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Original Research Article

Analysis of Arthur Upham Pope's Viewpoint in Relation to the Persian Architecture A Systematic Review on the Book Entitled "A Survey of Persian Art"

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Abstract

Arthur Pope was one of the greatest scholars who introduced Persian culture and architecture to the world. This study aims to study the writing of Arthur Pope in his famous book entitled "A Survey of Persian Art". This book is one of the most important encyclopedias of Persian art before and after Islam and the most detailed and authoritative reference book on the history of Iranian art. This book is the richest resource of Persian art with the illustrations in which it has been published. In 1926, Pope began writing A Survey of Persian Art for the first time, after the first congress in Philadelphia, shortly after his return to the United States. In his research, he introduced any building using an image; Like the method that archaeologists use to present the results of their excavations. Pope's view of the history of Persian architectural art is positivist, influenced by the teachings of Kant's philosophy and the modern view of history. Relying on different types of resources, focusing on political and diplomatic history, this approach deals with the classification of documents, and with an empirical perspective, pays attention to objective spaces. The results indicated that the sub-criteria of Persian art that according to Pope, are effective in regulating the spatial system of Iranian architecture are: continuity, abstraction, symbolism, clarity and accuracy, social and traditional character of Iranian art history and the relationship and impact of Persian architecture and other civilizations and their influence on each other.

Keywords: *Arthur Upham Pope; History of Iranian Architecture; A Survey of Persian Art; Islamic Architecture.*

Introduction

Arthur Upham Pope was born in 1881 into a purely religious and military family of Puritan Englishmen

in Phoenix, Rhode Island, and died in 1969. He was the first student and later a colleague and friend of the philosopher Alexander Meiklejohn, one of the

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ten winners of the American Medal of Freedom. Despite his keen interest in classical music and piano playing, Pope preferred a professional focus on the philosophical sciences. From 1911 to 1917, shortly after arriving in Berkeley, California as an associate professor of philosophy, Pope presented works to aesthetic students after meeting with Phoebe Apperson Hearst, an Oriental carpet collector, and has since studied and published articles on Persian art and archeology (O’Kane, 2016); (Fig. 1). After World War I, he began working exclusively as an art consultant. After a failed marriage to his friend Bertha Louise Clark (June, 1909), he remarried Phyllis Ackerman, a prominent mathematics student (Pope, 1964, 3229-3340). Influenced by Pope’s masterful role, Phyllis Ackerman was in one of his philosophy classes at Berkeley and was able to look at philosophy from a mathematical perspective as a colleague in the Department of Philosophy. In 1917, he completed his doctoral dissertation on Hegel and pragmatism (Smith, 1957, 217).

Pope was a specialist in a field that was not taught in American universities, and this ability was due to the

holding of numerous exhibitions and his connection with corporations, museums and libraries. After a short time, he started working as a carpet expert (Kadoi, 2012). From 1924 to 1924, he was an advisor to Islamic Art and an art curator at the Art Institute of Chicago, an art consultant and a member of the board of trustees of the Columbia Museum of Textiles (Pope, 1964), and an adviser to Persian artisans at the Pennsylvania Industrial Institute (Sahab, 1977, 282 quoted by Mir Saeedi, 2000). During his lifetime, Pope made twenty trips to Iran during his 50 years of professional work (Rizvi, 2007, 46). Pope who was a very eloquent speaker has delivered hundreds of important lectures on Iran around the world throughout his career. For example, in the same year that he became a member of the Iranian Academy, he traveled to French higher education institutions for a year on behalf of Harvard University to deliver a lecture on the impact of Persian architecture on European architecture, giving a lecture entitled “Iranians’ Contribution to the Gothic Architecture” (Kadoi, 2012).

