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Original Research Article

The Effect of Environmental Restoration on the Content and Performance of The Artwork (A Comparative case study between the Estrabad Painting School and The School of Tabriz 2)*

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Abstract

In the shadow of the attention of the Safavid kings, various art schools were formed in Iranian painting; The first painting school of this era in Tabriz, with its background from Herat, led to the creation of many illustrated manuscripts, including the Shahnameh of Shah Tahmasab. In the light of the security and attention of the government of Shah Abbas, the city of Estrabad became prosperous and prosperous, and although it could never achieve the prominent position of the art schools of the important cities of that time, it was noticed by the masters of art and became the owner of its style and school of painting. In the Estrabad school, significant works of painting have been identified, most of which are in the British Museum, Topkaposara Museum of Turkey, and Indian Museum, and of course 15 paintings from a copy of the Shahnameh were also found in the Malek Museum of Tehran, which have not been identified and researched so far. The current research aims to identify and investigate the above paintings, in addition to identifying and introducing environmental elements in the paintings of the Estrabad school, some examples of them are evaluated and compared symbolically with the paintings of the Safavid Tabriz school. The present research employed a qualitative method. Selective sampling was employed to choose the samples and data were analyzed descriptively and analytically. The question that current research seeks to identify environmental factors that contributed to the formation of Estrabad school. The selected samples, including five of the 15 paintings in the Malek Museum of Tehran, were examined and compared with the paintings of the same subject as Tahmasbi's Shahnameh. The results indicate that the Estrabad school has grown though it has been faithful to the experiences and traditions of its predecessors, and besides its unique differences with other art schools of the era, it shows the Safavid intellectual trends in showing glory, power, greatness, and natural gifts. Major environmental elements in the Estrabad school distinguish it from the Safavid Tabriz school and have its distinct environmental characteristics.

Keywords: *Estrabad School, Estrabadi Shahnameh, Tahmasbi Shahnameh, Tabriz Safavi School, Malek Museum of Tehran.*

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Introduction

Art developed significantly during the Safavid period and was used to show the glory of the kingdom and the ideology of the government. The period of Shah Tahmasab is very important from this point of view. The Tahmasb period is usually known for the very expensive Shahnameh masterpiece, which was painted in a large government project and has been preserved to this day. Tahmasab himself had an artistic talent, a student spirit, and an artistic personality, and he had a close relationship with many artists and masters of art, and the Shah played them with his gifts and orders. He cooperated and supervised the progress of artistic works (Savory, 2022, 125) and he even painted some majlis of Qazvin's Forty Pillar Palace himself (Robinson, 2013, 144). He interviewed artists (Monshi, 1971, 178) and there were cases in which, to raise the value of art in his territory, he assigned an artist to the governorship of a state or an artist who had achieved fame in another state, to the royal command, to the court and country. He reads himself (Monshi Ghomi, 2013, 92). Tahmasbi's Shahnameh was like a great palace of the art and spirit of modern Iran, which was started during his father's time and finished during his time. The remaining 250 images reflect the spirit of Iranian culture of that period, how Iran, separated from the yoke and yoke of the Mongols and the Aghuzans, intended to return to its roots and had not found any more appropriate medium than the noble text of Hakim Tous. The growth of art during Shah Tahmasab's period was the product of the emergence of a period of peace and freedom, freedom from political and ideological affairs, and the victory of Shiism as the intellectual and propagandistic origin of the government. They had turned to Shiism from Sufi propaganda and were successful in that as well (Sefatgol, 2002, 72). The rulers were intoxicated with the existing situation to such an extent that they saw themselves at an inevitable point of historical destiny and saw the appearance of the savior of the end of time as imminent. It happened that the owner of the affairs raised the banner of emergence" (Abdi Beyg Shirazi, 1990, 60). The effect of environmental

elements such as; Time, geography, native culture, economy, previous experiences psychological desires and tastes, and their reflection in the production of works of art are obvious, but their recognition and recovery require multifaceted investigations and it is difficult to consider all the environmental elements that influence a work of art. Contract review. Because the discovery of all cases requires expertise in special fields and different techniques, such research does not fit in the form of an article. However, it is possible to identify a general form of the existence of environmental elements to prove the general characteristics of the work or style and art school in its light. In this research, to search for environmental elements in the paintings of the Estrabad school, selected examples were evaluated and symbolized with the art school of Tabriz.

