

## Studying the Principles Governing on Traditional Arts with Relying on the Votes of Traditionalists

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**Abstract:** Traditional art is a distinct and systematic art which has been formed according to the special principles and approaches. Tradition from the view of traditionalists means facts and principles which have had divine origin and has been inspired on humanity celestial realm and it can include systems that due to descent from kingdom (of heaven) subjugates human on its origin. The purpose of this research is to study the votes of traditionalists in the field of traditional arts principles. According to the primary assumption and definition of traditionalists from tradition, the root of traditional arts has been referred to the outside of artist insights and it has a preexistent nature. The significant question of this research is the principles of traditional arts are according to what bases from the view of traditionalists. In this fundamental research based on description and analysis which has been formed according to the library study, at first the tradition word has been introduced from the view of traditionalists and then the principles of traditional arts are studied from their view. The findings of this research indicate that: traditionalists know the principles of traditional arts related to the pivots of hallucination world, unity, symbolism and God-orientation and according to it, traditional art has a “transpersonal” nature because the language of traditional art is originated from a superhuman inspiration.

**Key words:** Traditional art, unity, hallucination world, symbolism, traditionalists

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### INTRODUCTION

Traditional art is an index art that beauty and application are from its natural properties. Beauty isn't an affair which has been added to the object, rather both beauty and application proceed beside each other.

Traditional artist reaches to the professorship according to the spiritual instructions and inward behavior and he/she is enabled to create artistic effects.

Despite of many articles and books which have been written in the domain of traditional arts, the theoretical principles of traditional arts have been considered less in principal and compiled form and consequently research and study in the field of traditional arts principles and presenting these principles for criticism, research, protection and revival of traditional arts seem as necessary affairs.

Traditional art has great historical background and it has features which have root in tradition. Unity is one of the most important and significant principles of traditional arts which is seen in all arts. Traditional art basically is originated from monotheism namely acceptance of divine unity. Unity in multiplicity and multiplicity in unity are observed in the traditional arts by paintings evidently.

Traditional art is a God-orientation and transpersonal art and it is an apparent origin that artist deals with it,

finally it is God. Therefore, traditional artist isn't naturalist, rather hi/her art is according to the mystery and symbol. In fact, the source of traditional artist inspiration is hallucination world and truth is manifested on him from unseen world.

In this study, it has been attempted the principles of traditional arts to be identified and studied by studying and researching in the votes of traditionalists.

### **Introduction of tradition and traditional art from the view of traditionalists:**

Before anything, it is necessary that the words like tradition and traditional art to be considered from the view of traditionalists. In definition of tradition from the view of traditionalists, it has been mentioned that tradition isn't meant in its conventional sense which is the customs of a society, rather it is a thing beyond it and it is known as what has been descended from heaven and its source is God's inspiration and it is flowing in all life stages. As Mr. Nasr, Seyed Hossein says about it.

Our purpose of “tradition” isn't merely the conventional customs, rather tradition descends from heaven and it has spiritual and metaphysical sources “tradition” in Persian and Arabian languages is the same religion in the broad sense of the word (Nasr, 1991).

And also he believes that tradition is a truth which has caused to guide the society and it is like a guide light

that is never turned off and it deals with spiritual principles. Also Nasr, Seyed Hossein in the field of the tradition emergence arenas mentions "tradition is the guide thought governing on the conventional society, a truth that vitalizes all dimensions of a nation's life.

Wherever tradition is governing in traditional societies and most of the civilizations which have existed during the history, life aspect such as art and industry are related and associated with spiritual principles. In fact, techniques and arts are as one of the most important and immediate arenas for emergence and manifestation of tradition, because human lives in the shapes and forms and his/her orientations and attention toward supernatural things depend on the forms to reflect a kind of *ulterior*" (Nasr, 1991).