According to his will, in 1969, he was buried next to

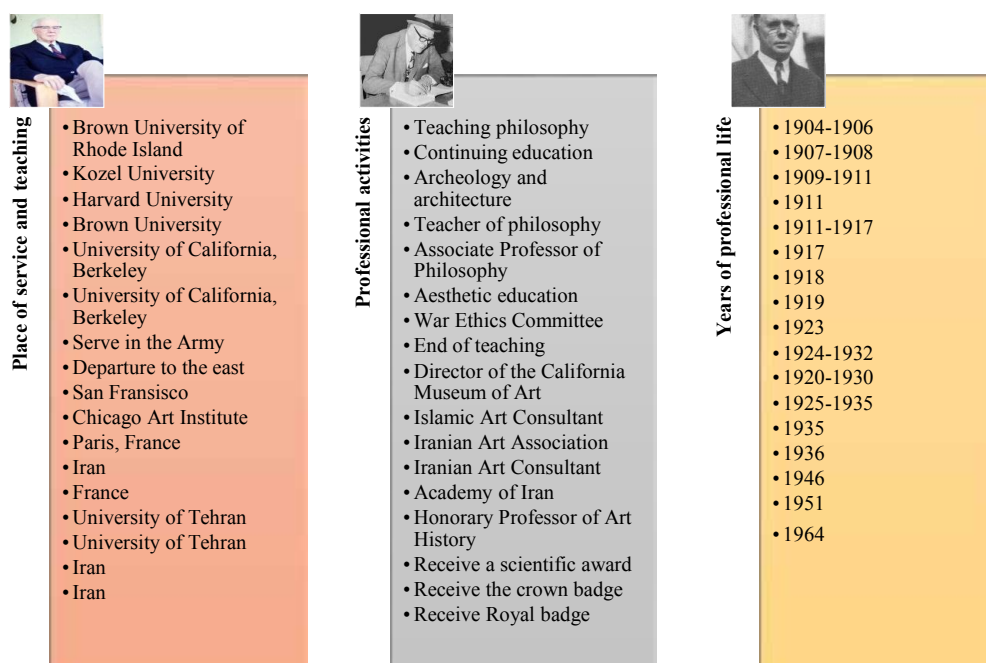


Fig. 1. Arthur Upham Pope’s professional biography. Source: authors.

Zayandehrood, Isfahan, in the municipal garden, east of Khajoo Bridge. Engineer Foroughi designed a tomb for him and his wife in the style of a fifth century AH (Seljuk) architects on his tomb. His wife, who died in 1976, was also buried next to the Pope (Mazaheri, 2008, 11; Heydari, 2011, 115). The purpose of this study was to identify and study the theoretical realm of Arthur Upham Pope's works with emphasis on his famous book "A Survey of Persian Art". The results of this research can be fruitful for creating an analytical approach to the history of Persian art for researchers in this field.

Material and Methods

The main method adopted in this research is qualitative analysis. Accordingly, the collection of data in this research has been done using library resources and documents that have been done with tools such as taking notes. The research method was also based on using content analysis method. According to studies, Pope's approach to Persian art and architecture has been interpretive due to his explicit attitude towards identifying phenomena. Accordingly, his phenomenological viewpoint, which is based on the philosophical study of structures and derived from experience and comprehension, has also subconsciously been effective in the type of methodological approach of the authors' research. Accordingly, by carefully and substantively studying the book "A Survey of Persian Art", an attempt was made to study the intellectual philosophy and theoretical realm of Arthur Pope's works in relation to Persian art.

Research in the field of Persian art and architecture

Regarding the history of studies conducted by renowned Iranologists, we can mention the works of Arthur Pope and Donald Wilber, who have studied their field outside of archeology, and in particular the study of Persian art and architecture. Donald Wilber's research was based

on the fact that the history of Persian architecture should be studied not only in the evolution of forms but also in the political, social and cultural context of its time and context (Wilber, 1976). However, most of Pope's fame is due to holding and organizing the most important international congresses of Persian art and archeology, and following the exhibitions about Iranian art, many books and references have been published by him. His activities in these congresses had a significant impact on the Iranian handicrafts and arts market (Sedigh, 1973, 55); (Table 1).

