

## **STRUCTURAL ANALYSIS OF ONE IMAGE OF IRANIAN PAINTING SCHOOL TABRIZ (SAFAVID) SECOND-(1539- 1543AD) (STORY OF LILY AND MAJNOON)**

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### **Abstract**

The Story of Lily and Majnoon is one of The most Famous romantic and ancient stories of Persian Literature, written about (961 To 155AD) by Nezami Ganjawi. Majnoon whose real name is Qais ibn Makhvoh Ameri, due To manhood and passionate Love for lily became a kind of distress and disorientation, and There fore he called him majnoon This Love story has been illustrated over The Yearly by Iranian artist painters in this article, written descriptively and analytically, one painting from The painting school Tabriz (Safavid) Second, which has specific features, in Terms of The geometric proportions The composition and coloring have been analyzed.

**Keywords : Khamseh Nezami, Lily and majnoon, Tabriz school (safavid) Second, Geometric, Composition, Color**

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## Introduction

The story of Lily and Majnoon, Part of The book kamsehNezami, a famous Iranian poet[1] is one of The most famous stories of Persian Literature and romance, written around (961 to 1155AD) This Love Story is boy named Qais-ibn-malovhAmeri of The TribBaniJaddeh who is agirl from The Banisa,d tribe. iTs main characters can be found in the poems and fables of Arabian folklore, and perhaps even before islam and Babylonian civilization. Stories That were simple. That Lily and majnoon were from an Arab Tribe, Both of whom, in Their childhood, Took Their Livestock To descend in to The wilderness and fell in Love another, or in another story, majnoon sawlily in a party in Love with him. In another legend, Qais had been interested in Lily whose uncle was his child, from childhood, but lily parents prevented them from meeting He was maddening and displacing The wilderness and accompanying wild Life. Lily became sick from a distance to Qais and died. When he heard The death of Lily, he went To The beloved grave and read so much poetry That he died There and he buried him near The grave of Lily in another story, They said To Lily. ((what is your Love for The majnoon, or is his my Love hides him)). ((my Love)). They said: ((why?)) I,m obvious and my Love hides him)). ((Nishabori.1987))

Such stories so rich in The Love of Lily and majnoon Persian mystical Literature.

The romance of Lily and majnoon has been illustrated over The years by artists of the Iranian painter.

Image (bringing majnoon to the Lily tent) (p.1)

The images of shahname - tahmasbi story of kamseh - Nezami (Kerry welch.,2005) are a work that belongs to mir says Ali[2]

One of the most famous painters of the second generation in the Tabriz school of painting (safavid) second. [3]

- In terms of geometric proportions image without the tabulation of margins is a approximate  $25 \times 16$ cm
- The rectangle (A B C D) is a given name on The approximatesize of the image.
- The Symmetry axes (E F G H) with center (u) on The rectangle are depicted.
- Using the line segment (A B), we draw a square on The rectangle (A B C D) we call This Square (A B I J)

- From The Line Point (B) we connect to the Point (I). This Line is one of the square diameters (ABIJ).
- Tip Lid of the Parser on the Point (B) and open (I). Draw a comma on the line segment (BK). The point (K) is obtained.
- Draw a vertical line from the point (K) to the line segment (AC) the point (L) is obtained, in this way, a rectangle fitsin (ABLK).
- Place the tip of the parser on the point (L) and open it (I) and draw a comma on the line segment (LK).
- Point (M) is obtained. Drawing the vertical line from point (M) on the segment (IJ), point (N) is obtained.
- Connect point (M) to (N). thus, the square (INLM) is obtained
- From Point (I). Connect the Line to Point (M). This Line is one of the square diagonals (INLM)
- Place the tip of the Parsar on the Point (I) and openit (M) and draw comma on the line segment (IJ). Point (O) is obtained.
- From the point (O) of the vertical line we draw a line segment (LK) this point is called (P). in this way, a rectangle is called proportional to (NOMP).
- Place the recorder on the point (M) and open it to the point (P) next, we draw an arc on the line segment (MN). The point (Q) is obtained.
- Draw a vertical line from the point (Q) to the line segment (PO) the point (R) is obtained. We connect the point (Q) to (R).this will get the square (QRMP).
- By connecting the point (M) to (R) one of the square diameters (QRMP) is obtained.
- Place the recorder on the point (M) and open upto (R), then draw an arc on the line segment (NM). The location of the connection called the point (S). from point (S), we polt The vertical line on the segment (OP), the point (T) is obtained.
- The rectangle (MPST) is suitable for rectangles, it is exactly the placement of the majnoon and old- women figuers in it, lilys image is also insid the square (OJPK).
- Considering the geometric divisions that have been achieved.

