



HISTORICAL PATHWAY OF IRANIAN PAINTING METHODS AND ERA

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Abstract: *Iranian painting that started its formation from of prehistorically, millenniums, continued its formation manner in historical era and Iranian Islamic era, because of having special characteristics, it can be divided in to two main branches – a) West branch with mutual relation with BYZANCE art (East Roman Empire) and b) East branch prevailed in Iranian east lands.*

Iranian painting can be in three eras but separated till end of GAGARIEH dynasty – 1) The first centuries till Christian 13th century (Hegira 7th), 2) End of Christian 13th century (Hegira 7th) till end of 17th century and 3) End of Christian 17th century (Hegira 11th) till Christian 19th century (Hegira 13th)

The Iranian picture arts have special features to other western, for east and Indian picture arts. Those features that each of them need to study and separate survey, including a) Cognitive feature b) Attributive feature c) Structure feature d) Performance feature e) Technical feature f) Symbolism (Esoteric) "Farrah.light angel.mandala"

Keywords: *Iranian painting, feature, main branches, Cognitive, Attributive, structure, performance, Technical, symbolism (Esoteric).*

1. INTRODUCTION

Iranian figure arts that started its formation from of pre historical millenniums as wall and rock painting and so on in Iranian plain, continued its formation manner in historical era as figures of book-decorating and earthen and in Iranian Islamic era from Christian 14th century (Hegira 8th) till Christian 17 century (Hegira 11th) that it is the peak of its beauty has shown its most presence till solar 9th century as books illustration and is appeared from the second quarter of solar 10th as an independent art. Then, What are surveyed in this article are the most art features of painting in Iran which originates from Iranian creative spirit in spread of this land history, features that finally in a corporation and integration leads to understanding of system beauty recognition. In definition of symbol it's said that visual state is an abstract issue via changing continuous attributes of that issue to special attributes like shape, color, and case (pakbaz, 2008) i.e. symbols is reflection of objective of intellectual



thought and tribe memories of human society and is a secret of fix against world with permanent change, symbols are divided into two categories:

- A) Common symbols with roots in natural processes like plants motifs used as symbol and similarity (arabesque motif in Iranian traditional arts).
- B) Special symbols in fact as holy and special cases in traditions of a society like special symbol (word) that shape of each letter and combination can be different with other society at the sound meaning level.

Surveys and studies state that each tribe as its culture and tradition and by passing decades and historical millennium make patterns in conceptual and non – objective symbolism as in usual geometrical shapes like circle, square and triangle and these old patterns in tribes historical pathway as symbolic motifs have been spread.

The Iranian culture had different symbols long ago appeared as symbol and secret in most of Iranian civilization and cultural manifestation and was transmitted to Iranian Islamic period, concepts like endless lightness, divine farrah appeared with titles like light origin in divine thought of sohrevardi and Iranian literature works, the geometrical structure of these symbols with root in Iranian old patterns can be searched due to appearing these complicated concepts and secret needed to a background and painting is basically symbolic art was a good state (etinghausen, 2000).

2. METHOD AND ERA

Iranian painting in fact is a special display of painting art, is shaped by combining elements and factors including line, point, area, color and form of phenomena and financial affairs but artist in executing intended meaning and with his special sight passes from objects appearance and tries to show their real face and nature

By formation this artistic method in Iranian Islamic era and because of having special indices and characteristics, two main methods can be recognized in it.

- Methods that shapes and forms in it have lost their natural and appearance face and have got single and pure shape which is called as illumination.
- Methods near to natural appearance and in it animal, human figures and other phenomena can be seen but with a special look and this is the manner which is called miniature painting.



In definition of painting it's said that (fine illustration art has usually decorating qualities which has prevailed in different methods in east of land this term is used in place of miniature (pakbaz, 2008).

This art has characteristics such as decoration not showing false depth (not being perspective) drawing two-dimensional levels using flat colors, lack of light shade, being inner and in concentrated light, making special combinations (spiral and turning) and simple ness because of understanding of around world, in terms of form and content it has spiritual and philosophical origin. Iranian painting withal mutual relations with other cultures and nations and historical failures has inner continuity and its most continuity should be searched in Iranian spirit involving cultural essence and beauty discovery and it can be divided in to two main branches:

- West branch with mutual relation with BYZANCE art (east Roman Empire).
- East branch prevailed in Iranian east lands and then has created HARAT painting style by getting effects of Far East figure arts (Gray, 1977).

