

**RESEARCH PAPER****Reflection of the Herat School of Painting in the Poem the Khurshid and the Mahpara****Mohammad Shahbazi**

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Abstract

The art of painting experienced remarkable development during the Timurid period, particularly through the patronage of Timur, whose support for artists contributed to the emergence of the Herat School. Established in Herat during the reign of Shah Rukh, the school reached its artistic peak under Sultan Husayn Bayqara. Its rich artistic legacy subsequently influenced the flourishing of painting and literature during the Safavid period. Safavid poets, inspired by the aesthetic principles of the Herat School, incorporated its visual characteristics into their descriptions of the beloved. This study examines the influence of the Herat School of painting on Tabib Qomi's poem *Khurshid va Mahpara*. The research employs a descriptive-analytical method to identify artistic elements derived from Herat painting in the poet's descriptions. The findings demonstrate that Tabib Qomi's artistic influences extend beyond the depiction of physical features and body parts. He also incorporates the school's visual aesthetics in descriptions of clothing, ornamentation, colors, and overall appearance, reflecting the interaction between painting and poetry.

Keywords: Herat School, Safavid, Khorshid and the Mahpara, Persian Literature, Romantic Poetry

Introduction

In the course Under the Timurid rule, the city of Herat became an artistic center. Library Sultan Hussein Bayaqara and before that the library Baysanghar Mirza, Shahrukh's son, was able to enter the arena by inviting the best Iranian artists from all over the country. The art of painting will bring about a great transformation. Baysinghar in 798 AH with a scientific delegation—Culturally, he traveled to China. At that time, the Mongol Yuan dynasty had become extinct and was replaced by The Ming Dynasty (1368-1446 AD) ruled China. Baysanghar painted a painting called "Ghiyath" He took Al-Din with him to China and instructed him to travel as far as he could. Can new works You see it. After the death of Shahrukh, the Timurid government began to weaken and most of the The country was invaded and only the city of Herat was spared. In 846 AH, Sultan Hussein Bayaqara took over the country's affairs. During this period, with the vigilance and wisdom of a capable minister like "Amir Alishir Navai", the art of Herat reached the highest level of development (Khazai, 1368: 19). The Herat School reached its peak of perfection by combining previous traditions and innovation. Its characteristics include advanced composition with vertical and multi-layered spaces, dynamic portraiture that evolved from a stereotyped form to individualism and realism, and rich coloration with a cheerful and gentle spectrum. This school also had an inextricable link with literature, and most of its works were illustrations of the Shahnameh, the Khamseh Nizami, and the Saadi Garden. (Broumand, 1404: 6). Name The most important painter of Herat during the Safavid era was "Behzad", whom Shah Ismail transferred from Herat to Tabriz. However, Behzad did not change his original style upon coming to Tabriz, and this is why there is not much difference between the works of Herat and Tabriz. From the characteristic The distinctive features of the images of the Herat School (782-888 AH) are almond-shaped eyes, continuous eyebrows, round faces, and prominent cheeks. It can be seen (Figure 1) that this fusion and mixing of art reached its ultimate perfection during the Timurid era of Herat (Rahimi, 1370, 40).

Figure 1: Image 1. Khazaei, 1989: Image 66



Source by Researcher

Poem After the romantic verses, the ode, the praise, and the beginning of the story, the poet describes the face Beloved May This imagery is used in the poetry of the poets of the period. - Safavid art has its origins mostly in painting. Since it is not possible to examine all the art schools in this essay, Our Ganjd only refers to the Herat art school and the Khorshid and the Mahpara system (Tabib Qomi). Let's talk.

Literature Review

Who is the doctor of Qomi? Mirza Muhammad Saeed Khan Qomi

Hakim's son, Muhammad Baqir Qomi, was one of the high-ranking sages and important poets of the 11th and 12th centuries AH. Because of his wisdom and skill in medicine, Hakim was among the physicians at the court of Shah Abbas II (1077-52) and was honored and respected by him and his courtiers. Hakim Qomi has been mentioned in historical and legal sources and memoirs under various names, such as Hakim Kochek and Qadi Saeed. He also used three epithets in his poetry: "Tenha", "Hakim" and "Saeed". Apart from his high position in theoretical wisdom, he was also considered one of the leaders of his time in poetry, medicine, the art of hadith, interpretation, and mysticism. From the precious works that have been preserved by this distinguished Shiite figure, we can understand the comprehensiveness and, at the same time, the theoretical precision that he had in Islamic teachings. Hakim Qomi was a distinguished student of Mulla Mohsen Faiz Kashani, Mulla Abdol Razzaq Lahiji, and Mulla Rajab Ali Tabrizi, and was at the base of the scientific and cognitive ranks, which, according to historians and chroniclers, famous scholars of that time, as well as Shah Abbas II and his courtiers, rushed to visit him in Qom and kneel in his presence. There is no information about the date of birth of this Shiite sage, but the year of his death has been recorded as 1103 AH. (Zulfiqari, 2015: 347).

