

THE METHOD OF ILLUSTRATION AND CONTENTS OF LITHOGRAPHY BOOKS AND QAJAR PERIOD'S IMAGINARY PAINTING IN COMPARATIVE ATTITUDE

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ABSTRACT

Persian painting has always had a close relationship with Persian literature, epic and religious themes and even sometimes has portrayed romantic stories in different ways. "Lithography" and "coffee house painting or imaginary painting" is two different branches of Persian painting with the similar public origins that have represented the public's interest and faith into pictures. Moreover, understanding their properties for detecting the expression patterns and the different applied illustration rules are very important and is an undeniable necessity in the current period of time that the (artistic) legacy of the past is lost simply in the process of rapid transformation and modernization. Hence, The present paper, due to the specific characteristics of Qajar period's painting, has investigated the themes and style of illustration and understanding of the relationship between them in lithography and imaginary paintings of coffee house paintings and has tested the theory of having similarity arising from common roots of faith in the subjects and visual differences resulted of the techniques employed in imprinted lithography and coffee house paintings of the Qajar's period. Results from a comparative study of sample drawings of the coffee-house paintings book (by Hadi Seif - Reza Abbasi's Museum publications) and lithography samples of Shahnameh narrated by Mirza Ali Qoli Khoei (made by Samadi, Hajar and Lalei, Nemat) and also samples available at National Library of Tehran (years 1264- 1282 AD) indicate that illustration of lithography has become an artistic inspiration for the Coffee House Painting and in both artistic styles, illustration commonalities originate from the similarity of contents of religious and epic issues and substantially, expansion of visual arts in the middle of the Qajar's period due to spread of lithography samples. This cross-sectional study has collected data using library-documentary (video) and observational method.

Keywords: *Comparative Study, Contents and Illustration, Lithography, Imaginary Painting, Qajar Art*

INTRODUCTION

The art of illustration of Iran has an unbreakable bond with Persian literature and national and religious contents and they have provided each other's promotion bed. The witness for this claim is the valuable works left in the museums of Iran and the world. "Lithography" is the result of entrance of printing industry to Iran in the Year (1240 AD) during the reign of Fath Ali Shah Qajar and the peak of the progress of this industry is the Years 70-80 of the nineteenth century which led that a new generation of artists and illustrators to get new artistic features and use the line element and visual features. In this way, the visual space was created along with new structural values in the images within the pages of lithography books and continued the same way that was common traditionally in the areas of visual art and revitalized illustration of Iranian books. "Coffee house painting" announced its existence in the late Qajar dynasty concurrent with Constitutional Movement, to link words to paintings once more where the classical Persian literature lost its richness, diversity, depth and contents. Since lithography books are available and provided to the public, and the coffee house painting enjoys popular origins and the corresponding artists have had immediate relationship with it. And establishes the relationship between the lithography and coffee-house painting, in terms of concepts, components and the common visual elements. Among the applications of these images, using them to prepare a template for a coffee house

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painting from this period which is considered in this paper can be mentioned. Therefore, investigation in this area can lead to identifying the items that coffee house painters have inspired in their works.

Content Characteristics and Illustrations Bargains of Lithography

Lithography and coffeehouse painting such as Iranian illustration has been closely linked with Persian literature and this trend has continued in lithography books illustrations and coffee house painting. Thus, similar to illustration, cases such as combat, festival and religious forms are the inspiration sources of them. Although the diversity of issues among lithography books, due to society's needs is very remarkable and contains a great collection of classic and popular literature of people in the streets, textbooks and school house books as well as travel accounts, etc that exist in the available illustrations coordination between the intended text and the image paid attention by the Illustrator.