The largest works of art in Iran, which are owned by different countries of the world, including Iran itself, came together to study the impact of Iranian art on the arts of other countries. Coinciding with the Congress, an exhibition in London called the General Exhibition of Persian Occupied Industries opened with the Great Exhibition of Persian Art at Burlington House in London and in addition to the exhibition, a collection of Pope's photographs was displayed in February of the same year at the Royal Institute of Architecture in Britain (Rizvi, 2007, 50). One of the achievements of the second congress was the formation of the International Association of Persian Art and Archeology in Britain (Heydari, 2011, 108). A model of one-third of the large entrance of the Shah Mosque was built by the Pope during a visit to Isfahan and transported by land to London and unveiled at the Royal Academy (Rizvi, 2007, 50); (Fig. 2).

The presence of Arthur Upham Pope in Iran and the beginning of documentation

By the time Pope entered Iran, Iran's image had changed politically. The Qajar government was extinct and was replaced by the Pahlavi government. The temporal context in which Pope began his career in Iran was strongly influenced by the nascent history of Iran. Despite the lack of public awareness in the valuation of historical monuments, the nationalist interests of the Pahlavi government provided a platform for research (Tahmasebi, 2007, 54). On the other hand, the political

Table 1. Important events in the International Congress of Art and Archeology of Iran. Source: authors.

Congress	Time	Place	Congress Format	Congress Events and Achievements
First Congress	November 1926	Philadelphia Museum	<ul style="list-style-type: none"> - In collaboration with "Horace Gougne" and "John Shaply" - Sponsors: Fine Arts Associations of New York University. 	<ul style="list-style-type: none"> - The first dedicated congress for Iranian art. - The most important congressional event: - Pope, designer and host of the Iranian booth at the Iranian Art Exhibition in Philadelphia in collaboration with a Philadelphia architect, Karl Ziegler - Also, the reconstruction and general renovation of Sheikh Lotfollah Mosque by Pope. - Start of photography project of Iranian art objects and places.
Second Congress	January 1931	At the Royal Academy of London	<ul style="list-style-type: none"> Organized by Arnold Wilson and directed by Professor Pope. In order to study the impact of Iranian art on other countries. Sponsors: American Institute of Iranian Art and Archeology with British Partners, Honorary Sponsors: King of England and Reza Shah 	<ul style="list-style-type: none"> - Events coinciding with this congress: - Collection of the largest works of art in Iran owned by various countries in the world, including Iran itself. - Opening of an exhibition in London called the General Exhibition of Iranian Extracted Industries with the great exhibition of Iranian art at Burlington House in London. - Establishment of the International Association of Iranian Art and Archeology in Britain - Construction of one-third model of the big entrance of Shah Mosque
Third Congress	September 1935	Leningrad and Moscow	<ul style="list-style-type: none"> - Organizer: Pope and Ackerman. Presenting works in Hermitage including 25,000 items in 84 galleries. - Presenting 600 large-scale photographs as well as drawings and paintings resulting from Pope's study of Iranian architecture. 	<ul style="list-style-type: none"> - With the focus on Iranian art and its relationship with other arts and cultures. - The most important congressional event: - Arthur Upham Pope's wife presents a medal to the King.
Forth Congress	April 1960	New York University Institute of Fine Arts	<ul style="list-style-type: none"> - Organizer: Chaired by Pope and Vice President Ghirshman - By inviting 20 countries and with the presence of 70 members of Iranologists 	<ul style="list-style-type: none"> - The most important congressional event: - Unveiling of the manuscript and illustrated version of the letter of advice (Yarshater and Minavi). - Received a degree from Ghirshman, Eric Schmidt and Pope
Fifth Congress	1968	Tehran, Isfahan and Shiraz	<ul style="list-style-type: none"> - Organizer: Honorary President of the Congress, Pope and Director of the Congress, Ezzat Naban. - With the presence of 270 scientists from 26 countries 	<ul style="list-style-type: none"> - The most important congressional event: Approve proposals for ways to control the export of antiques through internationally agreed channels to UNESCO and other governments Printing and publishing their results in completing the book of Iranian art review