Besides to this geographical division, Iranian painting can be recognized based on available documents in three eras but separated till end of GAGAARIEH dynasty.

1. the first centuries till Christian 13th century (Hegira 7th) era in continuing old traditions and basically Asian paintings traditional method governs on Iranian painting, at the end of this period, Iranian painting took distance calmly from west painting method including Greek naturalism by representative of BYZANCE art, this method which had started from ASHKANIAN period continued in SASANIAN era and transferred to Islamic era. The other impressive factors in painting art of this era should be remembered art of artists who were followers of Manichaeism traditions with much impression in manner of Iranian painting formation in next era subjects like hunt scenes using plant and tree forms in painting space and different figures from riders and the angels and so on as mutual and use of flat colors with light shade, and absence of perspective talking pen are characteristics of painting art of this era.
2. Era from end of Christian 13th century (Hegira 7th) by controlling Mongolian in Iran is started and continued till end of 17th century (Hegira 11th) by formation styles such as TABRIZ, shiraz and HARAT, these eras are remembered as peak of beauty of Iranian painting . By establishing the first art school in TABRIZ as titled RASHIDI



quarter or RASHIDIEH formation TABRIZ painting religion. By being secure shiraz in Fars district and immigration of many artists from east lands to this region painting in this city continued to its life by maintaining Iranian traditional indices and characteristics under shiraz style, in this painting style, animal and human figures had special place for painting, By developing HARAT city in east of Iran in TIMOORIAN Periods, the most perfect Iranian painting style was shaped under title of HARAT painting style, from end of this era and in SAFAVIAN dynasty by west art influence, Iranian painting was changed gradually proverb spaces, gave its place to life daily drawing of usual and so on with faces of this world and finally a method evolved that by sustaining traditional characters of painting and by taking from naturalism of European painting introduced as can eclectic method (Talbot rice, 1975).

3. Eclectic manner end of Christian 17th century (Hegira 11th) till Christian 19th century (Hegira 13th) in this era by getting familiar of Iranian artists via entering artistic works from Europe or by meditating Armenian painters in GOLFA of ISFAHAN, with European art which entered subjects like flower and hen, landscape and figure decorating and so on to field of painting art, and also Indian GORKANIAN art i.e. a kind of assembling and portrayal because of relation with GORKANI king JAHANGIR court at the early Christian 17th century (Hegira 11th) with SAFAVIAN king ABBAS court introduced to Iranian artists, and appeared a movement as called oxidant in Iranian painting. In left works of this movement appeared generally as color painting and oil on boom, mirror box, pen place and so on artists try is observed for protecting Iranian art traditional values(pakbaz, 2007).

2.1 Cognitive feature:

This feature implies to artist viewpoint to creation world is about human position which passes appearance of objects and is about their inner part. It never' wants to draw nature again but its attempt is for creating a world that essence and origin of natural cases i. e. faces of kind of archetypes have reached to vision in its inner part by imaginary power, and pin ally creates a sample space (lahiji, 1993).

2.2 Attributive feature:

The most prevalent meanings in Iranian old pictures arts in pre – history periods is plant and geometrical paintings Lice Mountain, wavy water, sun and moon. In historical periods



paintings of creatures and sphinx imaginary animals and drawing hunting scenes and plants and trees paintings or drawing human figures with short height, round face and little eyes with minivan art features. Paintings which are transformed with changes to Iranian Islamic period's paintings, over time Iranian painting found more bonds with imaginer's histories and literature, like Ferdowsi's famous book called SHAHNAME or love stories like Yusef and Zuleikha (Tajvidi, 1973).

2.3 Structure feature:

By understanding and recognizing painting structure which is a set of rules and principles governing on it, including (intellectual space) making and picture and text internal relation, in sum getting access to beauty recognition system of this art method is possible.

2.3.1 Intellectual space making

2.3.2 Internal relation of text and picture

2.3.1.1 Space and time:

Space in imaginary arts has meaning in place and is shaped via movement, color and shape, and it has also different aspects including two-dimension space, three-dimension space and four dimension space include pen too, space imagination methods is adjusted to kind of artist vision, for example in European naturalism art,. Space shaping is based on different understandings from around nature, in Iranian painting imagination of this space is more in imaginary and intellectual, which is in a famous (Shaighan, 1976).

