



# Research of the Alejalayir and Aleinjou Painting School

Raees Giglou Ardalan<sup>1\*</sup>, Mastali Zadeh Maryam<sup>1</sup>, Shahbazi Shiran Habib<sup>2</sup>

<sup>1</sup>Master of Archeology, University of Mohaghegh Ardabili, Iran,

<sup>2</sup>Assistant Professor of Archeology Department of University of Mohaghegh Ardabili, Iran.

**\*Corresponding Author**

**Abstract:** *The art of painting of Iran has created many honors that each of the schools is in its place of great importance. The Jalayir school is, on the one hand, a legacy of Mongolian and pre-Mongolian schools, and on the other hand, according to its own art, as well as its time requirement, has created a new type of design that has certain components. Literary masterpieces, combined with illustration and painting, as well as engaging in the use of colorful techniques and the use of diverse colors and the importance of artistic techniques, have made a turning point in their past times. Al-Injou in Shiraz has created a different style than jalayir, which is influenced by the type of government and the thinking of the rulers of this period, and a kind of tendency to Iranian sweat has made the features of the Achaemenid and Sassanid kingdoms more evident in this school, and individuals Facades and even animals are more important and more elegant, in this period, like the jalayir school and, perhaps, better than that, the techniques of book writing have continued, as well as the commercialization of books has been widespread and in the small Shahnameh of this era, this proves to be true. The method in this research is a qualitative library with a descriptive-analytical approach. By addressing the characteristics of the index and the type of illustration, the writing, and characterization of the graphs of each period, and comparing them with each other.*

**Keywords:** *Painting, Al-Jalayr School, Al-Injou School, Book Design, Annotation.*

## INTRODUCTION

In the 3rd century AH, two major incidents took place, the most important event in Iran after Islam. First, the development of the Persian language of the Dari, with the help of which, the people of Iran, were expressed; the other is the emergence of Shahnameh, a document of authenticity and guarantor of the survival of the Iranian nation. These two things, during this thousand years, Thanksgiving & solace has given the people of Iran solid support (Islami Nodooshan, 1998: 51).

The origins and foundations of post-Islamic painting have not yet been clearly clarified, and since Iranian art has spoken both in Special and general and in various nations, it has not been ineffective by post-Islam images. Iran's art of painting without space, without the volume and perspective, without its shading and formatting, It's special. and evidence of the fact that its creator handed over to some kind of The chemical excellence has grasped the particles of divine light enclosed in the image (Yeganeh and Memarzadeh, 2008: 39).

The Iranian painter in his works presents a perspective that is actually the manifestation of paradise or the universe. Removing "perspective" and lack of attention to a light source from a particular side and in general, distance from the latitudes and addressing the essence of the object, the use of brilliant colors and the choice of angular view of the Pigeon (the top-down view) The structure of Iranian painting has come to light; though from the Safavid period, Iranian painting has been influenced by the foundations of Western art, and this has become more and more abundant (Takestani single, 1992: 66).

Mongolian domination of Iran was a turning point in the history of this land painting. From the late seventeenth century AD, another kind of adaptation began. Painting in the eighth to tenth centuries led to perfection. During the four centuries, the Mughals (Ilkhanis and Jalayirs), Injuds, Mozaffarian, Timurid, Turkmen (Qarakoyunlou and Agkoyunlou), Uzbakan and Safavids ruled over large parts of Iran or throughout this land. It is not bothering to say that the painting of this era has flourished due to its connection with poetry. The Ilkhani government had two important implications for Iranian painting: the transfer of Chinese art traditions to Iran, a new source for painters, and the founding of a kind of art that created the tradition of a group of artists in the royal workshop library. In this new cultural environment, the activity of painters in the field of bibliography has become a significant area. Under the patronage of the Ilkhani, the illustrations and duplications of scientific and historical books flourished. Workshops for illustrated works were mainly in Tabriz and Maragheh. The oldest version of the Ilkhan period is the Persian translation of the "Al-Haywan's Interests"(Manafeol hayavan) by Ibn Bakhtishoe (Maleki, 2008: 74).

### **Al Jalayir School**

The strength of the Ilkhanites broke up in the middle of the eighth century AD. Al-Jalayir played a role in their collapse and eventually dominated the vast majority of Mongolian areas, especially Iraq and western Iran.

The Jalayirs are in fact a means to end the Mongol rule in Iran. (Pakbaz, 2000: 23).

### **Characteristics of the Jalayirs Painting School**

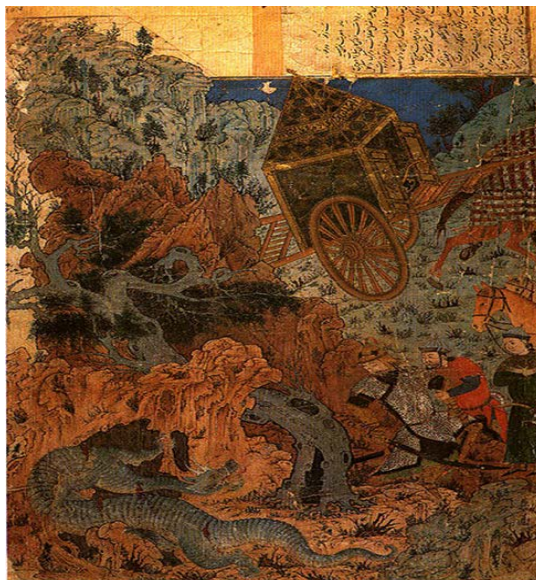
It is apparent from the traces of the remaining Jalayir school that the painting of this period gradually established the order of the Ilkhian period and was achieved in a polished order. The crude and crude compositions have found their place in precise, accurate compositions and color schemes, as well as abilities in the field. Landscapes are sophisticated and nature-oriented, and have left the Chinese influence digested or self-conscious. This can even be seen in the facial and body-shaped faces. In this period, for the first time, he has been introduced to Iranian artistic writing. The most ancient figure and sign of the period remained from the Jonaid Baghdadi, known as Honaid Soltani; the assignment of a king or prince since then has become more common, and it has been an important honor for the artist (Azhand, 2003: 88).