Placement of therhumans , animals figuers and tents as wells other factors on in the image (P.2)  
 In the realistic work, which represents the everyday life of the people, shepherds can be seen in the distantswho are busy with their sheep,s grazing. Women,s in the front of the tents are sucking

cooking. The children,s behind him are shaking hands. Two women stand on the right side of the lily tent. A women is also looking at the majnoon on a rocky bunch on the left.

But what is important in this image is the cognition of the artist,smajnoon personality [4] who has a kind of distress and psychological disappointment because of love for lily.

So, the artist gives the diagonal lines that give the viewer an imbalance, very used, for example: moving the ropes of the lily tent that draws the viewer eye to the top of the work and other factors on the scene, Also, the triagulat shape of other tents and how the figuer,s are placed in a polt that directs all the moving energies up the image. (P.3). the composition of this work is based on the spiral form. The spiral movement that begins with the majnoon face and the perimeter of the work can be seen that fully focuses on it (P.4)

The presence of tents in different part of the effect, a long with the geometric roles of the margin and their contradiction with the roles of humans and animals and nature, contribute to visual inductive motion.

Colors is used in this work in two ways:

- 1- full contrast colors (Red, blue. Green)
- 2- use the contrast of bright and dark colors. (the darkness and brightness of the colors of the tents or put pure colors on the neutral background.

## **Conclusion**

1- the story of lily and majnoon is one of the most romantic stories in Persian literature that has been widelyused by Iranian artists for illustration

2- the use of the name of majnoon means a mad, mad or distressed person who has a mental disadvantage to ayoung man called (Qays) who has suffered from such an extent of love for lily.

It was suggested that artists in the illustration of this form of diagonad lines and the crook the transmits the imbalance to the viewer of the work- including in a work called (bringing majnoon to the tent lily) by an artist called (Mirsayyedali)

3- many of the works of these artistic school have spiral composition

## Subscripts

[1] Abu Muhammad Ilyas ibn Yusuf ibn Zaki ibn Moayed Nezami, the poet and story teller of the famous Persian born in the city of Ganja, between the years of (1135) and (1145AD), was born in the present – day cities of Azarbaijan.

His poetry book include: the Qaheds Ghazlah and rubaiyat he died between (1163) and (1205) AD.

His book include: makhzan al-Asrar. Khosro and shirinsharafnameh and eqbalnameh Also referred to

[2]. Mirsaiyed Ali, Persian poet painter (founded 1504<sub>AD</sub> – Death 1567<sub>AD</sub>) He studied painting in Tabriz under the supervision of his father from his youth, he began his artistic career at the king tahmus Safavid painting work shop Mirsaiyed Ali was able to achieve the achievement of Kamal al – din Behzad in his own way in the Tabriz school later, the same method was taken to India. (Pakbaz. 1999 AD) [He collaborated with another of the painters named Abdul Samad. The Indian – Iranian painting school].

