

## **IMAGINATION & IMAGERY**

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**Abstract:**

Reality By this is meant outwardness and manifestation and it is among the concepts of artistic domain. Gnostics have given connotation of this term in respect of creation and universe (Corporal world , Celestial hieracly , and the word of superbness) It Is evident that what sets the ground in an artistic work for a manifestation of truth ,is the employment of imagination and imagery in this article we surver imagination and imagery in Iranian art .

**Key words : Reality . Imagination. Imagery . Imaginal world Halo of Honor ( Farrah).light angel**

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**Introduction :** Reality : By this term is meant outwardness and manifestation and it is among the concepts of artistic domain. Gnostics have given connotations of this term in respect of creation and universe ( Corporal world , celestial hierarchy, and the world of superbness) but , what is the sense by which this truth manifests itself in the artistic of domain?

- Is this the same faculty that gives rise to the truth in theosophic domain?
- Is there any similarity between the sense that gives rise in truth in artistic field and that which manifests itself in theosophic contemplation.
- These are the questions the answers to which are beyond the scope of this article. The essential point to be discussed here is the fundamental faculty that gives way to an understanding of this term.
- It is evident that what sets the ground in an artistic work for a manifestation of truth is the employment of imagination and imagery . This is the power or faculty that take no role or contribution in theosophic contemplation. They take the advantage of their own power of imagination to provide for a symbolic manifestation of the unseen in their works of art. Of course active imagination is what one should describe here as a cognitive component in understanding the suprasensory world and imagery are created by taking the benefit of active imagination.

**Imagination** is among the internal and intrinsic power of mankind by which a picture is created in mind in the absence of real objects and phenomena.(Ashtiani.1975A.D) Islamic Philosopher ,believe that human self includes the three vegetal ,animal and humane Powers and this very same self takes use of some outward senses visual sense,auditory sense , olfactory sense , gustatory sense and tacton and inner senses (common sense,imagination, illusion, memory they believe that imagination is among the inner senses, olfactory sense, gustatory sense and tacton and inner senses They are the senses that provide for an understading by us of Concrete realities . However, there are aspects that wouldn't be understood through the senses classifild herein and one say that imagination includes the phenomena of which we create an image in our mind in spite of their absence. Ghazali considers imagination as a mirror on which are reflected picturers of Phenomena. An image is made of a phenomenon in the mirror of mind and the same is reflected on sensory world .( In the same way as subsequently the sense reflects it to the faculty imagination. It is in this way that surprising imagery are created in man in the way they become

sources of inner dialog) . (Pourjavadi. 1975.P.249) But imagination as a term is understood as both imagination power and imagery. Islamic thinkers consider both faculty of imagination and imagery as for the world of imagination there are two phases:

- Absolute( detached) Phase of Imagination
- Delimited( Conjoined) phase of imagination.

To give a brief definition of the aforesaid phases one may hold that conjoined imagination is faculty of imagination of man by which he/ she builds a way to absolute imagination. Man has its deviations in understanding the realities in mundus imaginalis ( The realm of imagination) However , it shall come to a full cognition of realities in case there is no deviation from the route it is to take .

### **The phase of absolute imagination ,**

This is the phase where the imagery do exist apart from and beyond the phenomena within the reach of our sensory perceptions. They are understood through an inner witnessing or unveiling and occur in mind in the absence of sensory understanding. This is the phase beyond the stage of conjoined imagination. This phase of imagination was posed by illuminationist philosophers and Ibn-e = Arabi. It is the opposite to delimited imagination and belongs to imaginal realm. Delimited phase of imagination that was posed by Aristotelianists, describes the phase of imagination that is associated the world of senses. This stage of imagination is fuelled by a perception in mind that is originated from the real sight of a phenomenon . That is why it is considered to be associated with sensory world . (Mohyeddin Ibn-e- Arabi holds " Delimited imagination is no separate from the one who imagines , but detached imagination is separate from one who imagines" SHahbeddin Sohrevardi believes, "The imagination based on reasoning opens its way to dominion of angels and the imagination accorded on illusion provides illusory images only)(Shaygan.1976.p.192). With the premises above one may conclude that there is only one independent imagination that is absolute or detached imagination and that delimited or conjoined imagination is part of absolute.( detached ) imagination although it is dependent on one who is The doer of imagination.

### **Imagination&Imaginal World**

With the definitions given on imagination and its phases one comes to the conclusion that imagination is the area that validates imaginal Phenomen/ an example of such phenomena is the image in a mirror that has no material existence and it appears to be of a material existence however. It is neither material nor spiritual in fact. Such an image belongs to the world in which phenomena are close to their immaterial existence . It is the world of subtle existence or the world of imaginations. (The world of imagination or the world of subtle existence provides the basis for a kind of metaphysics of subtle existence in which the phenomena of subtle existence originate not from the subconscious but from the supraconscious they belong to a realm beyond consciousness. To Put a distinction between the aforesaid phenomena and illusory image (Hanry corban) has suggested the use of the term " imaginal " the world of subtle existence is the world of insight of prophets, Gnostics and easy developments take place in such a world, the developments that are not as real as those of world of senses but take place in a different area of existence" it is the world of apparitional figures is a world of immaterial materials . Compared to the world of senses it is the interface between material and immaterial world . It relates human mind with the world of angels). (Shaygan. 1977. P.280)