The images in this period have gradually gone from the domination of the abandoned text to a full page; this has been an advancement in the painting of this period and is an indication of the importance of painting versus calligraphy. With the development and development of the Nastaliq line by Mir Ali Tabrizi, this kind of line, which was very beautiful in its own right, and later, the bride of Islamic lines, was an integral part of Iran's book design. In fact, this line confirmed the Iranian identity in painting, and added to the beauty of your writing various epic and riches. The school of al-Jalayir should be considered as a bridge and transference of Tabriz Ilkhani's schools to the Shiraz School and from the Shiraz School to the former School of Herat (Azhand, 2003: 88)

The overall style of the school's illustrations is to a large extent such as the Ilkhani paintings of the Demot Shahnameh, but the adjustment of the inner spaces is more robust and the fit between the organs and the space is well-tuned (Pakbaz, 2000: 43).

In fact, although the center of this school was Baghdad, Baghdad painters followed a different direction from the ancient Mesopotamia and continued the way for the painters of Tabriz (Ilkhani). In the school of Jalayir, colors are more consistent with the Ilkhani school and have a stronger bond with their adjacent surfaces and

decorations. The painters of this school found a subtle relationship between abstraction and nature, the shape and color of the human being and the environment that their mental activity was (Pakbaz, 2000: 44).



**Figure 1:** Leaf 157 / A, Moraggha yagoob Beig, Kill the Dragon by Esfandiar, Istanbul Topgapisaray Museum

In general, Jalayir school artists successfully solved the problem of the relationship between space and image for the al-Jalayir sultans as well as the successors of the Timurid sultans, and thus create strong contractual principles and rules for Iranian miniatures. With the support of Sultan Ahmad (the last Sultan Jalayir), the artists of the Jalayir school created various effects and created Pristine compositions that benefited five generations of Iranian artists (Pakbaz, 2000: 50).

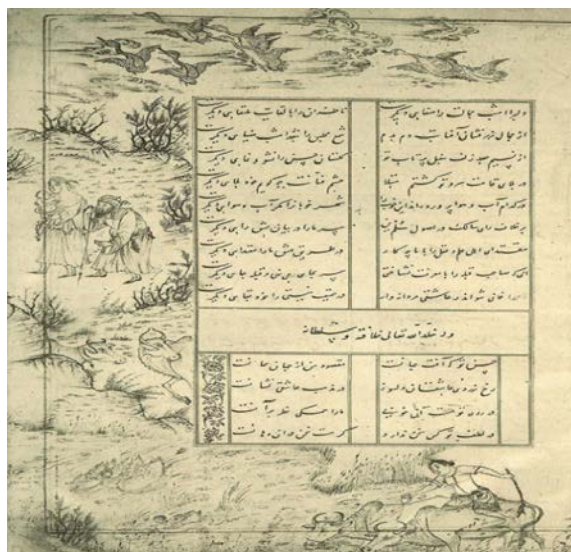
Among the features of the Al-Jalayir School are as follows:

1. Beyond the tip of the trees and mountains and buildings, the circular frame around the later images (frames) became commonplace (Shayesteh Far, 2003: 118-117).
2. In this way, individuals and objects in the context of the landscape are at different levels, not on a single line (Shayesteh Far, 2003: 117)
3. Painting of Iran during the period of Al-Jalayir, despite the great professors such as Ahmad Moussa, Shamsuddin, Abd al-Hay and Jonaid, arose into a meaningful order, and new forms of practice appeared in it and became specific doctrines (Azhand, 2003: 86).
4. Comparison of two pictures with one theme, "Old Woman and Sanjar", from two versions of Nezamid Khamseh and Khajou Kermani Khamseh during this Tent, indicates the evolution of Baghdad School of Painting at the time of Sultan Ahmad Jalayir (Azadeh, Ya'qub, 2003: 87-86).

#### **The Book designning and Annotation in the School of Al Jalayir:**

1. The Jalayirists made their capital Baghdad, and since 760 AH, they found Tabriz, and they favored and supported the designning book in the city. At the end of their rule, the Jalayirians, in particular during the reign of Sultan Ahmad, advocated extremistly the art of book writing (Pakbaz, 2000: 23).
2. Divan of Sultan Ahmad has 337 leaves, eight of which have annotation. These verses are unique in terms of images and the way in which these works are performed is a remarkable difference between the style of Chinese monochrome design and the free drawing of the painting (Azhand, yagoob, 2003: 87).

