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Abstract

Concept of space and its use is the basic and main topic in imagery arts works which takes shape proportion with artist view, because Persian painting space is imagination and subjective space thus passes place and time limits of material world and goes around spiritual space imagination called as archetype space, and in it depth feeling is due to surfaces adjustment with each other, although they have differences but their common point is proportion and move due to special geometrical system on shapes, by placing painting motifs in a shape under title geometry of shapes and then its spread a set of regularity and proportion with geometrical forms is created like circle and its divisions in a painting which constitutes composition base of Persian painting works.

Keywords: Painting, Spiritual Space Making, Geometry and Proportion, Move, Composition, Circle and Spiral

Introduction

Structure is one of Persian painting attributes and is a set of rules governing on its elements like intellectual space making principles and internal relation of image and writing (image unity), and totally it is possible to access on system of beauty recognition of this art method, what is surveyed and studied in this article, is part of Persian painting intellectual space making principles while geometrical analyzing four indices tableaus of safavi painting schools (the second tabriz) and Bokhara and Harat in definition of space and its concept in imagination arts is said that it is very wide and also learning, and it defines a place or an environment in physical and psychic aspects, from total relations, color and move is shaped, sometimes it is empty (negative) and sometimes shows distance among elements, at surface or at depth or at image depth which is taken into consideration by helping perspective rules, decoration space limited to length and width, three dimension space, includes depth, thickness and length and width and four – dimension space in addition to three aspects, states time aspect (endless space is an image concept that imaging space in it is equal to limitless in nature, illumination space is as

usual and out of will of visual elements for making space imagination). (pakbaz, 1999,p. 373), methods of imagination of space and using it due to making purposeful structure in art work is proportion with artist view with several inferring factors in shaping it for example in european naturalism imagery arts space shaping is based on visual understanding of artist from around nature and the results 13 creating a work art in phenomena world place and time limit.

In eastern arts due to special view of artist to world, space of imagery works is subjective and passes mostly from material world place and time limits, such a space in Persian painting is shaped by helping events as parallel without usual place and time interfere, which puts in fact separated parts and is called chetype space, in which phenomena and bodies are real.

Creating such space in painting has caused results such as making two –dimension surfaces, light shadow, volume and comprehensive light in most tableaus of this art method and in fact is due to single and

nonmaterial quality of two – dimension of image and World of similitudes which is a background for getting into reality euklidian maraya science[1] , thus lack of three – dimension space in Persian painting due to not skillful artists but due to basic element in qualitative space shaping that material world rules donot govern on it, imagery space due to effect of surfaces adjustment with each other in tableau, space and depth feeling is created in it and what is remote, never its size is changed and doesnot become small and its elements are from down upwards, although all of these surfaces are different with each other due to quality and quantity but totally, creat a regular and unit shape that their common point with each other is proportion with geometrical special order governing on shaps and causes simultaneous move proportion from a surface to another surface and from a shape to another shape and even with apparent similarity have common roots with each other, i.e. motifs and shapes are in a special system and shape i.e. forms geometry and then is spread and creat a co – ordinated order in totality of work like circle which is the most simple geometrical shapes and other shapes are from it.

Circle geometrical divisions follow also its general rules and is appeared in shapes like spiral that is move in circle and it is base of composition of Persian paintings, this rule especially when painting finds independent nature of work is more apparent, i.e. in time limits from the 12th 1st Christian century (the 6th – 9th lunar hejireh) that composition structure in Persian tableaus of these periods is based on forms of circle, curve and spiral moves that with majority and scattering images and personalities at work surface is remained at view center and fix attention [2] , spiral shape with intellectual space based on World of similitudes and also moslems belief is also co – ordinated, because unity is origin and end finality of majority and scattering (what came from him, goes back to him again)[3] , result of

using such compositions based on abstract state of elements and structure in tableaus, is delievering content world by artist, the world that its visualization in works has special attributes like low view focus and relatively high, personalities arrangement is on work surface, circular horizon at up of work and rule of nonrealism, using artists from golden spiral move had begun from Baghdad painting school (Abbasi) during 133- 659 lunar hejireh, reaches highest in era of harat painting school (808 lunar hejireh) by artist kamaloddin behzad, in next periods.