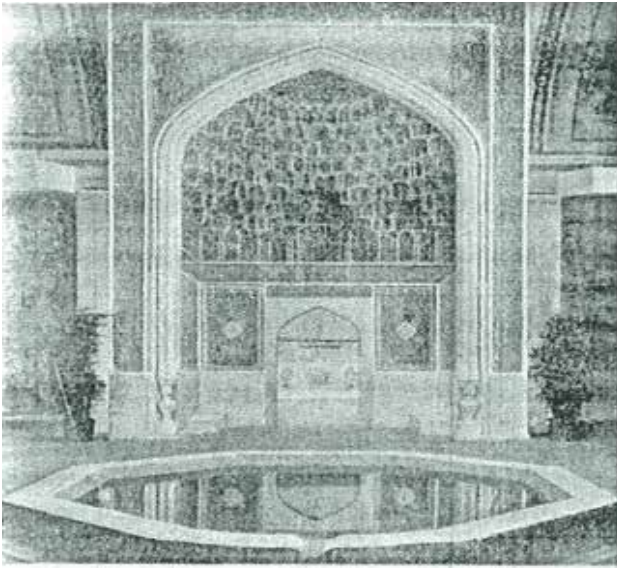


Fig. 2. The big entrance of Shah Mosque in the Royal Academy of Pictures; A maquette of the Isfahan Shah Mosque in Philadelphia.
Source: Rizvi, 2007.

tendencies of the Pahlavi period, the time proximity of this period to the historiography of Western scholars and the enactment of antiquities law that considered the works up to Zandieh period as antiquities have not been ineffective in creating a kind of disregard for Qajar architecture (Askarizad & Jafari, 2019).

Pope also played an important role in establishing the cultural foundations of Reza Shah's monarchy, which was based on archeology. On April 17, 1925, he gave a speech on Iranian art at a meeting of the Young Iran Association, and delivered the same speech on April 23 at the house of Sardar Asad Bakhtiari, Minister of Posts and Telegraphs, in the presence of Reza Khan and all government officials (Akbari, 2016). The lecture was entitled "Persian Art of the Past and the Future" with an emphasis on modeling modern Iranian architecture from its old architecture instead of modeling modern Western architecture and about the historical course of Persian art and its impact on other cultures (especially the West) and had a positive effect on reconstruction of historical buildings after the decline, preservation of national and historical monuments, revival of industries, encouragement of artists and the establishment of art schools and museums (Sedigh, 1973, 54). Another lecture, hosted by the Ministry of Education, was later

published as a textbook in Iranian schools. After this speech, the Iranian-American Cultural Association was established in Tehran by the order of Reza Shah at the suggestion of Hossein Khan Alaei, which also developed after the Second World War (Abolazya, 1969, 503). Pope submitted a series of proposals to the Ministry of Education entitled "For the Advancement of Art in Iran," one of which was the establishment of a national museum and an office for antiquities (Sedigh, 1961, 260-261). It seems that the objective effect of the Pope's influence on Reza Shah Pahlavi's thinking was undeniable by the construction of new buildings such as the Kakh Marmar (Marble Palace) in Tehran with a tile dome in the style of Sheikh Lotfollah Mosque in Isfahan, the main office of the National Bank of Iran and the Tehran Police Headquarters (Achaemenid Style) and the Museum of Ancient Iran with the style of Sassanids of the Ctesiphon period (Rizvi, 2007, 52). According to Hojjat (2001), this lecture was the basis for a special attitude and a new definition of cultural heritage in Iran.

