

## The Dynamic of War Battles Painting in Iranian Manuscripts as A Source of Innovation Design of Hangings Fabrics

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### Abstract

Dynamic is a phenomenon that carries within it the meaning of the entire universe and represents the rhythm of life with all the indications it contains for the flow of successive life rotations. No matter the degree of mental immersion in which the individual lives, it is assured to provoke any movement that the artist always realizes and in all ages trying to exploit his/her sensory, physical and mental energies in order to be able to create. Dynamic in the visual field is the strongest of the things that attract attention to achieve his/her creative artistic work, permanent vision and the thoughts reflected inside the imagination. Everything that is balanced or unbalanced for the system or the chaos of rhythm and noise. All this continuous eternal movement is reflected in a work of art to express the melody and rhythm and it is renewed then appears to us constantly in life if we contemplate the artwork. Mostly, the artistic reality of the movement is not in the stillness, and is also represented in colors and lines and their dynamics, time and change are the basis of the movement and the measure of life in any design as they are basic standards for visual arts such as motion pictures, theater and dance. The movement itself has many forms in life and these forms in themselves are an inspiration for the artist in order to create a distinct artistic work characterized by vitality and beauty, so when contemplating depicting the military battles in the Iranian manuscripts, we find that the components that make up any battle have a clear and dynamic rhythm among them. To the extent that elements appear as if they are moving in the plate to tell the events that the graphic battle narrates, it is noted that the movement in the artwork is an "action" that involves a change, and therefore a "reaction" is not required to be in the form of a concrete movement, rather, the reaction may be internal R. In the form of feelings and both of them evoke feelings and emotions.

### Martial arts photography in Iran

As Iran was one of the countries that have a great interest in culture and arts and was in front of copying others from the pattern, and the acquisition of its effects, the head of those people are the Greeks, and people of China, especially in the manuscripts, which was characterized by dynamism as it is evident in its images, especially the images of the battles in Iran. The period after the most prominent features of dynamic photography in all scenes until the picture became a story that tells about itself as the movement of the most important elements in the work of graphic art, a value has nothing to do with the change of shapes or spatial transition in the

painting, and has nothing to do with change in the vision or situation taken by the form, it also has nothing to do with the effectiveness or kinetic transit or temporality of any kind. The artist always in all ages tries to exploit his/her sensory, physical and mental energies so that he can achieve an innovative artistic work that suits his/her vision and be reflective of the imagination of the ideas of all this constant eternal movement reflected in the work of art to express the melody and rhythm that is renewed and shows us constantly in life if we meditate. The battle appeared as if it were about the battle itself, came in the form of a collective battle between two armies or two groups, and sometimes in the form of an individual battle involving two individual fighters, and when we filmed our cameraman, the army rallied in preparation before going into the battle. All these previous scenes have caused variation of styles of photographers in expressing the dynamics of these events and formulating them.

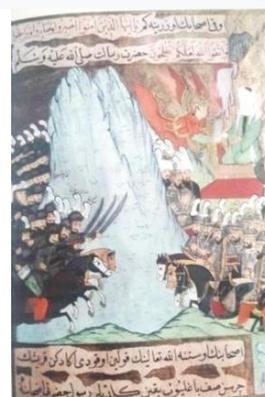
### Dynamic depiction of war battles in the Iranian era:

The movement is one of the most important elements in the graphic artwork. The battle form came at the time in the form of a group battle between two armies or two groups or two groups as in the form of (1), (2), (3) and we are in the form of a single battle in which two individual fighters participate, as in the form of number (4), (5), (6), and while the photographer portrayed the crowd of the armies to prepare us before going into battle as in the form of (7), (8), (9), then we photographed the scene after the battle ended and the defeated army at the hands of its counterpart, and it is at the captive market to be hanged or tortured as in the form of (10), (11), (12), or depicting the defeated army soldiers on the run, escaping from the battlefield in a hurry with fear of their destruction by the hands of their enemies. (13)

In all of these previous scenes, the methods of photographers varied in expressing the dynamics of these events and their formulation. Each era came with special features in the graphic style and in the use of colors and artistic elements that are unique to others.