3. The Kalileh and Demneh edition also has a small cut and 72 pixels, and the effects of the school of Baghdad, al-Jalayir, are evident; Of course, the drawings of these versions are somewhat crude, compared with the polished style of Khajoo Khamseh (Azhand, Yagoob, 2003: 87).
4. From the astronomical affiliated with the Jalayir School of Baghdad, "Al-Bolhan Book" contains 78 images and eleven pictures of seasons. In this version, the tiling of its pictures with the spirit and vivid, and plants and trees are very similar to the other paintings of the Baghdad school. In the motifs of water and clouds, the influence of Chinese art is still tangible, and this effect is quite apparent in the dragon-headed snake (Azhand, Yagoob, 2003: 87).
5. In the court of Sultan Ahmad, the designer, having regard to the content and elements of the image, does not confine himself to these predetermined tables, and, in his desire and the necessity of composition, has used the space of the page; finally, that, these designs do not have any link with the poems of Sultan Ahmad Jalayir, and is more in line with the "Haft vadi Manteg Al-Tair Attar". In some of the pages of Sultan Ahmad's Divan, Saadi's poems have been added to the vast margins of the text. These add-ons indicate that they have been added to later periods. The court does not end the termination; but in the final page (337b), there are two notes from different people that give information about the date of the version and its scribe (Hosseini, 2007: 67-66).
6. There is no doubt that the Jalayir dynasty became the successor to the Ilkhanites in the eighteenth century, in support of art books. This issue is not only mentioned in the reports of the Doost Mohammad, but in the works that were obtained, the validity of this issue is confirmed (Gary, 2004: 45).
7. There are a number of independent Shahnameh drawings in Istanbul's Topkapi Museum in Istanbul, which are similar in history and style, but it is clear that there were several artists involved in the illustration of these paintings. Some of these works are signed by Ahmed Moussa and most likely his student, Shamsaddin, has been designed as a drawing professor and has provided some subjects to his students and their subordinates in order to execute them. Therefore, we can say that most of these paintings that have been executed by others have generally been Shamsaddin's work, which in his compositions shows a high degree of quality and ability. The pictures are large. These images are two centimeters bigger than the size of the masterpiece of Demot Shahnameh (Öğütmen, 1966: 13).



**Figure 2:** Divan Sultan Ahmad Jalayir, Abdolhay opus, School of Jalayeri, 805 AH, Water Composite on Paper, 292 \* 203 \*, Washington, Freer Washington Gallery of Art



### Painting and use of color in Al Jalayir School:

1. In Jalayir school (Baghdad and Tabriz), images are generally dedicated to nature and landscapes (Yahaghi and Moon Van, 2010: 179-176).
2. In the Jalayir school, the colors are more consistent with the Ilkhani school and have a stronger bond with their adjacent surfaces and decorations. In general, the painters of this school found a subtle relationship between abstraction and nature, shape and color, and the human and environment that their mental activity was concerned (Pakbaz, Royeen, 2000: 44).
3. There are many drawings of "Ajayeb -al-Makhlooghat" that have a practical application and less have transferred the spirit of the painting to this period. Apparently, the subject of the book has prevented the display of the art of painters. However, several of its images are comparable to those of Nezamid Khamseh (Azhand, 2003: 87).
4. In (leaf 28 / a), the image of yagoob Baig's scrapbook, depicted by Ahmad Moussa; the dark color, the ruler and tried to draw the winter. A striking feature of this image is to depict creatures in pairs. The whole scenery is pink and lead & similar blue, and in its background, the river flows from the rocky sides of the rock. The horizon, whether on the right with cloud waves, or on the left, with bare branches of trees, is influenced by Rocky Mountains. The shape of the faces is Mongolian; one is with a red dress and a fur hat, and the other with a dark robe; they have both an arc and they are rolling Put the archer on the bow. Vividness and realism across the landscape are shading and proving the winter's heavy atmosphere. It can also feel the heavy atmosphere of hunger and animal cruelty, and Birds chirp. Part of the luminance, in bears, Gazelle and deer, and birds and even bodies, has been created with a bright shadow (Azhand, 2005: 18).
5. The remainder of the leaf (leaf sheet 68 / A) depicts the autumn image of a massive number of trees, with autumn leaves, drawn in the middle of the image, and a collection of trees with different leaves and stems. The desert beyond this landscape, extending far away, is marginalized on a horizon with a series of short crops, separated from the blue sky filled with massive white clouds. In this desert, the peasant land is decorated with scattered plants, and the mountains to the right of the image are simple examples of mountains that are bordered by short and simple plants and black and white lines. In the bottom of the image, which is drawn from the cascade and the stream, the river of the previous image is painted in dark color. This picture can be considered as the last point in connecting a school of Jalayir to the Shiraz school that the effect of Chinese style on natural images is decreasing (Azhand, 2005: 17).



**Figure 3:** A winter view in which two bears are attacking two deers and two soldiers are watching. The work The work of Ahmad Mousa is attributed to the Jaila School This image is kept at the Topkapi Museum of Turkey. (Leaf 28 / Ayagoob baig scrapbook)

### **Landscaping in the Al Jalayir School:**

In the school of Jalayir, the Little things and the nature and landscape are more important, and trees, mountains, heavens, etc. occupy a large part of the picture (Tajvidi, 1996: 85).



**Figure 4:** Khamseh Khajooi Kermani, Hoday and Hodayoon, Jalayri School, Jonaid Soltani's Effect

### **Facing in Ale- Jalayir School:**

The method of execution is a milestone in the Chinese design and the free practice of painting a choreographer's Jalayir time, sometimes a partial effect of the European face-taking technique. It also follows the tradition of Ahmad Musa's facial expression (Hassanwand, 2012: 23).