"Coffee house painters heard a description of the main themes of their paintings including the Shahnameh stories and Khamsah of Nezami and events of Karbala Tragedy, Quran stories and folk tales by the story tellers, **Ta'zieh** (Iranian national and religious dramatic musical performances) performer, eulogist and Rozeh (Shi'ite religious tales) teller and drew it if the same perception also existed in ordinary people's mind." (Najam, 2010). Therefore, artists followed a collective will and a traditional culture template in materialization of themes and issues with regard to coffee house painting features, and responding to the needs of the masses of people and safeguarding of behavioral patterns, and the religious and ideological systems in a traditional society in which they lived. In lithography field, Shahnameh of Ferdowsi⁴ which is among the most popular books of Persian literature has published more than any other book during lithography period. Generally lithography books, in the selection of stories and the peak of tales to create pictures have been influenced by some manuscripts reflected in illustration. At the present time in the coffee house painting some images are repeated according to subject and work technique. Common issues in lithography and coffee house painting can be classified as follows:

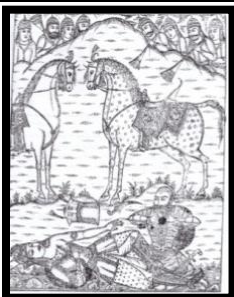
1. Epic Subjects (National and Religious Subjects)

Epic subjects are more related to Shahnameh of Ferdowsi and the pitched battle subject between two warriors and two heroes, and sometimes a battle between two armies, military expedition and deployments such as the death of Sohrab and Dave White by Rustam, Battle of Rustam and Ashkboos and the death of Ashkboos by Rustam, Rustam's going back to war and killing of Afrasiab, Khosrow sitting on a throne by Kavoos, Khaghan's being trapped and Turanians' failure in the war. Religious issues, are mostly related to the Ashura event and its related events, and stories of Heidari Attacks and the death of Mared-ibn-Sadif by Hazrat Abbas (P.B.H) (Table 1).

2. Lyrical Themes

Religious issues are mostly related to the Ashura event and its related events, and stories of Heidari Attacks and the death of Mared-ibn-Sadif by Hazrat Abbas (P.B.H) (Table 1).

Table 1: A comparative perspective of illustration of epic themes (National and religious issues) in lithography versions and coffee house painting

Illustrator and work history	Typical coffee house painting	Illustrator, title and date of book	Lithography sample	Content of images
Qular Agassi Qular Agassi Without history		Ali Quli Khoi, Ferdowsi's Shahnamh 1265-67 AH		Death of Sohrab By Rustam

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Qular
Agassi
1953



Ali Quli Khoi,
Ferdowsi's
Shahnamh,
1265-67 AH



Unknown,
Rustam
Nameh,
1279 AH



Dave White
getting killed
by Rustam

G-hlan and
Gis Banu,
Qular
Agassi,
1949



Hassan
Esmail
Zadeh

Without
date



Ali Quli Khoi,
Ferdowsi's
Shahnamh
1265-67 AH



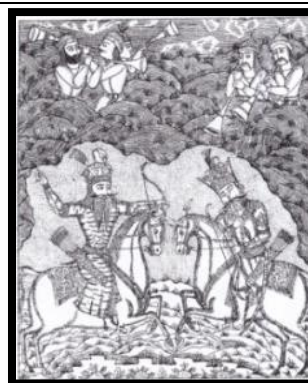
Battle of
Rostam and
Ashkbus.

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Moha-mad
Modir
Without
date



Ali Quli Khoi,
Ferdowsi's
Shahnamh
1265-67 AH



Afrasiab's
death by
hitting the
crossbar over
his eyes by
Rustam

Amir
Hossein
Gaemmaqa
mi



Without
date

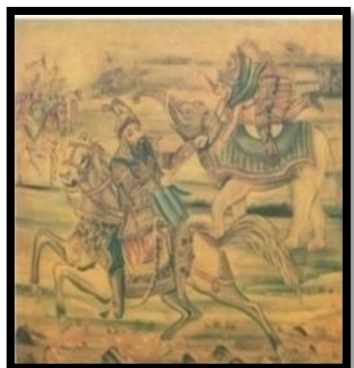
Ali Quli Khoi,
Ferdowsi's
Shahnamh
1265-67 AH



Failure of
Turanians

and fall
of Khaqan
from elephant
by Rustam

Quler
Aghasi
1945



Amir
Hossein
Gaemmaqa
mi



Without
date

Uncertain,
Heidari Attack:

1282 AH



Death of
Mared-Ibn-
Sadif
by Hazrat
Abbas
and the role of
angels


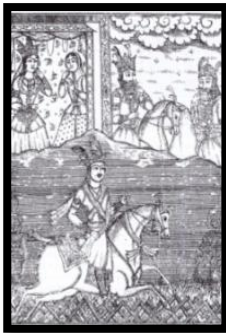




2. Lyrical Themes

These issues are specific to resources such as Shahnameh of Ferdowsi in parts such as, Bijan and Manizheh and the story of Rostam and Tahmineh, as well as adventures of Khamse of Nezami with Leili and Majnun.

