

An Analysis of Romantic Content of the Paintings of Reza Abbasi with Emphasis on "Lady of Imagination" on the basis of Sadr-al-Motahelin's Ideas

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Abstract

The romantic purpose of Persian poems in painting returned to times before Isfahan's school. Reza Abbasi's works, including romance and lyrical themes, devised a new style in Iranian design and painting. The inner connection of various components of Lyrical works of Reza with the new composition not as the past works but away from the perspective, the shadow and in harmony of new Sadr-al-Mutalehin illustrate the culture and art of first shah abbas era's. Reza Abbasi's works are of different romantic, mystical, epic and social themes. In the current study some of the artist's images with romantic themes are analyzed in line with the ideas of Mulla Sadra. Reza mysteriously reveals the romantic and mystical motifs and subjects in the world around that are obvious in the hidden layers of his works. Afif's love can be found in the Molasadra's view and in some of Reza's work and start with an observation and ends with some allegories which is itself another beginning and at the end finished by accretion of love and beloved and being unify with GOD and unification. The objective of this study lies in the achievement of the principles of covert and overt romantic moods in the works of Reza Abbasi, Shah Abbasid artist, and matching and comparing them with the intellectual components of Mulla Sadra on Love. Thus, first, the views of Sadra in love will express and in the following, some of the works of Reza Abbasi, which are lyrical in contents and it seems to be alinged with Sadra's votes on love, will be analyzed. To achieve this, in this study, according to the analysis, comparative and collection methods and through library data collection from the available books, museums and analysis of the gathered data, the gained results support that most of Reza Abbasi's works are connected to Sadra's intellectual components on Love.

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Introduction

Among the artists of Isfahan School of Painting, Reza Abbasi can be considered as one of the artists whose paintings depict romantic, philosophical and mystical beliefs based on the context and society of Shah Abbas's era. These features are at times apparent and occasionally hidden and need to be interpreted. In other words, the artist's view of himself as a Sufi mystic was based on new and novel ideas of that era, with a tendency towards theology and mysticism.

The main question of this article can be based on the following question: Is there a resemblance and relation between the intellectual insights of Reza Abbasi in his artworks with those of Sadra's notions in regard to the components of love? In other words, can one find features in Reza's paintings that are comparable to and consistent with Sadra's intellectual elements in the theme of love? To answer this question, firstly, a number of basic and theoretical concepts about love and its categories from the point of view of Sadra have been put forward; furthermore, the flow of love among all creatures in particular human beings are discussed from virtuality to actual love and the path in attaining the love of the one and only Creator. Also, the establishment of the Painting School of Isfahan and the life of Reza Abbasi inside and outside of court and the social, cultural and theological impacts of the time on his artworks are discussed. In order to reconcile Reza's works with the foundations of Sadra's philosophy and mysticism, several works of his work have been analyzed and a comprehensive analysis of the "Lady of the Imaginary" painting has been carried out to better understand Reza's thoughts on love.

Romantic themes in Reza's works are not just trivial examples of lyrical works but they are similar to Sufi poetry that express delusion, allegory, joy and goodness with the presence of ambiguous themes and allegorical points (Canby, 2014). The existence of a philosophical Isfahan present in the works of a school of painting of love, goodness, beauty, proportion, pleasure and observation are found in Sadr al-Mutallahin's works on love” (Imami Jomeh, 2009: 297), which are evident in the unseen and hidden layers of Reza's works; and comparing these notions with Reza's works we find out the relation of love, art, and their existence and hierarchy in the universe. Art, philosophy, and religion seek to discover esoteric truths that ultimately guide human beings through virtual love to true love.

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The following are the backgrounds of the present book and articles:

Imami Jomeh (2009) in the book "Philosophy of Art in Mulla Sadra's Ontology" deals with the relationship between existence, love, beauty and art. Imam Jomeh by using Sadr al-Mutallah's views, believes that there is a connection between the acts of the lover in the love of the noble and the artist in the creation of the artwork, and that the lover is interested in beauty and art in his work, which was not the case in previous studies. In this book, he deals more with philosophical ideas and analyzes very briefly the works of art, which in this study have more similarities with philosophical ideas. Khalili (1986), in his book "The Philosophical Foundations of Love from the Perspective of Ibn Sina and Mulla Sadra", deals with different definitions of love of elders and philosophers, discusses different types of love and also expresses and compares the views of Ibn Sina and Sadra on love. The two have dealt with and at the end have criticized Mulla Sadra's views. At stake is the comparison of the views of two Islamic thinkers on new love. From the philosophical point of view, it has some similarities with the article, but from a visual opinion it has no similarities.

