

Check the status of classical calligraphy in the today art

Nahid Mohammad Ebrahimi, Gholamali Hatam* and Kaveh Namegh

Department of Art and Architecture, Central Tehran Branch, Islamic Azad University, tehran, Iran

Corresponding author: Gholamali Hatam

ABSTRACT: Calligraphy Art as a national art, Iranian culture symbol and Islamic art, has traversed many ruggedness's for the sake of its development and has been affected by some social metabolisms. Iranian talents have the most important role in succession this art. In this study, we have survived on the calligraphy genesis development and albums. Along with, it has been emphasized on the inflection points which made the calligraphy styles and schools. We have tried to singularize the effective factors on the calligraphy metabolism and also the fabrication of schools. For this reason, all of the calligraphy schools with the art-sociology approach, and on the basis of Howard Becker's theory "artistic society", have been analyzed with the use of R. Jacobson's diagram method "Art Relational Functioning". Furthermore, we could study on these schools by referring to the theoretic studies. So the researchers have come to this conclusion that the albums are the most important and documented historical resources of Iranian art. Calligraphy has been in reaction to the social backgrounds throughout the various ages. Besides, there are some effective factors in expansion or sounding of Calligraphy Art and emergence of famous calligraphers, such as; patrons of the art, encouragement of kings and princes who love art, the existence of artistically institutions and usage of Calligraphy Art parallel to the government purposes and finally the effect of social conditions.

Keywords: calligraphy, albums, calligraphy schools, art-sociology, art relational functioning.

INTRODUCTION

The emergence of the human civilization to be one of the biggest events on the event that the time Realize the value of it is clearer. If the experiences and thoughts of thousands of scientists and thinkers Today was our last day available philosopher, man is forced to re-examine the past From. Thousands of years of human culture in line with the integrated and integral part of it. But Study of science, reason is that sometimes the value and worth more attention. Of the These students have the history, archeology and art history named.

Today when inscriptions, the signboard and Lines drawn on ancient monuments are studied and read and see what's on We saw much of the past century has been hidden, is clear. The archaeological excavations, the full value Objects, inscriptions or objects that contain a script. Because these things more than other documents illustrative Dark corners of history is past. To recognize and appreciate the value of preserving the heritage of spiritual and Culture and human knowledge, this principle should be noted that the line because there was a tool for recording and exchange of thought and human knowledge (Pabgan, 2009).

Despite a history of change and development in line again today in the daily life of In the context of the history of the line, is used. Iran's vast territory of the ancient cradle Meeting point of different cultures and different civilizations and thus refers to the status of various languages Branches talented and versatile line is, this is no exception, but our research in this area is very incomplete and brief. (sefady 2002)

Expressed concern

Calligrapher in international terms, means writing is beautiful. Islam in Iran after The early centuries, the word of God to the best possible presentation and writing as an art form, as Calligraphy, traditional Muslim world. Among the thousands of years of art very intelligent people of Iran Inherited calligraphic manuscripts and scrapbook as a shining jewel in the field of arts. Have shone.

In the past, the art of calligraphy and Islamic art is sacred to us. Yemen calligraphic writing Quran, they were proud. In fact, in the past calligrapher calligraphy publisher culture and pride in the Wrote his name into the calligraphy while artists such courage and daring not, because Essentially, calligraphy is not only art, but art was considered sacred and mystical Iranians, but this place Gradually lost its position in the printing industry and value, while that figure today Due to the emergence and evolution of the written symbols and calligraphy in the past.

Research Objectives

This study attempts to investigate the evolution of line and calligraphy scrapbook, to study the factors affecting And for the various periods of growth and stagnation calligraphy, perhaps by increasing knowledge and Their knowledge and strategic approach to the development and globalization of the art we can find.

The research questions

Are Iranian calligraphy classical structure that can be a place for itself in today's art Have?
Is new style or manner of contemporary writing calligraphy made?
Due to the quality of the abstract and decorative Islamic calligraphy, the art can be a reflection cross Is?.

MATERIALS AND METHODS

Undoubtedly approach in each of the most important pillars to reach it. Each An activity is a kind of information, ie the scientific investigative activities to researchers That part, however small, in addition to prior knowledge and the information required to instrument approach Knowledge and proportionate approach to the subject.

The purpose of this research is theoretical in nature and qualitative. Diagram analysis method "Roman Jakobson" 3 Communications, a leading Russian linguist article by Nasreen Pourhamrang (2009) and based on analysis of historical sociology of culture on paper) pour Safi et al., (2011) will be. The study will also try as poor academic researcher based approach To identify the steps.

History of research

Who invented the line?