Research Methodology

The current research was conducted with a historical approach, the method of collecting documentary, qualitative information, and selective sampling with a descriptive and analytical method. The samples were selected based on five images out of 15 available in the Malek Museum of Tehran, and in some cases, according to them, images from Tahmasbi's Shahnameh were examined.

The Formation Factors of Estrabad School

According to the narration of Majam Al Beldan; Astarabad is a big and famous city from which a group of scientists emerged. It was built from the deeds of Tabaristan between Sari and Jurjan and in the fifth region (al-Hamawi, 1995, 174). In Hudud al-Alam, this blessed city with flowing waters, fair weather, a rosy plain of basil and tulips, and Zamiran at the foot of the mountain are called to be beautiful from silk clothes (Hudud al-Alam men al-Mashregh el al-Maghreb, 1961, 144). This city of Kenam is home to many animals and thoroughbred horses are bred there (Dehkhoda, 1994, S.V. "Astrabad"). The fish of this city are famous and they raise four types of fish there, which are known as Talaji, Lish, Sazan, and

Sefid (Abadi Babil, 1978, 25) and silkworm breeding has continued there (Lestrangle, 2011, 404). Fakhruddin Asad Gorgani spoke in praise of the silks of Estrabad and said that:

When he wakes up from his morning sleep

He wants me the silks of Estrabad (Gorgani, 1958, 47)

The importance of Estrabad and the establishment of a special art school in that area should be considered in the geographical and political location of that city and because of the governmental and national establishment of this city during the Safavid era (Monshi, 1971, 368 & 369). Because the encroachments of Central Asian tribes and nomads, who were generally of Turkic and Sunni clans (Qorkhanchi, 1981, 15) and were under the will of the Uzbeks, threatened the Shiite Safavid government. Until the 955 lunar year, Shah Sultan Ali Stajalu was able to save that region from the Ilghar tribes outside and brought them a period of peace and security from the end of the 10th century to the beginning of the 11th century (Monshi, 1971, 105-107). In the shadow of the attention of the Safavid kings, Estrabad began to flourish and increase, Shiism as the official religion of the Safavids and their government ideology took root there, and during the reign of Shah Abbas I, it achieved the administrative status of "state" for the first time (Tavernier, 2003, 257). In the light of security and the attention of the government, the city grew and settled, and although it could never achieve the prominent position of the art of the important cities of that time such as Herat, Mashhad, Qazvin, and Tabriz, it nevertheless became the center of attention of the masters of art and the owner of the style and It became its art school.

• The factors of the formation of the special school of painting in Estrabad

- For the closure of the Qazvin, the workshop was the artists in search of new patrons, some of them went outside the territory of the Safavid kings in India, Ottoman, and Uzbek lands, and a group settled inside the borders of Iran in cities such as Herat, Shiraz, Mashhad, and Astarabad.
- The second factor is the location of Estrabad on the

highway of the Silk Road.

- The third factor is the availability of fertile agricultural lands and the resulting economic prosperity that creates new sponsors for the growth of art.
- The fourth factor was the location by the sea and the presence of large ports, which were the place of movement of merchants and as a result, created wealthy buyers.
- The fifth factor is the spread of the Persian language among the residents of Estrabad, who were located on the outskirts of the Turkmens, and its linguistic similarity led to the cultural commonality of this region with other central regions of Iran and ultimately more interaction with the central government.
- The sixth factor, after the Mongol attack, this area became the center and gathering place of Shiite elders, writers, and artists next to the Sunni tribes, which made this school more important.
- The seventh factor is the beginning of a period of peace after the conflicts between the Qazlbash tribes, which, with the appointment of a non-Qazlbash ruler by Shah Abbas, suitable conditions were provided for the attraction of artists and the creation of local paintings.
- The eighth factor is Shah Abbas I's interest in the areas of Farahabad (Sari), Ashraf (Behshahr), Estrabad and the many constructions in this area, as well as the extensive support of the Safavid government after the establishment of Shah Abbas, which was not without influence in supporting the artists of Estrabad.