Canby (2014), in her book, *The Rebellious Reformist Reza Abbasi*, examines three different periods of Reza's life and his works in these three eras, as well as the identity of the artist's work and the identification of the various stages and events of his life. In this book, the author has evaluated the life of Reza Abbasi from various points of view, especially the visual art and identity and personality of Reza and his artistic life, as well as the romantic themes of his works which have resemblances to the present research. Hosseini (139) briefly deals with the life and works of Reza Abbasi in his article *Reza Abbasi; her essays and paintings by young women refer to the composition*, this article has been commissioned and published by the Islamic Encyclopedia. Soudavar (2002), in the seventh chapter of the book "The Art of Iranian Courts", which deals with Reza Abbasi and his paintings in Isfahan; the author introduces the works of Reza and his well-known students such as Moin Misour, Mohammad Qasim, Afzal al-Husseini, and Mohammad Yousef. Among the paintings featured are romantic paintings that have some similarities in content to some of the issues raised in this study. Soudavar (1995) in the article "Reza Abbasi and Isfahan Painting" analyzes the style and method of painting of Reza Abbasi, introduces his style, his followers and students and analyzes some of his important works as well as the collaboration of Reza and Calligraphy. Seif (1985), in his essay "Reza Abbasi, the Abomination of Safavid Art", expressed Reza's artistic personality in various ways, acknowledging that there is a conscious and bitter humor in Reza's works, and in his research in expressing alien creatures and cultures, types characterization from princes to

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ordinary people and different social classes has been addressed in Reza's works. Lastly, in the article "Age in the Paintings of Agha Reza", Canby (1998) deals with the visual typology of young, middle-aged and old and analyzes each group of these figures with different themes. The important point in this article is to examine the content of Reza's works.

Conclusion

Reza Abbasi and Sadr al-Mutallahin were active in exchanging ideas and thoughts at the court of Shah Abbas. To this end, the traces of philosophy can be traced back to Reza's works. Love, as the most important natural event and initiated by the unique Creator, is reflected in the philosophy and mysticism of Reza Abbasi's works, which influenced the society of Shah Abbas's era. In Sadra's view, what is found in perfection, form, love, and beauty in this universe, are all allegories of what is in the universe. Lyrical forms in Reza's works are evolved forms of love and beauty in the fantasy world.

The "Lady of the Imaginary" is the key to understanding mysticism and, according to mysticisms and philosophers, it shows a lack. God sees Himself through the beloved eye's mirror reflected in the mirror. Through the eyes of the beloved, in which God is present, the beloved looks at the mirror in which the image of the universe is, and looks at the beloved pupil of the mirror in which the light of God is. Thus, for Sadra, the cause of the love of the creatures is to attain the perfection they lack, and the good is what every object seeks and attains. So we see how Reza developed these things in his mind and created the image of "lover"; he explains the unity of the lover and the lover, but it is not about the union of the lover and the lover, but about the lover's body. Sadra and Reza Abbasi are united in love with the lover's face who is prominent (resolute and penetrating) in the essence of the lover and therefore has a permanent presence with the lover. No, love, enthusiasm and perfection are words that have been explained in the teachings of Isfahan philosophical school, especially in Sadra's views, and Reza Abbasi has made it evident in his works. By analyzing Reza's work on the theme of love and comparing data, it seems that philosophy and mysticism have been influential in art, and especially in the Safavid painting. Philosophical and mystical issues, especially the question of the purpose of this research, namely love, is a thing that exists, evolves, happens, and the philosopher, the mystic, the artist, and the community are all present and enjoying it. Here are thinkers and artists that show the path of truth and the path of virtual love to true love, evolving society and moving towards the arc of ascension and origin.

Title of article: An Analysis of Romantic Content of the Paintings of Reza Abbasi with Emphasis on "Lady of Imagination" on the basis of Sadr-al-Motahelin's Ideas

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