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## Endnote

1. Bish Baligh (bish means five+baligh mean city which is considered as the name of cities) was the name of a city in west Khata and because it had five neighborhoods, it was called Bish Baligh and it was one week away from Samarghand (author). The capital of Uyghur (The history of Jahanshah, vol 1, p21). Capital and largest city of the Uyghurs Turks in the northeast of Eastern Turkestan. Today, it is called Eromchi in the south of Dezhnev and eastern part of Tianshan (Moien Persian dictionary).
2. This script is the primary form of the Syriac script. It is the oldest Syriac script. By website of Islam world
3. Enoch first book (attributed to Enoch, ancestor of Noah) is written at the second century AH and its full narrative is available only in Ethiopian language. There was a Syriac translation of Enoch book which has not remained. Enoch first book or Goawn book by Mani were translated to six or seven languages and adaptations of Greek, Latin, Pahlavani (Pahlavi, Arscian, Parthian), Parsing (Sasanid Pahlavi, middle Persian), Sogdian and Coptic are obtained.
4. Shamanism is the name of some beliefs in primitive tribes; these tribes considered the origin and reason of many events and issues in the supernatural powers; by the help of a person(s) of the tribe (Shaman), they were trying to compromise or coordinate with these powers.
5. <https://www.thoughtco.com/xinjiang-qanat-system-of-turpan-oasis-169399>

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Fig. 9. Comparing portrait (The right side is Manichaean painting and the left side from Ilkhanid), Source: [www.metmuseum.org](http://www.metmuseum.org).



Fig. 10. Comparing the portrait of holy person and group images (The right side Manichaean painting and the left side from Ilkhanid and Timurid) Source: Mahmoodi & Shabani, 2014.

## Conclusion

Comparing Uyghurs' Manichean painting to Tabriz school, it is proven that there is undeniable similarity in paint and drawing. Since the art of Manichean

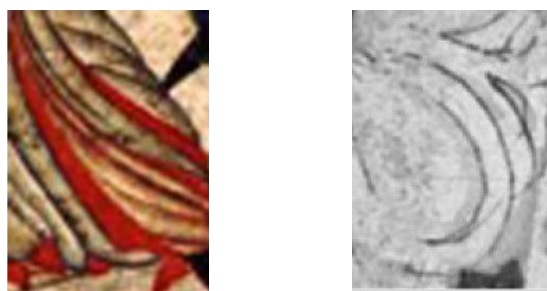


Fig. 11. Comparing between face expression, hand and cloths wrinkles (the picture in right side is Manichaean painting and in left side from Ilkhanid era), Source: [www.metmuseum.org](http://www.metmuseum.org).

Uyghurs protected the Iranian art in the Sassanid, the Iranian painting in Islamic era has inspired by it and continued from Sassanid era. It can be observed that there are a lot of similarities in different eras, especially in Ilkhanid and Tabriz schools with Uyghurs' Manichean, and if the first Tabriz school influenced other schools, it can be mentioned that Iranian-Islamic miniature art in the period of Mongolian reign owes Manichean art. Because of painting and miniature discovered in Turpan, the influence and continuity of the motifs, themes and the applied elements in the miniature and wall paintings of Manicheans on the Mongolian School paintings in Ilkhanid and Timurid eras studied in this paper are totally obvious.





Fig. 6. The picture of plants in a Manichaean painting, Source: adapted from the cover of Book *Mani et la tradition manichéenne*.



Fig. 7. The story of Jonas and fish, adapted from *Jame-al-Tavarikh* book in the Timurid era, American Metropolitan Museum.

Source: <https://www.metmuseum.org/art/collection/search/453683>

of the cave (murals) until petroglyphs in Sassanid era, the style of miniature painting for human and realistic method for animals and plants had been common. In fact, the portrait and aesthetics show the race of kings and sultans. And up to this time, this style continued in the miniature of Iran.

In one of the painting discovered in Turpan zone, a priest is drawn with some circles around his head which indicate the holiness and spiritual position of the priest. This style that shows the place of holy person is also observed in Mongol era painting. Except this holy halo, drawing a holy person (prophet and angel) is different from the common people in both era.

In some of the paintings of two schools, crowded

scenes, which are common features of both eras, can be seen (Fig. 10).

