

The impact of Arabic school Manuscripts Paintings on Timurid school one's as the fundamental source of both concept of composition and visual elements development

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Abstract:

This research deals with the impact of the Arabic school of Manuscripts Paintings on The Timurid school as the main source of the development of composition and Artistic elements, a comparative analytical descriptive study, and the research start with a quick presentation of the methods and features of the three schools of Painting, the Arabic School through Mughal school and its artistic features, followed by the presentation of the artistic methods of the Timurid school and its Artistic characteristics, Followed By An analysis of 9 Sample each Sample contains more than one Miniature from the Arabic and Timurid school, The eighth last Sample Containing a designs from the Arabic, Mongolian and Timurid school depicting the same subject and showing in these sample the way of the development and processing of forms and artistic elements in the three Painting schools, the works were analyzed and extracted similarities between the designs, whether similarities in composition in general or in the subject or similarities between the Artistic elements as well as similarities in the movements of lines and artistic style and the distribution of elements, and the research ends with many results specific to the Artistic and philosophical aspect and the results show the extent to which the Arabic Painting School influences Timurid Manuscripts Painting, including the transfer of lines and artistic methods. Some specific elements such as. the movements and conditions of people in many cases, and the closure of the scenes in similar ways, as well as the Timurid school of Paintings was influenced by the idea of abstraction and decorative method used in drawing floral and geometric decorations and in coloring and subjected it to their own method through inspiration Or from the surrounding environment, Moreover the Arabic painting school was characterized by focusing on psychological emotions and clarifying them through eye movements and hand movements and shows the influence of the Timurid Painting school in the style of the Arabic one anchor in conveying those physical emotions such as hand movements we can say that Timurid Painting school depended on seeing the previous designs of the same subject in The Arabic Painting school and inspired by them with the addition of new forms of his era..

Keywords:

Islamic painting– Islamic Manuscripts – Arabic School – Mongols School- Timurid School.

Introduction:

Muslims paid attention to Islamic manuscripts because they are the only means to preserve what the Arab and Islamic mind created in terms of works, letters and topics. Isolated, but was in contact with other arts in the East and West, which helped to maintain its vitality and led to its development, and thanks to the different relationship that established between the Islamic world and the Far East, Islamic art exchanged influence from the arts of the Far East in general and

the arts of China in particular, and this has developed the manufacture of Islamic manuscripts Unprecedented in any of the pre-Islamic arts in terms of the accuracy of the gilded decorations, the attractiveness of their images, the creativity of their colors, the beauty of their calligraphy and its gracefulness. , choosing the type of ink, and they involved other artists, painters, photographers, and bookbinders with them. To complete the elements of the Islamic manuscript industry.

Islamic manuscripts are divided into two main types: illustrations illustrating the texts of scientific books, and illustrations illustrating historical and literary books. It contains any human or animal images, and for example some books on plant sciences, geography and engineering, but there are other scientific books that include some images that can be classified within the artistic framework, in addition to their scientific importance, and this may be due to the technical classification because they include human and animal images Historians of Islamic art studied it from a purely artistic point of view, so they studied its artistic methods and divided its styles into the different Islamic schools of painting that we know now in our present time.

It is customary among art historians to classify the images of manuscripts according to their different subjects in the light of the styles or schools to which they belong: and that is because it has been agreed to divide them into sections that are predominantly chronological, known as the school. In this study, we will talk about literary manuscripts, especially those depicted in the Arab school and the Timurid school. .

Research Problem:

- 1- What are the common artistic styles between the Arab and Timurid school of photography?
- 2- What is the method of dealing with artistic elements such as backgrounds, scenes, formations and lines in the two schools?
- 3- What are the artistic influences and methods inspired by the Arab school, and how did it undergo developments and mutations in the Timurid school of painting?

Research Aims:

- 1- Identifying the techniques and artistic methods used in the Arabic and Timurid schools.
- 2- Describe and analyze some selected scenes and reach the plastic vision followed in the Arab and Timurid school of photography.
- 3- Studying the effect of different topics on the way the elements are distributed on the page.
- 4- A comparison between the artistic works of both schools and the impact of the vision and philosophy of the Arab school on the Timorese school of painting.

Research Importance:

- 1- Access to the method of artistic treatment of various subjects in the school of Arabic and Timurid photography.
- 2- The Mughal School as a transitional stage between the Arab School of Photography and the Timurid School.
- 3- Tracking the stages of the development of plastic processing of the elements of the Arabic school in the Timurid painting school.
- 4- Presenting the method of dealing with the backgrounds, lines and formations in the two schools and the artistic influences of the Arab school on the Timurid school of painting.

Research Methodology:

Historical descriptive comparative analysis.