2.3.1.2 Perspective science:

This science in fact is reappearing three – dimension space of fact on two – dimension spread of picture. This rule was never used in Iranian painting as in meaning used in western arts, but Iranian artist makes depth by establishing surface of pictures and colors in sequence. In this painting there is no fixed point but there are different points, on the other hand in painting available elements in work do not go from front to back but is continued from low top (Nasr, 1993).

2.3.1.3 Geometry and suitability:

Painting shapes are in a special system and regulated frame (shapes geometry) and they are spread and checkerboard – or prated order and suitability in to all of a work, like shape a circle.



2.3.1.4 Composition:

Actually it's a set of rules and principles that based on artist vision and style shapes an artistic worth base and can exploit other elements such as color beside to design. Composition in Iranian painting works has got shape based on curve forms circle and spiral movements, this kind of composition was used in HARAT style in the best shape and with various diversity, in next period too that painting decorating dimension became more this composition method was remained for delivering picture content.

2.3.1.5 Movement:

Movement factor that is result of elements like line, point, area, rhythm and... on effect courses watcher eye movement in picture area. In painting, artists have made the most use of spiral lines movements as circular curve and rotary case.

2.3.1.6 Light:

Meaning of light and its appearance in Iranian painting tradition has been persistent since long ago. In Iranian Islamic periods, philosophers like SOHRVARDI, have supposed presence against light and know appearance of all world from light main origin, painting is a good area for appearing this light, thus all works are in light, and there is no shade, shine of this light is so much that in night shown scenes is present too (sheikhol islami, 2007).

2.3.1.7 Color:

Iranian painting is shaped by using light meaning because of its first appearance i.e. color, presence of very shiny colors in painting delivers a world of pure light, which remembers heaven. Artists use integrated and flat colors without light shade. The colors are not combined together but sit near each other and are distributed in work surface (pakbaz, 2008).

2.3.2.1 Line

Another main title of painting structure feature is considered in fact is created as a line, and by its use, surfaces are not separated from each and shapes are appeared. In all of painting works there are texts that picture has got shape based on them. These writings with vest of paintings are co integrated vision factor named line.

2.4 Performance feature:

The Iranian painting although before Islamic periods was on ceramic and metals dishes at rock – painting, wall – painting or painting, and then was in record for a while, but calmly



found its place near to Line versions as illustration and book decoration, or in sets as Album. At first most technical and sciatic were designed with pictures but later in a little line, picture – making of historical and literature books were considered too. Over tingle and in middle of the 16th Christian century, (Hejira10th) because orders of book – deco rating, painting found performances as independent and in different frames lilac Album, fescue wall paintings, mirror boxes.

2.5 Technical feature:

The other Iranian painting features are its technical feature including tools and primary materials and then their use methods by artist. For example Leavens how to make pen, colors, preparing painting boom, designing, coloring and...

2.6 Symbolisms (Esoteric)

Symbolism (Esoteric) the Iranian culture has had since long ago different aspects, an appeared in many Iranian civilization and cultural pictures. Samples such aspects lilac FARRAH, XARRAH, LIGHT ANGEL, MANDALA, picture frame failure and green tree in painting has been used very much(isagh pour, 2005).

2.6.1 Farrah (Xarrah – Farr)

Concept of light and its manifestation has been always remained in Iranian painting tradition from old past, in era of manavian ceremony by their mystery comment of light taken from mazdaian ceremony this concept is seen in their wall tableaus as a circle around head of holy persons, this attribute influenced to imagery arts of Iranian Islamic era specially its decoration aspect in frame of painting manifesting farrah or xarrah in periods and different schools of Iranian painting is seen like something round and around the head and fire flame and so on, in tabriz and Harat painting school it is only used for sacred and religious persons like prophets and divine persons in tableaus and it is only symbol of world farrah and for special persons, this tradition is remained till end of safavi era but by passing time this light one again returns to head as a circle and the old Iranian painting tradition is remained (ardalan, 2001).

2.6.2 Light angel

The light angel that in ancient Iranian zartosht thought is appeared as an intermediate for visiting Ahoora Mazda and relation with origin of light as an old man is seen in Islamic era of Iran as angel or guide for leading towards light fountain, in thoughts of sheikh shahaboddin



sorevardi who joints Iranian ancient thought with Islamic thought, this light angel takes shape of an adman in his mysterious stories that is a guide for the followers and we can suppose the old man as idea form or farrahvahr or is angel jibraeil, in some parts of painting works with religions concepts or copies like Khavaran – Nameh, khamseh nezami and sadi garden is seen painting schools of safavi and timoori era, light angel image, angel in Iranian painting reminds basic role of farrahvahr in mazdaian thought before Islam, the intermediate angel is between material and heaven i.e. representative of idea world, guide and leader to heaven, in our world this angel is appeared sometimes as old guide of followers and seekers of divine recognition. (Shayesteh far and the others. 2005).

