HUMANISM IN PERSIAN PAINTING

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ABSTRACT
From the beginning of the universe till now, human beings' attitude toward himself has been one of his major obsessions and preoccupations. The first man's attitude toward himself was created in terms of a picture, consisted of a few simple and concise lines. In every era thinkers have presented special insight about human being and different mental, sychological, moral aspects of his existence. One of these attitudes was humanism which was raised during the Renaissance. Humanist school of thought used to deny and reject any links with mental universe and believed that all human thoughts turn towards his existence. Thus, such kind of philosophy and attitude toward human beings was also spread in paintings and introduced a painting style called "humanism" in which human being was affected by the dominated morality and mentality of this worldview and the particular type of its philosephy. In this regard, in later centuries anthropocentrism which was one of the main principles of the ancient Greeks made thinkers and philosophers suggest different attitudes they had towards their human beings.

Keywords: *Humanism, Persian art, painting, human beings, human thought.*

INTRODUCTION
Through out the history, there have been numerous attitudes and ideologies (especially in painting) any of them requires its own language for translation. If we escape from the art of ancient times and the take a look at the art in modern era, we could see more new features of the visual elements of human figure all over the paintings that is naturally rooted in a particular world view which has grown under the effects of the culture and litreture of its own era. For example, in modern paintings, we encounter with tendencies which illustrate human beings, especially western man, in an alien, irrational and disjointed world. This human being is the product of attractions and external tendencies, a mesmerized human scrambling for progress and agony and a human who is the result of war. Such an art has an endogenous message. It wants to illustrate human being distorted, nor to endorse the indecency, but to fight against additives. For example, a representative of the expressionist movement which is known as one of the products of modern art divisions, never try to desecrate the man or does not distort the form to enjoy of shocking the audience, but it wants to represent its concepts in a impressive manner. In other words, the necessity for artistic expressions incourage them apply pure visual elements and the reject the naturalism. Permutation and human being distortion by the artists of this era is used in order to deepen the representation of states. The achievement of these artists, on one hand helped the cynical and individualistic ideology, yet on the other hand, revealed an obvious picture of modern human historical situation. In the modern era human being is intended toward the inside of himself due to the severe impacts of his clamorous world and states his mind interpretations through the illustration of structural distortion (deformation). With a an intelligent look at the artworks, human being can interpret the life story of his counterparts and clearly understand the environmental and cultural conditions of different eras and the dominate atmosphere in each time as a whole. Also, one can extend the attitudes of human beings to the the surrounding world and the universe during different eras by comparing the application of similar visual elements.

The necessity and importance of the issue:
The analysis of artworks, these ancient and true mementos of several centuries could open broad horizons in front of our eyes. Meanwhile, as the human figure is worthy of more attention because on one hand it is always as important as cogitation and on the other hand it is an expression of human feelings which represents the deepest ideas of humanity. Hegel finds the best figure in the human body which is the result of nature and natural forms. It is the most appropriate form of expressing inner thoughts and feelings.

Main purpose:
Although humans forms in Iranian sumptuous painting, especially in single figurines are full of a sense of beauty, sophistication, dynamism and visual appeal and is never in line with the human figure in Western painting schools, including neoclassicism, romanticism and realism. From this mystical view, human is essentially equal and as valuable as other elements of painting and his face is aligned with other elements of paintings from the view of abstraction and the criterion of distance from the nature.

No element in the realm of Persian painting tells "me", even in paintings where the whole space of the painting is occupied by only one human figure, the sense of individuation and ego is not felt from his face. There is no spotlight throughout the space of Iranian paintings thus, all of the elements of the painting receive the same radation. The human figure during the heyday of Iranian painting, for example, Herat school in Timurid era or during the period of Tabriz school of painting and especially in Isfahan school of painting was the embodied form of such an attitude. Therefore, especially in single figurines, human is illustrated in a trance-like sufi-maslak manner and terrestrial determinations don't dominate him. Human figure in Iranian sumptuous painting is consistent with the presence of human being in Islamic-Iranian mysticism.

The main question:
- Does humanism in Persian miniatures align with Western humanism?
- What approaches does the Iranian painting follow?

The scope and focus point
- From the seventh century to the present era

Hypotheses
- Anthropocentric view exists in Iranian painting
- Anthropocentric view in Iranian paintings is in line with western humanism.

Methodology
This study follows an analytical, descriptive, historical methodology.

