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GESTALT PRINCIPLES AND LAWS PRESENTED IN YAHYA IBN MAHMUD AL-WASTI MINIATURES

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ABSTRACT

The current research deals with the study of the laws of the perceptual organization of the theory of Gestalt and its representations in the Al-Wasiti miniatures. The current knowledge is in an attempt to find out (what are the representations of Gestalt laws in al-Wasiti miniatures) through illustrated models of al-Wasiti's drawings for the period (6 AH - 7 AH) (634 AH - 1236 AD) in the Maqamat al-Hariri manuscript in Iraq. (Al-Wasiti miniatures) As for the third chapter, the research procedures came, which included the research community, the research sample, the research method and the research tool. In his miniatures, the research also resulted in the most important recommendations, including the redrawing of Al-Wasiti miniature paintings by students of the College of Fine Arts a specialty in Iraq that works on collecting and documenting correct scientific documentation of Al-Wasiti photographers and fixing their accurate information in cooperation with Arab and foreign parties who preserve Islamic miniatures, as well as preserving miniatures from loss and damage as an important cultural heritage.

INTRODUCTION:

Gestalt theory is considered very popular in strongly opposing theories that focused on analyzing the psychological phenomenon to its original components to analyze behavior, the behavior phenomenon or the psychological experience can't be achieved on partial level rather on the completion level which is more abroad and comprehensive. Therefore, according to their opinion the essence of the phenomenon includes the overall not in the groups of elements, and we see the scholars of this theory present thoughts to new realities in comprehension and analyzed many of them and have concluded the status of cognitive regulation rules and principles such as proximity, similarity, figure-ground, continuity, closure, and connection.

The purpose of establishing these laws was to know how to organize the relationships of the stimulus as a whole and know how to organize the relationships into formal unites that lead to the creation of the perceptual idea besides its role in organizing experiences in the memory and storing it in a form of unites that's subject to laws connect between its components to give a meaning or lead to a specific function.

According to the principles, concepts and rules advocated by the theory of gestalt, modern artistic movements have come to the conclusion of what can be seen as the culmination of the work of modern art as a stand-alone work, when the elements of the work of art from the line, shape and color of a formative language are themselves the content of the work of art. In spite of this impact by gestalt theory on modern arts, there are arts that have preceded modern movements that have applied the rules of cognitive organization. Their visual discourse has paved the way for gestalt theory we talking about the Islamic theory of Islamic art, namely Islamic Art. Specifically the art of photography almost 14 centuries ago, the Muslim artist realized the relationship between visual language and human, where the point, line, shape and color became a symbolic language the eye learned to read it through Islamic method that dealt with visual creativity on the basis of intellectual perception, Therefore, Islamic creations expressed the visual form and did not convey it where the Islamic artist realized the relation between the eye and the brain and made from his a creativity a language directed to the eye first and as a window to reach the soul, and despite the importance of studying the art of photography which considered one of the art that reflect an important stage of Islamic creativity in many periods where art was greatly dominated by Islamic spirit the researcher and after a long rich research discovered that there are hardly any scientific studies dealt with Islamic photography art and connected to the modern psychological theories and very few of them have dealt with aspects related to philosophical and formative content and this point sparked the research argument aiming to offer new approach for the gestalt theory in Al-wasti miniatures.

And we can simply conclude the argument of the research in answering the follow question!
Where in Al-wasti miniatures gestalt laws or principles presented?

A question that has not been answered, which is became an issue or problem the researcher is addressing in this research.

Chapter 1

The important of this research and the need for it!

Current research is considered a foundation for Islamic photography especially the outcomes of Al- Baghdadi school (Alwasiti miniatures) Islamic photography.

The current research is concerned with studying the rules of the cognitive organization of the theory of gestalt as an important step that enables readers to

know the methods and means of how Muslim thinks to represented in his Islamic visual speech also to help him feel and respond aesthetically.

The current research benefits scholars and tasters of the plastic arts, particularly Islamic arts, by learning about the representations of the laws of gestalt in the Menamat Al-Wasti this research is consistent with the trend of current studies on retuning to Islamic civilization heritage, given the alienation of the Arab arena in the style and concept of its artistic outputs in general and photography in particular.

Research Hypothesis:

The researcher assumes that ((there are no representations of Gestalt laws in Al-Wasiti miniatures)).

Search objective:

The current research aims at ((discovering representations of Gestalt laws in Al-Wasiti miniatures)).