All the mentioned factors make it possible to form a workshop or art workshop in Estrabad. Estrabad was a place of gathering and interest of artists before the Safavids, according to some tazkirehs, especially during the Timurid period. For example, before becoming the ruler of Herat, Sultan Hossein Bayqra was the ruler of Estrabad for a few years with his wise minister, Amir Alishir Nawai, which made it possible that there was a literary circle in his court. The growing art style of Estrabad could never follow the footsteps of the established schools in big cities like; reach Herat, Mashhad, Tabriz, or Qazvin. But because it was born from the artistic literacy of the

prominent artists of Qazvin and also the experiences received from other schools were well received, as a result, it began to flourish. Special works were created in this school, which proves the high value of the Estrabad art workshop. Among them, the following can be listed:

1. Three Oriental Shahnamehs 12084/12085/12086 in the British Library of London
2. Shahnameh "H 1493" in Topkapo Sarai Museum, Istanbul
3. Shahnameh "Mingana Persian" in Birmingham Museum, England
4. Shahnameh "I.O. Islamic 3265" in the British Library, London
5. Shahnameh "MS 311" in the Fitzwilliam Museum of Cambridge University
6. Shahnameh "Estrabadi" available in Malek Museum of Tehran [includes 15 images]

• Adaptation of implementation methods in the paintings of Tahmasbi and Estrabadi Shahnameh

Any critical look at an image is inevitable to take it seriously (Rose, 2017,43). It is obvious that taking a picture seriously requires taking seriously all the elements of the picture to understand the hidden points and points in it, which the artist may not have meant directly, and what is seen is the result of hidden and accumulated motivations and struggles in his subconscious. Most art researchers believe that works of art can tell things about the society that produced them (Alexander, 2014, 71). In the analysis of a painting from Tahmasbi's Shahnameh or Estrabad, one can analyze the beliefs, thoughts, intellectual tendencies, and of course, the artist's ability to convey ideas, the ability and financial desire of the commander or his financial support, political power, the glory of the court and courtiers and finally, the condition of the common people have. According to what has been said, when comparing the illustrations of Tahmasbi's Shahnameh with the illustrations of the Shahnameh of the Estrabadi School, similarities and differences are revealed. In the following, some paintings from two schools will be examined.

- Finding Zal near Simorgh by Sam

Both of the paintings Figs. 1 & 2 deal with the story of Sam finding Zal, which was kept and nurtured by Simorgh. The painting of Simorgh and Zal is similar to artistic trends in the West, where they painted naked children by the sea or children - angels in Christian icons. In the same way, the painting of Zal and Simorgh was a favorite subject in the painting of Shahnamehs (Shin Dashtgol, 2005, 154). From the textual and topical point of view, the existence of a child abandoned in the heart and lap of nature, like the story of Moses' childhood on the waves of the Nile (Hawkes, 1970, 849), the abandonment of the legendary Iranian king Darab on the water during his childhood in Darabnameh (Tarsusi, 1965, 12) Osiris, the pharaoh of Egypt, was released into the water by his conspiratorial brother when he was a child (Frazer, 2009, 417), Sargen, the king of Assyria, was released into the water during his childhood by his mother (Freud, 1967, 5), the story of Hayya bin Yaqzan by Abu Ali Sina and Ibn Tufail. We see the story of "Tarzan" by Edgar Rice Burroughs and even "Lord of the Flies" by William Golding. But unlike the stories of legendary kings and prophets and other social-philosophical stories, the story of Zal and Simorgh, although it comes from an epic context, has a mystical charge. How a legendary but bold bird like the Garuda bird in Indian mythology guards a child and the meadow deer takes it as a seal and feeds it with milk from its breast and finally it returns to the family center (Soltani, 1975, 28) to play the role of his destiny in the theater of life, is very important to the Iranian semanticist worldview. Both of these paintings tend towards hyperrealism in the representation of some elements. The overall shape of the legendary Simorgh is different from the images that were used in ancient Iran (for example: the Sassanid copper plate in the Reza Abbasi Museum and the Sassanid silk fabric in the New York Museum of Art and Design), they are drawn differently. Its outline is clear, but the artist's hand is free in choosing colors and details. As expected, physical fitness is seen more in Safavid Tabriz (Fig. 2) than in Estrabad (Fig. 1). It seems that dealing with the body, paying attention to it, and establishing the