Need to preserve memories, the visibility of the driver, was among the peoples of the world. Comprehensive definition line Dekhoda argues that "the art of fixing the imagination eye symptoms (Forouzandeh and Entekhabi, 2008).

After the emergence of a new line of messaging and communications expanded the boundaries of time and place. One Perhaps the most important benefit is the transmission of cultural heritage. Much of our understanding of the past, thanks to the Is. Great faith that the neck has a great knowledge of linguistics, what is the first language research In the nineteenth century, handwritten text recognition based on historical linguistics and largest anchor line (Khalkhali, 1996).

Certainly not shared by all the nations of the world have created a line and a line at the point of the invention It is not a step down and for a specific time of its origin cannot be determined. But Some people invented the first line and then adopted by other nations, and then the park has been transformed and adapted (Rahjiiri, 1965).

Iran's pre-Islamic calligraphy

To make the calligraphy of ancient history dating from the beginning of the era farthest aware It's not fair to comment on the tablets of our kings.

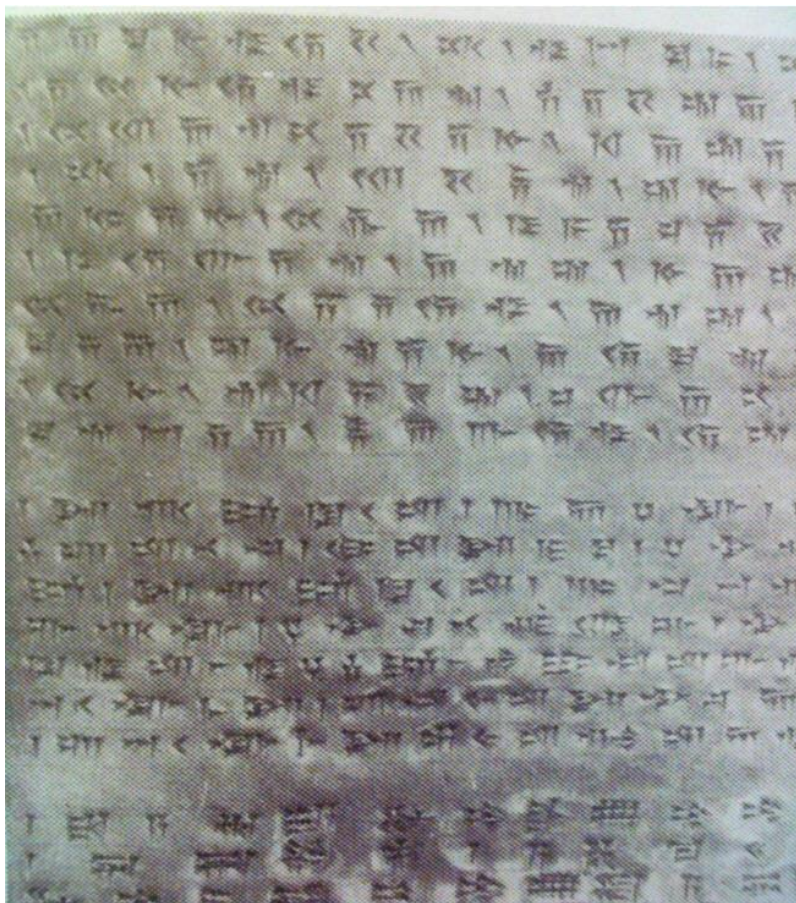


Image 3.5. Darius at Persepolis tablets gold was discovered in the Persian and Babylonian Anshan, Museum of Iran

The first study in this area by Hatem Ali titled "Responding to questions from the sociology of art" (2004) was carried out in this paper from the perspective of the sociology of art, patron of art, the artist and the world are one. And supporters of the arts, the culture and beliefs of the audience, with the moral and financial support, His vision induced. Other issues raised in this paper that the artist reflects historical circumstances, Social science, education, and other factors. Art reflects the ability of a society and inevitably Values and norms of society, manifested in art. In common with the thesis of this paper is to investigate Art approach to the sociology of art and the art of communication and co-operation of standing supporter of the arts in This worldview. The difference is that at the end of a sociological perspective, we just art Calligraphy paid, but the article is about the sociology of art in general is discussed.

Other related research article of Culture (Proceedings of the Congress of the master planning process Mirza Ahmad, Mohammad Safi et al., 2012) as "a historical perspective on the art of calligraphy sociological, the social base of Professor Ahmed Neyriz" culture in this approach, the sociology of art, calligraphy and places of historical and social space planning professor Ahmed reed artist deals. The similarity of this research study, selection approach with the historical sociology of art - the art of calligraphy is cognitive.

The population

The population of this study consisted of "schools of calligraphy" at the time of the seventh century AD. BC to the present time in creating them.