And also Rikhtehgaran, Mohammadreza defines the tradition that he has used this word in its Latin origin and then "dition" word in his translation means "giving" and "tradition" means "trans-giving" in his translation and according to it, he defines tradition and traditional art. From his view, traditional art is an art which is related to a tradition and this interpretation of "dition" in tradition in fact refers to a Latin verb that originally means "giving". Therefore, in some of translations, tradition has been translated to "trans-giving", namely in each period, a truth is given in the form of historical destiny and a nation delivers those given drafts. Therefore, there are different traditions and each tradition is formed according to a rank of emergence and a rank of the concealment of the existence truth. No tradition is according to the whole of emergence. Since, if the whole of emergence occurs and no concealment exists anymore, in future we will not have waiting situation. Also, it is not according to the whole of concealment, since if it is according to the whole of concealment, namely no emergence will exist anymore and it will not be recognized anymore. Therefore, a rank of emergence and a rank of truth concealment construct a tradition and therefore tradition is created. What is called traditional art conventionally is an art which is emerged in eastern tradition. Therefore, we should pay attention to the East and truth of Eastern (Rikhtehgaran, 2003). As we saw, he interprets the tradition in the form of a truth that in each historical period has been transferred and he applies the word given since before for tradition.

But in the sense of tradition from the view of traditionalists, we reach to the view of dear Mr. Aavani that refers to the sense of tradition in Holy Quran and presents many and beautiful interpretations of tradition to the reader, he makes a remark in the sense of tradition: in Quran, tradition has been also applied in an accurate

sense that if we split it, the sense of tradition will be perceived better there are many verses about tradition. Pay attention to this verse.

This tradition has been in all previous prophets and messengers and you adduce this tradition. In next verse, the relation of religion with tradition is referred and this divine religion has been interpreted as tradition and this issue that this tradition has been also before Prophet. All messengers that have existed have believed in this tradition (Bani Israiel Surah (17), 77th verse). In divine tradition, from that aspect which is divine there is no change and transformation. This tradition is preexistent and eternal. Also the interpretation of "the tradition of foremost" has been mentioned in Quran several times and it means that this tradition has been very much strong in the beginning.

Pay attention to this verse: God wants to express for you and guide you in proportion with the persons who have been before you. Namely, Islam religion is in fact a kind of directing all divine traditions before Islam. The word of "guidance" has many senses here. In this verse, it has been mentioned that there have been divine traditions before (Nesa Surah (4), 27th verse) (Aavani, 1996).

In fact he believes that tradition is whatever that at first has root in inspiration. The inspiration truth is divine. But this divine truth is in the context of time, place, beyond the time and in different circumstances and it is not only limited to this world. In hereafter we will be also in divine tradition. Originally existence is in divine tradition. And but in the sense of art from the view of traditionalists, we reach to the definition of beauty from Burckhardt about art that says: art is to concoct the objects according to their nature which is beautiful potentially, since it has come from God's hand. Namely, art is to give the nobleness and genuineness to the material (Burckhardt, 1991).

And also Mr. Dr Nasr, Seyed Hossein about tradition art says that: traditional art is related to the facts which have been mentioned in the tradition and the traditional art has presented an apparent and artistic statement of it. Therefore, its origin isn't merely human. In addition, this art should have conformity with the symbols which have been deposited in the related object and also the symbols which are related to the inspiration directly an inspiration that its inward dimension is manifested by this art (Nasr, 2001).

As we were acquainted with the definition and sense of tradition and traditional art from the view of traditionalists, now we enter to the main discussion of this study which includes the principles of traditional arts.

**Principles of traditional arts:** According to the principles of traditional art, the apparent origin that artist deals with it is finally God and this art conforms to the facts which are flowing in the world.

In Islamic thought, the existence world isn't limited to the tangible world, rather beyond the tangible world, the wisdom world has been also referred. Some Islamic thinkers such as philosophers and mystics also have emphasized that between these two worlds, there are the example world and hallucination world. The origin of traditional arts has been the hallucination world and traditional artist takes inspiration not from nature rather from hallucination world and his/her work result is a symbolic and mysterious art which keeps aloof from naturalism. Muslim artists with help of geometry could portray the excellent and abstract concepts like manifestation, namely divine nature manifestation in the multiplicity of the existence circumstances in a visual manner to express the coordination and unity of all worlds and worlds entities and this is nothing except demonstration of divine nature presence.