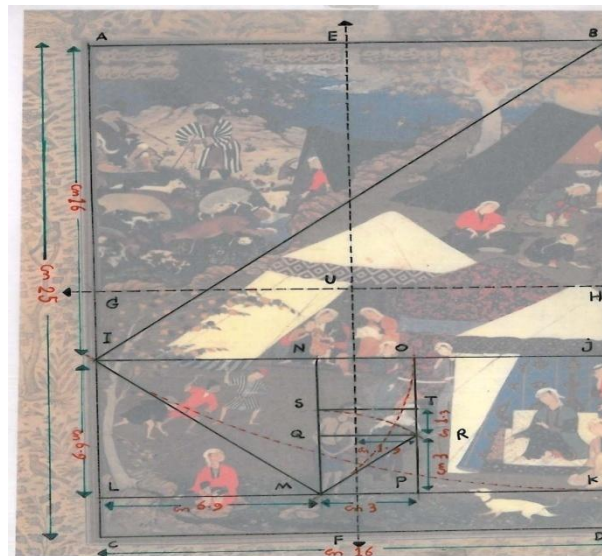
[3] The second school of Tabriz during the Safavid period in the first half of the sixteenth century was created by the transfer of artists such as Kamal al-din Behzad his students from the city of Herat to Tabriz

[4] Majnoon (M) mad and crazy (Ghiyath) and (Anandaraj)

- That his intellect is either broken or corrupted....
- Crazy and shivered and Dumb
- Guilty (Nazem – Al- Ateba)
- Descendant. Crazy. The wise opposite
- (Dehkoda. 1973)AD

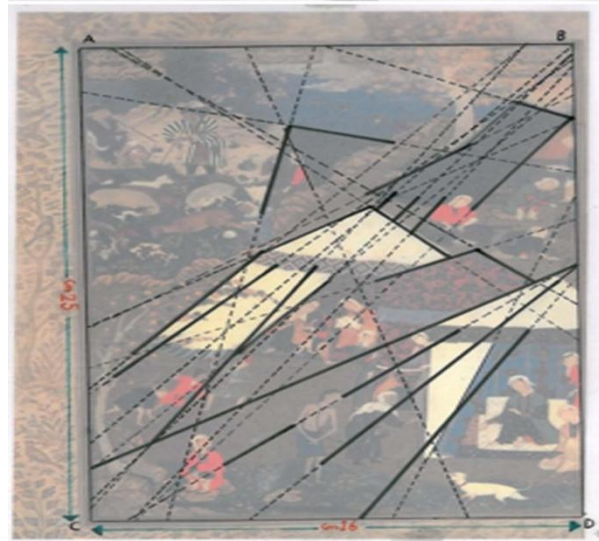


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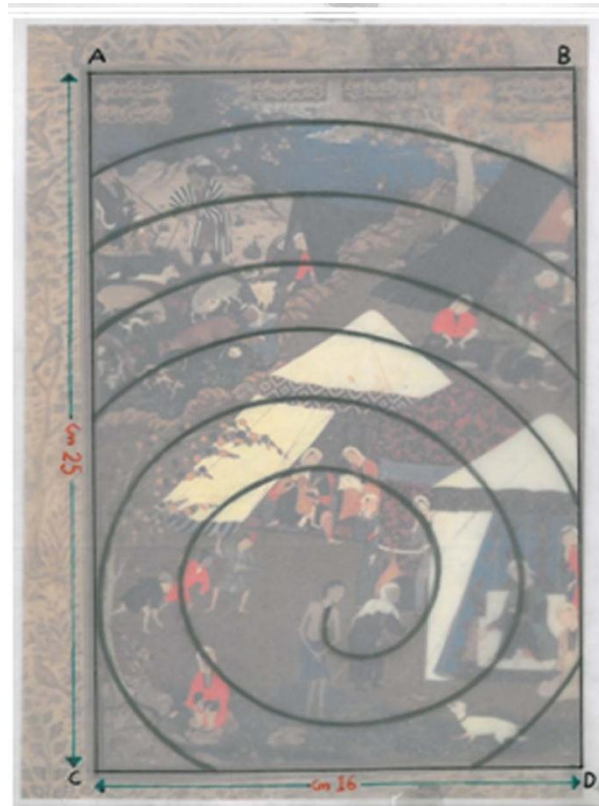


2.





3.



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