In this study, "Miremad school" as the sample size will be chosen. Since the study is a qualitative case study, it seems, that purposive sampling non probability sampling, also called objective or quality (Ranjbar and others, 2012).

methods of data collection

Method of data collection, documentation and library includes books, magazines (paper), the end of a track and field is the use of internet sites.

RESULTS AND DISCUSSION

Schools of calligraphy, milestones in the history of calligraphy

Art has its ups and their landing place is unknown. But when he reaches the summit again speaking of something better It would be difficult, and this is when a particular trend or style of art peaks and school-based Will be invested. Calligraphy, like other arts peaks that perhaps the less conceivable (Mashaashi, 2012).

Discussed in the context of the peaks and historical milestones in relation to the position of the characters in calligraphy Like Mir Emad, Mirza Reza Kalhor Nasatliq Madalktab in writing, and Dervish Majid Taleghani and Golestane broken up, and the Mother of the Book of copies Ahmed Ashraf Esfahani straw planning and issue of Calligraphers social status, and the debate which has been proposed. If we consider that Calligraphers are the devices that require the scribe had been worked out, it is time Their social status and be more specific about their close relationship with the central government and a king Can be examined. In this sample, for example, by Shah Abbas Ali Abbasi, and cause collisions and conflicts with the center of the great calligrapher Mir Emad (Aghdashloo, 2006).

Calligraphy School of Tabriz(ilkhani)

In the second half of the seventh century AD gradually relaxed into Iranian territory under the rule of the Mongols Back. With the establishment of the royal library of Tabriz and Maragheh and capitalize on writing scholarly works and Some scholars of Persian origin, literary essence of the book layout was formed in Tabriz. (Azhand, 2002). The artistic and cultural affairs were settled there. The Ministry of Khwaja Rashid al-Hamadani Fazlullah In those days the capital Tehran, was held at the "quarter Rashidi 'cultural and courage, he set up With the support of Rashid al-Khawaja, many groups of scientists, artists and industrialists to Scientific and artistic activities, including activities they came together to produce books for libraries That was. The art workshops, art groups and the support of the court was formed, thus - Image 2, a group consultation and collaboration with a wide range of art. (Ghelichkhani, 2008)

Libraries, and it has been two-fold: writing and layout of the book consists of writing Art calligraphy (and Picture) painting (and other libraries and services that matter.) (Azhand, 2004).

Calligraphy School during the Timurid Herat Shahrukh Mirza enthusiasm and efforts in schools and call centers and renowned scholars and orators and People of industry and art, and his son Mirza Baisonghor artists interested in honoring many rulers and Amyrzdagan, Herat center and meeting place for scholars and orators in the ninth century and was made famous calligraphers and painters of the period. (Jami, 2001) Calligraphy first school of Herat, result and outcome achievements of artists, calligraphers and activism Like the previous school school in Tabriz and Shiraz. Two important factors have caused the first school in Herat provided the calligraphy art excellence: art and artist. art including princes and courtiers, and the Sultan.

School Kalhor

Today calligraphy caligraphy with two distinct format, with the name of "old school" or "school Miremad" and "Kelleher school" we face. Miremad artists famous calligrapher of the Safavid period Nstlyq the evolution of this item is marked with his name, according to the former garde style that calligraphers after he had followed his line. The leading calligraphers Mirza Mohammad Reza Kalhor the Qajar era, relying on Srsharsh genius, also based on the principles and demands of the time, it seeks to shed light on Miremad-based style that caligraphy pen lithography adapted to the industry. The purpose of the old school, before the period of time, which is representative of the total and complete. New style of the Qajar period that begins with the appearance of "Mirza Reza Kalhor" There is marked with his name. (Zyndiyny Sharifi, 2011).

With a background and some knowledge and familiarity with the schools listed calligraphy, enjoying Howard Becker (art approach as a society) and the connection diagram of Roman society, art theory Jakobson's definition of calligraphic art schools pay. It should be noted that this approachWhere this method may suffer from shortcomings, but according to this author, date, calligraphy with No comprehensive evaluation and selection approach based on multi-article approach to the sociology of art in Background research has been carried out.

Analysis of "calligraphy school" approach to the sociology of art According to Howard Becker We must all work to be done closer to the work of art His final appearance. The art includes art or artists, sponsors and supporting organizations, contacts, networking Production and distribution and is influenced by the social conditions of the artist's life and social existence, the Takes. In the first stage in the formation of our schools with the phenomenon of "migration" encounter. Artists, art patrons and audiences closer to the center of art and calligraphy, or even training with the great master They migrate. Destination and institutions by kings, princes and courtiers was created. The

Royal Library and workshops such as "government" that calligraphers and artists could find where the base and credit or even become part of the court.