The paintings of human, hands, lines and clothes have undeniable similarities to each other in both eras (Fig. 11).



Fig. 8. Up side: Two pelicans, Source: from the Book of Monafah-Aliyvan, (Tabriz school) & down ward: the image of Manichaean birds in Turpan, Source: Uyghur Culture film.

human figures and a little shadow show the depth of image. In the same way, perspective in the painting of Mongol School is created with shadow and flat colors (KhalajAmirhoseini, 2010: 10).

Generally, since the beginning, Iranian miniature used flat colors and avoided western perspective in a steady way. These properties and method of painting were driven from paintings of Mani.

There are two particular styles in Turpan Manichean paintings: 1) Iranian Sassanid style that is observed in some miniatures; 2) the style was in harmony with Uyghur faces and beliefs which some researchers wrongly attributed it to Chinese. In both styles of miniature, the properties of Sassanid painting remain. Small mouth, coarse eyes, small nose and thick eyebrow are the indicators of portrait painting of this style. In Mongolian and later styles, these properties can be seen in the face of miniatures. From the point of view of some researchers, the Sassanid, Manichean and Soghdian arts are a part of Iranian art which has integrated into the art of Islamic as a whole, and created a powerful art (Hatam & Mohammadi, 2011: 63).

In this article, the miniatures of some illustrated books from Ilkhanid and Timurid periods were compared to Turpan paintings which the results will be provided. The prophet Mani considered painting and gliding as his miracle which in the artwork, especially in gliding, the gold color is very important and in painting of Mongols and after that, this style of painting is obvious in the remained paintings of Manichaeans in Uyghur region. Using gold in coloring, in addition to gliding, has been common in painting scenes such that later in Iranian miniature, the sky was sometimes gold or azure and the moon and stars were gold. In Shahname and religious books, the gold had great application in coloring.

The shape of mountains and the intertwined lines were observed in Manichean painting in Uyghur area which can be also observed in Tabriz school paintings and articulation of animals' body in Manichean painting

and movement of these animals are similar to the illustrations in the Mongolian era books (Fig. 5).

The accuracy in drawing plants in a realistic way can be seen in both Manichean and Mongol painting methods such that by looking at the painting, the plant can be found in nature. Drawing lines behind the plant with thick and thin lines repeated in two schools (Fig. 6 & 7).

The best example in miniature of Tabriz school is a book about Zoology which has been written by an Iranian doctor, Ibn-Bakhtishu', and by the order of Caliphate Almotaghi. In this book, the description and properties of animals are discussed and animals are drawn and painted in a realistic style (Sharifzadeh, 1997: 70). In Manichean paintings in Uyghur land, realism is observed in drawing animals. The stirring state of animals is the same in the paintings of Tabriz School as the paintings in Manichean painting in Uyghur and the shape of the animals is bolder than the background (Fig. 8).

Human are portrayed without naturalism and in two-dimensional style and the drawing way has undeniable similarities in both periods (Fig. 9).

Since the ancient time, when people paint on the walls



Fig.5: The story of Zal and Simurgh- The pictures of animals in Turpan cave, Source: Uyghur Culture film.





Fig. 2. Thousand Buddha cave, Bezeklik, Shin Jiang, China; 10th & 11th centuries, Source: Drege, 2001.



Fig. 3. Wall paintings of gods and myths with a halo light on their heads in Thousand Buddha cave, Bezeklik, cave 3, Shin-Jiang, China, 11th and 12th centuries, Source: www.alamy.com.

from Sassanid-Manichean paintings. There were also some differences in different miniature schools but the method of coloring and not using perspective and some theme of Sassanid paintings were common in miniature.

The popular theme of Manichean and Tabriz school is eternal battle of goodness and evil which are prominent properties of these two cultures manifested in some painting. The Shahname and some of its characters are respected in both cultures. Therefore, painting of Shahnameh's stories is interesting for both of these cultures. The miniatures of Shahname



Fig. 4. Wall painting of two Uyghur princesses, Bezeklik, Shin-Jiang, China, 11th and 12th centuries, Source: www.alamy.com.

were not discovered from Manichean art in Turpan zone; according to Dr. Badr-al-zaman Gharib, discovering the Rustam story in Sogdian language does not have any connection to Buddhist text and does not show any philosophical view of Buddhist 6 which can indicate the migration of these stories along with Manichean to Uyghur land. The book is full of symbols, allegories, and metaphors. It is a symbol of treasure, the prisoned soul in the world and emancipation of treasure ship from bandits; and also, it is a symbol of saving souls. The merchant is also the symbol of Mani and his apostles who are wonderful like Shahname stories and paintings (kaite & Hans, 1994: 56).