Although painting decorative aspect was increased and tableaus space structure due to events and elements and relations complicity with each other got more varieties but this composition remained as the most Persian painting structure attribute for delievering image content and intellectual space.

Prophet Mohammad flight – khamseh nezami – about the fifteenth year 949 lunar hejireh, tabriz school, (safavi), by: sultan mohammad

At a night with many stars and mysteries, prophet mohammad riding on a horse called boragh and with angels by god order reach to heaven place, angel jibraeil is also seen in forth of imae (image. 1) Artist places image of prophet on symmetry axis and exactly far than $\frac{1}{3}$ from upper right side moving from center to left and upwards , and this move becomes neutral with angel view (**jibraeil**) and painting is divided into four rectangles in size (11.7 ×8.2m) without considering table making around and by drawing symmetry axis. If we consider rectangle at left and up of image and based on its small side size we draw a square as (ABCD) in size 8.2 ×8.2 m is acquired, and by drawing one of its diameter (AD) and using drawing tools, we have an arc, which from point (D) of square interrupts half of painting rectangle side named (AG) at point named as

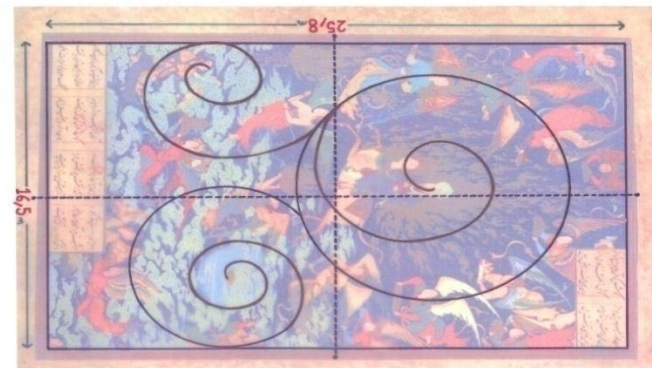
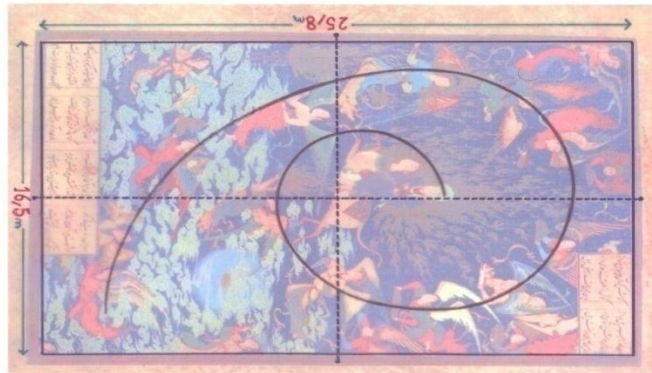
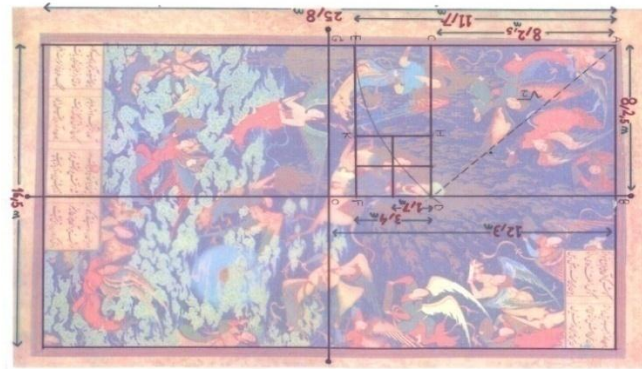
(E), by drawing vertical on it, point (F) is acquired on half on vertical axis named (Bo), thus a golden rectangle named (ABEF) is acquired, in next stage by getting square named (HDKF) and dividing it into four equal parts, the prophet is exactly acquired in up square a djst to pint (D) (image 2).