connection between mind and body were more respected in larger societies such as Tabriz, and artists considered themselves obliged to comply with contractual principles. As a result, in Tabriz, the role of a “smart child” has been highlighted, which has delicate limbs and jewelry and is raised in the heart of nature and with the help of wild animals. In terms of proportion, the four pictorial groups of this painting include children, simorgh, human groups, and natural elements with relative proportions to one another. In Estrabad, the artists, who seemed to have a more open space to perform art, did not see themselves as bound to comply with moral principles and did not have much fear of Mohatsab and Ess. In the story, the existence of a naked child is considered a basis for presenting erotic art, and instead of a child, they have painted the role of a naked woman. In Estrabadi’s painting, the features of female anatomy are seen, which were seen in Western art at almost the same time, for depicting nymphs, fairies, angels, serenads, or nude females. Before this, there was the subject of female anatomy in Iranian and Eastern paintings; but it was usually seen in small dimensions and during romantic and heroic stories. It comes in the form of the subject of women’s sexual intercourse in ponds, and especially the story of Shirin’s sexual intercourse in the story of Khosrow and Shirin Nizami or the story of the expulsion of Adam and Eve from heaven. But here, the emphasis on the details of the female anatomy has greatly violated the connection between the image and the text. Comparing the Dongara Hall of Estrabad School (Fig. 1) with the Hall of Tabriz School 2 (Fig. 2) shows the tendency of artists to deconstruct, globalize, and deal with selfish issues and fulfill the view and opinion of the patron and sponsor instead of following the principles of artistic ethics.

- Killing Rostam Pil Sepid

The presence of elephants in the war shows the majesty and severity of the war and represents the bravery and majesty of the warriors. Perhaps elephants were not very effective in the complex and specialized wars of the middle centuries and even before that, since the horse and horse were added to the wars as cavalry and



Fig. 1. Estrabad School, Zal and Simorgh (Estrabadi Shahnameh). Source: <http://malekmuseum.org/artifact/1393.02.00014/>.



Fig. 2. School of Tabriz 2, Zal and Simorgh (Tahmasbi's Shahnameh). Source: <https://manuscriptevidence.org/wpme/simurgh-and-zal-from-a-persian-shahnameh/>.

necessary for camping. Not only did they not have the agility of horses to be controlled by their riders, but the climate of the temperate zone of the earth where the civilizations were formed was not suitable for them. They were very vulnerable to the weapons they had developed. The chaos of the war caused them to become insane, and they could not be easily reproduced and trained for large-scale military operations. Finally, for the natives of the mentioned region, it was not possible to communicate mentally with these huge animals, but with a delicate and emotional spirit. It is that the presence of elephants in wars, either brings the descent of the legend to the mythological period or that they were kept only to a very small extent, away from the base and the heart of the army. As it is said, the Indians also refused to embed Pilan in the front ranks of the war organization (Fakhr-e Modbber, 1967, 327). According to what was said, the drawing and image of a war elephant for the artists of Tabriz 2 as well as for the artists of Estrabad or anywhere else, is one of our legends and symbols between the legend and the truth (between the dragon and the horse) and the unfamiliarity of the people and artists of these lands with the elephant. It has led to the use of the metaphor of the elephant's unrecognizability to illustrate the ambiguity in understanding the world and the work of Getty. Throughout history, the victory of man over the animal species is the victory of man over nature or the victory over his animal instincts. From the oldest stone and clay writings to contemporary writings, this intellectual-artistic model can be mentioned in the forms of war, hunting, sacrifice, heroic transition stage, etc. The crushing of the elephant's head by Rostam Dastan can be interpreted in line with the designs on the Achaemenid seals - in which the king/hero brings together a legendary animal. Due to being non-native and free from violent behavior, the elephant did not find a legendary place in the Middle East. But in the history of Tazians' encounters with Iranians, it can be seen at least in two historical points. First, in the story of the killing of Nu'man bin Manzar, the Arab king of Hira, by the hands of Khosrow Sassani (Moradian, 1976, 140), which Khaqani Shirvani

wrote into poetry:

Get off the horse, face the earth

*under the foot of his elephant (Pil Sepid), Noman's
bravery has come* (Khaqani Shirvani, 2006, 359)