Form no. (2) Shahnameh Bastaqir, (1439 A.D.), combat scene, Jalastan Palace Library, Tehran.



Form no. (1) a battle between two armies or two groups.



Form no. (4) from Shahnameh Ismail, Rustam kills Prince Al-Jarjistani (1564 AD), Reza Abbas Museum, Tehran.



Form, no (3): The battlefield of Taymur and the King of Egypt, its location, Kamal Al-Din Behzad, Zafaranama, Timurid, (1515 AD), Qalstan Palace.

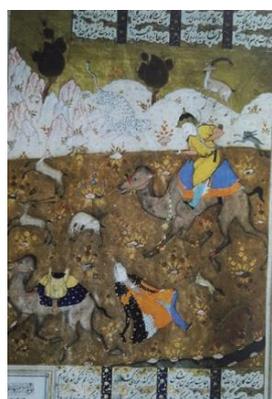


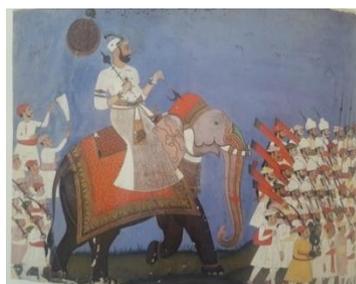
Figure No. (6) from Shahnameh of Ferdowsi, Bahram and Azad, sixteenth century AD, Iran.



form No. (5) fighting between Zanja and Offest, (1493-1494 AD), Iran, the Turkmen era, a sheet of Shahnameh.



Form No. (9)  
The leader was formed in a scene of preparing and mobilizing armies



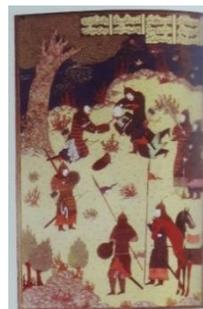
Form No. (8) photo of the commander of the armies



Form No. (7) Take over Nadir Shah, commander of the armies



form No. (11) Rostom kills Esfandiar, Shahnameh Dimoth for Ferdowsi (1330-1340c), Tabriz, Iran.



form No. (10) Shahnameh Baisangar, (1439 c), the death of Siavish by Cruze, his office in Jalestan Palace, Tehran.



Form (13) scenes of desertion after the Shahanamanah battle.



form No. (12), Afrasiab kills Navdar, Shahnameh Dimoth for Ferdowsi (1330-1340 c), Shiraz, Iran.

### Research objective

Study of the dynamics presented in the war battles depictions of Iranian manuscripts in both the Safavid, Timurid and Mughal periods, for outstanding work with new ideas.

### Research problem:

- The scarcity of the vitality and the visual effects in the designs of the printing surfaces of the fabrics of the pendants, where the shape of the subjects of textile pendants was limited to natural or aesthetic forms that lack movement in them and no life aspects, historical lobes, or even a detailed form of the battle interfere with the dynamic in all the elements used

### Research importance:

This research is an attempt to enrich the field of design to print textile hangers by finding design ideas that not many have addressed. An artistic and historical study of the dynamics found in the war battles depictions of Iranian manuscripts.

### Research hypothesis:

The research assumes that the dynamic in design works to develop the design vision and create designs that are more yearning and of value.

### Research Methodology:

1- The Historical Approach: The research traces the historical method as we track the historical development of the images of the battles that were taken in each of the Safavid, Mughal and Tamurid eras.

2- Analytical Approach: The researcher examines, with analytical and technical study, examples of scenes taken of the military battles illustrated through Iranian manuscripts in both the Mughal, Timurid and Safavid eras.

3- The experimental approach: the experimental approach: through studying the elements that we analyzed and used in making configurations to make designs full of dynamism and movement within them, inspired by the components that make up the battles.

### The search limits :

The time limits of the research: represented in the time of conducting the research for the period (seventeenth - tenth - thirteenth to sixteenth centuries)

Spatial limits of the research: The research is conducting an analytical study of some manuscripts in (Egypt - Iran)

The limits of the objective research: An analytical and technical study on dynamics in models of military battles in Iranian manuscripts from the Mughal era to the Safavid era.

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