

Safavid Art and Industry from the Perspective of the Pilgrims (with Emphasis on Mirfendersky's Theory in the Sanaaee Thesis)

Abstract

During the Safavid reign (907-1135 AH), art and industries entered a new stage of prosperity. Conversely, various arts experienced many diversities during this historical period. From the point of view of the philosopher, this alternation is far from symbolic and many have investigated these changes and their fundamental causes; Therefore, it is worth considering their views on the arts and industries of this period. The method of conducting the present research is descriptive and analytical based on library sources. The findings of the research indicate that, according to the philosophers of Peripatetic School, the survival of the work of art is possible with the principal behind it and the immortality of the artist's name with knowledge, imagination and the ability to express meaning. In this historical period, art as a virtue, is common to all members of society regardless of their class. In Iran, the main duty of princes is to protect the property, religion, orderliness of the land and its achievement towards prosperity, excellence and the spread of justice. The excellence and understanding of land affairs, including the correctness of accomplishments by professionals, is influenced by the performance and thinking of Shahriar Sahib Farah or Shahriar. Mirfendersky in his treatise on industry claims that the industry is declining and its intensity is decreasing; this means that the Safavid princes have made mistakes, lost their dignity and increased their cruelty. One of the most important factors for society to achieve happiness; thinking, creativity, perseverance and avoiding complacency in work is based on necessity under the supervision of the wise ruler.

Research aims:

1. Investigating Safavid art and industry from the perspective of the Peripatetic School.
2. Exploring and associating the art of the Safavid era with Mirfendersky's theory.

Research questions:

- 1- What are the cultural factors influencing the formation process of signs and symbols in Islamic art that are perceived from the productions of occult sciences?
- 2- 2. How can the expression of "mystery" in Iranian-Islamic works of art be studied and analyzed with the eco-cultural semiotics approach?

Keywords: Art, industry, Safavid era, Peripatetic school, Mirfendersky

Introduction

The mystery of excellence and knowledge of art has made most of the researchers in this field to recognize the fundamentals of thinking and examine the historical developments of the Safavids. The change of the religious paradigm during the period of Shah Tahmasab and the return from the Tariqat to the Sharia, the self-defeat of the Iranians against the achievements of the foreigners and their support in disarming and surrendering the native and ethnic heritage, requires redefinition. The Shah's position as the pole of Sharia and Tariqat after the defeat in the Chaldaran war, between the Sufis and the tribal chiefs, was shaken. Playing a different role in the first and second half of the Safavid period, they went from being a motivated and powerful foundation with the existence of nobles and elites and powerful kings to becoming cruel and tyrannical monarchs, fake performers with economic greed along with intra-organizational and civil factional conflicts, and the fact that they had become hopeless, physical, illiterate and weak individuals is noteworthy. Due to pressure and oppression, he considered Mir and other artists to sanctify the actions of the Safavids. Almost all of Sultan Muhammad's works are a criticism of the existing situation. In that period, dealing with issues was first for its preservation and until something was exposed to destruction, they did not take any action to preserve it. If Mirabolqasem Fendersky wrote the treatise on industry in this period of history, he saw it in danger. The writing of Soltani's Fatutnameh by Moli Hossein and Vaez Kashifi Sabzevari was also due to the fact that these customs were being forgotten. This change of direction certainly caused reactions and ambiguities, and only sharp sages could foresee this point. The expulsion of great sages such as Khalifa Sultan and his father from the court of Shah Safi and the blinding of the eyes of Khalifa Sultan's sons and his brothers due to the conspiracies of opportunists wearing the mask of Sharia clearly showed the

beginning of such degeneration. The change of the religious paradigm was a new life and a beginning for all the arts in the Islamic world, and this commencement required the explanation of the exact foundations that were not so clear during the transition. In fact, during the Safavid era, Iran's religious thinking transformed.

Regarding the background of the current research, it should be said that no independent work with this title has been published in the mentioned inquiry. However, several research materials have investigated the state of art and industry in the Safavid period and the views of philosophers about the topic. Faizi and Mohammadi (2015) in an article entitled "The importance of weaving industry and art in the economy of the Safavid period", investigated the state of art and industry and the effects it had on the commerce status of this period. However, in this work, there is no mention of the views of the philosophers about the conditions of art and industry in this period. Pazoki (2006) in an article entitled "The Meaning of Industry in Islamic Wisdom: Description and Analysis of Mirfenderski's Treatise on Industry", has investigated Mirfenderski's view on industries and art. In the mentioned works, the status of Safavid industry and art has not been examined from Mirfenderski's point of view; therefore, in the existing research, the writer is determined to investigate this issue in a descriptive and analytical way, relying on the data of library sources.

Conclusion

Mirfenderski constantly criticizes the weakness and inadequacy of the human type (artist or craftsman) who is self-absorbed and irresponsible in front of the tasks and duties he has before the society, hence, he attempts to awake the human and aware him by offering solutions. He introduces lack of deepening of the contents, lack of accuracy, spread of praise and flattery as the most important pests of the Safavid period. Appearanceism, simplicity, naivety and laxity are always regarded as the major factors of declining movement. It is necessary to consider three options in order to avoid the conditions of degeneration and deviation in industry and art and to return to order: 1) physically removing or cutting off all connections of the corrupt creator with the society; 2) correcting the offender by warning and during training courses to increase efficiency or assigning a person to another job; 3) Ignoring the corrupt factor in the whole society due to its worthlessness and not assigning a place to any of the classes and systems that are not working. Cleaning the active parts of the society is necessary and essential to accept the responsibility of active and effective people in any society, and this work is compulsory as a person removes

unwanted hair from his body. Social managers should do such a task as a necessary task with proper thinking and correctness. Systematicism and organic management of the society is one of the necessities of a vigorous society, which the Safavid kings did not do. The criterion and level of the class is in the form of its useful industry for the stability of the society. The type of relationship between the professions and the institution of religion is effective in determining whether they are necessary or redundant. Failure to use reason and benefit from knowledge until the end of the first half and cultural self-loss and excessive utilitarianism in the second half is the reason for the decline of Safavid art. The result of examining all the works of this research is to emphasize the non-adherence of the kings to the principles and foundations of state administration due to ignorance, complacency, self-righteousness, irresponsibility and unworthiness of the king to sit on the seat of power. The disorder caused by Shahriar's performance affects all the affairs of the country. This disorder will penetrate to the deepest layers of society, including the artisans and their products and this will destroy and mislead the society. Shahriar's connection and reflection with the surrounding world is better than his self-loss and submission to foreigners and their culture. The biggest reasons for degeneration are lack of self-recognition, role and position of oneself as an artist and lack of loyalty to one's traditions.

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