### **Translated of Apparitional existence ( space, place, and time)**

The geography of apparitional world is among the manifestations of the latter such a geography has its own east and west. The east is the origin of light, reason and illuminationist philosophy. The east in this geography has two distinct areas. The first is the "east major " or the extremity of spiritual east and the second is the " east minor" or the world of " ego " or " self" . There is an intermediary world between the two phases stated. Sohrevardi names it the world beyond the senses. It is neither a world of materials nor the world of pure immaterial existence.It is with an understanding of such a spiritual geography that sphere in which works of art have been created is understood. we have already held that traditional arts are related with some employment of imagination and the illumination and imagination take their roles in the work of art of an oriental artist. The works of art of this kind have numerous dimensions and it is in this way that dynamism and a lively sphere makes a dimension of such works . on the other hand , The aggregation of form and geometric designs provide for the manifestation of dynamism. Among numerous effects of such works of art is purifield materialism. All types of Pottery, wooden ,

enamel and metal works inspire some kind of peace. One may experience such a peace and tranquility in the tileworks of mosques. The geometry of artistic works of Iran creates rhythm, harmony and proportion and these are manifestations of divine unity. Another type of works of art is mirror work, this is the area of art that is related with images . The images created in a mirror have neither a material nor an immaterial nature. The geometry used in this category of works creates a harmonic regularity of shapes with the effect of removing any mental and individual stimulus and creation of nearly musical rhythm. It creates ultimate beauty.

### **Halo of Honor:( Farrah\_ xarrah \_Farr)**

Halo of honor is the energy of religious origin that originates from divine being and it governs and guides the whole world . It is this every halo of honor that is recognized an imaginal manifestation of " Psych" or soul. It determines the hierarchy of superiority and inferiority of people . This halo of honor dominates along with the rise of lights of the spiritual east and with the expansion of a real cognition. The inner existence of man proceeds towards an illuminationist cognition as it is detached from material space and time the extremity of such an illumination is the sphere that is named " The light of lights " (Bahaie Lahigi.1993). among the designs on the works of art created by oriental artists one finds the images that have a halo of light around their heads. These are symbols of such an idea, the light that is meant to indicate an immaterial existence.(figs.1.2.3)



(fig.1)

**Anoshiravan encourages his minister i.e. Bozorgmehr shahnameh Damoot – tabriz school – the 8<sup>th</sup> century lunar hejireh (1379 a.c.)**

in this work, light round only has been used for the king, in this era world farrah has got its main function and is not used for all elements and factors like style of saljooghi.



**(fig.2)**

**Hazrat Ali – ibn – bitaleb – a copy from middle east – shiraz school – the 9<sup>th</sup> century lunar hejireh (1479 a.c.)**

in this image painter using golden color in drawing clouds on sky blue field makes clear sunshine reflection, symmetry and decoration which are iranian art traditional attributes is seen at work, and the important point in this work is light round around head of Hazrat Ali and stands on cave court in black and be sides to emphasizing on his special landmark icon prevents entering colors and plays intermediate motif.



(fig.3)

**Islam prophet flight – a copy of khamseh Shah tahmaseb – Tabriz school – the 10<sup>th</sup> century lunar hejireh (1579 a.c.) by: soltan mohammad**

color brightness in this tableau is very considerable, the fird color as night sky has been colored as dark blue. The golden color of light flames and using warm colors like red, orange, yellow and so on and also white color of clouds had given special brightness to work totally. The golden light around the head of prophet as fire flames has special proportion with other drawn flames in image, although this light vound has been from Harat school era but it seems artist is influenced

from text of nezami poem at down of image where points on to bright case and returning to the GOD i.e. inviting people to GOD and to be world light for prophet.

### Light angel

The light angel that in ancient Iranian zartosht thought is appeared as an intermediate for visiting Ahoora Mazda and relation with origin of light as an old man is seen in islamic era of Iran as angel or guide for leading towards light fountain, in thoughts of sheikh shahaboddin sorevardi who joints iranian ancient thought with Islamic thought, this light angel takes shape of an adman in his mysterious stories that is a guide for the followers and we can suppose the old man as idea form or farrahvahr or is angel jibraeil, in some parts of painting works with religions concepts or copies like Khavaran – Nameh, khamseh nezami and sadi garden is seen painting schools of safavi and timoori era, light angel image, angel in iranian painting reminds basic role of farrahvahr in mazdaian thought before islam, the intermediate angel is between material and heaven i.e. representative of idea world, guide and leader to heaven, in our world this angel is appeared sometimes as old guide of followers and seekers of divine recognition (shayesteh far and the others.2005a.c).(figs.4.5)



(fig.4)

**An image of copy of khavaran – Nameh, jibraeil to Hazrat Ali is appeared in fight field remembering farrahvahr role in battles fields and helps clean ones.**



(fig.5)

**An image of khamseh nezami relates to safavi era, part of it with title of flight of prophet mohammad has been drawn at the 15<sup>th</sup> centary a.c. (the 9<sup>th</sup> century lunar hejireh) prophet mohammad of islam is seen with angel Jibraeil .**

**Conclasion :**

A-It is evident that what sets the ground in an artistic work for a manifestation of truth , is the employment of imagination and imagery. This is The power or faculty that Take no role or contribution in the ospic contemplation. They take the advantage of their own power of imagination to provide for a symbolic manifestation of the unseen in their works of art.

B- Imagination is among the internal and intrinsic power of mankind by which a picture is created in mind in the absence of real objects and phemonenae.

C-The world of imagination or the world of subtle existence provides the basis for a kind of metaphysics of subtle existence in which the phenomena of subtle existence originate not from the subconscious but from the supraconscious they belong to a realm beyond consciousness.

D-The geography of apparitional world is among the manifestations of the latter such a geography has its own east and west . the east is the origin, reason and illuminationist philosophy.

E-Halo of honor is the energy of religious origin that originates from divine being and it governs and guides the whole world . it is this very halo of honor that is recognized as an imaginal manifestation of "Psych" or soul . It determines the hierarchy of superiority and inferiority of people.

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