Also in composition of this work taken based on spiral shape, movement starts from own to up and at the highest point ends to the prophet image (image 3), in other form, artist by drawing circle at up of tableau makes equilibrium in it with two spiral moves at down. (image 4).

Factors cause visual movements in this work include:

- angels movements and their view angles towards the prophet,
- opposition between these movements of wings outwards movement and angels view to work.
- talking two angels at down right corner
- sun and moon,
- moves due to rhythms of two up and down of paintins.
- using color complements and worm and cold color oppositions.





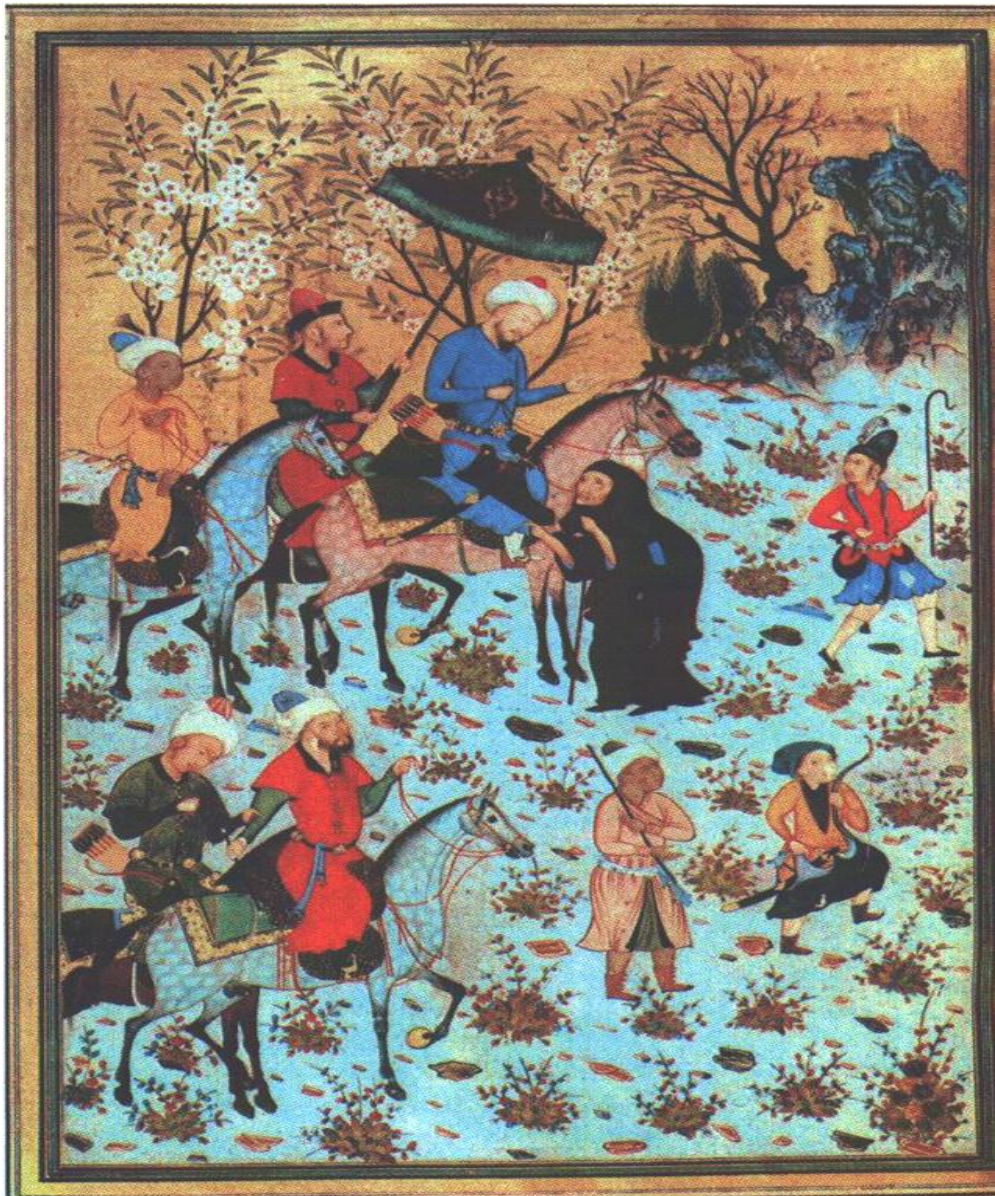
sultan sinjar and the old woman – khamseh nezami – bokhara school – 950 lunar hejireh (1543 a.c) by: mahmood mozahab