Human figure in paintings
In examination of art, especially in the individualist west researchers aimed at identifying particular artists and diognisis of their artworks. Thus, based on the general nature of their artworks, it seems that the common style of an era was constructed based on common themes and characteristics of the human body, natural landscapes and space. Most of art historians' time is spent on the identification of particular artists, schools of painting and specific styles. As paintings in other Middle East countries, Persian paintings from the seventh century onwards should essentially be seen more or less as products of anonymous painters and certainly this situation also continued in following periods (artists or creators of royal versions of paintings generally are unknown to us as creative people) (Samadi, 2008). The whole of the original painting to the ninth century could be analysed in terms of visualization of literary works. Obviously this gives priority to certain visual perspectives and attitudes such as heroism, romantic, lyrical, realistic and these are equivalent to qualities in those words that can be converted into a visual format. But it is also clear that when a particular literary work was created, in the long-term, the subject of paintings and their approach does not stand still and dramatically change. This clearly indicates that the non-aesthetic forces

at work that affect the choice of images and their characterization. This change in attitude is quite evident from the second quarter of the tenth century, when the majority of the paintings are not illustrations of literary worksa and hence, more or less refelects the personal taste and spirit of the artist and his patron. In the selection of topics of paintings and the way their illustration, according to public interests and idiosyncrasies of time, other non-literary reasons can be considered. The beginning of Iranian painting in the Seljuk era (the late sixth and early seventh century) is indistinctive that a definitive conclusion can't be made from it. Earlier artists used to paint heroic or romantic legends including two or more bodies, and often common narratives of this story were chosen for painting (Izadi, 2004). One of the most basic and the most crucial elements of the Iranian miniature, both in terms of size and visual aspects of meaning and content is the human form. In painting, the main focus for Iranians is the human figure. One of the most common and most frequently used elements of the space in Iranian painting has been the human figure and of course it used to be offered as a rule until the Qajar era.

Iranian traditional painting
Timurid era
Since traditional painting interpret the objective phenomena in illustrations, never seek to observe the natural proportionality of the body and instead tries to proportionate the portrait space from the view point of composition. While in the contemporary paintings we see that the body has its own natural and objective proportionality. Here, as in most paintings of the humanism era in Europe (fifteenth century B.C), the audience is faced with the focal and concentrated presence human, while the traditional painting never pays attention to the human from such a view point (Maskoob, 1992). Through out the most of the Mughal period (late seventh century and the first third of the eighth century) illustrations of historical texts were influenced by the Chinese paradigm, which no clue can be provided in the field of specific Iranian paintings. In small size versions of Shahnameh belonging to the various schools also no new developments can be seen, because their approach to visual content, body composition and landscape making mainly depends on approaches of Seljuk era, except that now they have placed some motifs of the Far East inside them as well (Maskoob, 1992).

Heart school
Herat school of painting as a paradigm (a model) of Iranian sumptuous painting shows a human figure, the typical fact and the ideal example of man and humanity. Therefore, using the language for the visual and typical form of a complete man comes to fruition. Iranian sumptuous painting, espicaialy Heart school is anthropocentric and therefore, human figure in this school emphasizes on the spiritual aspects which are the results of discovery and intuition and sufi-like taste of the painter and in such paintings materialistic and human complications which exist in paintings of western humanism vanish and humanism finds a modest and humble awesome which human bows and surrender in front of a premier power that has created him (Etebaryan, 2007).

Kamāl ud-Dīn Behzād
Kamal ud-Din Behzad was one of the greatest Iranian niniature painters which Heart painting school is known under his name. His greatest concern is focused on the human figure in his painting space and he uses the human form in a different style. Behzad is the representative of the period in which the human figure presented in the best form in Iranian paintings (Maskoob, 1992). Kamal ud-Din Behzad had a different attitude. While he was still has used an adorned vocabulary and has emphasized on the equipment to the Royal Palace a new realistic tone had entered in his paintings. In his paintings the palace servants, ordinary people and even the poor were drawn in realistic manner with the same scale of the king and princes' figures. In these paintings, the artist never afraid of describing the perceived excesses of life, even vinosity and he illustrates them without any shame and also with insight and an amazing wit. For the first time in Iranian visual arts scenes of shepherds, surfing in the nature, construction work in the cemetery, and events inside the bathroom were considered as suitable issues for painting. Even military operations went far byond the faceing of hostile armies pitched battle of horse riders. Now painter

