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### ALE-JALAYER PAINTING SCHOOL, A LEADING SAMPLE OF THE IRANIAN PAINTING

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Iranian artists of Islamic era rendered a special type of painting to the world art which has unique characteristics. This art, in some periods, gives such an enjoyment which is not perceptible in other arts. The painting of Islamic periods has a vast relationship with the heroic stories and philosophical and mystical thoughts which are in conformity with Iranian morale. The Iranian painting design is less dependent on color compared with line. All Iranian paintings are colored and Iranian painters cover all background of canvas with brilliant and contrastive colors which have an extraordinary coordination. In Iranian painting, oriental thoughts are embedded and it doesn't render an intellectual understanding of the nature of existence. It is basically romantic and imaginative. Iranian painting has never intended to reach realism but tries to manifest its own unique idealism. The factors of beauty and brilliance of this type of painting are as follows: firstly, no shade has been used for darkening the pure colored shades; secondly, the most brilliant colors have been used, the colors which are known to the painter and he knows how to match them. In no art of the other nations, has such a complete and brilliant colored collection been used. Sky shining, beauties of the spring blossoms and among them, humans wearing precious clothes who make love or hate and live happily or sorrowfully are the general image of Iranian painting. Although, the special beauty of the Iranian painting is its color Iranian painters have also shown their skill in the works lacking any color among which are the etching paintings which have no color; indeed they don't need any color. Here, we found that calligraphy has a distinct position in Iranian painting.

Among the best characteristics of the Iranian painting is its avoidance of illustrating the debauchery and paying attention to calmness not excitement because this painting at first was serving the courts and kings' palaces where all Moslems from various social classes, needy, complainant or pleading people went; therefore, they should be free of immodesty. These types of pictures which decorated the walls of palaces were the miniatures owned by rulers. They had an amusing feature rather than simulating one; of course, the inner houses were exceptions from this rule. There is no doubt that they had different pictures.

One of the other characteristics of the Iranian painting in Islamic era is being related and influenced directly by Chinese culture and civilization. The Moslems had commercial relations with China and some Chinese craftsmen worked in Near Eastern countries. Chinese fine arts were prevalent in the Islamic world and the Moslems look at them amazingly<sup>1</sup>. Saljukids and Moguls served as the mediators for entering Chinese arts and handicrafts to the Near East. Before Mongolian invasion, what were dominant in the Islamic decoration were geometrical lines and plant images. After Moguls arrival, the animal images which were

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<sup>1</sup> Zaki, Mohammad Hassan, China and Islamic Arts, P. 50-70

common in Iran from ancient times were replaced by plant images and geometrical shapes. Iranians living in Mogul era acquired many artistic techniques which remained in the other centuries<sup>1</sup>. However, despite these deep influences, we cannot know the Iranian paintings of Mogul era which is mostly influenced by Chinese art. When we study the paintings of this era and compare them with the Chinese pictorial arts, we observe that Iranian art of Mogul era while including Chinese elements is a completely independent art distinguished fully from Chinese schools. Here, similar to the ancient time when Iranian art benefited from the paintings of the other nations, combined them with its innovations and gave them an Iranian image, the Iranian artists, while admitting the new elements that gave their works versatility and vitality, combined these new elements with the Iranian traditional art which were undistinguishable. These imported new elements were complied with an Iranian framework which the Iranian illustrative art found no harm.

Undoubtedly, one of the famous post-Islamic Iranian painting schools has been known as the Ale-Jalayer's which fully includes all of the above characteristics. This school formed more in the cities of Tabriz and Baghdad in the Jalayeri Dynasty's era, especially under the patronage of Sultan Ahmad Jalayeri (784-813 Hegira-1383-1410 Gregorian year) who himself was among the artists and main leading supporters of painting, caused movement and motivation for development of painting and calligraphy in such a way that it was an introduction for the emergence of brilliant schools such as Herat School during Timurid era.