The favorite colors of Manichean painters include red, green, dark blue or azure and in Tabriz Mongolian School, green, orange, blue and red colors can be seen and the color similarity between these schools is clear.

In Manichean painting, perspective dose not exit like western paintings and flat colors, repetition of

Manichaeans migration (Behbahani, 2002: 72). After the death of Mani, his successors moved a group of Manichaeans to the east of Iran to protect them from Zoroastrians persecution. For this reason, music, artistic crafts (such as carpets) and Uyghur paintings have been tied to Iranian art. Persian language and scripts have been common among Uyghurs for centuries. These days, in the Chinese province of Xin Kiang province, the works of these writings are still in the city and Persian scripts are observed on artworks in the city and public places.

In order to prove this theory, we can study Uyghur music, which is similar to Persian music and also many Uyghur musical pieces are like Persian, such as the Nava, Chahargah, and Panjgah and so on. The shape of Uyghur musical instruments is like Persian ones (Badiee, 2014: 5) because Persian music is more old. It should also be accepted that Uyghurs follow Persian music.

In literature, there are similarities between Uyghurs and Iranians and in some parts of Shahnameh, the battle between Iranian and Tooranian (Uyghur) is quoted. In Shahname, Siavash, who is a mediator between Iranian and Tooranian, is dear for two nations. Even in contemporary times, by changing his name from Siavash to Siavash Allah (Thom, 2014: 21), he continues his cultural-religious life in Uyghur culture. There is a holy place in Altishahr known as Siavash tomb which Uyghur people visit there as pilgrims. In Manichaeism myths, Siavash has a special place as a man with fire on his head. Perhaps, Manichaeism has established friendship between Iran and Turan, as mediating and Mani, in the shape of Siavash, has continued living in Uyghur culture; this hypothesis can be the base for another research.

### **The analysis of the characteristics of Manichaeism Painting School discovered in Uyghur Land and Tabriz School (Mongolian) in Ilkhanid era**

In the great migration of Manichaeans to Uyghur land,

Uyghurs learned their most important art i.e. painting which was caused by the importance of art in Mani religion. In Islamic period and in the second wave of Manichaean migration, if someone apostatized their religion, they were asked to disrespect Mani's image (Dekreh, 2001). If this is considered as truth, it can be concluded that the image of Mani was very holy and important among Manichaeans and insulting his image was an unforgivable sin for his followers. Mani sent teachers and bibliographers along with his preachers to produce books and manuscripts. Because of the importance of painting in Mani religion, some of these teachers and bibliographers should be skilled in painting. Uyghurs have relationships with Indian, Chinese and Iranian people because of being in the Silk Road, therefore, because of these interactions, they were mixed with different cultures.

Rayan Thom, the prominent researcher of Uyghur culture, in his book "holy roots of Uyghur history", while considering Tooran as Uyghur Turks land, points out that many Muslim writers consider Tooran as Turks land; also, it is interesting for him that why Uyghurs mourn for Siavash who is an Iranian hero in Altishahr (Thom, 2014: 21).

Many of artworks, like gilding books, were discovered in Xin Kiang province in Turpan oasis in the early years of 20th century. Some paintings were discovered in the east of Turpan, in the Murtuk valley and in the Bezeklik thousand Buddha caves (Fig. 2) which means "decorated" in Turkish. In the wall painting of cave number 57, some religious ceremonies can be seen. In some paintings, it cannot be recognized the painting is Buddhist or Manichean. It can be said that in most Uyghurs works, the most important influence is on Buddhist art and the most famous of being influenced is from Sassanid art. For the first time, the Manichaean paintings were discovered in Turpan in 1905 (Hambis, Dovillar & Viden Geren, 1997: 13).

These paintings are similar to Sassanid paintings in color, composition and theme (Fig. 3 & Fig. 4).