### **Painters of the Al Jalayir School**

- Ahmad Musa
- Shamsuddin
- Abdolhai
- Jonaid Baghdadi, nicknamed Jonaid Soltani
- Amir Dolatyar, one of the prominent students of Ahmad Moussa (Khaza'i, 2008: 45).

### **Illustrated copies of ale-Jalayir period (surviving versions of this school)**

- Ajayebol Makhlooghat by Qazwini 4, 790 AH, has a number of pictures, reserved at the National Library of Paris.
- Khamseh Nezami, 788 AH, Images attributed to Shamsuddin and his book, Mahmud ibn Mohammad Baghdadi, has 22 titles, reserved in the Library of the United Kingdom, London.
- Khumseh Khajoo Kermani, 798 AH., Images attributed to Jonaid Soltani and his book Mir Ali ibn Elias Tabrizi Bavarji, 9 pixels, reserved in the Library of the United Kingdom, London.
- Version of the Sultan Ahmad Jalayer Divan, 809 AH, Images attributed to Abdul Haye, 8 titres, reserved in the Freer Washington Gallery.
- Version of Sultan Ahmad Jalayer Divan, unspecified date, images attributed to Abdolhai, reserved at the Museum of Islamic and Turkish Works, Istanbul.
- Al-Bolhan's book, 801 AH, has 78 images, reserved at Oxford's Bodlian Library.
- kalileh and Damneh, 794 AH, has 72 titles, preserved at the National Library of Paris.
- Khosrow Shirin by Nezami, 812-808 AH., writing by Mir Ali ibn Hassan Soltani Tabrizi, Reserved in the Freer Washington Gallery (Azhand, Yagoob, 2003: 87).

- Moragga Bahram Mirza, attributed to Abdolhai, Museum of the Topgapisaray of Istanbul (Azhand, 2003: 86).
- Moragga Yagoob Beig Turkman, attributed to Ahmed Musa or Shamsuddin, Istanbul Topgapisaray Museum (Ögütmen, 1966: 13).

### **Al-Injou School**

What's more in the cultural and artistic perspective of Al-Injou is the Iranian and Iranian trends are friendship. They blended the glory of their court with the cultural and artistic traditions that pre-existing in Shiraz. that is, the revival of the Sassanid world and the hidden heritage from national authority to the cultural landscape of Iranian thought and thought that was in the Islamic era From Islamic approaches.

The family ties of these people with the house of Rashid al-Din Fazlullah, the Iranian minister of politics in Ilkhan, made this intellectual and cultural affair more consensual and made Shiraz the center of the revival of ancient Iranian standards.

### **Indicator features of Injou Shiraz**

Perhaps at first glance, there are a few things to be said about this Shiraz style. The style that, according to Grobe, is clearly recognizable: powerful and influential, but primitive, which is acknowledged as an ethnic art. The paintings of this style are characterized by an unsophisticated way of coloring and with a robust design, but of prudence, of circumcision and staining. According to Hilenbrand, the images in this genre are often theatrical, shining colors and, in general, a violent and masculine style, which in a crude and hasty manner is a folk art reminiscent, although this carelessness can be attributed to the professionalism of the painter in adopting the style It's a creative art. The presence of a red and sometimes yellow colored acre with black lines is one of the characteristics of this style. The time of the emergence of this style is in line with the rule of Abu Sa'id Bahadur Khan. While this last Ilkhan was trying to keep Iran together, Injou of Shiraz was among the provinces that had been on the brink of rebellion. Perhaps the desire for this independence led to the fact that the manuscripts in this city have distinct differences with the current trend in the art works of Tabriz, so that the comparison of the images of the great Mongolian masterpieces with the Shahnamehs clearly reflects this difference. Although these style artists have benefited from many non-Persian visual traditions, they have obviously taken refuge in Iran's image patterns in the past (Zenhari, 2007: 130).

The painters of Shiraz, during this period, while not fully familiar with the Tabriz style paintings, have not been able to imitate them, but they have completely coordinated their attitudes and worked independently and created their artistic language in a way that inspired the traditions of Iranian art of the past century. (Ramazan Mahi and Balkhari, 2009: 41).

The versions that were produced during the Al-Itjou period in Shiraz between 731 and 741 AH are similar. Pictures are agile, motivated, and even rushed and rude. The color is often rugged and underlined. There is a wide variety of colors, but red and brick paint are dominant. The vision of the imaginary scene is represented, but it is very two-dimensional and the traditional rules are very poorly observed. The most characteristic of its traditional features is conical hills (Mirza Abolghasemi, 2008: 64).

One of the reasons why this painting, to such an extent, ethnic and genuine Chinese elements, is the long-term impact of these elements, which seems to return to the beginning of the relationship between Iran and China through the Silk Road. Among the features of the Al-Injou School of Painting are as follows:

1. In this way, individuals and objects in the context of the landscape are at different levels, not on a single line, which we saw in the previous styles. This method of spatialization was previously used in Tabriz, but in Shiraz, with more attention and harmony with the creation of the two-dimensional space, it was co-ordinated (Shayestehfar, 2003: 117)
2. The use of metals such as gold and silver, which is abundantly observed in Iranian miniature, is a direct trail of Manichaeon art, which is evident in Injou style of art (Yahaghi and Moon Van, 2010: 180-165).