For example, images of Majnoon in the desert, **passing** of **Siavash** through the **fire** and Bahram Gur and Azadeh, Bahram and Golandam, and so on (Table 2).

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Table 2: A comparative perspective of illustration with lyrical themes of lithographic copies and coffee house painting





Illustrator and work history	Typical coffee house painting	Illustrator, Title and date of book	Lithography samples	Content of Images
Quler Aghasi 1931		Ali Quli Khoi, Ferdowsi's Shahnamh 1265-67 AH		Passing of Siavash through fire
Quler Aghasi 1952		Ali Quli Khoi, Khamse of Nezami 1264 AH		Majnoon in desert
Quler Aghasi Without history		Ali Quli Khoi, Khamse of Nezami 1264 AH		Bahram and Gol andam

3. Folk Tales and Beliefs

In some canvases of Solomon's court aforementioned issues can be observed. In some of these works, a character like Rustam is drawn on a luxurious flat in the court of Solomon (P.B.H). This work could be a perfect example of the influence of popular opinions on the visualization of lithography images and the coffee house painter performance. Because, Rustam's presence in this location originates of the folk beliefs (Table 3).

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Table 3: A comparative perspective of illustration with the popular subjects in versions of lithography and coffee house painting

Illustrator and work history	Typical coffee house painting	Illustrator, Title and date of book	Lithography samples	Content of images
Moha-mad Modir Without date		Ali Quli Khoi, Khamse of Nezami 1265-67 AH		Khosrow's access to throne by Kavoos at the presence of Rustam
Abbass Blooki Far Without date		Ali Quli Khoi, Ajaeb-al-Makhlukat 1264 AH		Solomon's palace at the presence of Rustam

Structural Features of Illustration of Lithography Samples

In the Qajar era, painting basics through the attitude of the painters entered the lithography art. Since the late Safavid, court artists attended the community and interactions were created between society and the court and consequently features and principles of the court painter's art entered into the community. On the other hand, the original artists of lithography were the court artists who had access to the library of court and illustrated manuscripts and could imitate the way of illustration of painters. Although, the lithography artist did not have enough vision to create a spiritual and typical atmosphere in the configuration of image like painters, however, thanks to the continued visual contracts, which were compatible with his/her conscience could engage into imitation, so that unlike the Western traditions of his time had no desire to represent nature and has still emphasized the symbolic mental concepts. The space of paintings is fantastic in the images of lithography and still does not mention any specific time and place. The artist is committed to the two-dimensional surface of the paper and does not give it any false depth. Human images are based on contractual and general characteristics of portrait painting process of Qajar's period and materiality is always discussed. Moreover miniature is typical for following and segmentation of shapes. Moreover, fine lines and inserting text subtly have caused an important part of artistic influence. It is stated regarding "line type" in lithography: the use of various lines for different literatures, as was written in the books, continued in lithography as well. The literature on Islam with the manuscript, but non-religious literature was written with Nastaligh script and teaching literature was written only with cursive writing (Olimpiada, 2008).

In lithography, the painting size is small and fits size of book, and is reproducible similarly. In the books of lithography due to technical limitations, the pervasive element in the pictures, were line and sometimes and dot, and often were printed black and white. In the image works of lithography books, the main issue is the dominance of element of line. Although line has been proposed in works of the ancients as an important element. However, in this case, due to technical limitations in creating some of the visual

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elements, it is playing the role of other elements such as color and texture as well. In some places, the line itself is considered as an agent of separation of shapes from each other. And in some other places in combination with dotted lines and rhythms has created visualization tool. Sometimes painter with proliferation and density of lines, gender, darkness - lightness and planning the image, has shown dynamicity in the image in the best way. These lines have a great deal in contrast of static energies in the image. Design type, using a variety of line and change of the line thickness has caused high mobility in pictures. Lines bind tightly to surfaces, and this causes that the main structure of the labor to have necessary strength. In fact imager with the proper use and the composition and balance of full and empty space, and creating a visual dialogue between lines and surfaces create attractive and interesting images. In some cases, variety and rhythm of lines has caused a lot of visual energies to be created in the image space (Hosseini, 2004)