The works which have been known as Jalayeri School or Tabriz-Baghdad School, include several pictorial books which have been illustrated under their supervision during the years of their reign. This exalted school, is the result of the achievements of Shiraz, Baghdad and Tabriz schools which was created by the artists of the late Mogul era. In other words, this school was the continuation of Ilkhanids School but the works of this period have been formed based on the literary connotations in which Iranian traditions and tastes are more manifested. In this school, there is no effect of Chinese realism. The painter is very interested in displaying the poetical nature and renders an image of imaginative world. Among the other characteristics of this school is coordination between illustration and story and allocation of one complete page to painting.

The most important works bearing the characteristics of this school are as follows: "Ajayeb-Al-Makhlooghat" written by Ghazvini, kept in National Library of Paris belonged to 790 (lunar year), Complete Works written by Khajouye Kermani, with Nastaligh Writing of Mirali Heravi Tabrizi and the paintings of Joneid Baghdadi which are available in the British Museum belonged to 799 (lunar year), Complete Works written by Ahmad Jalayeri dated 808 (lunar year) with Joneid's paintings in Ferier Art Gallery in Washington and "Khosrow Shirin" written by Nezami, belonged to 808-813 kept in Freer Gallery in Tabriz.

The most beautiful samples remained from Jalayeri School, which has been illustrated under supervision of Sultan Ahmad, is the famous manuscript of Khajouye Kermani, dated 799 (lunar year) /1396 kept in British Library. This work was composed in 732 (lunar year) the main part of which is allocated to the erotic Mathnavi of "Homa (Iranian prince) and Homayon (Chinese princess)" and has been written by Mirali Heravi in Nastaligh writing style. This book has 9 pictures 8 out of which are illustrated by Joneid. The painter, Joneid is from Shiraz and he is among the pupils of Shamsoldin who was Ahamd Mousa's pupil<sup>2</sup>. When

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<sup>1</sup> Ekashe Servat, Islamic painting, P. 64-67, Ernest, Sherati, Umberto, Croubeh, Ilkhanid and Timurid Art, P. 18.

<sup>2</sup> Rabinson B. V., Surveying Iranian Painting, P.14

Joneid was young he went to Baghdad. He was admitted in Sultan Ahamad Jalayeri's court and engaged in working in his library. Hence, he was named Joneid Baghdadi. He was also named Sultani for his relation with Soltan Ahmad Jalayer. Eight images from the pictures of Kajuye Kermani's Complete Works have been painted by Joneid from which one copy is signed by him. This shows the high rank of painting in that era, especially the high position of Joneid in the Sultan Ahmad's court.

According to the researches, this work is the oldest signed work of an Iranian painter and it is the best sample of Tabriz-Baghdad painting school<sup>1</sup>. Among the illustrations of Khajou's Complete Works, there is an image which shows entering the prince Homa in Homanyon's palace. In this work, the most excellent model of an Iranian miniature in which the beauties of nature are compiled by the artist and a dreamy world has been created. The interior and exterior parts of the garden surrounding the palace have been demonstrated in the same way. The trees which decorated the garden while inducing the beautiful reality of the external world, have been painted in a very ornamental state and their green color is matched fully with the jasper green color of the garden. Tile working of the walls of the palace and embossed working of the window above it have been painted very beautifully. As if a faint lighting has filled the entire painting atmosphere. In another page of the same book, the battle between Homa and Homayon has been drawn<sup>2</sup>. The stage of battle is in a very mythical place. The dreamy mountains and trees covered everywhere and have created a strange state full of taste and poem.