3. The designs and other components of the pictures are so freely depicted that they are often referred to as "careless" and "awkward" images. At the same time, it can be said that carelessness in the images is not due to weakness, but rather the professionalism of the painter in adopting his creative artistic style (Adamova, 2008: 57-56).
4. Painters of Shiraz were much less influenced by alien art than the painters of Tabriz and other centers (Yahaghi and Mahvan, 2010: 172).
5. But sometimes in pictures, the duality of characters appears and different figures are drawn from a personality. This is due to the fact that the painter portrays faces solely on the basis of the text and is not bound up with the appearance of the heroes. For example, the images of Alexander in the works of many painters, sometimes in the kingdom of power, sometimes in the wisdom of wisdom. This is not merely due to visual limitations in the creation of literary characters, but its root must be sought in literature (Yahaghi and Mahvan, 2010: 180-179).
6. It seems that the patterns used in the manuscripts are not directly derived from the illustrated Shahnameh, so that artists benefit from them in terms of the themes and manner of choosing the congregation (Zenhari, 2007: 131).
7. But one of the reasons why this painting, despite the presence of such Chinese elements is so ethnically and genuinely, is a long-term influence of these elements that seems to return to the beginning of the relations between Iran and China through the Silk Road (Zenahari, 2007: 131).
8. The Shiraz Festival paintings for Shahnameh, which have been depicted in a short space of time, indicate that there were large groups of painters in the city. Also, many teachers of the Tabriz School of Al-Jalayir were students of the Shiraz school professors. From past painting, paintings were often depicted in large measure on gypsum, on porches and inside buildings (Bohranipour, 2010: 9-8).
9. One of the features of Shahnameh Shiraz School is the use of a stained-picture frame. Compared to Shahnameh 731 AH and Shahnameh 741 AH, which have six-column plates, in Shahnameh 733 AH, the artist did not have much freedom of action, therefore, the number of frames of stained images in this Shahnameh is more limited and their diversity is low (Merathi, 2012: 48).

#### **The book designing and Annotation of Book in the Al-Injou School:**

1. The lack of lyrical illustrations in the 733 AH is very significant. In total, more than half of the images in this edition are devoted to battles, tidal wars, and the prowess of the sultans and Heroes. Therefore, one of the main ideas of Shahnameh, based on the heroic history of the country in ancient times, is the main theme of the manuscripts of Shahnameh 733 AH (Adamova, 2008: 80-75).
2. In Shahnameh, 733 AH, the poems are written in a black ink manuscript with four columns and separated by parallel lines (Zenhari, 2007: 129).
3. In Shahnameh 731 AH, the text of the book is written with NASKH line in four columns of 33 lines in the black verse. Titles in rectangles with a red box and a SOLS line (Mirza Abolghasemi, 2008: 64).
4. None of the images of Shahnameh 731 AH, with the exception of the two-leaf image of the beginning of the book, do not occupy the entire space of the page. The images are more horizontally drawn and sometimes seen in the form of a square on the page. Among the features of this edition is the presence and influence of the painter at most stages of the book's presentation. The painter of Shahnameh 733 AH, has been free to elect his own parliament. The extreme ratio of images to text and illustration of the same story as the page may indicate this fact (Mirza Abolghasemi, 2008: 64).





**Figure 5:** Shahnameh, 731 AH, Shiraz school, killing of Rostam, TopKapisarai Museum, Istanbul.

#### **Painting and using colors in Al-Injou School:**

1. The similarities of the poetry Varagheh and Golsha from “Ayyogi” period of the Seljuk, with the paintings of Shahnameh of Shiraz School, are important here. The tradition links the paintings of this book to the tradition of the art of the East of Iran, and is based on the Magnify of the prehistoric mural tradition. Traditions such as coarse and crudely shaped, two-dimensional forms found in Shahnameh style This is revealed. (Ashrafi, 1988: 26).
2. In the school of Shiraz, the image of humans and animals is given more importance and the most important part of the painting space is to draw these elements. In drawing human imagery, faces are generally circular and flat (free face). In these faces, the footprint of literary images is clearly remarkable. The poets of Iran from the past, perhaps inspired by Khatta and Khotan and Chegel's beauties, likened the faces to the moon and eyebrows to their bow and eyes to Almond. From the very beginning, Iranian miniature was influenced by the poetry of Iranian speakers (Yahaghi and Mahvan, 2010: 179-176).
3. The most basic common feature of all manuscripts in this style is the combination of red and yellow, acre or golden colors. The Vibrant and alive design, the free movement of the pen and brush to express the limbs and exaggerated use of the stems and flowers of the plants are another hallmark of these images (Ramazan mahi and Balkhari, 2009: 39).
4. The red color used in them is not cooked, probably instead of the use of fixed and expensive red vermiun, it has been used in vegetation colors (Ken Bay, 2008: 39).
5. Another important element of these miniatures is animal images that are drawn alive, solid and emotional and can be an ancient Iranian tradition. In every scene, the human body takes a large part of the panel, and other elements in the compositions are subordinate to it, and are used as decorations; they fill the rest of the image space. The rough faces of men and beards and eyebrows is also a characteristic of the old Iranian painting, which appears in the painting of Central Asia after the Sassanid. The elements are mostly symbolic to decorate, for example, three men point to one army and two arcs, a sign of a hill and a circle, a wellbore symbol. Color is mostly due to its color quality, not the display of objects, and this is one of the most interesting and ahead features of these images (Gary, Bazil, 2004: pp. 61-56).

