

# EXPRESSIONS OF NEW PERSIAN MINIATURES' ORIGINS\* Archive of SID IN FOUR SCHOOLS

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At the end of Qajars dynasty and early of this century many factors caused to pay special attention to Persian miniature painting (Negargary). Causes of improvement of this art investigated in this essay. This work has done as field and library research. The results of the study demonstrate that four centers have played a particular role in development of Persian miniature painting. The first center for teaching and also improving Persian miniature painting was Majmaosanaye that established by Amirkabir. A Thousand and One Night, a book illustrated by Sani ul Molk and others, has remained from this center. Many individuals come to Tehran due to importance of Persian miniature painting itself and related arts particularly from Isfahan that were familiar to traditional arts of Iran. Artists like Mirza agha Emami, Hosein Behzad painted on books and many kinds of handicrafts like pen box. Concern of foreign to antique manuscripts was an evocation for painting of pastiche manuscripts resulted in producing of many traditional pastiche manuscripts of Negargary. Pastiche caused to revival of many technical styles of old paintings of Iran. From those copied samples some work were so valuable and special. Single figures of Behzad, memento of Bokhara School, are examples of these works. After Establishment of Sanayemostazrefe School by Kamalolmolk (1287 shamsi), European naturalism style developed and some of miniaturists started their education there and some of them like Hadi Tajvidi and Easa Bahadori became master and so famous. Tajvidi was selected as one of teachers who thought watercolor painting while he was a student of Kamalolmolk. He was follower of Sani ul Molk's

style. Hossein Taherzade Behzad who worked at museums and another art centers in Istanbul conceived values of Persian painting and demanded establishment of Sanayeghadimeh School after coming back to Iran (1309 shamsi). Taherzade Behzad was able to revive traditional arts of Iran. Hadi Tajvidi was selected for teaching of miniature in a formal examination. At first he worked and also taught the best miniature paintings of Heart and Safavid Schools as a perfect pattern. Then he combined two styles of naturalism and traditional miniature painting in continues and could present a new style. Karimi, Moghimi, Zaviye, Altafi, Esfarjani, Abkar and Moti are examples of pupils in this school. They were new miniature painters that had many efforts to improvement of Negargary. In Isfahan, fine arts Honarestan was established (1315 shamsi) and Easa Bahadori was selected as principal. He also used a combination of naturalism style of Kamalolmolk and traditional miniature painting style for teaching and working. Reza Aboata, Farshchian, Rostam Shirazy and Jazizade educated there and helped to development of new miniature painting by doing some innovative changes in Negargary and teaching indeed. By function of these four art centers Persian miniature painting started new period we call "Nonegargary" (Persian new miniature painting). Nonegargary has become far from illustration of book and is created as artwork. Development of contemporary Negargary in Iran after Islamic revolution is due to education of painters of the cited centers.

**KEYWORDS:** Majmaosanaye, Sanayeghadimeh, Isfahan Fine Arts Honarestan, Persian New Miniature Painting (Nonegargary).

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