Highlights in Art and Design
ISSN: 2957-8787 | Vol. 4, No. 2, 2023

Characteristics of Mongol Figures in Persian Miniature Paintings

Na Ri Ge Le

Mongolian National University of Education, Ulaanbaatar, 11000, Mongolia

Abstract: Among art categories, Persian miniature paintings have a very high reputation. Persian miniature paintings are also called Iranian miniature paintings. Persian miniature paintings first appeared in illustrations in books. Miniature painting began to have a significant Mongolian style in the 13th century AD. At the same time, it was influenced by Mongolian art and finally reached its peak in the 15th and 16th centuries. Because the Mongols at that time wanted to write "Historical Collection" and other similar types of works, they added some illustrations. This movement effectively promoted the development and growth of Persian miniature painting in the world, allowing Persian miniature painting known to more people, and the development of Persian miniature painting has broken the previous constraints on figure painting in Islamic countries and created its own distinctive artistic style. After relevant investigation and understanding, it was found that the current academic research on Persian miniature paintings is mostly around the techniques, composition and color of Persian miniature paintings. For this reason, this thesis research will mainly be based on the research of other scholars. In it, the image of Mongolian figures in Persian miniature paintings is discussed in detail to deepen the understanding of Persian miniature paintings.

Keywords: Miniature Painting; Persian Miniature Painting; Mongolian Figures; Human Figures; Analysis.

1. Introduction

In the development process of the current era, people's living standards have been continuously improved and enhanced, and more and more people have begun to pay attention to the pursuit of art. In the current art world, Persian miniature paintings are very important in the art world. In research value, Persian miniature paintings are usually mainly displayed in the illustrations of books. At first, they only existed in books. They mainly decorated the contents of the books to increase the aesthetics of the books. Later, they gradually developed into a unique artistic style, Persian miniature paintings are mostly based on lines in the painting process, and are colored with unique mineral materials, which are of great ornamental value and collection value. At present, there are few studies on Persian miniature paintings at home and abroad. Most of them are analyzed in terms of color and composition. There are few studies on the characters in Persian miniature paintings, especially the Mongolian characters. To this extent, this paper will explore the image of Mongolian figures in Persian miniature paintings through the investigation and analysis of miniature paintings and Persian miniature paintings. Through the historical origin, modeling characteristics and changing factors of the images of Mongolian figures in Persian miniature paintings, this paper will also analyze the image of Mongolian figures in Persian miniature paintings in detail from several aspects, and makes a corresponding summary of the significance of the images of Mongolian figures in Persian miniature paintings, in order to promote the public's understanding of Persian miniature paintings.

2. Overview of Miniature Painting

Miniature painting is also called tapestry painting. It is often used by Islamic painters and is an art form with obvious characteristics. Among them, the word "fine" was first seen in Latin and can be translated as "red lead".[1] Therefore, "miniature painting" can also be considered as an artwork that uses various colored mineral materials to paint. Usually, miniature painting is used in the illustrations of books to display the text content in the books. Some books are made of paper, and some are made of sheepskin. They can be decorated and introduced with miniature paintings. [2]

However, miniature paintings do not only exist in books, but they often exist in the form of illustrations in books. Generally speaking, common forms of expression in miniature paintings include silk paintings, murals, book illustrations, covers, and title page badges, boxes, mirror frames and other objects, as well as gems, ivory jewelry and other forms of decorative patterns. Miniature paintings are mainly used for illustrations in books. The themes are mostly portraits, patterns or landscapes, as well as custom stories. [3] Mineral pigments are mostly used, and even pearls and sapphire powder are used as pigments. Since miniature painting has served a few people since its birth, it is essentially an aristocratic art. Because miniature painting has existed for a long time, for this reason, miniature painting has also been subdivided into many schools, such as: Byzantine miniature painting, Schools such as Indian miniature painting, Gothic miniature painting, Persian miniature painting, Romanesque miniature painting and Carolingian miniature painting. [4]

3. Mongolian Figures in Persian Miniature Paintings

Historical sources. In the field of art, the birth process of each type of art is closely connected with the specific development conditions of the era at that time. Moreover, in the process of artistic creation, the thoughts and subjective consciousness of each creative subject are also different and subjective, resulting in various forms of artistic expression. The great philosopher Hegel once said that there is no distinction between high and low in art. The works of art created in any era and in any style are different. For this

reason, in the process of this thesis research, in order to better study the Mongolian figures in Persian miniature paintings, we should first conduct a corresponding analysis and understanding of the historical sources of the Mongolian figures in Persian miniature paintings. [5]

Court paintings during the reign of Kublai Khan in Mongol and the period when the Mongols ruled Iran's Ilkhan Kingdom (13th century), and between the 13th and 17th centuries Persian miniature painting developed in Iran into a little-known generation of paintings, mainly by the royal family Like the Painting Academy of the Southern Song Dynasty in China, there are also major local art academies and court painters in Iran. Ancient Persian miniature paintings are also used by royal officials to appreciate and draw illustrations in books. Later, the entry of Mongolia brought corresponding changes to the economic and cultural development of the Persian region at that time, making the culture and economy show signs of prosperity. For example, the Bo miniature paintings studied this time were influenced by the Mongolian and the influence of Chinese painting style has effectively developed and improved the expressiveness and imagination of Persian miniature paintings. [6]