In comparison with Tabriz 2 (Fig. 4), the images of Estrabad (Fig. 3) are lacking in proportion. In both of them, the elephant is not much bigger than a human, and especially the hero who kills him has a large size that shows in his stature. In the figure of Tabriz, the proportion is observed to some extent and Rostam's stoutness is not based on his height, which is based on the volume of his muscles. Height in Estrabad paintings, while showing the remnants of the early schools (Tabriz 1, Herat, Bukhara, and Mashhad) in the elongated stature of human bodies, is also connected with the ethnic anatomy of this region, which is generally taller and more elongated than the western and southern regions of Iran. Have had. This style of designing the human form and body is a remnant of the Mashhad style, in which artists stretched the necks of people, made their heads small, and painted their chins full and round. In this form, local clothing characteristics such as a fur hat were added instead of the Heydari crown, which was an ideological symbol for the Safavids (Canbay, 2012, 87). In traditional Iranian painting, there is a lot of blank space for emotions and reflection of actions in the face and form of jewelry. This point is more obvious in the paintings of Estrabad. In the painting of Estrabad, it is as if we are watching a marquee show; There is no sign of courage and bravery in the hero. The wounded animal also resembles contemporary animated images, and there is no sign of pain in him. The audience behind the mountain, which is not much smaller than the mountain itself (and is quite amazing compared to the cedars inside the building), are both engaged in a certain performance. In the Tabriz 2 painting, although there is still not much news about perspective, deepening, and scenery, it is more realistic compared to the Estrabad painting. The tonality of the colors has given it a lively state and certain visual elements such as the magnificent and luxurious building with the Mahrovians resting in it, compared to the building in the Shahnameh painting of

Estrabadi, show the difference between the two societies in terms of wealth, power and power.

- Battle of Rakhsh and Lion

Killing a lion by a horse is a violation of customs. This happens when the famous Shahnameh warrior is sound asleep. According to the general belief and imagination, sleep is a good thing because of comfort and ending a difficult stage in the Shahnameh. Killing dragons or dangerous creatures by heroes is one of the stable parts of heroic tales, and in Iranian literature, its roots can be



Fig. 3. Estrabad School, Killing Rostam Pil Sepid (Estrabadi Shahnameh). Source: <http://malekmuseum.org/saloon/artifact/1393.02.00010/>.

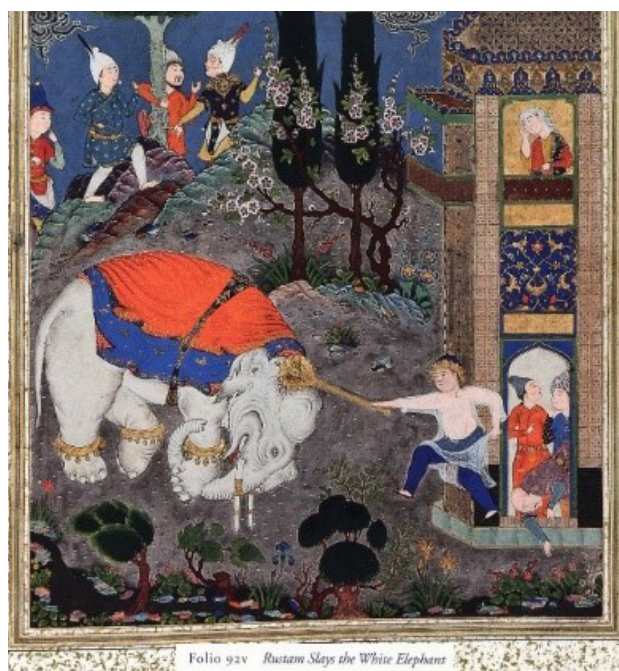


Fig. 4. School of Tabriz 2, Killing Rostam Pil Spid (Tahmasbi's Shahnameh). Source: <https://www.metmuseum.org/art/collection/search/452138>.