Also, traditional art through symbolism, artistic techniques and the method of training is the mediator of transferring the knowledge as in the assemblies of old traditional arts such as generosity group, technical skill is linked to the spiritual instruction. According to it, the principles of traditional arts according to the votes of traditionalists in these domains can be studied.

**Hallucination world:** One of the most important principles of traditional arts is the hallucination world.

Traditional artist doesn't take his/her inspiration source from nature directly and he/she doesn't seek the nature reflection in his works objectively. Rather the inspiration source of traditional artist is the hallucination world and this hallucination world according to the purification of essence of traditional artist has special properties that the scientists and philosophers have explained them. Here, we describe this world from the view of Islamic thinkers.

From the view of Islamic thinkers, hallucination not only means imaginative form but also it means the imagination power. Imagination power is one of inward senses which is the evidence of circumstantial forms versus wisdom which is the evidence of generalities. Also senses from the view of Islamic philosophers are apparent senses (sightedness, hearing, sense of smell, sense of taste and sense of touch) and inward senses (common sense, hallucination, illusion, memory and possession), hallucination is in the category of inward senses and it is the evidence of tangible form of absent object or the treasury of tangible forms (Madadpur, 1995).

Islamic mystics divide the hallucination world into two worlds of connected and disconnected hallucination. In fact, we are facing with two kinds of hallucination world that first one is the connected hallucination world and second one is the disconnected hallucination world. In the connected hallucination world, hallucination acts on the agent namely it depends on the person's mind. Namely, hallucination is inside our mind and it is personal and inward completely and another person can not know it.

But disconnected hallucination world is both imaginative and separated from the human existence. The revelations of mystics are formed in the disconnected hallucination world in which its entities not only are mental but also they are objective too, namely the hallucinations of mystics haven't made them and they haven't been concocted by their imaginations. Rather, it is a world which is independent and real completely and acts on its nature, mystics believe that spiritual angels and entities belong to this world.

**Unity in traditional arts:** Unity is one of the significant principles of traditional arts. Because unity in traditional arts is the same monotheism. "Traditional art has been derived from monotheism-namely it is derived from confirmation of divine unity or meditation in it. The nature of monotheism is beyond the words. The nature of monotheism reveals itself through repulsive and interrupted beams. These beams with contacting on the visual imagination surface are coagulated in the frame of crystalline forms and these same forms also make the Islamic art nature" (Burckhardt, 1991) and therefore the monotheistic thought in traditional art causes the artist reaches to the unity and integration from multiplicity of shapes and volumes and colors.

"The significant point in Islamic art which should be considered is monotheism. The first effects of this consideration are in the transcendental thought and deep attention to the manifestations circumstances which distinguishes it from other religious arts. Because Muslim artist passes from multiplicity to attain the unity. Selecting the Islamic and floral geometric paintings and the least use of human paintings and the unity of these paintings in one point is an emphasis on this base. Geometric designs that demonstrate unity in multiplicity and multiplicity in unity evidently with Islamic paintings that have apparent herbal painting keep aloof from nature to an extent that indicate stability in the change and start special spiritual space which is to refer to the monotheism world" (Madadpur, 1995).

Monotheistic view of tradition embraces elements like space, shape, light, color and material. Muslim artists with

help of geometry could portray the excellent and abstract concepts like manifestation namely manifestation of divine nature in the multiplicity of divine circumstances in visual manner. All philosophy of Islamic design and the netting painting, whether floral or geometric in that form which is seen about polygonal decoration design is according to the omnipresent center that manifests itself anywhere and anytime that wants, without creation of any change, increase or decrease in its nature by it (Mikon, 2004).