represents scenes of attacking to strong castles, crossing rivers, and even cleaning the caves from the enemy. The prospects of the material world and its human occupation seemed so attractive to artist that he hasn't described his personal affairs, such as love life. Therefore, this position remained relatively unexplored at the time of deep psychological understanding in different fields (Samadi, 2008). The human figure as a key pillar of the outstanding elements of Kamal al-Din Behzad's paintings has a special position making communication and links between elements pf painting as a key motif. From this view point, the human figure from the visual aspect is a live element moving element create a link between the forms and the overall composition such as a chain. And from the content view point the human figure is an organizer element, the intersection and an illustrative tool for the expression of emotions resulted from the secrets and the symbols of the painting. . As such, Behzad illustrates all elements and components of the painting in strongly and unwavering link using visual elements of human figure its content expression. Although Behzad painting the human figure plays a key and pivotal role, do not undermine the value of painting elements and not marginalized, but gives a new and dynamic credit. In other words, the presence of humans in a different way in Behzad's painting paving the way for a more dynamic and rhythmic movements in two-dimensional space of Iranian painters to induce the harmonious movements composition line. But in this context, Behzad's paintings are not human oriented and is not based on the human figure everything has not been allocated to human figure. Preferred form of man is not considered as the domination of man over his painting elements (Pirooz, 2006).

Isfahan school

In single figures of Isafahan painting school the sense of individualism and personality are excluded in favor of a symbolic expression of humanism rooted in Iranian mysticism. Painter of the Isfahan school of painting, following the Sufi thinking in Iranian mysticism, considered worship of beauty as the cause of spirit elegance and eventually stylized ethic refining and perfection of humanity and doing, so is immersed in beauty of God and his goal look at the face of the God. In fact, the the mystic painter finds the beauty as a mirror that the God has emerged in it and therefore is free from any arbitrary and sensual look and also provides deep spiritual preparations for the mysticism journey (Hatam, 2003).

Safavid era

Most significant new species of Safavid painting was the casual appearance of rulers' portrait especially their face. Shah monarchy is not illustrated as an ideal reflection or small but detectable component of a larger composition anymore (as it could be seen in Baysunghur paintings), but he is a single figure with independent personal identity. But the picture of the mentioned person is at the opposite point of the quiet young man with no beard, round face adorned with beautiful clothes and a delicate and unstable situation. Although the implicit meaning of the word homosexual is not clear with this model, a new form of self-worship appears in such paintings. Of course, this does not rule out the issue of the relationship between man and woman; on the contrary, now it has become an almost common theme.(Naderpour,1975) There are several paintings of single leaves that show a man in full uniform close to a beautiful maiden. The two, in spite of their artificial state, imply a relationship of passion, although they induce a look along with shame. In the middle of the tenth century and during a hundred years later, this trend became more prominent and more quickly at the same time. When religious subjects such as Sufi whirling or dervishes are illustrated, the rich colour and prolific scenery that represent the last remnants of the adorned style are excluded. Now, Safavid' school of painting illustrates these issues in a linear elegant way wiht with a brief reference to the surrounding environment. The simplicity and directness also occurs of representation in the illustration of rural and itinerant musicians and actors. In the romantic scenes, there is also a full and emerging sense of close relationship that could not be seen before (Maskoob, 1992).

The next step in the visual exploration of the world was knowledge and obvious fascination in often banal routines of ordinary people that were previously overlooked or considered worthless to register. Therfore, in this period we can see simple linear design of the most common everyday routines (Noori, 2007).

The final stage of the transformation in Iranian painting refers to the interests in weird and ugly stories. Artist becomes curious about unpleasant aspects of life and depicts them. Temptation of dealing with every day routines and even scenes of life in the early eleventh century was so attractive the artist could not pay any attention to space around. Hence, it seems that the surrounding world of main theme will be trimmed in the painting. Tree, bush or rock, some small cloud, or a cup of wine represents the material world. In this way, the Safavid painter followed symbolic approach of the previous school artists to show the location of the event. Iranian ancient painting comes to an end with whimsical designs of mid-eleventh century. But this is nit an end to artistic effort and visual exploration (Farzad, 2002).