traced to the culture and religious beliefs of the first Indo-European peoples. In the written and epic literature of Iran, great heroes such as Gershasp, Rostam, and Esfandiar pass through this stage (Vaheddoost, 2008, 318). Passing through these dangerous stages is considered one of the stages of reaching the status of a warrior and superhuman (Meskoob, 2011, 33 & 35). Such steps are often things that are not possible for ordinary people to do and are considered supernatural things (Fotouhi, 2006, 161); But in this stage of Rostam's heroic and dangerous actions, which will lead to the tragedy of killing his child, a comic stage is included, which seems to have the purpose of paying homage to the unattainable part of human life and sanctifying sleep as a window to the beyond world and harmony with nature. It is like this that Rostam sleeps several times during the transition from different stages of Pahlavi or his seven Khans, and during it, the forces of nature reach him and save him. In the verse or episode "Killing the Lion by Rakhsh", he has tamed his affairs and rested in a deep sleep. In another house, when he passes through a large desert with no water and bushes, he falls into a deathly sleep due to helplessness, and weakness; But like the story of Ismail's sacrifice, Mishi comes from the unseen and brings him to the source of life. In some of the oldest heroic images on Achaemenid seals, a winged hero, representing the divine goddess and a charismatic figure, grasps and restrains a mythical creature that is a mixture of horse, lion, and bird (Garrison & Root, 2011, 430). The text of Shahnameh and related paintings are the continuation of the same ancient archetype, where the horse and the lion are both subjugated and defeated by humans and restrain each other to serve humans. The hero's good sleep is also the same as Farah Izadi and entrusting the work to the Gitti businessman. In the figure of Estrabadi (Fig. 5) and Tabriz 2 (Fig. 6), the leopard-clad hero of the story has been kidnapped by sleeplessness. His sleep on a green carpet and grass or a narrow river running from the top of the mountain is a sign of enjoyment and at the same time a sign of submission to affairs. In both of them, the geographical situation of the region can be seen: the green Estrabad, which is built on the bank of one of the streams of the Qarasu river, and its plains and fields

are full of flowers and vegetables, in contrast to Tabriz, which, despite the relatively mild climate, has mountains. And Demei is relatively sterile! The image of Tabriz 2 (Fig. 6) has an epic and heroic mood and the hero is also scary while sleeping and has a hand on the sword handle. But the painting of Estrabad (Fig. 5) has a lyrical mood. The hero of the story has fallen into a deep sleep like an adulterer who has finished reading Khayyam. In Tabriz 2, the hero's tool saddle and his horse all represent the equipment of Safavid-era soldiers. But in the figure of Estrabad, the hero's clothes and robes show the traditional clothing of Estrabad at that time, and his beautiful horse is also highlighted, which shows an original design of woven carpets and rugs of this region. Correspondingly, the emphasis on the rosy color of the horse in the Estrabad school, in contrast to its well-developed and agile body in the Tabriz 2 school, shows the difference between the two views. The painting of Estrabad shows the horse in Khorasan culture, where the horse was decorated a lot. Bayhaqi has a reference to this point and says: "...twenty pieces of Lal Badakhshi for a good purpose and ten

horses of Khorasani Khatli for Jal and Burqa Diba and five Turkish slaves of price..." (Bayhaqi, 1945, 293). It should be kept in mind that although Estrabad is famous for horse breeding and according to some, it got its name from horse and Esther, it was the Safavid court and its customs where thoroughbred, pure, and noble horses were bred, and the same care that The king had his art school, he also had permission for his stable, and he had spiritual respect for it (Jafari Dehkordi, 2016, 39).

- Shirin going to Khosrow's palace

The love story written by Ferdowsi and Nizami and loved by more than a hundred poets in Persian and other languages has been loved by all classes of society, from the king to the commoners. Because in this love story, all classes and guilds of the society are present. The presence of the king in this love story was a sufficient background and reason for the court painters to pay attention to it. This part of the story has been noticed in both Estrabad and Tabriz 2 schools. But in both of them, the actions, actors, and space are different. In the Shahnameh of Estrabad (Fig. 7), the interior of a state ruler's hall can be seen,



Fig. 5. Estrabad School, Battle of Rakhsh and Shir (Estrabadi Shahnameh). Source: <http://malekmuseum.org/saloon/artifact/1393.02.00006>.



Fig. 6. School of Tabriz 2, Battle of Rakhsh and Lion (Tahmasbi's Shahnameh). Source: Soudavar, 2001, 186.