In Islamic era, Iranian miniature formed by inspiring

the daughter of Piran, the brother of Afrasiab, and then married Farengis, the daughter of Afrasiab.

He said to Siavash that you are a hero and know the king of Tooran /Farangis is better than others and you cannot find someone like her

If you want it from Afrasiab, it will be so/there is not a beauty such her in Kashmir and Kabul (Ibid).

During the war between Iran and Tooran, Bijan fell in love with Manijeh and the love story of Bijan and Manijeh began.

There is a three-language inscription (Chinese, Turkish, and Sogdian) known as Belghson inscription which is written in 186 to 199 and considers the time of Manichean reign among Uyghurs as 141Hijri. According to this inscription, Bogho Khan became familiar with Manichean after conquering Loyang, the eastern capital of China, and accepted this religion. Therefore, Uyghur official religion at this time was Manichean (Taghizadeh, 2000: 41) until Uyghurs were defeated by Kyrgyz. Some Uyghurs moved to north-west of China border especially Turpan, along with Manichean. Turpan is located in Turkistan in China which is known today as Xinjiang province. It is a region with warm weather and a very high temperature which has become inhabitable without air-conditioning system. Aqueduct or Qanat is an Iranian water delivery system that its technical knowledge is likely provided by Iranian immigrants to Uyghurs. Therefore, Turpan became inhabitable after the immigration of Iranians.

The presence of Iranian Manichaean songs in middle Asia is a sign of Manichaens' presence in the Tooran region. These poems and songs are part of the Persian literature that was developed in the Sassanid era in Transoxania and now is kept in Germany's manuscripts collection (With the most important center in ontology museum in Berlin) (Shokri Fumeshi, 2016: 115).

Uyghurs used qanat technology. The word Kariz (canal) is an Uyghur word<sup>5</sup>. The Chinese word for qanat is caner Jing that according to Thrombert, it

is a semi-phonetic translation of Kariz<sup>6</sup> The Sassanid reign ended in year 29 Hijri and because of the Umayyad harsh treatment with Zoroastrians, the migration likely occurred to Eastern countries at the end of the 1st century AH (Tabari, 1963: 140) and, because of the hardships imposed by some Sassanid kings like Bahram II and Shapoor II, Zoroastrians passed through the Amu Darya River to the Turkestan in China. Therefore, the first wave of Manichaean immigration dates back to many years ago (Abolghasemi, 2000: 128).

The second wave of migration happened in the last years of 1st century when Mani religion was forbidden as the blasphemy. Ibn-Maghfa, who is known as Great Atheist and translator of Kelilie and Demne and many others books, was killed in 759 AH because of his consistence in Mani religion. His corpse was fragmented and burnt in fire. Two Abbasid caliphates i.e. Mahdi and Haron-ul-Rashid imprisoned Manichaean and executed some of them. Even the son of caliphate Mahdi's minister was executed in front of the father for admitting Manichaeism. Other people who were Manichaeism migrated to west and east countries and also north of Africa or hide their religion (Zarinkub, 1975: 32). Uyghurs did not change their religion because of defeat; as Manichaeism religion had a peaceful nature, if they were attacked, they would not use sword and just migrated to repulse the evil. Therefore, it seems that Uyghurs were free people who, after familiarizing with Manichaeism, while migrating to different parts of Iran or visiting Manichaeism preachers, accepted Mani religion. It means that they themselves chose the new religion.

After the acceptance of Mani religion by Uyghurs, many of the Manichaean Iranians traveled to vast Uyghur lands. The reason for their migration was the harsh treatment that the Sassanid court considered for the followers of Mani. In inscription of great priest in Zoroastrians Kaaba, there some hints about annoying the Manichaeans and this inscription is the reason of



of other religions, many of prior religions' followers accepted new religion and Mani's religion influenced the different parts of the world like Europe, India, China and Middle Asia.

The followers of Mani religion were divided into two classes of Gozidegan and Newshaian. The first group were people who advertised Mani religion as their mission. The second group were the common class of society. The religious law of Mani was different for two groups. For example, eating meat was forbidden for Gozidegan but it was free for the other group.