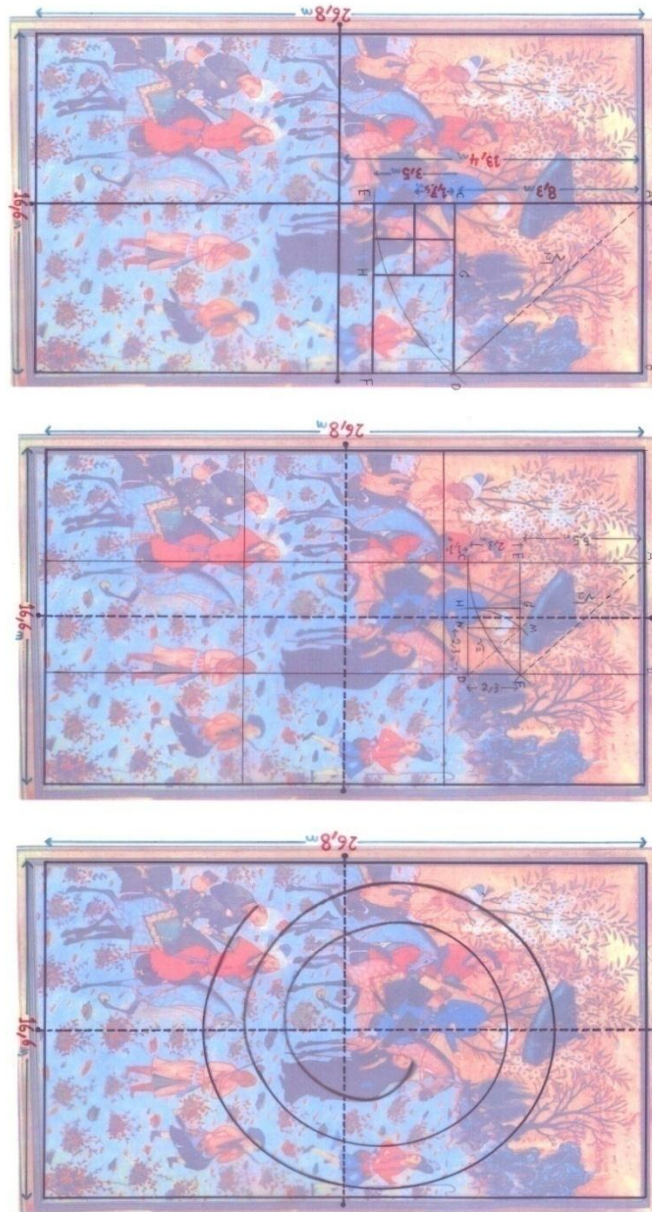
This work showing an oldwoman complaining sultan sinjar has been drawn in size of 26.8×16.6 cm without considering around frame (image 5) by drawing symmetrical axis, four rectangles is acquired, at each of them there are two human bodies and the 9th human

form belonging to sultan sinjar is at half up of vertical symmetrical axis and is on a horse with blue clothes, an umbrella at top of his head as a triangle helps up words movement in viewer eyes, if we get a square named (ABCD) from up rectangle at right of image crossed by symmetrical axis, from its diameter (AD), golden rectangle is acquired named (ABEF), then by getting square named