Shape characteristics. Generally, when studying art paintings, Irving Panofsky's "iconography" is usually used to analyze and study the works of art. Regarding the modeling characteristics of Mongolian figures in Persian miniature paintings, it mainly depicts Genghis Khan leading the Mongolian army to fight westward. In the middle of the 13th century, the Mongolian army occupied the Abbasid Dynasty. At that time, in order to defeat the Mongolian army and the local people, the masses created a certain degree of deterrence, which led to the demise of the Abbas Dynasty. These affairs happened many times between the Mongols and the Mongolian army. For example, in the subsequent war with the Azimimen, this war was also recorded in historical records. Similar historical records record that most of the Mongolians were warriors wearing armor, holding weapons in their hands and blowing war drums. These warriors had very big expressions. Later, Ghazan Khan converted to Islam and established the Ilkhanate. After becoming the state religion, it played an essential role in promoting the stability of the local regime and causing the local economic and social environment to develop to a certain extent. The arrival of the Mongolian people brought certain improvements to the local economy in Persia. As a result, The Persian people's impression of the Mongols has also been improved to a certain extent. At that time, the youth of the Mongolian nobles would study the Quran in their tents. Therefore, in the Persian miniature paintings of this period, the image of Mongolian characters was the portrayal mainly became an image of gentleness, humility and affability, which also showed the transformation of the Persian people's image of Mongolian characters from vague to amiable. [7]

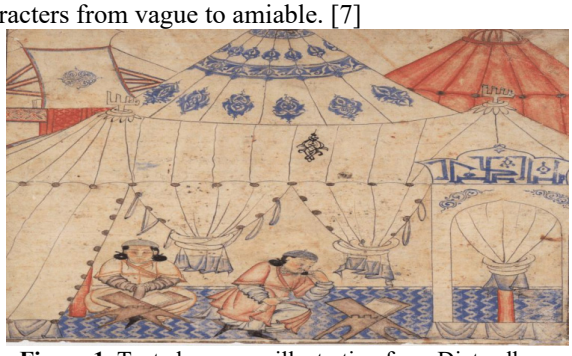


Figure 1. Tented mosque, illustration from Dietz album

The characteristics of this composition also underwent subtle changes after the 13th century with the new painting elements brought by the Mongolian Western Expeditions, causing his paintings to begin a slow process of change from flatness to three-dimensionality, and some dramatic performance will be added. For example, among the illustrations in "Historical Collection" in the 14th century, the more famous one is "Territory Travel Map". In one of the pictures, it can be seen that the clothes of the characters have changed. Some people are wearing right-sided robes, and some are wearing right-sided robes. They also wear Mongolian soft-brimmed hats, and some even wear feather crown hats used by the Ilkhanate nobles, and wear Mongolian bows and arrows on their waists, which are very impressive. Judging from some decorations, their wolves Details such as hair accessories and mustache can tell that the character is Mongolian. Then, comparing "Lords Traveling" with "Moving Knights", it can be seen that the "Mongolian image" in the painting presents a powerful and prosperous life. There are many similar characters and numerous horse-riding scenes, all of which are very grand and spectacular in "Territory Travel Map"; however, in terms of spatial layout, the characters and scenes are very scattered, relatively open, and three-dimensional.



Figure 2. Travelling map of the territory Illustration from the Dietz album

4. The Significance of Mongolian Figures in Persian Miniature Paintings

With the continuous exchange and deepening of culture, economy, and politics between Persia and Mongolia, Persian miniature paintings not only profoundly reflected the image of the Mongolians, but also displayed the cultural patterns and artistic style characteristics of the Mongolian region. Among them, in the depictions of the Mongols by Persian miniaturists, it can be found that there are many buildings and furniture with oriental colors in the pictures, as well as some decorative patterns. These all came from China at that time, and the decorations with oriental colors among them the more famous similar patterns are "cloud", which is a traditional auspicious cloud pattern from China at that time. It was modified to some extent in Persian miniature paintings and gradually developed. In the art world, this kind of shape "cloud" "Cloud" is usually called "Zhiyun" of Chinese Ganoderma lucidum by researchers. [8] In addition to "Zhiyun", there are also some animal images from the East in Persian miniature paintings, including dragons, phoenixes, unicorns and other animal images. Such animals have been organically combined in Persian miniature paintings.

5. Conclusion

In summary, through the study of miniature painting, first, the unique artistic style of miniature painting and use more strong lines to outline and depict characters and graphics, which is good at using bright colors in the coloring process. Secondly, It can be seen that most of Persian miniature paintings exist in the illustrations of books. Then, the corresponding analysis and discussion of the images of Mongolian figures appearing in Persian miniature paintings were further carried out. The historical origin, modeling characteristics and factors affecting the changes of Mongolian figures in Persian miniature paintings were the main aspects of the study. Deepened our understanding of Mongolian figures in Persian miniature paintings. Finally, it conducts an in-depth analysis of the significance of the Mongolian figures in Persian miniature paintings, helping the characters to have a deeper understanding of the Mongolian figures in Persian miniature paintings.

The above summary is only a simple analysis and discussion by the author of the images in some Persian miniature paintings. The analysis of "Mongolian figures" in Persian miniature paintings requires further analysis and research. Moreover, the current wave of miniature paintings represented by "Mongolian figures" has a very far-reaching influence on art works around the world. In addition, the analysis and research of "Mongolian figures" in Persian miniature paintings in the days to come will be enhanced, and work hard to publicize and promote the development of miniatures.

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