where textiles stand out first of all. Colorful clothes whose design and color express one's position in a government fortress (red color is a sign of choice). The elder of the inner women wears a red dress in the same way. The Shah and his agents and Shirin also wear red clothes (like the woman in red in Ferdowsi Square a few decades ago) (such an atmosphere may be inspired by the Ottoman court). In the corner of the figure and behind the head of Laleh, or the large women in the interior, two maids (maids) with a lakhi on their heads, another maid with her hand on the chest in front of the Amir at the entrance on the right and another one on the second floor of a booth on the same side, all wearing clothes of They have other colors. Among them, there is only one queen decorated with a crown and a wreath with a golden dress behind Shirin's head. In this figure of the Shahnameh, Shirin is pleading and lying at the feet of her lover and is sad and worried. Such an encounter in a romantic meeting, not an emotional, pathetic, and romantic atmosphere, but a greedy atmosphere and an unequal encounter. Compared to the scene of the story or event and visual elements, the environment of the painting is much smaller than the interior space of the buildings in Tahmasbi's painting, where either people are immersed in it, or a part of the building occupies a part of the external environment or natural space. From the picture of the Estrabad school, it seems that in the eyes of the people

of the middle centuries, servants and subordinates were so despised that their presence in a very private and confidential space - in which the lover and the beloved are engaged in lust - their luxury and moral principles are lacking. has not violated From this angle, one can visualize how the moral principles and private space have been violated in the inner space of the harems. In this painting, the characteristics of the Mashhad school can be seen in the design of landscapes and natural mirrors, where the mountains and rocks were changed from textured to sloping, stable, and slippery (Canbay, 2012, 87), and the trees were drawn old (Pakbaz, 2013, 93). Tahmasbi's painting (Fig. 8), unlike Estrabadi's painting, speaks of a royal atmosphere. The lover and the beloved are meeting; A group of attendants are hugging around them. The two lovers have a deserted and hidden space and are far from the eyes of the people around them. Although, due to his unfamiliarity with the principles of perspective, he has not been able to separate them. By adding the legs of the bed, the painter has separated the space to a certain extent, and at the same time, he has added the place of love and the king. Outside the palace, the porter and other servants are sitting. The king's palace is shown to be much bigger with the fine and delicate design of knotted geometric motifs. However, the grand cypress outside depicts the palace in a garden and a ragi full of flowers. This is a point that can be seen against it in the Shahnameh of Estrabadi and compares the two palaces of the kingdom and the palace of the state governor. In Estrabadi painting, the color of the clothes does not indicate the level of their personality. The colors with an extraordinary shine show the weariness of the day and age, which is not a reference to ancient Iran, but a reference to the Safavid period and court.

- Siavash passing through the fire

The story of Siavash, a prince who is killed due to cowardice, is one of the favorite subjects of Iranians and most of the authors of Shahnamehs have addressed it. Although Iranians did not consider Siavash as a martyr because he was not a Muslim, they gave him a very holy and honorable image, and his life story is considered to be similar to the story of Hossein bin Ali (AS), the king of martyrs. It is even said that some mythological aspects of the story of

Karbala, in the eyes of Iranians and Shiites, are formed from the mythological story of Siavash in pre-Islamic Iran (Azadandish & Pouyan, 2021, 146). The famous Qajar and Pahlavi painter Qoller Agassi allowed himself to place an Islamic flag with the theme of the Quranic verse “victory from Allah and an imminent conquest”¹ (Verse 61, Surah Saf) on the hand of this murdered prince. He was objected to, and in his response, he mentioned that “Siavash



Fig. 7. Estrabad School, Shirin's visit to Khosrow's palace (Estrabadi Shahnameh). Source: <http://malekmuseum.org/artifact/1393.02.00008/>.



Fig. 8. School of Tabriz 2, Shirin's visit to Khosrow's palace (Tahmasbi's Shahnameh). Source: <https://www.metmuseum.org/art/collection/search/452138>.

was more Muslim than you and me” (Mahvan, 2019, 209). In the Estrabadi Shahnameh (Fig. 9), Siavash's transition from the fire takes place amid a large crowd of hair-wearers and neck-bearers. Such a scene may not be similar to the emotional excitement of ta'ziziers on the afternoon of Ashura when they set fire to the tents. Siavash's transition from fire is drawn from previous patterns and it is almost certain that the artist has drawn it by referring to previous similar patterns. Because there is no proportion between this part and the periphery. On the upper booth on the right side of the figure, the king and his servant can be seen, who forced Siavash to this difficult test. Compared to Siavash and most of the mourners, his face is painted black, as an example of the idea of the Iranians of the middle centuries: “so that whoever faints becomes black”. The face shape of the old king and some of the people present in the assembly have the characteristics of the Mashhad school, where the faces of old men were drawn in a caricature form (Robinson, 2013, 59). In Tahmasbi's painting (Fig. 10), the flames are drawn beautifully and elegantly. These are the rebellious tongues that came out of the door of peace with Shah Mazloun. The yellow flames and the face of Prince Golfam are famous examples of Iranians jumping over the fire of Chaharbansuri. As it was seen in the Shahnameh of Estrabadi, here, of course, the face of the ashamed king of the Turks is plunged into deep blackness. He wears an umbrella that protects him even from the harsh sunlight while throwing the Iranian prince into the fire and he passes through the fire like Abraham. The umbrella of himself and his attendants is similar to the situation of the kings, maharajas, and gurus of India, who used to go out on horseback under the shade of the umbrellas of their servants.