6. The study of the effect of literary forms on the images of Shahnameh of Ferdowsi style Shiraz Injou (dated 733 AH, Leningrad edition) shows that the pictures of this work are not drawn solely to decorate the text, but in order to instruct the theme of the work. In the scene of Iraj's death in the hands of his brothers, the stages of the development of this story have been clearly described in Ferdowsi's Shahnameh so that the painter can well describe the peak of the theme of the work (Yahaghi and Mahvan, 2010: 173-172).
7. In the image of Siavash passage from the fire, the painter has revealed the passions of the people to the event by plotting different states of the person and drawing of the figures and the profile, thus giving a way of expressing himself to the text (Yahaghi and Mahvan, 2010: 173-172).
8. For the first time in the paintings of the Shahnameh version 733 AH, particular issues of illustration of the book, such as recreation of ups and downs of events and the realistic drawing of events, have been taken into consideration; on the other hand, the Shiraz school has invented a special order in images and imported literature in the images has led to the further linkage between literature and painting (Yahaghi and Mahvan, 2010: 174).
9. Mojtaba Minavi's research in 1972 showed that he was searching for a Shahnameh. By seeing only two images of this Shahnameh, you can find some image patterns such as triangular and colorful mountains in the Injou style (Zenhari, 2007: 131).
10. In Shahnameh 731 AH, the background of most of the paintings is in bright red and some yellow (Mirza Abolgasemi, 2008: 69).



**Figure 6:** A portrait of Mons al aharar, School of Shiraz, by Mohammad bin Badruddin Jajarmi.

#### **Landscaping at Al-Injou School:**

1. In Injou style, the image of humans and animals is more important and these elements fill the most important part of the painting space in the recent style (Tajvidi, 1996: 85).
2. The general style of paintings is magnificent and is close to the walls of the Sassanid period paintings. The composition is mostly still inscribed and framed. Structural symmetry is preferable and the bodies are separated by tree or branch; in such a way that separated elements sometimes liting interact with each other, a uniform and simple composition can be created (Ashrafi, 1988: 28).
3. The use of extraordinary flowers is undoubtedly emulated from the Sassanid era wall paintings (Ramazan mahi and Balkhari, 2009: 39).

4. The pencil method is filled in all of them in a linear manner and the field is filled with a tree or branch. Traditional types of trees are similar to each other, which have blooms and branches like feather on twisted stems. Some of the cedar motifs, such as the clothing and flowers of the anemone, are from China's exports to the Mongols, and others, like the conical mountains, with the strange and traditional colors of red, blue, purple and yellow, are from the old wall paintings of the Central Asian Buddhist wall, probably by Manichaean painting has been imported to Iran (Ramazan mahi and Balkhari, 2009: 39).
5. Many of the methods and details of the 733 AH versions of the painting have been adapted from the pre-Mongolian painting, such as the drawing of a horse with long mane and crocheted hairs with kinky tail, scattered flowers between thin and parallel grasses and sometimes twisted, semi-circular rivers and plants like pomegranate, which are individually drawn. The above isn't not only the concept of repetition of the ways and the composition and painting of the Seljuk era, but also represents a significant improvement over the previous era. As we notice to the use of the depths in these paintings, and in Comparison to the totally indifferent faces of the Seljuk period, the figures depicted in the present edition are more influential (Ramazan mahi and Balkhari, 2009: 41).
6. In Shahnameh, 731 AH, nature is very brief, like a simple architecture (Mirza Abolgasemi, 2008: 69).

#### **Facing the Al-Injou School:**

Soulless faces, often gray and without personality, violent masculine faces, repetitive faces, with some slight differences in the characteristics of the faces of the Al-Injou School. The faces of the body are often right-footed, the faces of women with two woven hair, the round faces of men without beard and their Slender faces are with beard; The youth and Being mature of men are shown in this way (Hassanwand, 2012: 23).



**Figure7:** Zahak and Farshid Ward, Shahnameh Gavameddin Hasan Wazir, 741 AH, Agha Khan Museum

#### **Illustrated Books of Al-Injou School**

1. The oldest manuscripts written in the Shiraz school, a Shahnameh in the Topkapı Saray Museum, date from 722 AH Istanbul (Shayestefar, 2003: 116).
2. From other books, Shahnameh is the Minister of Qawamdin Hassan who has the date of writing 741 AH. (Shayestefar, 2003: 117). In Shahnameh, Minister Qawam al-Din, the initiators of Shiraz have taken an effective step in raising the Shiraz school by diversifying the color and the role of the miniature and the illuminated paintings.
3. Moones al-Ahrar, written by Mohammad Badr Jajarmi in 742 AH and now distributed in museums of the world (Shayestefar, 2003: 117). The book in terms of innovation, a lot of attention has been paid and the encyclopedia itself, and the painter carries those images on rows of strips in which the text is mostly red. The book's contents are included with pictures and in the rows, so that the explanation for

each shape is just above it. Other colors include pea flower color, bright acer, and golden and white, indicating the artistic tradition of Shiraz (Shayestefar, 2003: 117).

4. Shahnameh of St Petersburg or Shahnameh 733 AH (Zenahari, 2007: 129).
5. Shahnameh 731 AH, which is kept at the Topkapi saray Museum (Zenhari, 2007: 129).
6. kalileh and Demneh 733 AH, which is held in the USA, New York, Metropolitan Museum of Art, Rogers Foundation, 597-1959.
7. kalileh and Demneh 733 AH, which is kept in France, Paris, the National Book House.
8. kalileh and Demneh 750 AH, which are kept in Iran, Hamedan, Haji Yazidi complex.
9. kalileh and Demneh 707 AH, which is held in UK, London, the UK Book House, OR.13506.

