

The Structure of Form in Miniatures of Tavaqib ol-Manaqib's Manuscript in the Baghdad Painting School of the 16th century AH.

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Abstract

"Tavaqib ol-Manaqib" is the biography of the mystics and the Sufis especially Mevlana Jalaluddin Mohammad Balkhi with a little exaggerated. This literary masterpiece was summarized by Ahmad-ibn-Mohammad and the next time by Abdulwahab-ibnJalaluddin-Mohammad-Hamedani in 947 A.H and it was translated into Turkish by the order of Sultan Murad of Ottoman Empire in 998 A.H. The focus of this study is on the illustrated version of "Savaghebol Monagheb" book in Morgan's New York library; produced during the rule of the Ottoman kings (the late tenth and early eleven century A.H) and introduced one of the masterpiece of Baghdad miniature school of the tenth century. Therefore, the edition feature of the form, are analyzed to identify the achievements of Baghdad Miniature School in the tenth century A.H. The question is that, what kind of miniature formality is in the "Tavaqib ol-Manaqib" as the chosen Baghdad miniature school? The overall result of the

This research is based on the thesis of miss Akram Mahmoudi entitled: The formation structure of painting in Baghdad painting school in the tenth and eleventh centuries (case study: Nasakh Mosavvar Savagheb-olMonaghoboroze Safa) in the Isfahan university.

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miniature analysis form of "Tavaqib ol-Manaqib" show that Baghdad miniature has been depicted in a coherent miniature feature. The study of this research in terms of the fundamental nature of the methodology, is an analytic-historical one.

Keywords: Baghdad painting school, Miniature, Tavaqib ol-Manaqib, structure of form

Introduction

Formalism is an approach to art that emphasizes the importance of form as the source of the subjective appeal of artwork, rather than the emphasis on content. The formative examination of artwork primarily refers to the aesthetic influence of the nine components of design. In this study, we will analyze and scrutinize the structure of the form in the consequent edition of Tenth Century AH. Baghdad Painting School, relying on the views of Clive Bell, one of the most famous and explicit English theorists of the early 20th century. Where he declares: "What is analyzed in form-analysis is form. These components, called form elements, base the artist's visual language. Among these elements are line, shape, space, color, light and darkness" (Lori, 2011: 30 and 29).

The Tavaqib ol-Manaqib is considered as one of the masterpieces of tenth-century Baghdad school of painting was influenced by two strong cultural currents of the era: Safavid and Ottoman art, moreover, it was also inspired by the indigenous features of that region; hence, examining the form features of this manuscript in order to identify the hidden layers of Baghdad school of art is necessary. Investigating the historical course and progress of the Baghdad School of Painting as one of the important religious bases of the Islamic world, especially the Shiites, intensifies the importance of studying in the mentioned field. Hence, the key question of the study can be stated as: what are the evident form features apparent in the paintings of Tavaqib ol-Manaqib manuscript of the 10th century AH. of the Baghdad school of painting?

Among the resources used in this essay are Milstein's (1990) book, "Ottoman Baghdad Painting", Fleming's (1993) "Religious Painting of Turks", Shayestefar's (2009) "Baghdad Painting School with Emphasis on Shiite themes" and also Farrokhfar (2011) "The Role of Iranians in the Development of Ottoman Baghdad Art of the Book school" which are all related to the research topic of this study and provide a number of historical and interdisciplinary information of this research; however, in regard to the form paintings of the Tavaqib ol-Manaqib manuscript, no reliable resources are to be found. The research is

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presented in two general sections: The first section is devoted to the theoretical framework including the study of the political and social situation of Baghdad, the tenth-century Baghdad School of Painting, and the introduction of the consequent edition of the Tavaqib ol-Manaqib manuscript of the Morgan Library. The second section analyzes the form properties of the paintings.

The current research in terms of essence is principal and in terms of methodology is historical and analytic. The method of data collection is accomplished via documentary and library research and the statistical population of the research consists of selected pictures (by type of assembly and concept) in the consequent copy of Tavaqib ol-Manaqib manuscript available at the Morgan Library of New York.

Conclusion

In this study, by using the formalist approach, the structure of the form was analyzed in the sequential edition paintings (available in the Morgan Library) as selected by the Baghdad School of Painting in the tenth century AH.

The reviews are presented in seven general sections: cadre, print and inscription, portraiture, iconography, landscaping, color and quality of performance and composition suggest very much unity and commonality in the morphological structure of the paintings. At the same time, the largest share in the composition sector is evident, which blends the foundation and overall structure of the work. Afterwards, this similarity can be seen in the color quality and performance of the work. On the other hand, there are the most differentiated procedures in the details of forms, in the part of portraiture, iconography and landscape painting. These points represent a definite and certain format and framework in the production of consequentialist prints as well as the regularity of the Baghdad painting school in the tenth century AH.

Given the short life span of Baghdad painting school in the late 10th and early 11th centuries, which did not last for more than two decades, it is hypothesized that regularity and consistency in the formal features of the school's works have come from a rich source of inspiration. Referring to the history of the Baghdad School of Painting, it is possible to use the two great art resources of that time. First, Iranian painting schools and especially the Shiraz Business School, where the presence of Iranian immigrant artists, the presence of illustrations and illustrative patterns and clear influences on the form of this school in

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Baghdad's works, can be an important factor in the rapid and robust growth of the Baghdad school of painting. Secondly, Rumi's support for the production of the Baghdad school of works, which under the rule of the Ottoman Turks, provided the conditions for the growth and development of this school and the production of illustrated drawings such as sequels. It was also possible for Turkish artists to participate and influence the achievements of the Istanbul School in producing works. Some of the commonalities in the duplicate version of the paintings, such as the non-essential and dynamic compositions, the avoidance of postmodernity, the interplay of visual elements with each other, are among the genuine features of the Iranian and Ottoman art schools, which take advantage of these two effects in the Baghdad school. Finally, what can be mentioned as characteristic indexes of the form structure in the sequential copy images are:

- Utilizing a well-developed system of regularization between text (pictograms) and image based on the proportionality and geometrical relationships between surfaces and shapes, a map of natural landscape and interior space (interior and exterior) that make a proper connection between figures, objects, landscape and architecture.
- Simply blended with the subtlety of the visual elements, the importance of the human image is captured and transformed into the most significant part of the image space.
- Using pre-arranged conventions and tastes that describe some of the features of the visual art of the past.
- Utilizing identifiable and distinctive features that make the Baghdad School of Painting a characteristic of the tenth century AH.

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