Search limits:

The current search is limited to: -

First:

Objective limits: - Study of representations of Gestalt laws in Al-Wasiti miniatures.

Second:

Frontiers and Spatial: - A search for a study of Gestalt laws in the miniatures of Al-Wasiti Al-Qarn (634 AH, 1236 AD) from illustrated examples of Yahya bin Mahmoud al-Wasiti's drawings in the Maqamat al-Hariri manuscript in Iraq.

Defining terms:

The laws of perceptual organization of Gestalt theory are a number of laws that have been arrived at by Gestalt scholars through the results of their research and numerous empirical studies. The formation of the perceptual idea and these laws play a role in organizing experiences in memory and storing them in the form of units' subject to laws that link their components to give meaning or perform a certain function (Al-Zogoul, 2010, pp. 177-178)

The Laws of Cognitive Regulation of Gestalt Theory/Procedure:

They are a number of laws reached by Gestalt scholars whose function is to control the perceptual process of the individual (the Muslim artist / recipient), through which the relationships of their visual field as a whole are organized and experiences are organized in the form of total units that link these laws

between their components and store them in the memory of the individual (the Muslim artist / recipient).

Representations (Representations):

 (language):
Reveal a word that represents from the verb (mthal).

Like the word together: this (the likeness of it) and (the like of it), is similar to it.

Examples and (examples) make him (like him).
In the Arabic language, it means that one thing takes the place of another, so we say (He represented his country in a conference, or in a council) he represented them (Al-Razi, 1983, pp. 614-615)

Representations idiomatically:

And he defined it (Saliba): to represent (the likeness of a thing with a thing): besides it, likening it to it, and making it like it (Saliba, 1982, p. 341)

Representations / procedural:

They are the rules of perceptual organization of the Gestalt theory, which appear in statistically significant proportions at the significance level (0.05) in the paintings of the Muslim artist Muhammad bin Yahya bin Mahmoud Al-Wasiti.

Chapter 2

The concept of Gestalt perception and the public sector

This began with its publication, published by (Kovka) in 1922 (Perception: Introduction to Gestalt theory). Perception as seen by Gestaltists: It is a process of interpretation and interpretation of stimuli and giving them meaning and significance. The new brand, is not just a novel of meaning, all of these sensations or stimuli have a special meaning that is perceived as a result of mental activity carried out by the mind to link perception (El-Zayat, 2004, p. 243).
Perception is a cognitive process that enables individuals to understand the external world around them and adapt to it by choosing appropriate behavioral patterns in light of the meanings and interpretations that are formed for things. So that it constitutes a reference point for behavior or activity that is used through the processes of interaction with the outside world (Nasif, 1983, p. 205).

The space allocated for laws and their study is the same as in the cinema law. They came up with a set of laws that define the laws of the relationship between colleges and parts, and the most important of these laws (Saleh, 1981, p. 23).

The law of Figure or background:

This principle is the basis for perception. You see that it is difficult to distinguish and perceive forms without a reference within defining the features of this image, as things do not exist in a vacuum that exists within the scope of the Motmus, and such a scope is in the field of the field. The field usually moves out of the form and is the dominant and unifying important part that occupies attention. The oceans in the surrounding area are the common plane in the area surrounding the figure and act as a consistent background of the figure on which this figure stands out. It is possible to distinguish between the common groups, the color, the location, and the degree of contrast between the figure and the background (Al-Zogou, 2010, p. 178) As in Figure (1).
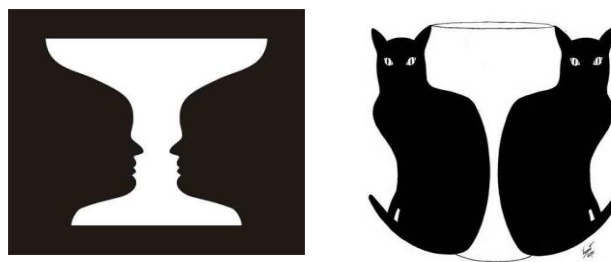

Figure 1

Law of Similarity:

Similar things are usually perceived more than different things. According to this law, things that share certain characteristics such as color, shape, and size tend to be perceived by the individual as belonging to one group, which makes it easier to learn and remember than dissimilar items (Al-Hindaw, 2014, p. 123) As in Figure No. (2).
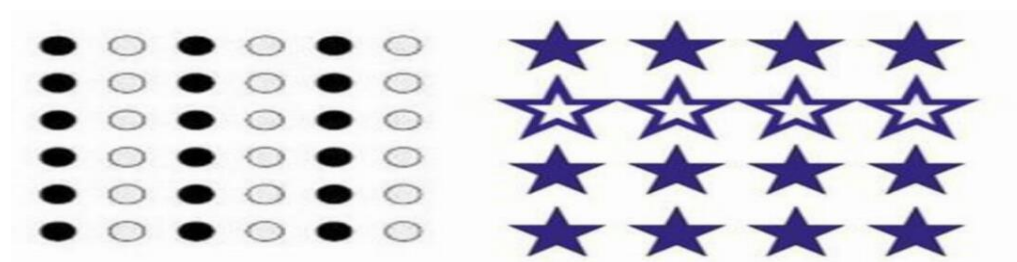

Figure 2

Law of Proxmity:

The law of proximity states that the elements tend to gather in perceptual formations according to the degree of convergence of their temporal and spatial occurrence. In real life, we do not deal with separate events or stimuli, but rather with groups of events or stimuli that share a single background. They belong to the same group while it is difficult to perceive things that are far apart (Al-Hindaw, 2014, p. 123) As in Figure (3).

Figure 3

The law of co-direction:

This law indicates that the elements that move or move in one direction are perceived as a continuation of a specific situation and therefore belong to one group, so their perception and remembering are easier than the elements that move in different directions (Al-Zogoul E. A., 2012, p. 137) as in Figure (4).
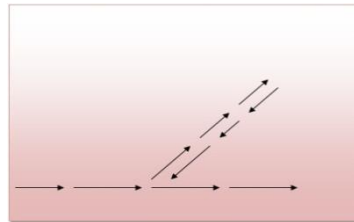

Figure 4

Closure law:

It means that imperfect things are usually complete and seen as complete, and this tendency perceives the variables as a whole with complete meaning. The brain is the one who provides us with information that the senses have not provided, as man tends to perceive incomplete things, shapes and subjects as complete, because the incomplete form is difficult to perceive. The deficiency leads to tension, and therefore the completion of the incomplete restores balance and achieves satisfaction and comfort, and this explains to us the constant desire of man to complete sentences or complete the void, as the presence of this deficiency does not give meaning (Hammadi, 2012, pp. 115-116) As in Figure (5).

Figure 5

Simplicity Law:

This principle refers to the simplistic nature of the internal system, extends to the length, and this means that we are all in the evening our awareness of things seeking characteristics of comparison of things that have arisen in studies conducted on other living things (Al-Zogoul I. A., Learning Theories, 2010, p. 184). As in Figure (6).
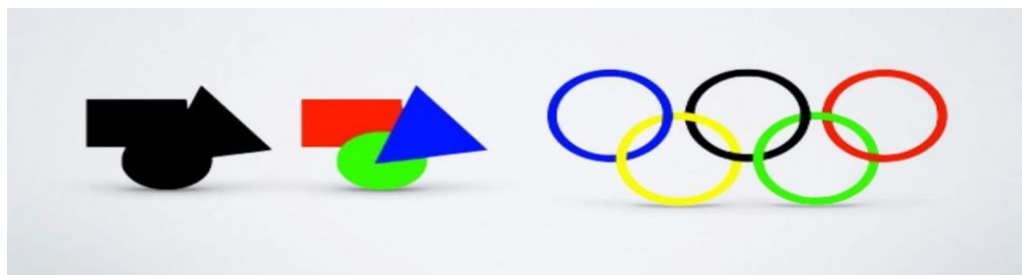

Figure 6

Al-Wasiti miniatures

Yahya bin Mahmoud Al-Wasiti is considered one of the most famous artists of the Baghdad School. He is the photographer of Maqamat Al-Hariri Manuscripts. He distinguished himself from his contemporaries in his narrative and personal style distinguished by intelligence and humor. Al-Wasiti art provides us with valuable information about Islamic customs and traditions between the two centuries (12-13 AD). His picture is the most realistic art in Islamic painting (Okasha, 2001, p. 96).