The Arzhang book teaches the subjects and laws of Mani religion with painting. The paintings are about religious ceremony and resurrection. Because of a lot of paintings in this book, Mani is known as painter prophet. The original Arzhang book has been destroyed and there is only a few pages that are attributed to this book. Evidences and documents obtained from Tooran, show the strong tradition of illustration and book designing among Manichaeans (Pakbaz, 2004: 514).

In Persian literature, poets and writers have special attention to Mani that we can refer to the following poems:

If my beloved removes her veil, she shows the  
splendor of Mani (Attar nishaburi, 2012 second  
sonnet)

Shahnameh has portrayed a negative image of Mani:  
He said he is painter prophet/I'm better than all world  
prophets

He went to China court/and asked for the help of king  
He talked so many words/the king became suspicious  
to him

Mani could not speak before the priest about the old  
religion (Shahnameh, Ferdoosi, Shapoor Zu-al-aktaf  
kingdom)

## Uyghurs

Uyghurs are one of the important Turks tribes and they were shamanist like many other people living in steppes. They are known as the father of all Turks and

the most civilized of them. They were nomads from Orghun River. The source of this river is a mountain called Ghara Ghrom. Most likely, Orghun River was one of the places that Uyghurs lived on there for some times in the year (Joveini, 1950). There is a palace near the river which is called Ordoballigh (Baligh means city). In ruins of this city, there is a rock with large engravings.

The legendary history of rising of great king of Uyghur, Bogho Khan, to power (some local people say he is Afrasiab) and migration of his people to desert is carved in this rock. These nomads in second century attacked the green and fertile region of Takhar and founded a small government that included Tooran, Koocha, Gharashahr, Barghool, and Almaligh. Bish Baligh was the capital city. These folks mingled with the Takhar and created a new race that reigned four centuries (Eghbal Ashtiani, 1962: 16).

We should note that a group of Manichaeans of Iran immigrated to this land. During Arab invasion to Iran, the wave of migration to east of Iran led to intermingle between Uyghurs and different Iranian ethnicities. In Ferdoosi' Shahname, intermingle between Uyghur Turks, Chinese and Iranian kings and generals is depicted. For example, Anoushirwan's marriage with daughter of China king

The grandchild of China king/from the generation of  
king

If she was Chinese/ the world and king became happy  
(Ferdoosi, 2003).

Some of these marriages in Shahname have the consent of both parties. Sometimes there were intended to defeat the enemy to get the power and authority and obtain the power of the enemy (like Zahak marriage with Jamshid' sisters or Spinoi, maid of Tezhav, Afrasiab' son-in-law by Bijan) (Mahjoob, 1999: 275).<sup>4</sup>

We will marry their beautiful girls/ in order to become  
near to the king (Ferdoosi, 2003).

Another Iranian connection with Tooranian is when Siavash sought asylum in Turan and married Jerirah,

and Russian groups. The Manichaean collection in Berlin is one of the vital collections that have attracted the attention of many experts and have been the subject of their research. Some of these works, written in Estrangelo<sup>2</sup>, were found in Tooran by Moller for instance a page of Manichean hymn book, Prussia academy report, Manichean studies from Saint Petersburg by Salemann, a Manichean hymn about creation, a Enoch<sup>3</sup> book (Prussia Academy report) which is a translation of a story about demons and evil angles who fall because of their lust and extreme love to earthly women (Jafari Daheghi & Mashayekh, 2012).

Some literature about the issue are: The birth and emergence of first Manichaean people written by Hening, Khocho Turkish Manichean works by Von Le Coq, the discovery of Persian texts in Tooran of China and its contribution to developing Manichaeism in the ancient world by Omid Behbahani, Illustrated Prediction in middle-Persian by Rak and Zonderman (translated by Arman Bakhtiari), Manichaean miniature art in unpublished part of Berlin collection by (Esmaeilpoor, 2001) and evangelic hymns about the origin of three great Manichean days with an approach to the origin and nature of Manichaean hymns based on Tooran manuscripts in Berlin collection by (Shokri Phomashi, 2016).

About Uyghur painting, article painting and its impact on early Islamic miniature, (Dadvar & Mohammadi, 2007) argued that the Sassanid painting was the origin of Uyghur's painting. In the article "Seljuk portrait painting, the continuation of Manichaean visual culture" by (Mosavilar & NamazAlizadeh, 2013) the portrait pattern of Seljuk and metal and clay artworks of Manichaean compared and concluded that Seljuk are influenced by Manichaean art.