Lithographers have raised the issue of color and light, their work such as: "The lack of attention to the shades and the light source can easily be seen. The processing techniques were used to show space. Never seen a black shadow form completely. Light is seen from the front, in flat form in these images, shades on the pleat of dresses, curtains and objects are marked with hatches. The Hatch, with the similar broad have identified hats and turbans, neck, arms, legs, containers, trees. And mainly are applied due to technical constraints and lack of application of color to separate the main design from the Background and represent the general schema of the shape or form. Illumination angle in any of the pictures are not observed naturalistically (Ibid).

Implementation of ornamentation is completely free from the influences of West. And using the European clothing, and foreign objects, such as chairs and curtains, and flower pot, is as the European style.

Art techniques of lithography painter, such as the painter is inconsistent with naturalism. Avoiding the naturalistic depth view in lithography images, represents the painter's loyalty to the illustration and imaginary values and traditions of visual art of Iran very good. This lack of attention to the representation and absolute imitation of nature, like the past has led the lithography painter to "abstractionism". As visualization and displaying it in a simple manner, has resulted in regular repetition, symmetry, change of proportion and formal exaggeration in illustration work. An example of this can be seen clearly in the "Shahnameh of Ali Qoli".

Lithography has specific principles, rules and aesthetic system that it's the most important principle, is the principle of "establishing atmosphere" to express the vision features in the image format that is the embodiment of the example universe. As a result "multi-dimension establishing atmosphere" is used for this purpose. In multi- dimensions establishing atmosphere. Three-dimensional space is not false, that is, it does not follow the rules of perspective and the perspective of a single point. And does not show places connected to each other and tandem from front to rear. But a structure consisting of continuous or discontinuous levels, spread from bottom to top is a diagram of the profiles seen from the face and above simultaneously (Pakbaz, 2007).

From aesthetic principles, is visualization of books in the lithography industry, is the internal relationship between image and text and the relationship between text and pictures in books, is just established through lines. And shows off independently through the pages and is not affected by the involvement of elements such as color.

The basis of composition of the traditional paintings of Iran and continuation of it in lithography works is the decentralized composition and the published composition. Meaning that the turning point is not raised here and various elements, human, nature and objects are scattered in several locations, and each in turn play a crucial role in the overall structure. Basically, in the composition of lithographic images, positive and negative spaces are not detected. This is because the visual energy has been considered less and some parts of the image space which is empty has been filled by decorative motifs, pot motifs, macrosiphon curtain, and Sarahy utensils and fruits. In lithography the images are often in the form of details of the original space of the story and different subtopics are less observed in addition to the main subject. The aim of lithography images is not showing lithography is not a narrative painting but it portrays a thematic essence of the story.

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According to Shayesteh (2007): These versions have had headline tabulated as well. Information on printing and Bibliography are presented at the end of the book. The images of these versions are without color. They are even illuminated in simple black lines. In some versions drawing tables or writing the title is done by hand in red color. After the publication of some books, they have been painted by hand. As a result, they have been away from the details of the and hyperactivities of painting of Iran which has been the basis of the works of illustrators of the exquisite books.

The placement of each figure in front of the other figures, such that cover some of the lower part, transfers the sense of planning and being front and rear. Or in some images, the fitness equipment in front of each other is such that the main characters of the are founded based on their principles in the center of the image, larger and have drawn ahead of the rest items and other bodies which usually represent army and subsidiary bodies are placed at the top and background in smaller size (Hosseini, 2004).

Structural Features of Illustrating Coffee-house Paintings

Coffee house painting can be described an art materialized by unaffected and pure heart painters that their main concern regardless of various artistic styles and trends is pulling out the ideals and myths of the people, from history and reconstruction of them in the form of paintings. Using coffee house paintings, illustration art entered among ordinary people and were removed from the monopoly of the aristocratic classes. In the context of the coffee house painting canvas painting is a pervasive element. Color is very important and used more or less highlighting techniques and deep viewing through applying color to show space light and shadow to some extent are seen in it.