The solar and lunar system

The "Khorshid and the Mahpara " Or "Gol e Rana" Poetic Romantic, Bard and Mystical To Language Persian is that By Mirza Mirza Muhammad Saeed Physician Qomi Poem It has been. Muhammad Saeed Physician Qomi Last name To «Wise», Doctor Special King Abbas Second Safavid (Kingdom: 1021 Up to 1045 Solar) and From Poets Court He/She It was (Karamati and Mohammadzadeh, 2012: Introduction). Story About Love The Khorshid, Boy King Ray (In Iran), and Mahpara, Girl King Oman is. This two Lover and Beloved, So From Conflict I see and Obstacles Very, Finally To Joiner Each other May Arrive. Structure Story Linear and Simple is; That is, Start, Middle and End Specific Yes that To Order Narration May Be. The Khorshid In Way Arrival To Beloved, With Dangers and Creatures Legend Hey Many Face to face May To be, From Sentence: Purple The magician, the same Calamity Trick If, Zangian Cannibal, border guard Rival, the sea Storm (Boadhar et al., 2019: 226). Some Research I see This Story particle for direct object Beyond From One Love Earthly and Containing Concepts Mystical Like «Travel Inside» and «Birthday Again» May Know that In it Hero With Overcoming On Difficulty I see To Perfection May Arrives. Value Original This Effect, Beyond From Story Romance it, In Badge Giving Traditions Story and Henry Evening Safavid is and To We A point of view About Taste and Culture Literary it Times Gives

Method and Material

This study investigates the influence of the Herat School of painting on the poetry of Tabib Qomi, with particular emphasis on the descriptions of the beloved in *Khurshid va Mahpara*. The research is qualitative in nature and employs a descriptive-analytical method. The primary material of the study is the poetic text of *Khurshid va Mahpara*, which is examined to identify visual and aesthetic elements that correspond to the artistic characteristics of the Herat School. Relevant secondary materials, including books, scholarly articles, research papers, and studies on Timurid and Safavid painting, Persian literature, and the relationship between visual art and poetry, are also consulted. The research process consists of several stages. First, the historical and artistic characteristics of the Herat School are identified through the study of reliable art-historical and literary sources. Particular attention is given to common features of Herat painting, including the representation of facial and bodily features, hairstyles, clothing, ornaments, colors, patterns, poses, and the overall visual composition of figures. Second, selected passages from *Khurshid va Mahpara* containing descriptions of the beloved are collected and categorized according to their

visual characteristics. Third, these poetic descriptions are compared with the established aesthetic conventions of the Herat School to determine similarities, adaptations, and possible artistic influences. The analysis focuses not only on explicit descriptions of individual body parts but also on clothing, accessories, colors, decorative elements, and the presentation of the beloved as a visually composed figure. A comparative interpretive approach is used to examine how visual conventions are transformed into poetic imagery. Historical context is also considered to distinguish general Persian literary conventions from features specifically associated with the Herat School. Through this methodology, the study seeks to demonstrate the extent to which Tabib Qomi drew upon the visual language of Herat painting and transformed its aesthetic principles into literary expression within *Khurshid va Mahpara*.

Result and Discussion

Herat School Painting and the Masnavi "The Khorshid and the Mahpara"»

Poem" The Khorshid and the Mahpara" consists of 3680 verses, written in a fast rhythm. The Masnavi, like other poetic works, It begins with a Naat and Manqabat and praises Shah Abbas II of Safavid. In his praise of Shah Abbas, the physician of Qomi refers to supernatural inspirations. - Shah Abbas invited him to compose a Masnavi. Slow. The Masnavi of the The Khorshid and the Mahpara was composed in imitation of the story of Shirin and Farhad Nezami. It is characterized by The main characteristics of Tabib Qomi's poetry are the simplicity of language and the absence of difficult-to-understand metaphors and difficult-to-find similes. Although the poet has failed in imitation, in some verses, especially in describing the beloved, he has taken on a new initiative that has never been seen before. Power in the system See other lyrical works. Based on the picture- The surviving members of the Herat school, seven of the fifteen members described in the poem The Khorshid and the Mahpara is influenced by the Herat school:

Eyebrows and mouth

Razor-sharp eyebrows and black hair or a new Mahpara in the Khorshid. On the face It flows from the mouth, not from the fountain. Nothing but news. You said that the crystal clear water from the green spring is like a coral reef. (Tabib Qomi, 1388, 137-138). As the poet of the Masnavi refers to the mouth of the bud and the eyebrow of the blazing blade. From the collection Image Herat School May It can be argued from this image that Tabib Qomi paid attention to the art of painting of the Herat school.