### **Comparative Study of Al- Jalayir and Al-Injou Schools**

In the school of Jalayir there are a lot of things to do and the nature and landscape are displayed, and trees, mountains, sky, etc. occupy a large part of the picture; on the contrary, in the style of Injou, the image of humans and animals is more important. And these elements fill the most important part of the painting space in the recent style (Tajvidi, 1996: 85). Another important point in the Shiraz school, which is not literary influential, is the image of man in the pictures. In the school of Jalayir (Baghdad and Tabriz), images are generally dedicated to nature and landscape, while in the Shiraz school, the image of humans and animals is given more importance, and the most important part of the drawing space is devoted to drawing these elements. In drawing human imagery, faces are generally circular and flat (contaminated). In these faces, the footprint of literary images is clearly remarkable.

In the school of Injou, people and objects in the context of the landscape are on different levels, not on a single line, which we saw in the previous styles. This method of spatialization was previously used in Tabriz, but in Shiraz it became more and more coherent with the creation of proportional to the two-dimensional space (Shayestefar, 2003: 117). Although these two schools are rooted in the rich culture and art of Iran, the effects of ancient art on the Shiraz school can be seen more.

The spatial and geographic location of each school in Tabriz and Shiraz has influenced the kind of technique and design of designers and professors.

The geographic location of each state is one of the reasons for the difference in taste. On the one hand, the Al-Jalayir government centered on Baghdad and Tabriz; these centers are continuing the Abbasid school and the Tabriz-Ilkhani; on the other hand, Works that were written and illustrated in pre-school Jalayir were important works and their style was a kind of invention and transformation in the artistic style of this era, which could not be easily and simply avoided in these ways.

The kings of Injou, because of the centrality of Shiraz and its proximity to the centers of the kingdoms of Iran, including Persepolis, and also the belief in the return to the rule of pre-Islamic Iranian sultans, have Put on the head the patterns of this era and have been adapted unconditionally from pre-Islamic artistic practices.

Jalayiri's painters are the same painters of the period of the Ilkhani or their students, which is due to the proximity of some of the works of the Ilkhani and Jalayir, but during this period the support of painters and artists was so much more than that of the evolution of writing and painting techniques In short time, the late Qur'anic writings testify to this claim, such as the images of the Divan of Khajou and the Divan of Sultan Ahmed, or the chapters of the Topkapisaray of Istanbul, which are attributed to Shamsuddin, and more closely related to Shahnameh, the manner in which He is more advanced than the great Ilkhanid Shahnameh.

In sum, each of these styles has strengths and weaknesses, but the evolution and uplift in both styles, which is characteristic of Iranian art, evidence of this claim is the illustrated manuscripts of the costly works of both periods, which in every corner of the world play the eye of any viewer.

### **Effectiveness of each school**

The overall style of the Jalayir paintings, like the Ilkhani paintings in the Shahnameh of Demet, is, but the adjustment of the inner spaces is more robust and the fitness and space are well-suited to the Ilkhani school. In general, Jalayir artists were able to solve the relationship between space and nature for the Jalayir leaders as well as the Timurid. Of course, the Shiraz painters, in contrast to the painters of Tabriz and other centers, were much less influenced by alien art.

The painters of Shiraz, during this period, did not mention the imitation of them while fully acquainted with the Tabriz style paintings., Instead, they coordinate them completely with their attitudes and work independently work and created their artistic language with the tradition of Iranian art of the past century.

The pictures of the Shahnameh of Injou school, especially the Shahnameh of 733 AH, are influenced by the Sassanian illustration and are fully acclaimed by the sixth century silver platter in the Armitage Museum. As if they were taken from the wall or were used by artists who were accustomed to drawing large sizes and preferring contrasting colors and a more coercive and capable way of drawing. The presence of elements on the surface, attention to the creation of proportionality in the scene, static, composition, contractual styles and movements of this school, also originated from the art of Seljuk era.

### **Conclusion**

During the course of the Jalayir' graphic art, paintings has gradually been abandoned by the dominance of the text and has given it a full page; and this is a development of the painting of this period, indicating the importance of painting versus calligraphy.

In the school of Jalayir, the landscapes are complex and nature-oriented, and have left the Chinese influence or self-digestible. This can even be seen in the stretched face and body. In this period, for the first time, Annotation has been interred to Iranian artistic book designning. The most ancient figure and signature of this period have survived, which belongs to Jonaid Baghdadi, who is called Jonaid Soltani.

In the school of Jalayir, the art of book design has not been viewed as massive and commercialized; while the production of images, other than court, for local customers and the owner of the office, as well as lower grades, has become commonplace in the Injou school, and exports The books were done to India and Turkey at this time.

symbolic expressions of elements, color schemes with comfortable compositions, red and yellow colors, low attention to architectural details, horizontal image layouts on one level, text stretches along the lines, motionless scenes, and excitement Rough faces with relatively large faces, the presence of Chinese painting agents at low rates, increasing space from bottom to top, free use of pen and brush, limited colors, maximum 10 colors, the presence of abnormal flowers and beyond the standard size for Filling space, little connection with the Monghol court style, lack of or low odor The romantic scenes and lyrical Total pictures, the main features are Injou school.