The role of line element is evident for separating surfaces and designs of the elements with "pen-making technique". The paintings are often large in size but are portable but they cannot be reproduced similarly. "In the paintings, the signs of transition of miniatures can be seen, that the painter consciously or unconsciously, is attracted toward it. As a storyteller at the peak of the telling story uses poetry "dream maker" painter sometimes gets a point and state as elegant and fantasy as miniature and this is the first signs of coffee house painters obsession signs, an inhibition of recklessness of swirling hands. In fact coffee house painting, is a combination of all known elements of painting from two-dimensional paintings and miniatures to expressionism of mysticism and illusion (dream-making) and even surrealism. The main essence for them is the expression of visual narration of the story and theme and application of different methods, and even the effectiveness, all are means for achieving this goal (Najam, 2010). In this way of painting, in addition to using the western approaches into the individual indicators a kind of "realism" exists in them.

Moreover, in the use of perspective and color -setting and establishing atmosphere are not exactly the same as Westerners. Because Western artists, look at the issue from a fixed perspective visualize the space then. While in the lithography, as mentioned above and in the field of coffee painting the designer observed the space in different dimensions and finally visualizes the image. Coffeehouse painters know naturalism a defect and hence name themselves imager. However "Muhammad Modabber and his students" because of being under the effect of "the school of Kamalolmolk" benefit from the method of naturalism, especially in landscapes. The lack of influence of designs and European and Western decorations in these paintings, gives them originality. Coffee house painter came from the traders and often had other professions he was sometimes a tiler, plaster expert or painter of the building. According to his faith and love and t experimentally had learned the "art of oil painting on the curtains" applied the styles and common means of expression in terms of his taste specific method. Adherence to his narration never imagination and analogy. In the courtyards, although he uses Highlighting and depth-making techniques more and less to represent perspective is considered in any respect, to represent not due to impatience to represent ignorance, but because he is fascinated to represent his thought and inspiration but because he tries to explore the inside in addition to create the beauties of the outside (world) like a thinker human as well. He portrayed the scenes with a free style and without referring directly to the model. The painters have picked up the title of dream-making for their works to be distinct from the painters that attempted to materialize the visual reality (Pakbaz, 1998). Coffee house painter aimed at simplicity of expression and more impact on the audience. So often wrote the "names of

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persons" beside their pictures and indicated the main character larger than the minor parties or used default and certain images, emphasizing positive and negative aspects of his characters.

In the coffee house painting, the main elements were in the center of the composition and a large number of minor lines of force were drawn in around that suggested the lateral meetings and events.

The scenes and sub-assemblies dominated often around the less important picture space that portray a wide variety of events and scenes of religious events, especially events of Ashura and Tasoa, without observing the principles of unity of time, place and natural representation. These painters represented the "Humans with shorter length and larger faces (Moradi and Afshari, 2007).

In general it can be said that in this style, the painting have had a narrative style and the story teller described the events for people with low literacy and with "dramatic gestures".

Motifs and Conventional Illustration Agreements in Lithography and Coffee House Painting

Lithography images and coffee-house painting over the years have benefited from conventional motifs. For example, painters of Fedowsi's Shahnameh, have displayed Rustam-e-Tahmtan with Babr-e-Bayan armor and a helmet on shape of a devil on the head.

Or Majnoon in Khamse of Nezami is always portrayed as a man with broad shoulders and very thin, so that his rib bones are seen as well.

The images of human faces are portrayed in two forms of good and bad people angel, legend creatures like demon, dragons, animals such as horse that is considered a sacred and precious animal in Iranian culture as well as elephant and sometimes camel.

These motifs have been repeated in lithography and coffee house painting and sometimes animals have had a key role in the induction of meanings.

Basically the root of the designs in these styles is the imageries that have existed in various formats of simile and metaphor of the poems.

Persian painter could adapt the imageries of Persian poetry with the art of painting, and the same descriptions and similes that poets raise about human, and nature the painter also tries to find pictorial equivalent of this metaphorical language.

Then the painters that have compiled a list of conventional motifs on the basis of the epic and lyrical themes of literature and applied it with some minor changes over the years (Pakbaz, 2007)

Imaginary Images (Angels. ..) in Lithography and Coffee-house Painting

In this type of illustration, the "angels" have had perfect bodies mostly and in the form of human body, but with wings and have a crown on their heads (Table 4). The situation of this image is usually such that their lower position is located in the top of the box and in the heavens or has been cut down by the frame (Table 1).