From the view of divine creation and Islam-according to Quran, God is artist (portraitist). More than anything, it is manifestation of divine unity, beauty and order of world, unity in pluralistic coordination and it is manifested in the discipline and balance and beauty automatically guarantees all these aspects. From the world beauty, commanding to the unity is the same wisdom. Due to it, in Islamic thought, there is necessary link between art and wisdom. In Muslim's belief, basically art is according to the wisdom or science that is nothing except expressing the abstract of wisdom. The purpose of art is the productivity in constructing the human-world environment to an extent that has been concocted by human's hand from a system which is the most direct manifestation of divine unity light. Art enlightens and filtrates the world and helps the soul to cut its interest from the disturbing multiplicity of things and causes the soul to tend to the infinite unity (Burkhardt, 1991). For Muslim and traditional artist, unity and monotheism are proposed on top of all things. He/she wants to manifest unity in his/her artistic work. For example, an Islamic architecture wants to explain the unity issue in the multiplicity and manifestation of unity he indicates the manifestation and advent of oneness in multiplicity in the best form and for Islamic artist, this issue is in fact one of the significant principles in art. For him/her, the manner of advent of unity in multiplicity and reference of multiplicity to the unity which means monotheism is the most important issue.

"This principle which is related to an existential system is proposed not only for artist but also for sage and philosopher. The purpose of Muslim philosopher or sage is to recommend the manner of creation of the world and issuance of world (which indicates multiplicity from real unity) from oneness position which is mere unity. This issue that how God has been manifested from oneness nature rank in the ranks of names and attributes in the world. This same issue also exists for an Islamic artist that how indicates this monotheism system in its best form in brick and mud, namely the space of mosque causes him to reach to a mere unity which indicates the nature unity (Aavani, 1996).

## **SYMBOLISM IN TRADITIONAL ARTS**

Symbolism is one of the principles of traditional arts, because traditional artist hasn't sought mere imitation from nature and he/she seeks to express his/her around nature according to the religious instructions in symbolic and mysterious form. "Traditional human demanded to express a love that had to his creator to the extent of his ability. A person that is close to the" nature with his performance manner" has no remedy except to be drowned in the abundance of patterns, designs and colors of the creation manifestations; human in the extent of the last apparent incarnations of creation in the extent of axial point in apparent world intends to express the same multiplicity and overstatement, not through naturalist art that copies from nature rather with the help of a symbolic art that imitates from the manner of nature manifestation and makes the surfaces noble in the same form that creation gives nobleness to the soil (Ardalan, 2001).

Therefore, Muslim artist expresses all things with mystery and allegory and doesn't seek to represent the nature and this same factor has caused to create traditional designing such as Islamic and floral paintings and very beautiful geometric designs. The designs used in traditional arts such as tiling, decoration with mirror, fretwork, decoration with mosaic and carpet designs. Anyway, remoteness from nature is tangible and going to a world beyond it with allegoric forms of geometric, herbal, Islamic, floral shapes and knots are seen clearly. The existence of mythic birds and animals has added to this supernatural state in the paintings. Existence of such decorations with other elements of light, volume and form gives a spiritual space to the Islamic art (Madadpur, 1995).

According to the saying of Commara Swami, the existence of mystery is the existence of the same thing which indicates its mystery and therefore traditional mystery-orientation is never without beauty because according to the spiritual insight of the world, the beauty of a thing is the same clearness of existential and material covers of that thing. Real art is beautiful because it is true (Burckhardt, 1991).

Therefore, the manifestation symbol is a divine truth. In other words, anything in the world is an example of a superior truth, namely there is one correspondence and agreement between different factors. In traditional art, symbol has a kind of existential clearness. It is in the form of a mirror which indicates the facts beyond itself. In mystic interpretation, it is manifestation, it is the place of truth advent in which excellent facts are manifested.

"A traditional artistic work is beautiful and indicates beauty, because a symbol can be never ugly, a symbol on account of indicating an excellent truth is

never ugly. Therefore, the old art is often accompanied with beauty, rather traditional art is always beautiful (Aavani, 1996)”.

Basically, traditional arts are common in an affair and that is their symbolic aspect, because in all of them, the world is a shadow of an excellent truth of it. From here in the arts, there is never stipulation to the nature which is in the shadow rank. Due to it, to any symbol, it takes a truth beyond this world to itself.

Here symbol is in the position of a visit which has descended from its rank to express the excellent meaning. These meanings are not expressed except with these symbols and imitations.

As Quran and other religious books for expressing spiritual facts, speak with mystery and sign language (Madadpur, 1995).