The Jalayirians, as they coincided with the end of their rule, especially during the reign of Sultan Ahmed, advocated extremely the art of book designing. Of course, Injouds overtook Jalayirs in favor of the book designing. One of the characteristics of Shahnameh in Shiraz is the use of a stained-picture frame. In all three copies of Shahnameh School of Shiraz, a variety of combinations and stained picture frames can be seen. This characteristic is not observed in the Shahnameh Jalayir school.

Of the cases of the index of Injou school, the presence and influence of the painter in most of the stages of the book. The painter has been free to elect his own parliament. The sharp proportion of the images to the text and the imaging of the same story as the page defines can be the subject of this, but in the graphic of Jalayir school and in most illustrated manuscripts, even the lack of communication between the text and the image is revealed.



## References

1. Adamova, Adel and Leon Geozillian, 2008, *Shahnameh illustrations*, translated by Zohreh Feizi, Tehran: Ministry of Culture and Islamic Guidance publications, p. 250.
2. Ashrafi, Moghadam, Mokhtarna, 1988, *Contemporary Painting with Literature in Iran from the Sixth to the Eleventh Century*, Translation by Royeen Pakbaz, Tehran: Negah Publishing House, Pages 26-28.
3. Azhand, Yagoob, 1999, *Painting School of Shiraz*, Tehran: Academy of Art, p. 2.
4. Azhand, Yagoob, 2003, *Baghdad Painting School Paper (Al- Jalayir)*, Magazine of Fine Arts, No. 14, Summer 2003, pp. 92-83.
5. Azhand, Yagoob, 2005, *Scenery Paper in Iranian Painting*, Eastern imagination Magazine, May 2005, No. 2, pp. 25-14.
6. Azhand, Yagoob, 2008, *Shahnameh article in Shiraz School (855-700 AH)*, People's Culture Journal, Spring 2008, No. 24 & 25, pp. 98-84.
7. Bohranipour, Ali, 2010, *Guilds and Industries in the Shiraz Market in the Seven and Eighth Centuries*, Iranian Journal of History, Autumn 2010, No. 62, pp. 26-1.
8. Gary, Basel, 2004, *Iranian Painting, Arabali sherveh translation*, First edition, Tehran: Donyaye no Publishing, No. 280.
9. Hassanwand, Mohammad Kazem and Shahla Akhundi, 2012, *A Review of the Transformation of Facial Painting in Persian Painting to the End of the Safavid Period*, NEGAREH Scientific Journal, No. 24, Winter, p. 23.
10. Hosseini, Mehdi, 2007, *Illustrated version of the Divan Sultan Ahmad Jalayir and Haft vadi mantegh al-teyr*, Golestan Art Journal, Winter 2007, No. 10, pp. 72-64.
11. Islami Nodoshan, Mohammad Ali, 1998, *Iranian Identity in the Post-Islamic Period*, Journal of Political-Economic Information, June and July 1998, No. 129 and 130, pp. 55-50.
12. Ken Bai, Shilar, 2008, *Persian Painting*, Mehdi Hosseini Translation, First Edition, Tehran: Arts University Press, pp. 39 and 87.
13. Khazayee, Mohammad, 2008, *file of Shahname writing: Esfandiar's funeral in Shahnameh of Ilkhani*, Imagination Mirror Magazine, Farvardin and May, No. 6, pp. 45-40.
14. Maleki, Tooka, 2008, *Paper of Traveling on Iranian Painting (Schools, Works, etc.)*, The book of moon and art Magazine, No. 126 (page 72 to 79).
15. Merati, Mohsen, 2012, *Explaining the study of the composition and the image and its origin in the Shiraz School of Painting in the Al-Injou Period*, Negareh Scientific Research Quarterly Journal, No. 23, pp. 52-42.
16. Mirzaabul-gasemi, Mohammad Sadegh, 2008, *A Look at Shahnameh 733 AH*, Imagination Mirror Magazine, No. 6, pp. 69-64.
17. Mojarrad Takestani, Ardeshir, 1992, *Painting, The Relationship of Wisdom and Art*, Keyhan Farhangi magazine, No. 87, p. 66.
18. Ogootman, Filiz, 1966, *XII-XVIII. Miniature industry in a hundred years*. Istanbul: Topkapı Saray Museum
19. Pakbaz, Royeen, 2000, *Iranian Painting from Formerly Until Today*, First Printing, Tehran: Narestan Publishing, pp. 43-23.
20. Ramazan mahi, Somayeh and Hassan Balkhari, 2009, *Article on the Effect of Old Iranian Art on the Shiraz School of the Al-Injou Period*, Art Moon book, october, No. 134, pp. 43-34.
21. Shayesteh Far, Mahnaz, 2003, *Painting of Shiraz School*, Journal of Visual Arts, No. 20, pp. 120-114.
22. Tajvidi, Akbar, 1996, *A look at Iranian art from the beginning to the tenth century AH*, Second edition, Tehran: Publications of the Ministry of Culture and Islamic Guidance, p. 85.

23. Yahaghi, Mohammad Jafar and Fatemeh mahvan, 2010, The Effect of different literary Fiction in the School of Shiraz, *Journal of Poetry*, No. 4, pp. 184-161.
24. Yeganeh, Bahador and Mohammad Memarzadeh, 2008, Continuation of Manichean art and tradition on Tabriz's first school paintings, *Moon and Art Journal*, No. 119, pp. 45-38.
25. Zenhari, Roxana, 2007, An Anthropological Review of St. Petersburg's Shahnameh, *Art Magazine*, Spring and Summer, No. 72, pp. 153-127.