Figure 2: The Bud's Mouth and Eyebrows are drawn in the Form of a Razor.



Figure 2. Khazaei, 1989,

Chest

The flatness of the chest in most miniatures and paintings They manifest themselves in various ways. The physician of Qomi has written: Because the face is bare-chested It is as smooth as a sable, and the water is soft and clear. (Tabib Qomi, 2009, 138) In most art schools, the chest is usually drawn in relief. It happened, but in the picture.

Figure 3: The Herat school is flat



Figure 3: Khazaei, 1989, image 16.

Height, Curls, Ears

The physician of Qomi has embarked on a new project in describing the height of the lover, the curls of the beloved, and his ears, which is a complete story that he joined the school of Herat and Negara in describing the Mahpara. It has taken note of its features. The height of a cypress, the beauty of a flower garden, and the eyes of an infidel. The height of the garden is good, the prosperity of the spring is good. The curls have come to the whiteness of my chest, like a long poem on a ship. The picture of Zulfash from his chest was found like a sigh in a water bottle...

His ear is filled with eternal purity, like a wave in the water of life. Hanging from the ear instead of an earring, the heart is like a piece of pearl. (Tabib Qomi, 2009, 136-137). With a little attention, you can find the line "The picture of Zulfash from the chest" It can be concluded that the Qomi physician visualized Mahparah in his subconscious mind like the miniatures of his era and imagine that picture. It is this subtlety of imagination in the description.

Figure 4: Places The Name Of The Physician Of Qomi Among The poets Like Thisgo Has Made A Stand.



Figure: 4. Khazaei, 1989, image 17.

According to the picture The tall lady is like a cypress, and her hair is short and falls to her chest. It is visible, higher and more elegant. More than that The ear and earrings are also mentioned. These descriptions and thin Nose All are influenced by the Herat school.

Middle belt

During the Safavid era, men and women wore waist belts during gatherings and ceremonies. They were tied up, and this common custom in the art of painting of that period also clearly manifested itself (Image 5), and Tabib Qomi took it even further and perpetuated it in his Persian poetry.

Figure 5: Persian Poetry



Figure: 5. Same as: Image 18.

It is stated in The Khorshid and the Mahpara: The belt is between the idol and the belt is hanging from his neck (Tabib Qomi, 2009, 136). In examining this section, it was found that the Qomi physician, although in a similarity seems that he was not a successful poet, but with his original and original descriptions, especially the description of the Mahpara, he seems to have surpassed everyone else. This success of the poet stems from his awareness of the image. He has the Herat school of poetry, which he has consistently considered in describing the beloved, and only in a few instances has he imitated other poets and common analogies of Persian literature, such as: One could point to the analogy of Mahpara's "eye" to "narcissus," which has been repeated many times in literature.

Conclusion

Review Poetry Romantic «The Khorshid and the Mahpara» Song Physician Qomi and Adaptation it With Image Hi Remaining From School Herat (Period Timurid) Badge May Give that poet In Imagery Face Beloved, As Remarkable From Elements Visual This School Herat Inspiration Taken is. From Fifteen Member Described Mahpara, At least Seven Member (eyebrow, Mouth, Chest, Height, Zulf, Ear and Between) Has Homogeneity Structural With Feature Hi Index Painting Herat Similar Eyes Almond, Eyebrow Continuously, Face Round, Chest Smooth, Height Cypress-like and Belt Between are. This Coordination Badge May Give that Physician Qomi, Graduated From Similar As if Supervisor To Military, With Awareness From Tradition Video Common In Evening Self and Especially With Influenceability From Works School Herat (that By means of Professors Name Because Behzad Up to Period Safavid Continuity Found), Has managed Descriptions Innovative and Beyond From Analogies Stereotype Hey Politeness Persian Presentation Give. Although poet In Totality Story Processing Approach Imitative Yes, But In Area Description Beloved, Thin, imaginary HI Result From Painting, Place He/She particle for

direct object In Between Poets Similar Go Distinctive MayMake.This Research Teller it is that Interaction Between Poetry and Painting In Period Safavid, Simply One Impact Literary Superficial It wasn't, Rather Reflective From WorldNose Visual poet and Life In Space Henry Evening Self is that In Pronoun Unconscious He/She Role Closed and In PoemHis/Her Manifestation Finding It is.

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