Research Results:

- 1) The strong influence of the Arab painting school on the Timurid painting school appears in many technical and formative aspects, which appeared in many designs, of which the researcher chose some models for clarification.
- 2) Some specific elements were transferred, such as the movements and positions of people, and in many cases, the idea of the imaginary movement direction of people and elements in the design, and closing the pages with artistic elements in a similar way.
- 3) The Timorese took from the Arab school the idea of the decorative method in drawing decorations as well as in the coloring method and subjected it to their own method by drawing inspiration from the surrounding environment of decorations in civil and religious buildings as well as the decorations of clothing and applied arts, and in the coloring method by keeping the decorative method in Coloring water, lakes, and streams, preserving the idea of non-anthropomorphism in coloring people's clothes, and using bright, strong colors, as in the Arab School of Photography, but with diversity and an increase in the number of colors used and tones.
- 4) Although it is known about the school of Arabic photography that it depicts only one level and its elements are distributed on it, in the Arabic pages, Figure (11) and Figure (17), the multiplicity of floors and levels on which the elements stand appears, and this is strongly evident in the Timurid school of photography, which was distinguished By making a multiplicity of levels, especially in the interior architectural scenes, in the subjects that represent scenes inside a palace, a mosque, or a school. On the page of Figure (11) of the Arab School, people appear on each level of the architectural building as well on the Timurid page, Figure (7), but what differs and develops in That idea in the Timurid school is to reveal all the elements from all directions and not to place any other elements in front of them that cover them.
- 5) The backgrounds are divided according to the subjects for interior scenes in a building and external scenes. These two types of backgrounds appeared in the Arab school. In the external scenes, the artist did not neglect drawing the environment surrounding people and its elements, whether architectural, inanimate objects, plants and animals, as in Figure (6), Figure (17), and Figure (34). If it has a purpose for the depicted subject, and in other subjects it may suffice to display the important human elements only for the subject. In that case, the distribution of human elements is used in a way that creates a self-contained geometric composition in the design, such as Figure (30), and Figure (40), so use the masses of objects and distribute them in a geometric way that shows the figure The general design is circular or oval, and this continued in the Timurid school of photography, but in a way that combined the two styles of photography. Often all elements were depicted in external scenes, such as animals, rocks, streams, herbs and plants distributed on the ground, but the distribution of human elements in Timurid designs was often subject to a geometric shape. As in the Arab School of Photography, as in Figure (31) and Figure (41). As for the interior scenes in the School of Arab Photography, it was characterized by depicting the architecture depicted inside the scene in general, but in a theatrical manner, so that the elements appear inside the building distributed in horizontal levels without any depth on the same horizontal level, by making floors on which all the elements

stand and supporting the human elements with columns and gates on which they rest. At the same level, but no architectural elements appear in the background, which made it appear without any geometric dimensions, as in Figure (22) and (23), while in the Timurid School of Painting, multiplicity of horizontal levels of interior scenes continued with the addition of the other dimension and the internal depth of the buildings by placing The elements are in the same horizontal plane on several different levels, which gave depth to the design, Figure (7) and Figure (24).

6) The Arab school was distinguished by focusing on psychological emotions and clarifying them through eye movements and hand movements. The Timurid school was influenced by the Arabic method of conveying physical emotions, especially hand and body movements, which may almost be copied from the Arab school, such as Figure (14, a, b) and (14, a, b) and (25, a, b) and (32, a, b) and (39, a, b, c) in which the artist's transfer of physical and kinetic emotions appears in the two Timurid designs from the Arab school of painting, especially in similar subjects, so we can say that the Timurid painting relied on Seeing previous designs for the same subject in the School of Arab Photography and drawing inspiration from them, with the addition of new forms from the vocabulary of its era.

7) The lines were characterized by softness and density in the school of Arab painting, so the external delineations of the forms appear with strong lines, but they are soft lines that flow and flow with the forms of the elements from the outside, as in the external delineation of the bodies of persons in form (6) and form (45), and the Timurid school was able to take that method from The school of Arabic painting with its development by adding a variety of font styles used within the designs, so more accurate and more varied lines appeared in density, ranging from fine, thin lines pointed from the edges to dense, strong lines with one weight starting from one end of the line to the other.

8) The artist relied on specific methods in the way of distributing the elements in the design according to the subject of the page. The text and the subject were the first tool for the ideas of artistic design. In the Arab school, we see that the designs with themes related to the ruler sitting on the throne, the teacher, or the sheikh who addresses the people, appear the people on the page closely packed. In a geometric composition that may be circular, oval, or square, a solid composition that does not permeate any space between the bodies of persons, while the teacher, ruler, or sheikh appears in the middle of the design, or in a part of his own, alone, showing him from those around him, and the space surrounds him from several directions.) and Figure (40) and Figure (44, A, B), and the Timurid School of Painting took that from the Arab School of Painting. In some subjects, such as court subjects, schools, mosques, or dervish dances, we find that the elements, especially human beings, are distributed in circular or oval geometric shapes.

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