Al-Wasiti is the first Iraqi painter who was able to crystallize all the previous artistic influences in Iraq (the chromatic perspective, the dimensional perspective, the aerial perspective, the repetitive perspective). The dimensional perspective means seeing people at different distances in the mountainous region, while the recurring perspective is seeing people and things on a flat ground. And the aerial perspective means depth, and thus according to Al-Wasiti in crystallizing these influences and he was able to fuse them in one crucible, for Al-Wasiti's art was the best mirror that reflected the features of his era and was a long record of an intellectual life that bore the responsibility of an artistic and spiritual renaissance (Lutfi, 2012, pp. 76-77) Al-Wasiti used blue, red, and yellow colors in his drawings of the Hariri manuscripts without any direction to highlight the depth, and separates the near and far plane with a dark line, and the images of this manuscript express social life in all its aspects and aspects, whether this life is inside the mosque, or the library. Umm al-Haql, Umm al-Khan, which sheds light on the characters mentioned in the maqamat, so that they appear expressive and lively, despite the fact that the style of performance is decorative and in the field of two dimensions (Al-Shami, 1991, pp. 231-232) His manuscripts were characterized by simplicity of expression, while highlighting the Arabic features on the faces of people and on the decoration of clothes, and a balance in the design and distribution of blocks and space (Nayef, 1990, p. 131) Among the characteristics of the artist Al-Wasiti are general characteristics in his drawings that he included, which is that he

exceeded the limits of the framework. His drawings were not restricted to a traditional external framework, but rather remained floating in the void and focused on the subject directly and the absence of linking the elements in the painting and its natural and subjective colors. My main focus is in the decorative approach to the world, as nature is reflected in their works decoratively. For example, when Al-Wasiti depicts a palace or a building, he does not care about the visual reality of the palace or the building. Al-Wasiti, like the Baghdad School, does not pay attention to the details of the parts of the body and anatomy in the modern sense and does not adhere to the lineage between the members and may combine two scenes in one picture, despite the neutrality of the expression, the faces appear as if they were masks, but their Arab tinge is not absent from the viewer. Figure (1).

Figure (1) Abu Zayd receives the ship 1225-1235 AD Institute of Oriental Studies in St. Petersburg

The photographer avoids being bound by the external proportions of the visible elements and goes towards flatness as it depends on the two dimensions of length and width. There is no third dimension, neither depth nor horizontal perspective. In this school, a special style was used in depicting nature, people and things that differed from what prevailed in the Far East or Byzantine civilization (Obeid, 2008, pp. 154-155) figure (2).

Figure (2) Al-Harith presents a dinar to Abi Zaid in the midst of a gathering of scholars and literature - 1337 AD. National Library in Vienna

In other words, the rest of Al-Wasiti's works contain modification and terminology. They are two things that the artist relied on a lot in decorating the shrines of Al-Hariri, and because the original motive for this work is an aesthetic motive, the first purpose of which is to sweeten the manuscripts with a beautiful picture of their scenes as they take place on the stage of Baghdadi life in that era. I added to it the ability of the photographer himself and his skill in composing groups of people, as he tries to subject the picture to your reading, in its expressive language (Al-Rawi, 1972, pp. 15-16) Al-Wasiti's illustrations in their style include large paintings, including miniatures. Historians of the art of photography agree that Al-Wasiti's style is the most complete model for the Baghdad School of photography, and he was able to distinguish between the various personalities, and even succeeded in drawing the character (Abi Zaid)

a
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Figure. (3) Abu Zayd delivers a speech in the city of Al-Rayyi and exposes the prince and forbids him from injustice. A copy of the twenty-first shrine 634 AH - 1237 AD The National Library Paris

The artist (Al-Wasiti) mastered the drawing of buildings, and what he drew was a document of the style of architecture that was common in the outskirts of the Islamic world. He was interested in photographing people, distinguished between men and women, the old man, the young man, the prince and the poor, and he tried to give fixed features to invalidate the shrines, and photograph the human crowds) as in Figure (4)

Figure No. (4) Abu Zayd in one of the mosques in Morocco asking for charity from those sitting in, a copy of the sixteenth shrine, Baghdad, 634 AH - 1237 AD, preserved in the National Library, Paris

Al-Wasiti took great care of the drawings of buildings, and it can be said that half of his miniatures contain drawings of them. To give this type of building drawings a kind of distinction from the frames, so decorate the arches of the arches with delicate decorations or the visible part of the roof. Realistic in drawing arches and showing the type of building material and geometric, calligraphic and vegetal decorations, which are characteristic of Islamic are (Al-Salman, 1972, p. 30) Figure No. (5).

Figure No. (5) Abu Zayd giving a sermon in the Basra Mosque, a copy of the fiftieth shrine, Baghdad 634 AH - 1237 AD, preserved in the National Library, Paris.