2.6.3 MANDALA

Mandala design or miracle circle is the most basic designs in Iranian artistic works and is the first primordial design from hidden world in human imagination and is divided as a circle with four separated parts and is cosmic secret symbol and is seen in many designs of tribes and religions, and with four – shape construction as is seen in India and Buddhism art and is like an image with several circles with a unit point, and there is a square among them and four gates is opened into four directions in it and in each square, there are four triangles.

In Iran this design (+) is seen in tile works before history. In next periods it can be seen in architecture or in miniature as divine farrah or in Iranian carpets as toranj medallion design, which is a symbol of four main geographical directions, four seasons and four elements of world i.e. water, wind, soil and fire or four main directions (north, south, east, west) this design is reflection of existence world.

CONCLUSION

1. Iranian painting art has roots in millennium before history and in historical era as recognized as wall and rock painting, figure and earthmen's.
2. In Iranian Islamic era from Christian 14th century (Hegira 8th) till Christian 17th century (Hegira 11th) is peak of painting beauty.
3. Two main methods can be recognized in Iranian painting art: Illumination- Painting (Miniature painting)
4. Two main branches in Iranian painting are observed: west branch with mutual relation with BYZANCE (east roman empire)- east branch prevailed in Iranian east lands



5. Three sequential eras but separated till end of GAGARIEH dynasty can be recognized in Iranian painting: The first centuries till Christian 13th (Hegira 7th) which continuity of old traditions. Era from end of Christian 13th century (Hegira 7th) by controlling of Mongolians on Iran and is continue till end of 7th century (Hegira 11th) - Era from end of Christian 17th century (Hegira 11th) and is continued till end of Christian 19th century (Hegira 13th) and is called as eclectic method.

The Iranian painting has special features which separate it from other imaginary arts in west and for east and indium, those features indicating its vision from creation world, although never beauty recognition of Iranian picture arts has ever been talked about, but by recognizing these features it's possible to get access on system of beauty recognition.

6. The Iranian culture has had various symbols long age appeared as symbol and mystery in its art works.
7. Painting which is basically symbolic art is a suitable case for appearing these symbolic motifs.
8. The geometrical shape of circle and its divisions which are old patterns of Iranian art and culture have special place in Iranian arts base like spiral form which is foundation of Iranian painting combination.



**Anoshiravan encourages his minister i.e. Bozorgmehr shahnamhah Damoot – tabriz school
– the 8th century lunar hejireh (1379 a.c.)**



In this work, light round only has been used for the king; in this era world farrah has got its main function and is not used for all elements and factors like style of saljooghi. (P.1) (korkian, 2008)



Hazrat Ali – ibn – bitaleb – a copy from middle east – shiraz school – the 9th century lunar hejireh (1479 a.c.)

in this image painter using golden color in drawing clouds on sky blue field makes clear sunshine reflection, symmetry and decoration which are Iranian art traditional attributes is seen at work, and the important point in this work is light round around head of Hazrat Ali and stands on cave court in black and be sides to emphasizing on his special landmark icon prevents entering colors and plays intermediate motif, (P.2) (korkian, 2008).



Islam prophet flight – a copy of khamseh Shah tahmaseb – Tabriz school – the 10th century lunar hejireh (1579 a.c.) by: soltan mohammad



color brightness in this tableau is very considerable, the field color as night sky has been colored as dark blue. The golden color of light flames and using warm colors like red, orange, yellow and so on and also white color of clouds had given special brightness to work totally. The golden light around the head of prophet as fire flames has special proportion with other drawn flames in image, although this light found has been from Harat school era but it seems artist is influenced from text of nezami poem at down of image where points out to bright case and returning to the GOD i.e. inviting people to GOD and to be world light for prophet. (P, 3)(canby, 1993)



An image of copy of khavaran – Nameh, jibraeil to Hazrat Ali is appeared in fight field remembering farrahvahr role in battles fields and helps clean ones. (P.4) (korkian, 2008).



An image of khamseh nezami relates to safavi era, part of it with title of flight of prophet mohammad has been drawn at the 15th century a.c. (the 9th century lunar hejireh) prophet mohammad of Islam is seen with angel Jibraeil (P.5). (korkian, 2008).



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