Conclusion

The studies show that the Estrabad school while being loyal to the experiences and traditions of its lineage that reaches Mashhad and Qazvin, grew in line with and influenced by the Tabriz 2 school, and in it, the intellectual trends of the Safavid era can be seen in showing the glory, power, greatness, and possession of He observed the natural gifts and grace of God. Next to these, like most works of art,

old psychological patterns such as child nature, woman-building, and the transition stages of heroism or Khan (killing an elephant, a lion, and passing through fire) can be seen. Although these items are inspired by the original text, the artist of the Estrabad school has signed them in his way and



Fig. 9. Estrabad School, Siavash passing through the fire (Estrabadi Shahnameh). Source: <http://malekmuseum.org/artifact/1393.02.00011>.

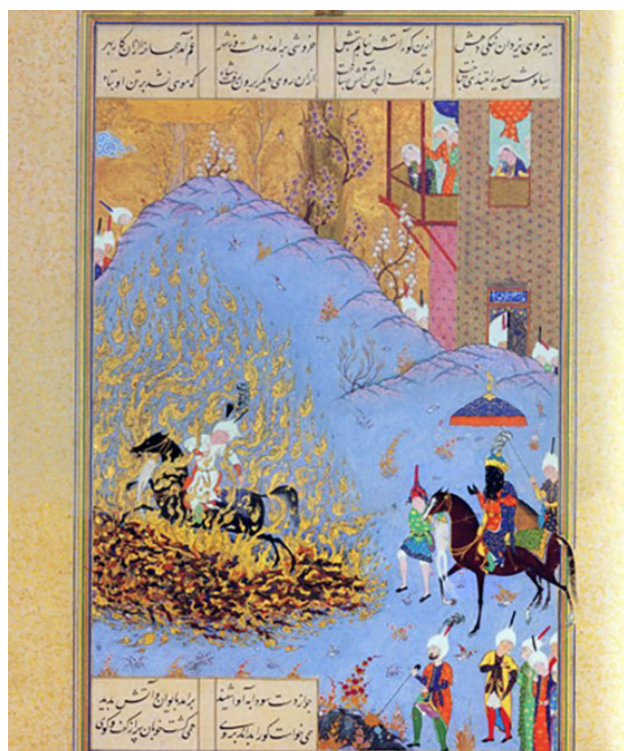


Fig. 10. School of Tabriz 2, Siavash passing through the fire (Tahmasbi's Shahnameh). Source: <https://www.flickr.com/photos/125761528@>

has shown his connection to them. In some cases, Estrabadi artist has used shapes and forms to design landscapes and elements, examples of which can be seen in the form of an elephant and Siavash's transition from fire, the black face of Shah Turanian, and the building of Musharraf to the stage, and in some cases, he consciously or unconsciously includes environmental elements in them. had. The main environmental elements in the Estrabad school are the ranking of people based on the color of their clothes, the emphasis on pleasure instead of love (the meeting of Khosrow and Shirin in the Shahnameh of Qarachaghai Khan) or the erotic elements in the design of the child's form (Zal's paintings), the emphasis on comfort instead of sleep. soberly (Khavas Rostam), the small dimensions of the ruling building in relation to the people present (compared to the government buildings of the capital), the presence of handicrafts (in clothes, carpets and rugs, and horses), a critical look at the passing of time (in the forms of caricatures of elderly people and old trees) and finally, it can be identified in geography and natural environment including mountains and plains, the form of mountains and valleys, and greenery and freshness.

Endnote

1. نَصْرُ مِنَ اللَّهِ وَ فَتَحَ قَرِيبَ.

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