Previous studies

According to the limits of the researcher's knowledge, and after conducting research and survey in the field of competence, on the subject of the current research, which is tagged with (Gestalt laws and their representations in the miniatures of Yahya bin Mahmoud Al-Wasiti), no previous study directly touched the subject.

Indicators of the theoretical framework

Perception according to Gestalt is an essential feature in distinguishing the phenomena of perceptible forms, and from it the perceptual organization is achieved through the mental and external existence.

The primacy of perceiving the whole over the part, as the whole component of an accomplishment gives a different analytical reading by looking at the parts without the whole Gestalt interest in form considered it a high expressive value.

The individual resorts to organizing his perceptions in the form of forms, formulas, patterns and relationships that enable him to understand the world that surrounds him. The law of organization and reorganization is one of the Gestalt laws, as the individual perceives things if they are organized and arranged in forms.

The drawing of figures in Al-Wasiti miniatures was on one level (the floor line), but sometimes it gave a spatial depth while maintaining flatness in two dimensions of length and width, and there is a repetition in drawing people and animals.Al-Hariri's Maqamat was a study of the Islamic society because it painted a true picture of the social life of the rulers and the subjects, and its drawings were sometimes characterized by realism in depicting living creatures, and at times it was distorting nature and depicting man in his real life.

There was no emphasis on highlighting the shadow and light, so the work was alwaysdepicted in broad daylight, and sometimes the work was depicted at night, but it was in the same lighting, and there were signs of the stars and the moon, and the backgrounds were depicted in golden color.
The miniatures were painted directly on the floor or the background, and there is nothing separating them from the text, and they believed that these drawings

were illustrations, so there was no need for a framework separating them from the text, and some miniatures were beyond the limits of the frame and there was a focus on the subject.

Chapter 3

Search procedures

This chapter includes the research community and the sample, as well as the research method, the research tool and the statistical methods used in it on the following:

Research Community:

The number of Maqamat al-Hariri manuscripts that (Yahya bin Mahmoud al-Wasiti) decorated (100) drawings with the Fatihah drawing, and because this drawing is purely decoration, the researcher excluded it and thus the entire research community became (99) drawings.

The research sample:

The researcher chose the research sample in a random way with a percentage of 0.05, so the research sample amounted to only 5 samples.

Research method and method:

The researcher will follow the descriptive approach in the style of content analysis as it is more appropriate in achieving the goal of the current research.

Search tool:

The researcher adopted the indicators of the theoretical framework and its inventory, as well as the inventory of samples (the research community) for the purpose of analysis.

Chapter 4

CONCLUSION

First: the search results

From the foregoing, the researcher found the following:

Gestalt laws were represented in Al-Wasiti's drawings, and this was evident in all of his artistic productions.

Gestalt laws help focus attention and organize vocabulary in an effective way.

Al-Wasiti's miniatures expressed the thought and values of the era in which they appeared.

Al-Wasiti's success in drawing inspiration from Mesopotamian heritage sources.

Al-Wasiti relied on the golden ratios in distributing its shapes and spaces, and thus succeeded to some extent in creating designs that are less like those of other artists.

Second: the conclusions

In light of the research results, the following conclusions were reached:

The applications of Gestalt laws created a working space in Al-Wasiti miniatures through the diversity of shapes and symbols that appear in the formal formation.

Man formed a major focus in most of Al-Wasiti's miniature paintings, as the only being in this universe capable of bringing about change and development.

Reality formed a starting ground for the Muslim artist, as he notices in most of the paintings of Al-Wasiti miniatures the realistic and simulated style of animate beings.

Al-Wasiti borrowed certain colors and carried them with content, thus creating a dimensionality of form and content to achieve connotations that were pre-drawn in his mind.

Third: recommendations

In light of this study and its results and conclusions, the researcher recommends the following:

The necessity of informing the Iraqi designer of Al-Wasiti's miniatures, as they represented an important stage of Islamic art.

Establishing specialized places in Iraq that work on collecting and authenticating scientific documentation of Yahya bin Mahmoud Al-Wasiti's female photographers and establishing their accurate information in cooperation with Arab and foreign bodies who preserve Islamic manuscripts, which facilitates the work of Researchers in the art of photographing miniatures, as well as preserving miniatures from loss and damage as an important cultural heritage.

3- Redrawing of Al-Wasiti miniature paintings by students of the College of Fine Arts.

Fourth: Suggestions

The researcher suggests the following:

Study of Gestalt laws and their representations in the miniatures of Jamal al-Din Behzad

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