### **GOD-ORIENTATION AS THE ORIGIN OF TRADITIONAL ARTS**

One of the principles of traditional arts which is very important and distinguishes this art from other arts is God-orientation feature of this art and in fact in this art, traditional artists in the construction of their intended objects have known God as the main axis of their work and according to this they have produced an art. Person in traditional arts is a litter for reaching to God and his/her art is also for God and artist person doesn't seek signature, name and fame rather the whole of its purpose is to approach to God.

«I became absolute mortal to become interpreter of truth. If I am drunken or conscious, no one will hear from me about his/her more and less».

Muslim artist by Islam namely “surrendering” for divine religious law always has emphasized on this reality that he/she isn't the creator or origin of beauty, rather artistic work to an extent that is obedient and follower of the world order has utilized of beauty and manifests the general beauty. Islamic art on the light of this awareness enjoys of purity and special placidity and an impersonal quality. For Muslim artist, when art becomes like the traditions governing on heavens without personal features, human emphasizes on his/her creator (Burckhardt, 1991).

According to the principles of traditional art, the origin and forms that artist deals with them are finally God, in traditional art, valuable forms are accessible only through reflection and inward trimming.

Only through this kind of reflection and trimming, artist can obtain that celestial insight which is the origin of the whole of traditional art.

Traditional artist hasn't sought to manifest his/her initiative and recognition power. Occasionally, noble art in the traditional civilization has been an art that indicates the personification and individual identity of artist less. Due to it, it hasn't had an aspect that artist to sign under this work, since traditional art has been a position that all personifications and individualities have been sacrificed to manifest the cultural deposits and heritages of a nation and the historical drafts of that nation» (Rikhtehgaran, 2003).

Traditional art that in its heart, holy art is placed is an art in which the creator of art or the same artist with the help of traditional techniques is converted to a tool for expressing the symbols and some ideas in Plato's sense of word, symbols and ideas which are transpersonal. The source of forms, symbols, frames and colors in any kind of traditional art is not individual soul of artist rather it is the metaphysical and spiritual world that gives excellence to the artist and the root of large difference between traditional art and modern art is also here (Nasr, 2006).

As it was mentioned, the traditional art is transpersonal. And the origin of the artistic work is God because traditional artist passes from individual domain and inclines the whole of its attention to God. For Muslim artist art is beautiful to an extent that without having a sign of mental and individual inspiration, it is only “a reason and evidence on the existence of God”, its beauty should be impersonal. In fact, traditional art reaches to a kind of perfection that as if it is independent from its creator.

### **CONCLUSION**

Since, the language of traditional art has superhuman inspiration, this art in fact is the reflection of spiritual facts, a truth which has been formed by human's hand, the facts that human have perceived their design and sign.

The whole of traditional art both in terms of its famous historical buildings and in terms of its more usual creativities is a witness on truth of a message that Muhammad, the messenger of Allah (PBUH) has received fourteen centuries ago. In addition to this, it proves the effectiveness and vivacity of this message during the time and place. This art due to its satisfier beauty attracts the persons that have relation with it. And finally what can be concluded from the research and study in this article includes the following cases.

The origin of traditional art is God and traditional art is God-oriented, therefore traditional art is transpersonal and it doesn't belong to the person and personification, rather it is a thing beyond it.

The unity factor is one of the most important and significant principles of traditional arts which is seen in all arts. Traditional art basically is originated from monotheism namely acceptance of divine unity or observation of it. Art in traditional discipline enlightens and filtrates the world and helps the soul to cut its interest from the disturbing multiplicity of things and causes the soul to tend to the infinite unity.

The origin of traditional arts is the hallucination world and traditional artist never imitates from nature, rather the manifestation of truth in traditional art is the unseen world and Allah. In other words, truth is manifested from unseen world for artist in a manner that as if its imaginative forms are linked to the celestial world.

Traditional art is according to the special symbolic and mysterious custom of forms and frames. Traditional art s a mystery or symbol. Existence of mystery is the existence of the same thing that mystery expresses it and therefore traditional mystery-orientation is never without beauty.

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