The obtained result is that, according to Howard Becker, what he or art community The "artist" Henry calls, numerous factors are involved in the production of the artwork and calling someone named On this subject, says: "...". Abraham genuine dialogue with the point M 'are. M point in the book Artists who just do not get to where they live. Art and artists need to be addressed, talent, Sense, study, attitude, knowledge of science and the arts, familiarity with politics, economics and many other things Other. "



Table define communicative function of art in society, art schools and art of calligraphy based on a communication diagram

Answer the research questions

1. What factors in the growth and decline of calligraphy in the historical period (seventh century. Present day) was effective?

In this study, the major factors influencing the rise and decline of the angle of sociology calligraphy art It was known that the art of calligraphy and connection diagram in the interaction between social developments; Cultural, political, economic and modern technology has, and social developments in the formation and Orientation of artistic phenomena are important. Calligraphy change the course of history and the resulting "social context" confrontation and interaction.

Social conditions are favorable and art supporters and Honarparvar major factor in the growth and Calligraphers calligraphy evolution and emergence of large and consequently the formation of styles and schools of calligraphy Are. For example Ilkhan especially Timurid, the kings and princes, lovers, art patrons and create places of employment (government agencies) for artists and public policy, is the development of calligraphy and calligraphers.

2. What position are important album in the history of art?

Scrapbook of the most important sources history of painting and calligraphy are. Of resources Can be particularly important in the history of the great calligraphers calligraphy training and introduction of Historical periods and artistic styles and schools of information, the album is. The history scrapbook of letters, art history are the most important. The history scrapbook Resources The value of the arts and artists who have important information and techniques that were used in making the scrapbook, It frequently. Even the introduction of the article can be found in literary style of the period and the subjective taste Statement "artists and artists and the social construction of knowledge found scrapbook. The sample The album won house museum in Istanbul, reserved, and the report "J. Bāysonqor Library artists and is running the project and the name of the arts and artists.

Suggest

Calligraphy purest Persian art and culture that is part of it and everything on it belongs To us, so we can be capable in the field of art. The calligraphy is the right one Academic discipline because it is the talent and artistic background and the words spoken and books It is written. There is much confusion about the historical facts and lack of scrutiny developments The art historical influences, the fundamental reason for the weakness and lack of depth in this area of research.

The brief, best regards and thanks to the cause of the artists that created and They were artistic excellence that right now among the most valuable works of visual art and geometric Are considered.

REFERENCES

- Aghdashloo A. heaven and earth, at the Iranian calligraphy, and still today, in an interview with Alireza Hashemi Nejad, Tehran, Academy of Art.
- Amirkhani GH. the book of Mohammad Reza Kalhor(second congress of Iranian Calligraphers), first edition, Tehran, Iranian Calligraphers Association.
- Dashti M. theoretical framework, angles and stand by it, in the mirror of history, the seventh year, the first issue, Spring 3113, Institute.
- Etemad Moghadam A. the well-Persian(Proceedings), translated by MJ Young, Second Edition, Tehran, Ministry of Culture, the Press.
- Forozande M and Entekhabi H. realm line, Selected Works of Calligraphy, the Association of Calligraphers.
- Ghelichkhani HR. Proceedings of the calligraphy school, Shiraz, 3133, Tehran, translation and publication of works of art text.
- Hosseini SM and Amin B. Introduction to the Iranian Islamic art of calligraphy(and at the Institute of Library and - National Museum of the King), Tehran, Iranian art research center of creation, publishing figures.
- Humanities and Cultural Studies, <http://www.ensani.ir>.
- <http://www.aftabir.com> Library, Museum and Documentation Center Parliament, www.ical.ir.
- Jean-Georges. Illustrated History of the alphabet and script, translated by A. Tabrizi, printing, Tehran, Scientific and Cultural.
- Khazayi M. scrapbook Iranian Art Museum in Istanbul and Berlin, Islamic Art Studies, spring and summer, No. VI.
- Mehdi Zadeh M and Razzaghi H. a selection of scrapbook Razavi, Central Library of Astan Quds Razavi.
- Ramin A. Principles of Sociology of Art, translated by Ali Ramin, second edition, Tehran.
- Rahnمود Z. the history of Islamic art in the book layout, second edition, Tehran: the study and formulation of Islamic Book.
- Pākbāz R. Encyclopedia of Art, ninth edition, Tehran, contemporary culture.
- Teymuri K. Iranian calligraphy, art education development, Spring, Volume VIII, Number 5.
- Tajbakhsh S. 3116 <http://www.khoshnevisi.blogfa.com>.
- Sultani MA and Mutasemi Y. Journal of Crux, the third number, the first year.
- Zia MR. views and evaluation calligraphic line, Journal of Crux, the third number, the first year.