"Khosrow and Shirin" manuscript which is kept in Freer Gallery in Washington is among the leading works remained from Jalarian dynasty<sup>3</sup>. This book has been written by Ali Hassan Sultani, and according to Mr. Bazel Gary, it has been written at the time of Ahmad Jalayer's reign in Tabriz. The five miniatures of this work remind the designing and coloring method of the paintings of Khajou Kerman. In one of these miniatures which shows coming Farhad to Shirin, the delicacy and beauty of the illustration is extraordinary. The faces have been illustrated so charmingly and the clothes, walls and their ornamental images are depicted so professionally that they have no counterpart. The illuminated margins, are among the most eloquent samples of illumination of this era. Several verses have been included amidst the images and this is a tradition which has less been seen in the works of the next periods. Displaying several persons who are looking at the building from behind of the windows or the top floor, give a new meaning to the painting space. The style of women's make up and the state of their faces are found among the other characteristics of this painting in the works which are produced in Shiraz.

Studying the paintings of Jalayeri School, we can say that the Iranian painting style in this era has shown off with its all characteristics under the influence of China and Mesopotamia<sup>4</sup>. Our information about the social history of this era is so little that we cannot discover the reason for the abrupt emergence of this complete independent style which was inconspicuous in history more than one century. In this time, there were also close relations with China but the influence of Chinese painting was no longer critical. Only the designs of flower, bush and the designs favored by that era, especially decorative ones were imitated and an Iranian artist manipulated them in the framework of his distinguished style. Sultan Jalayeri encouraged

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<sup>1</sup> Moshtagh, Khalil, Traditional Arts, P.31, Semsar, Mohammad Hassa, History, Culture, Art, P. 367.

<sup>2</sup> Gary, Bazel, Iranian Painting, P. 49.

<sup>3</sup> The Same Source, P. 53.

<sup>4</sup> Iranian Heritage, A group of Authors, P. 231.

artists to work in different techniques<sup>1</sup>. They created a collection of the main combinations which was used by Iranian artists in the next generations. It reached in such stage of evolution and coordination in color which made the Iranian painting distinct from other styles.

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**Али Асхар Мешкини, Школа живописи Але-Джалаири, как ведущий пример иранской живописи, -** Когда центральное правительство Ильханов было свергнуто, династия Джалаири, которая происходит от монгольского рода Илханов, начала властвовать в арабском Ираке и Атропатене. Цари этой династии стали спонсировать художников и искусствоведов в Багдаде и Тавризе. Они явились новым стимулом для нового движения развития и процветания изобразительного искусства. Произведения этого периода иранской живописи считались примечательными до тех пор, пока они оставляли свое огромное влияние на формирование последующих школ. В настоящем исследовании во-первых описываются характерные черты иранской живописи исламского периода, во-вторых представляются отдельные выдающиеся произведения живописи принадлежащие периоду Аль-Джалаири.

**Ալի Ասղար Մեշքինի, Ալե-Ջալայերի անվան գեղանկարչական դպրոցը որպես իրանական գեղանկարչության առաջատար օրինակ, -** Երբ Իլխանների կենտրոնական կառավարությունը գահընկեց դարձավ, Ջալայերի դինաստիան, որը սերում էր մոնղոլական Իլխանների տոհմից, սկսեց տիրել արաբական Իրաքին և Ատրպատականին: Այս դինաստիայի թագավորները հովանավորեցին նկարիչներին ու արվեստագետներին Բաղդադում և Թավրիզում: Նրանք նկարչական արվեստում զարգացման և բարգավաճման նոր շարժման իրանական հանդիսացան: Այս ժամանակահատվածի ստեղծագործություններն իրանական գեղանկարչության ակնառու գործեր էին համարվում այնքան ժամանակ, քանի դեռ դրանք մեծ ազդեցություն էին թողնում հաջորդող դպրոցների ձևավորման վրա: Սույն հետազոտության մեջ նախ նկարագրվում են իսլամական շրջանի իրանական գեղանկարչության բնորոշ գծերը, ապա ներկայացվում են Ալե-Ջալայերի շրջանին պատկանող գեղանկարչական առանձին ակնառու գործեր:

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<sup>1</sup> Kanbai Shila , Iranian Painting , Translated by Mahnaz Shyesteh , Islamic Art Studies Institute, Tehran, 2002, P. 48, Tajvidi Akbar, A Glance on Iranian Painting Art, P. 78