstract, and animal motifs are executed realistically. Every painting or work of art has signs that display information about the ideas, beliefs, and culture of a nation in addition to its appearance; Therefore, considering that the main goal of this research is to analyze motifs in order to obtain the meanings and concepts of plant and animal motifs in the painting arrays of the Qavam House building, except for the motif of lion and cow Combat, other animal motifs include birds such as pheasants, peacocks, nightingales, pigeons, seagulls and parrots, and the plant arrays are composed of Arabesque motifs, Khataei, bergamot, aspidistra leaves, and roses, irises, etc., which are completely realistic. Therefore, in response to the question raised in the research, it should be stated that birds with symbols of love, immortality, fame, and flowers with symbols of beauty, tenderness and purity in combination with each other have stories of love and romance in their inner meaning. Therefore, since the distant past, Iranians kept plants, flowers, and trees in their homes and used plant motifs to decorate and beautify their buildings. Therefore, the use of plant motifs, along with decorative and beautification aspects, is an expression of ritual and religious beliefs. Although artists and painters always emphasized the abstract aspects and beautification of the building, their paintings, in addition to the decorative aspects, are rooted in past beliefs and cultures, which is undeniable.

Conclusion

Painting is considered one of the important and significant platforms in the field of the appearance and display of symbols and signs that are rooted in the culture, ideas, and beliefs of every nation. Therefore, in response to the question raised in this research, which is: What are the concepts used in the plant and animal motifs of the painting arrays of the Qavam House monument? It should be stated that birds such as pheasants, peacocks, nightingales, pigeons, etc., are symbols of love, purity, immortality, fame, glory, splendor, prosperity, and fertility, and roses, irises, and chrysanthemums are symbols of beauty, brightness, love, tenderness, purity, and purity in combination with each other have the love story of flower and bird, Simorgh "fabulous bird" and tree of life, Tuba tree and goddess Anahita in their inner meaning. Also, the use of natural elements in Iranian art has a long history and goes back to the ideas and beliefs of the past that they praised and worshiped trees, plants, the moon, the sun, and stars and tried to preserve them.

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