Compilation of "A Survey of Persian Art"

In 1926, Pope began writing A Survey of Persian Art for the first time since his first congress in

Philadelphia, shortly after his return to the United States. This multi-volume work, edited by Pope, was published in 1930 or 1931 by Oxford University Press. His main purpose in publishing “A Survey of Persian Art” was to be a list of exhibitions organized in Philadelphia, after which he decided to expand his book into a principled and comprehensive account of everything known about Persian art. Pope’s main work was about 400 pages of text and more than 250 images, but as a result of research on travel to Iran since 1929 and visits to researchers, museums and collections in various European countries, the scope of this study was expanding rapidly. In the 1930s, 34 authors participated in the writing of this collection, some of whom were “world-renowned experts such as Herzfeld, Glock, Gross, Denick, and Striefsky” (anthropologyandculture.com/fa/). Finally, in 1938-1939, the 6-volume volume “A Survey of Persian Art” was published, which was the result of the research of the three mentioned congresses and Professor Pope’s numerous trips to Iran to take photos of Iranian historical monuments and works of art, with the cooperation of seventy-two professors and the scientists were from 16 different countries and were assisted by the Iranian government (Pope, 2008c). This collection was published by Oxford Publications with the help of many prominent scholars of the day. Using elaborate edits, combining different perspectives and adopting a common style, they came up with a single method of the subject. In the field of scientific organization, editing, correction and reference, Ackerman played a major scientific role. The second edition of the twelve-volume collection was published in Japan in 1964, rewritten by Jay Gluck (former student and Pope’s assistant at the Asia Institute in New York) and the third edition was published in 1977 in Iran in sixteen volumes including new studies which also included the articles of the Fourth Congress of 1960 in New York and Washington (Mirsaeedi, 2000).

The style and context of Pope’s historical documentation in Iran

In 1928, after the first International Congress, coinciding with the founding of the American Institute of Iranian Art and Archeology in New York, a documentary program began to collect, classify, and combine a wide range of manuscripts and published works on Iranian art to improve and organize the existing knowledge in the history of Iranian art. It can be said that the project of photographing Iranian art objects and places has started (Frye, 2003). Due to the lack of initial data on historical buildings and monuments, the historian Pope began to collect and document, which happened simultaneously with the exclusive historiography of art and architecture in Iran from the Pahlavi era, with archaic literature (Tahmasebi, 2007, 55).

In the spring of 1929, after returning to Iran, Pope began to study architecture with a camera he had purchased on the way to Cairo. Pope is also one of the pioneers in the history of Iranian photography (Zoka, 1997, 177).

Despite this fact, when he began researching and documenting, he became a prolific photographer despite his lack of knowledge of photography. He also faced equipment problems when religious leaders opposed the entry of non-Muslims into mosques in his time. In his article, Pope describes his photography work in Iran with a very graphic look (Siver, 2005).

During his first research trip to Iran, Pope tried to provide an illustrated report on Iranian architecture with over 10,000 photographs. Antoine Sorougin, Morteza Rostami and Asad Behrozan also collaborated in preparing the photos (Zoka, 1997, 170). Pope and his colleagues created an outstanding collection of written photographs of Iranian architecture. Experts believe that there have been no better examples of many of them in the years that followed. Pope was well aware that explaining Iranian art was not easily possible and was not the work of one person, so he set up a large institute in Iran and allowed colleagues to

join him on this arduous research journey through the turbulent roads of Iran in the 1930s. Farajullah Badi, who transcribed and translated the inscriptions on the buildings and tombs, the architects Eric Schroeder and Donald Wilber, who drew many maps and designed many pre-Islamic and Islamic works. Wilber, as the member architect of this team, surveyed and prepared a separate plan of the visible ruins on the surface of Takht-e Soleiman platform (Rizvi, 2007, 48, quoted by Amanollahi, 2016, 10).