(CGEH) from horizontal rectangle named (CDEF) and dividing into four parts, the old woman face is at $\frac{1}{4}$ of this square at down left (image 6), the visual movements in this work are several i.e. from left to right that is neutralized with movements opposed to old woman and human body at back of her head as a spiral form at hand and image gets balance, also face of sultan sinjar by getting a square from rectangle (ABCD) named (ABEF) and

drawing an arc from one of diameters of this square named (AF) and getting horizontal rectangle named (EFCD) we can get square named (MFND) by drawing arc from one of diameters of this square named (DM) and getting golden rectangle named (GFHD) there is geometrical proportion due to face of sultan sinjar (image 7), warm colors in this work with background cool color equilibrium has been created in work. (image 8)





viewing majnoon to tribes war in desert – Harat school in 826 lunar hejireh (1444 a.c.) – by: kamaloddin behzad.

This work shows a scene of war among tribes (image 9) by drawing symmetrical axis, geometrical proportions becomes apparent, for example by drawing square named (ABCD) on

rectangle due to drawing symmetrical axis at downright of image and drawing an arc from diameter (BC) of this square, rectangle (ABEF) is acquired, in next stage by drawing a square named (EGCH) from horizontal rectangle (EFGD) and drawing an arc from one of the square diameter named (CG),

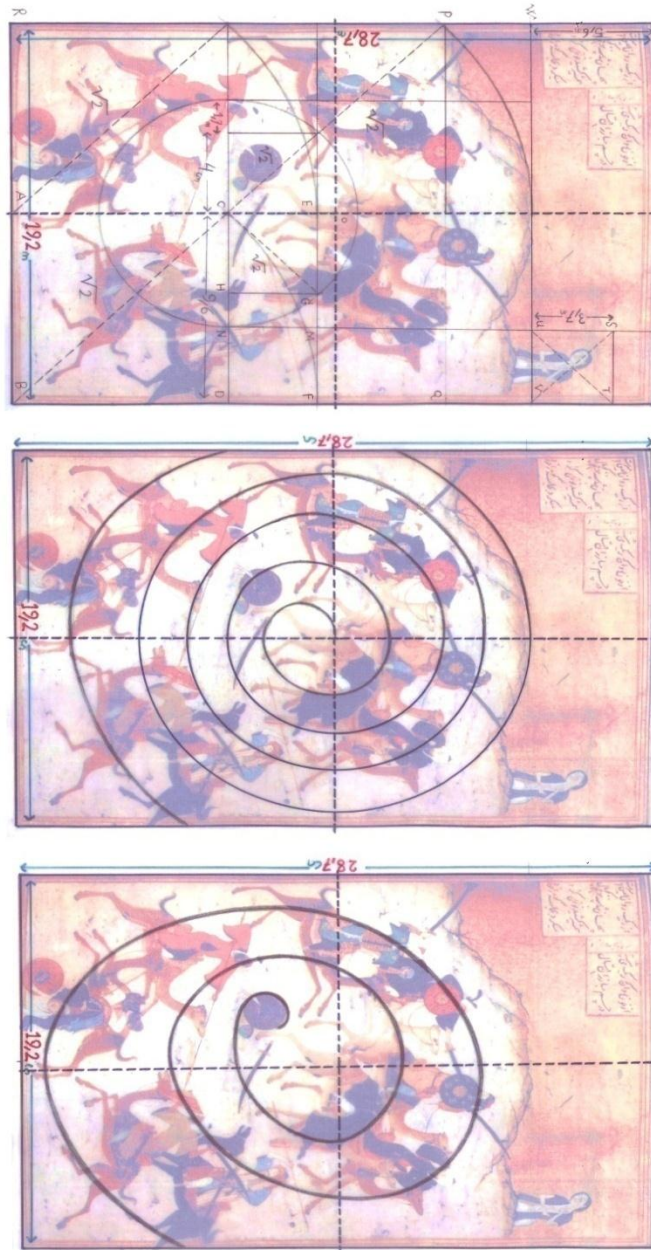
rectangle (EMCN) is acquired, by using drawing tool and point © as a center, a circle is acquired parallel to point (n), by vertical drawing on this point (N) crosses far from right part of image, vertical rectangle is created in work that human body (majnoon) i.e. observer of war is at up and right part of image, if by using point (B) at right part and in size of its width (19.2 cm) we get square named (RORB) by drawing an arc on diameter (BP) this rectangle square (PQWV) is acquired, by getting square named (STUV) by geometrical drawings and to draw diameters of this square, situation of viewer is recognized well and by drawing images at up and left part of work tableau gets equilibrium (image 10).