In "Tooran paintings and Varghe and Golshad miniatures in Seljuk era" by Shabani and Mahmoodi, the paintings are compared by using a figurative method and the authors concluded that the painting in Seljuk era is influenced by Uyghur Manichaean

painting.

This research compared Tooran paintings to Timurid and Ilkhanid periods and tried to conclude that Manichaean painting art is protected by Uighurs and then, returned to Iran in Ilkhanid period.

## Mani Religion

Introducing Mani religion by considering its direct effect on the religious painting of Iranian prophet is necessary.

The painter prophet preached his religion by painting which had considerable effects on people in the future period. The religion of Mani in the current period is an old and obsolete religion which belongs to seven hundred years ago. This religion expanded at the end of the third century from east to west of the ancient world. In Iran, Mani is known as the hero of legendary stories and as a painter in literature. In western countries also we can see Mani in religious books of Christian scholars. These books contain 13 chapters in Latin and Greek. The most important book is Saint Augustine's book in 14th century. He was Manichaean for nine years and then became Christian (Taghizadeh, 2000: 16).

The Mani religion has been mentioned in some Arabic and Syriac texts, the most important of which is Alfehrest by Mohammad Ibn Ishagh Al Nadim. In this book, Mani is known as a portraitist and a painter. Mani was from Arsacid aristocratic class. He was born in 216 near Ctesiphon. When he was four, he joined Mandaism sect to grow in a spiritual environment. When he was 24 years old, he left this sect and founded a new religion. This religion was a combination of Christian, Zoroastrianism, Buddhist, and Mandaea religions with a mystical approach to religion. This new religion, like many religions, believes in a savior who will come at the end of the world. Goodness and evil are always in a battle and goodness will win at the end. In Mani's religion, the transfiguration exists and therefore, Mani religion owes eastern religions. Because Mani used the beliefs

painting of human and animal, it is clear that most of painting were destroyed or vanished as a result of negligence.

Uighurs are one of the most important Turk tribes and many experts consider them as the father of all Turks and also the most civilized of these tribes. They were nomads from Arqoun River. The source of this river is a mountain called Qaraqurum and on a Rock in ruins of Ordubalig, the historical myth of great Uyghur king, Bogho Khan (some local people say he is Afrasiab) and the migration of his tribe to this desert has been carved. They were nomads who attacked green and fertile regions of Takhar tribe in the second century AH and established a small government including Torphan, Koocha, Berghool, and Almaligh with the capital city of Bish Baligh.<sup>1</sup> Some Iranian Manichean have also migrated to this land. In Shahnameh by Ferdowsi, racial integration of Uyghur Turks and Iranian generals is shown repeatedly (Fig. 1).

During Mongols invasion which was leaded by Genghis Khan in 608 AH, Iran was captured by Mongols and Holakoo consolidated this conquer in

647 AD.

In 692 AH, with rising Qazan Khan to power and selecting a wise minister named Khajeh Rashid-al-Din, Iran attained peace. In this period, Iranian art revitalized by creating a scientific-cultural center in Tabriz called Rabe' Rashidi.

One of the literary and cultural achievements of this time was the interpretation and illustration of manuscripts that were translated and illustrated. One of the first divans of Mongolian artists was the "Manafe-al Hayvan-ibn-Bakhtishu" which was translated and illustrated by the order of Qazan khan.

### Research background

the research hypothesis is a novel hypothesis which has not addressed in this way yet. However, some studies were conducted on Uyghur painting separately that by combining them and considering the considered points, reasonable result can be gained.