Demons and Strange Creatures












Demons are ugly creatures and have organs like humans. They are able to use their organs as humans. But they have bodies greater than humans and have much strength and ability in the muscles of their body. They always have mustache and beard, with wide and sometimes long ears.

The body is full of spots. And regular and near points are equally distributed throughout the body which results that spots get decorative aspect in some parts.

Sometimes, they are like lions and horn is also another part of their body and also nails, long and wild nails and claws and they can be seen in them. In addition to this, demons in coffee-house painting have particular color, usually are yellow, light brown, dark brown, gray, black and green, especially at the court of Solomon (Table 3, 1, 4).

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Table 4: Adaptation of common visual elements pictures of lithography copies and coffee house painting

Illustrator and work history	Typical coffee house painting	Illustrator, title and date of book	Typical lithography	Visual elements
Tragedy of Karbala, Mohammed Modabber, 1325		(Heidari Attack): 1282 AD		Evils and Saints
Details of the scene of the day of resurrection, Mohammad Modabber, 1935		Unknown Rustamnameh 1279 AH		Demon(Da ve)
Details of the scene of the day of resurrection, Mohammad Modabber, 1935				
Details of the scene of the day of resurrection, Mohammad Modabber, 1935	   	(Heidari Attack): 1282 AD		Saints and Angels

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the day of
resurrection,
Mohammad
Modabber
1935



the day of
resurrection,
Mohammad
Modabber



Without
date

Unknown
Rustamnameh
1279 AH



Dragons

Picture of a Man in Lithography and Coffee House Painting

In coffee house painting, the first feature is maintaining the authenticity of the painting of faces. So that even in the drawing feasting and fighting ceremonies the painter does the best to accurately portraying the scenes and this feature is due to the fact that the movement is very limited in this type of painting and in each panel the existence of faces can transport the artist's subject to the viewer. Coffee house painter is a sincere and honest narrative that consciously or unconsciously reflects interests or hate of people that are related to them in the face of the figures drawn in the panel. For instance, when we look at the picture of Rostam and Sohrab. We see that figure of Rustam has occupied the most space and this shows the painter's interest to a character such as Rustam. Whereas in a religious canvas, the malignant and evils' images are depicted as ugliest as possible. In the coffee house painting, there is no restriction in terms of subject and the painter has latitude in drawing what he/she likes. The faces are not similar in size, monograph and anonymous. Some faces are drawn large, medium, and small. Such as the Great face of Imam Hussein and Hazrat Ali Akbar and Hazrat Abbas on the right side of the screen of killing of Mared-Ibn- Sadif. In this screen the presence of Mared-Ibn-Sadif on the left side, is a hidden reference to the ranks of good and evil (Ardalan, 2006).

Evils' face in both artistic forms are represented with blue and black and dark and large and terrible eyes, tied and sharp eyebrows, and often with open mouth and screeching with long mustache and often without beard and hair is pictured. So that their wickedness, cruelty and brutality is palpable. Saints of God behind them have a face covered with a divine aura and mostly white. Especially in coffee house painting, saints of God, have the divine characters, gaze look usually have clear faces with large eyes bushy and bow eyebrows so that are the features of portraits of painters of Iran in Qajar's era with instilling a sense of confidence and faith, are usually drawn near the same as each other. The emphasis is on the outer and the inner veil for saints of God and turbulent and violent space for the evils' using the arrangement of faces and general space of the paintings has become possible (Table 4).

Rustam's face has emotional states, long and stretched mustaches, tied and hash eyebrows and his beard is bisected. Rustam's helmet is like the demon's head that in the lithography images is appeared similar to human faces and is diverse. Also in coffee house painting, Rustam's helmet is various, fixed, and transmits the bewilderment, awe and wonder to human. In both methods, the helmets have decorative elements (Table 1).