This tableau has rotatory composition in several forms:

circular movement from work totality to viewer tableau spiral move is started from down and right part and reaches to symmetrical axis center (image 11), spiral move is started from downright and gets to left half at down of tableau (image, 12).

Simpleness in coloring of this tableau is clearly apparent and all used colors due to war nature are warm colors, also artist has used from opposition of darkness and lightness.





Conclusion

Persian painting has special sight and philosophical bases and principles with roots in beliefs and Persian deep culture, the painter artist by using imagery perception and his creation force illustrates special nature is symbol and mystery in his works, this

archetype world like a relation ring between phenomena and divine world is archetype world or space, that is not material space but divine space and heaven image.

The Persian painting via using rule of natural scenes science to two – dimensional level of work before influencing european art was

always suitable and depth feeling in its paintings 13 due to effect of adjusting levels with each other created in proportion of special regularity of forms geometry.

The Persian painting structure attribute is acquired via familiarity with intellectual space making principles and line as relating factor between image and text (image unity) is in fact measure and for understanding beauty recognition system of this artistic manner.

d) composition base in Persian space due to using artists from circle and its divisions like curve and spiral co – ordinated with divine space based on archetype world and moslems beliefs i.e. unity is origin and finality of all scatterings and majorities.

Footprints

Maraya science (perspective) is in fact reflection system of three dimension space of reality on two dimension spread of image. In Persian imagery arts, never this rule was applied for example in manavian paintings shaped on two dimension level and without depth, points are not caused all lines get regularity based on it, but by making different levels of motifs, depth feeling is created, in painting (before that influencing renaissance art and also internal factors cause its decrease, that is natural scenes science rule and its rules ecclidos and then ibn – ol – hisam and kamaloddin farsi have written),(nasr, 2003, p. 8) based on this rule each part of space has qualitative difference with othr parts i.e. occupying part of space by objects in a place with special view point is taken place with no relation with other parts in work and its visualization of theory of natural scenes science based on place quality that objects have place in it, that can not be in other place, the Persian painting uses this geometrical method for appearing because it is from qualitative world. 2-using this attribute causes moving in tableaus and there is no fix point stating artist individual and fix view thus viewer can get a horizon from used horizons without any imposition by artist.

3-Ina – lellah and Ina – elelaihe – rajehoon, i.e.we are from god and go back to him.

4-(In most tableaus of behzad we face to sections of space, majority, and variety of full – moving human beings, in fact he related different parts of image by helping geometrical methods of composing shapes and using effect of colors and gets total unity, in most cases, configuration of shapes or total structure of composition has been established based on circle, placing shapes in a circular rule, creates internal move feeling in composition and is empowered due to shapes moves). (pakbaz, 2007, p.82)

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