

**Professional scientific sessions for art, architecture and urban planning Thursday evenings**

**Held in: Conference hall of Herampey Consulting Engineers**

**Date: 02.10.2014**

**Title: Shahname in the Arts and Literature**

**Speakers and panel members: Mr. D. Khatibi Tabar and Mr. S. Cyrus**

A summary of the speeches is presented as follows:

Beginning his speech the first speaker Mr. D. Khatibi Tabar spoke about the internal situation of Iran when Ferdowsi began to edit his masterpiece Shahname. Iran was subject to social and political disorder and in this situation the Persian language was menaced. In this confused situation Ferdowsi revitalized the Persian language, giving a solid base to the structure of the language as he expressed in one his poems.

Before the Ferdowsi masterpiece for over 300-400 years many people pretended to remake and return the Iranians lost authority and predominance, but the result was the continuing disgregation of the Iranian society in all the spheres. Ferdowsi intended to up rise the Iranians dignity and self believe that were broken by the Arabs during the conquest of Iran, targeting the conquerors in his works. Mr. D. Khatibi Tabar finished his speech reading parts of the Shahname for the presents that enjoyed it very much.

The second speaker was Mr. S. Cyrus that began his speech talking about the position of the Shahname in the Iranian society. Ferdowsi appears in a critical and crucial period, when by one side political problems involve the country and in the other side there are cultural crisis and specifically problems that regarded the language. It is interesting that at the same time that ferdowsi was extending his masterpiece, there were other 8 writers that worked to create similar works, like Daghighi that was a strong writer and often mentioned by Ferdowsi. Mr. S. Cyrus divided in three parts the acquirements of Ferdowsi throw Shahname.

The first branch targeted and considered the Iranians' identity that at the time lost its principle aspects and components, that most of them are inherent to the history of the country.

The second branch present us the national heroes for the society, presenting all the negative aspects and behavior that happen between the fight of Rostam and Sohrab, that can be considered the top of the heroic mentality and behavior. In his work throw his heroes Ferdowsi challenges moral aspects of the life, creating a balance that can be applied in the lives of everyone.

The third branch regards the revitalization of the Persian language, that as described by Ferdowsi he worked hard over 30 years. His work includes the edition and the decoration of the Persian language that was attacked and menaced by the Arabs, Turks and other foreign forces and condemned to be lost and destroyed.

Before beginning his speech related to the painting in the Shahname Mr. Cyrus talked about the Iranian painting. The Iranian painting, after Mr. Cyrus is oppressed by a sad atmosphere. Meanwhile the Iranian literature is a strong presence in the Persian and global literature context, the Iranian painting is in some way absent from the global processes. Mr. Cyrus believes that over the centuries Iran has been one of the most dangerous and unsafe spaces in the world. Insecurity kills the painting, and in an unsafe place there is no possibility of development of the painting; this is the reason that in Iran painting is often considered as picture making. Mr. Cyrus defined the three characteristics of the Iranian painting that are:

The first characteristic is that in the Iranian painting sponsors and protectors are absent, meanwhile in the west to separate, independent and strong structures sponsor the painting:

1: the political authority 2: the clerical authority and the Church

The second characteristic is a forced connection between the Iranian painting and literature, because the literature is a dominant presence in the Iranian social and cultural life, so the history was presented through paintings, containing always a clear message to be transferred. In the West the situation is different, where the painting is not always connected to the historic presentations, but can also express and transfer feelings.

The third characteristic is that the Iranian painting has its base and roots in the religious and historic beliefs. This connection is present in the Islamic era, but also in the previous religions. From the beginning the Shahname is presented through paintings, and this is the reason (because of its position in the Iranian cultural society) that %70 of the Iranian paintings are related to the content of the Shahname.