Generally, the use of the image of man in the images of lithography, less attention has been paid to the representation of simple emotions and virtues, with physical characteristics and psychological aspects of

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the stories. Since "Ali Qoli Khoei" in accurate imaging of the human conditions details both in the face and motions owns style, some emotional states such as death, suffering, and fear anger have been depicted through similar situations and their feelings using body the face and motions can be induced by a number of symptoms. For example he shows consternation and confusion of the subject by placing the index finger of right hand in front of the mouth and lips, It is necessary to mention that surprised finger in the paintings are frequently can be seen in the paintings as well. With focusing at lithography and coffee house painting emphasis on the human body is quite understandable. The attention that has been paid to displaying it along with details is not observed in dealing with nature. Nature is the place of human actions, hence more attention to human and human characters in Qajar's era is observed.

The Functional Characteristics of Lithography

Lithography painter is often a non-court and independent artist and in a broad area of artistic production was not influenced by any outside force. So he could easily display his personal creativity and skill. Much of the lithography books were generally prepared in printing houses that were not dependent on loyal court. And therefore were not in accordance with the court interests and the general public would have benefited from it. Hence, the lithography painter's task that is not familiar with the atmosphere of courtly life is a "general and popular " art which is simple in terms of construction, and is favorite in terms of people. Like tiling works or plaster casting art which was exposed to public view, in acquainting the masses with "iconic models" had the most effective contribution. And more than before provided the possibility of communication of provider with these patterns. The realization of this was due to the circulation of lithography books and consequently, was provided for more people. Since before that Persian painting was a "private art ".

Lithographic industry plays an important role in providing established "issues and themes" in Persian literature. And by being in the hands of large number of people, led to the development and dissemination of art and culture in all social classes and made people more aware and conscious of their age such that effects of increasing levels of public culture on the formation of "Constitutional Revolution" was very effective.

Coffee House Paintings Functional Characteristics

This group of paintings have a close relation with the painting of Coffee House School have been pictured religious curtains that in accumulation centers of people in cities and sometimes villages, in special religious days are hung and described by the narrator for the audience, with much details and with attractive displays and gestures. Darvish and coffee house curtains are created for leisure time and therefore the execution and delivery of the works is associated with leisure time of people. "If we cannot announce the coffee houses as the origin of coffee house painting, but undoubtedly the coffee houses has been the site of development of this style of painting (Goudarzi, 2004).

Darvish curtains and coffee house paintings are often installed and hung on the walls of Hosseiniieh buildings Takieh centers, markets, Saqakhanehs and gymnasiums, baths, and this was the subject of the painting drawn on curtains that determined its location. These curtains were removable and therefore were not affiliated with the architecture. Their audience was generally urban audience.

RESULTS AND DISCUSSION

The Result

In "lithography art" and "coffee house painting or imaginery painting» there are interesting and indisputable similarities and commonalities. That using comparative study of content illustrating them their elegances were realized and of course, the socio-cultural and religious situation of Qajar's era are among the factors involved in it. Lithography that has inspired from visualization techniques of manuscripts, have become a model for coffee house painting. So that the most important factor in the use of lithography images is coffee house paintings is "affinity of content and themes". The issues that due to common visual motifs including human, angels, the demon and dragon have created in an imaginary manner. Executive minor differences in style of illustration of "epic and religious issues," which are rooted in the old traditions of Iran's art history, have one thing in common and it is the role of

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imagination, which is actually in contrast with realism. So we can say lithography images and coffee house paintings, through close relation in terms of content and themes have chosen an "imaginary" procedure in the illustration and this is another similarity, that have emerged regardless of visual differences resulting from the different executive technique. In other words, imagination and not representation of nature. The existence of mental and symbolic concepts. Failure to visualize a particular place and time, in paintings without any perspective and real sizes of humans and creatures and only emphasize on "Concepts and Applications", is a common characteristic both discussed illustration techniques. "Structurally", emphasis on the human body and magnification of the main and distinctive characters of the image subject their clarity and simplicity representation. Static energies contrast in the image, multi-dimension establishing atmosphere and disregarding perspective, decentralized configuration and released composition using the element of "line and dot" for separation of surfaces and elements and induction of light and shadow, thanks to the proliferation and density of lines, gender, their different darkness - lightness and also special planning that causes the image to be dynamic; are among other things in common, which is used both art styles. From the perspective of the "function" the important issue is popularity of art which has become possible by both these ways. General availability and the expansion of images. In fact, is the protection of religious and ideological patterns of behavior and religious and traditional systems of society which we are indebted to Lithography artists and coffee house paintings.

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