

The relationship between Literature and Painting

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Abstract: Literary works of Iran are the mirror of ideas, artistry, and beliefs of people that have thrivaly and prosperously survived all risks and events from long ago. All Iran's literature, culture, and art is a manifestation of poetic and nonpoetic works of such famous writers and poets such as Ferdowsi, Manouchehri-e-Damghani, Khayyam, Aboureihan-e-Biroini, Sanaei, Attar, Rumi, Saadi, Hafiz, Saeb, Dehkhoda, Bahar, Nima Youshij, Sohrab-e-Sepehri,... who benefited from the culture of this country, created everlasting works with their own support of artistry, talent, and ability, and have left behind eternal and everlasting wealth. The profound and accurate study of these works, art from long ago and now, polishes up the soul and fertilizes the mind. Literature, a worthy and noble art, is shown beautifully when it combines with arts such as music, painting, calligraphy, and carving. Iranian music has always been along with poetry and singing. One of the manifestations of the poets and the authors influenced by musisian is their use of elements which are directly or indirectly specific to the art of music. The poets and the authors have created imaginary poetic forms using these elements in their prose and poetry. Examples such as harp or lute, rah, rud, arghanun and reed and so one. In this article examples in the poems of the poets are discussed.

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1. Introduction

Generally we consider the simple word art as plastic art or visual art, but if we look correctly, we should add literature art and musical art to it. Some features are common among arts. Artists of each art talk to their audience in a different language. The painter in visible world pictures, the poet in a fanciful language with the words used in daily conversations, and the architect in construction language. But all artists' intention is to create enjoyment; art, in a simple language, is an attempt to create interesting shapes.

Literature is an expression in art, and it means delicacy, art good ethics, and the collection of written works of every language which has expressed the speaker's emotions and feelings; works which include literary types such as epic, lyric, narration, play, and novel, and also collection of literary writings such poems, stories and play which have artistic value.

One of the main characteristics of Iran's painting from long ago is its consistency with literature. Various literary themes is a source for painting represents people and scenes of the story, and illustrates the words of the poet or author in the language of calligraphy and colour, but its task is more than illustration in its conventional sense. Iranian artist's attempt has focused on ideal creation. The painter was more interested in illustrating his world of wishes and imaginations. Symbolism was common in the illustrative art of this country in very

distant past. The foundations of aesthetics of Persian painting were form and developed based on the abstract conception of the world) Pakhbaz. Roueen, 13). What is in context is unreal, but it should be considered real; therefore, what is said in context and is not real outside of it is called fiction (Haghjoo. Siavash, 147). Therefore, our literature is full of imagination, since flowers, nightingales, airflows, cypresses, arcs, seas and mirrors are not real.

The approach to pure aesthetics has never prevented the Iranian painter from paying attention to human beings and human values. Heroes and various events in Iran's painting which are also seen in Persian Literature have emerged beyond the history and from the depths of the collective memory. In fact, literature and Iran's arts have combined in using old patterns. The poet and the painter describe the world which they have inherited from their ancestors in a similar language (Pakhbaz. Roueen, 13).

What can be expressed about the relationship between literature and painting is that these two forms of artistic creations have close relationship in terms of not only insight but also aesthetics. Imaginative forms in Persian Poetry and Iranian painting are in accordance. Those pure descriptions which orators offer about the elements in nature, objects and human beings are found in painters' works. The poet compares the night to a ghost whose face has been washed by tar, the sun to a golden shield, the day to a yellow ruby, the face to the moon, the height to the

cypress, the eye brow to an arch, and the lip to garnet. The painter also attempts to find and use the illustrative equivalents a representation of campus. This illustrative language becomes more complete in the illustration of Ferdowsi's book (Shahnameh), Khams-e-Nezami, and other literary texts.

Painting developed along literature. When Persian literature loses its richness, variety, and depth of content, the art of painting also deviates.

Painters gradually collect a list of conventional images based on epic and lyric literature themes. Different generations keep such images as a lasting tradition, and small changes occur over time. The painters are even influence in explaining the technical principles of experts. They put together the colors just as the lovers of stories.

One of the manifestations of the poets and the authors influenced by painters is their use of elements which are directly or indirectly specific to the art of painting. The poets and the authors have created imaginary poetic forms using these elements in their prose and poetry, Examples such as Artang or Arzhang Mani, Mani the painter, Shapur, the painter, Arteng Image and Chinese Gallery.

Now examples in the poems of the poets are discussed:

Just God's attention help to decorate The Chinese Gallery and Arteng Image (The poetical works of Saadi, 33)

*Who understandeth not this reed, image raising
Let his form, move not, if he himself be the
painter of China* (The poetical works of Hafiz, 208)

*More powerful than 'Mani' in painting more
powerful than 'Azar' in idol craving* (The poetical works of Farokhi Sistani, 51)

Nezami in the story of 'Khosrow and Shirin' selects Shapur who is a skillful painter and sculptor as one of the characters in the story, and in this way he creates beautiful images and analogies. For example, in describing his art and skill, he says:

*His beautiful paintings give tidings of main in
illustration, you see Euclid*

*A nimble engraver, a skillful illustrator all are in
his imagination without creating images*

*He had such a skill in painting as if creating his
image on water*

(The poetical works of Nezami, 432)

Another manifestation and influence of painting in Persian literature is the poets' and authors' use of words and expressions in painting such as image, picture, face, some of these words are image, painter, painting, picture, portraitist, the art of portrait, pictography, and so on.

Now examples of these words and expressions used by the poets are listed:

*Paintings and sculptures you created Have made
all painters and sculptors surprised*

(The poetical works of Farokhi Sistani)

*The one God who created this world the one God
who painted this world*

(The poetical works of Nezami, 655)

*The paintings on the wall are like humans just
look what they lack of a human*

(Rumi Masnavi, 333)

*The painter (God) has illustrated it so beautifully
that nothing is imagined more beautiful that it* (The poetical works of Saadi, 374)

*Take one of these pretty paintings of beloved to
the painter so he will repent from painting*

(The poetical works of Saadi, 614)

*There was a house, fresh and green like spring
There were paintings of famous people hanging
on the walls*

(Ferdowsi, Shahnameh, 555)

*Arise so that on the reed of that painter we may
scatter our soul*

*For all this wonderful picture in the revolution of
his compass lie held* (The poetical works of Hafiz, 26)

*With that splendor that in the mirror the beauty
of Thy face made*

All this picture into the mirror of fancy fell (The poetical works of Hafiz, 172)

*What is this lofty roof smooth with many
pictures?*

*In the world acquainted with this mystery sage
there none.*

(The poetical works of Hafiz, 172)

All these examples among lots of them indicate that verbal art (literature) and visual art (painting) have come hand in hand and influenced one another during the history and civilization of this country.

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