Qajar era
In the Qajar era, the thirteenth century, major changes occurred in Iranian artistic and technical drawings and two new aspects were raised. Some of the finest paintings of this era exihibit a profound psychological evaluation of human internal force especially his talent in wickedness. Following the replacement of oil paint, instead of watercolor and the raising of perspective, shading and volume processing in the Qajar painting which was the product of cultural exchange with the west, traditional and abstract world of Persian painting with all its fanciful properties was put aside and Iranian paintings left its own traditional space and moved toward aingle figure processing and portrait. Painters of this era foucoused on the portraits of the kings, princes, dancers and musicians, and some paintings of Iranian prophets and heroes, of course, based on the current face building version gradually cut their connection with literary themes and and started to paint subjects that authorities anf art art supporters were interested in and this environment overshadowed on Persian painting space.(Beheshti,2003) In the early period of Qajar painting, recent subjects were not presented as a completely naturalist and realist subject, but it was presented as a handwritten-like subject on the basis of a rule such as the ideal beauty at that time. This rule was the aesthetic criterion of community leaders, who wasn't of Iranian origin. At that time, the ideal of beauty consisted of round face and oval vinter eyes and thick nose and small mouth unibrow and all women in Qajar paintings are as such, and to these aspects a small mustache and round cheeks with rugged makeup should be added and this kind of beauty is visible and tangible in remained photos from that era, especially women of Nasereddin Shah. Portrait of many individuals were painted using the same rule in such a way that the identification and isolation of the men and women's face was possible only from the men's beard and mustache women's thick unibrow and vintner eyes (Hatam, 2003). This new tendency in Iran's painting art was mostly affected due to the prevalence of phorography and caused painters to start a severe competition with photography art to obtain the Shah and government dignitaries' support and encouragement and crush aesthetic value of the Iranian paintings unintendedly. Photography alongside with European art styles, made it possible that the artists can work the issue with as much accuracy as he can and can achieve psychological details of the work. Iranian artist goes on to express the human degeneration, although he can not do as much effort as artist of the west such as Francisco de Goya. (Ajoodani,2003)

In portrait of Qajar courtiers or middle-class backgrounds often a fairly realistic view of a garden, house or palace can be seen. In addition, the views of the typical landscape of the Italian Renaissance are visible in these paintings. This can be considered as an alternative to the waves of alien influences that its counterparts could be seen in the backgrounds and Chinese scenery of the Mongolian era. Only people in various aspects from Arif to Shah, from ugly to beautiful are the real issue at all stages of its development in Persian painting. Even today, this tendency is clear, and the relationship between man and his environment continues. But now both visible and invisible worlds are appropriate issues for this endless search (Jarahi, 2009).

Last known work of Mirzababa is related to the year 1225 AH where humanist principles are fully observed. Excessive pride of Fath Ali Shah and his beautiful feature and shape could make the painting full-equipped to show the king's splendor. Robert Carperter wrote I had never ever seen such a glory and perfection. His face was very trimmed, the color of polished marble, exquisite fine lines of his face, his

eyes were black, sleek and penetrating Mirza Baba in this field were painters like Mehr Ali, Abdullah Khan and Hassan Khan (Etebarian, 2007).

Full face, show people from front view which was common in this era was the influence of photography and journalistic print photoes and imported products of the west. The overwhelming and exaggerated intricacies for demonstration of emotions and personality were the effects of such a tendency. Passion and an insatiable appetite to compete with long-lasting photos and cameras in single figures from the Qajar period confirm this matter. The imperfect technique of the traditional rules which is evident in the works of artists of the period is not due to the poor attention to traditional criteria, but to the weakness in the representation of the nature (Etebarian, 2007).

The overall human shape in Qajar paintings is based on the attitude of western humanism. Human figure in Qajar painting overshadowed all the other elements of the painting and their undisputed domination on space both in size and composition of the work is emphasized. Work delicacy and small details processing, a variety colores and skillfull paint working which was used most in architectural spaces and nature and background before, was totally summarized in human figure and no attention was paid to other elements of painting and the surrounding environment. Human figure in Qajar era paintings is illustrated based on the humanist philosophy while the presence of human figue in Iranian painting can not be consistent with the definition and meaning of western humanist (Hatam, 2003).

CONCLUSION
In humanist thinking links with the non-ostensible world (mental world) is the negated and denied. All human thoughts have turned back into the shape and dimension of the human sensory and partial human wisdom (which is his personal thoughts). While thought of presence and ordering human figures in the Iranian miniature is derived from deep vision of human existence and is rooted in Islamic wisdom and mysticism. In this view human being has an inner journey to the divine. His vision does not limit itself to the world of sense and provides meaning in relation to the world that human nature is originated from interpret the nature in another way. In Islamic Iranian thinking the emphasis is on the fundamental task of human and the linkage with his nature is determained for him. Following the Iranian painting human being doesn't chain what he has grown in his mind to the surrounding world and connects what he has taken to the divine world using different types of codes and symbols and release himself from dependency. Iranian artists tries to show an alive speaker human in a two dimension space by the tendency to showing animations and real vibrant figures due to the limitations in application of perspective rules.

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