A lot of Manichaeian texts and paintings in Sogdian, Uyghur and Chinese have been discovered in archeological excavation in 1904 by English, German

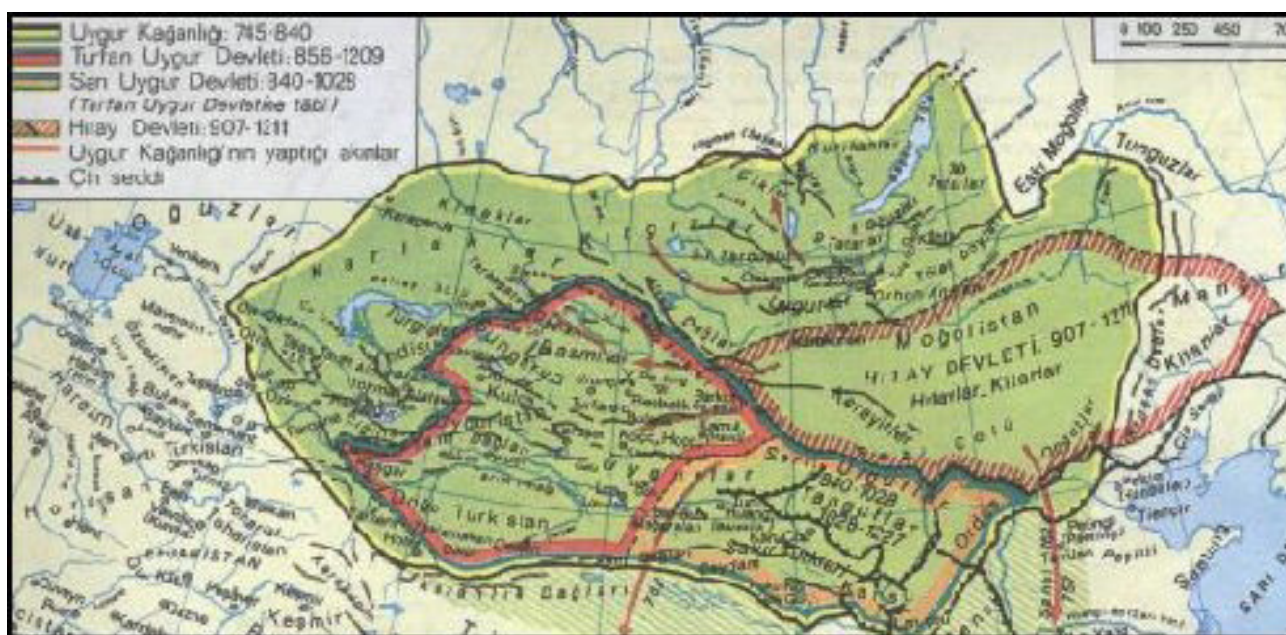


Fig. 1. The dispersion of the Uyghurs in different historical periods based the website of all the kings.

Source: [http://www.allempires.com/article/index.php?q=The\\_Uyghur\\_Empire](http://www.allempires.com/article/index.php?q=The_Uyghur_Empire)



Persian translation of this paper entitled:  
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## Preserving Manichaeon Paintings' Heritage by Uyghur Painting

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### Abstract

Although Islam has forbidden painting and the harsh treatments that existed in the early centuries of the emergence of a new religion, Iranian painting was preserved and transferred along the Silk Road to China by the Uyghur people who converted to Mani religion.

Most of these paintings have obvious similarities to the animals of the Sassanid silver plates. Therefore, the question is how, after many centuries, Iranian paintings are instantly discovered in these works? It seems that the answer to this question should be sought in the late years of the Sassanid era and converting Uyghurs to Mani religion.

**Hypothesis:** after Mogols' invasion and regarding the power of Uyghurs in their court, Iranian painting obtained its position and survived such that it reached to its peak during the government of Shahrokh, the Timurid king.

**Research methodology:** This research is a comparative comparison between the remained works of Sassanid, Ilkhanid and Teimuri periods.

**Conclusion:** The aesthetics of Iranian painting in Sassanid era transferred to Uyghur dominated areas by the Manichaeon immigrants. Uyghurs, by maintaining the principle of Iranian miniature during the Shahrokh government, the Timurid king, developed this style of painting and reached it to its peak.

### Keywords

*Mani, Sassanid, Mogul, painting, the first school of Tabriz, Uyghur.*

### Introduction

Research on the history of Iranian painting (before the 7th century AH and even after this century), has always faced some difficulties because of the lack of reasonable sources.

Just based on the existing figures on the Sassanid

silver plates and utensils, we can guess that painting has had exclusive progress in the Sassanid era and has reached different points of art that these properties are important in art history of Islamic era of Iran. After the Arabs conquer and introduction of Islam as a formal religion to the country, and prohibiting the



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