Research Findings

• A Study of Pope's Theoretical Thoughts and His Use of Historical Sources

In Pope's research, each building is represented using an image, similar to the method used by archaeologists to present the results of their excavations. A small part of these images are architectural drawings. No vertical cuts are provided to introduce the building. Historical and geographical texts of people such as Moghadasi, Yaqut Hamavi, Naser Khosrow, Qazvini, Ibn Khaldun have not been used directly. Pope did not merely examine the surviving works; Instead, he took advantage of historical documents such as inscriptions, the results of archaeological excavations, and the views of other scholars: Andre Godar, Roman Ghirshman, Ernest Hertzfeld, Richard Frye, Sir Mortimer Wheeler, Arthur Christensen, and George Cameron. In the field of aesthetics, he has also used the viewpoints of scholars such as Andre Godar, Donald Wilber, K.A.C. Creswell, Eric Shroeder, E.G. Browne, and the travelogues of people such as Chevalier Jean Chardin, Ruy Gonzali de Clavijo, and Jean Dieulafoy (Tahmasebi, 2007, 61); (Fig. 3).

The Influence of Pope's Philosophical Approach on His Attitude towards Persian Art

Attitude, structure and how to use historical sources are essential in reviewing any chronicle (ibid., 55). Pope's view is positivist, influenced by Kant's philosophical teachings and his modern view of history. Relying

on different types of sources, focusing on political and diplomatic history, this attitude deals with the classification of documents and pays attention to objective spaces with an empirical perspective (Pope, 2008a, 14). An initial study of Pope's writing shows that the history of Iranian architecture is divided into pre-Islamic and post-Islamic periods, which is based on a historical perspective. Despite the fact that the predominant feature of the histories of this day is more attention to pre-Islamic heritage and archaeological excavations related to the works of this period, Pope in the path of historiography deals with architecture and art of the Islamic period and recognizes the religious spirit of Iranian art. By choosing a neutral and multifaceted view of Iranian art and architecture, Pope considers works that reflect the way of life and the spirit of the time in each period, and pays more attention to large and magnificent works (palaces and religious buildings) and thinks poetically and emotionally, it describes its architecture (Tahmasebi, 2007, 60).

Pope in his methodology, with a one-dimensional concept of time in which events are in a coherent sequence and sequence of events before them, and



Fig. 3. The way of Pope's utilization from historical resources. Source: authors.

with an organic and chain-like approach to the purely descriptive view of traditional historians, analytically described the history of art (Pope, 2008b, 14-15). In categorizing the methods of attitude, based on physical studies, architectural elements, formal and analytical attention to the definition of space and description of architectural works in the context of time (in different periods of government), two types of historical descriptive, historical analytical view can be attributed to Pope's writing (Zolfagharzadeh, 2014, 30) that the originality of this type of knowledge is based on the perception of the building. Pope believes in the inherent and organic connection between the series of artistic masterpieces that have emerged on the Iranian plateau over six thousand years, considers architecture to be the most feasible visual art, and in architectural composition, introduces space as an essential factor for expressing emotional values (Pope, 2008c, 3-5); (Fig. 4).

The Realm of Thought in the Article “A Survey of Persian Art”

The book “A Survey in Iranian Art” is one of the most important encyclopedias of Iranian art before and after Islam and the most detailed and authoritative reference book on the history of Iranian art. The book with the pictures in which it is published is the richest source of Iranian art. Details of historical buildings and exquisite Persian objects that exist in Iran or abroad can be seen together in its pages. The translation of this great work, after more than 60 years from the compilation and publication of the book, has been done by scientific and cultural publications and it has been published in 13 volumes in 1998. The contents of the volumes of this great work are as follows: Volume I, pre-Achaemenid, Achaemenid and Parthian / Parthian periods; Volume II, Sassanid period; Volume 3, Architecture of the Islamic Era; Volume 4, Pottery, Calligraphy and Inscription; Volume 5, painting, book decoration and textile weaving; Volume 6, Carpets and Carpet Weaving, Metalworking, Sub-

Arts, Arrays, Music; Volume 7, including images of the first and second volumes; Volume 8, including images of Islamic architecture and its arrays; Volume 9, including images of pottery and glazed pottery; Volume 10, including pictures and book arrangements; Volume 11, including images of weaving; Volume 12, including carpet images; Volume 13, including images of metalwork and ancillary arts. The author emphasizes the role of governments and kings in the construction of buildings of each period by dealing with government palaces and religious centers. As he states: “The palace is a remarkable achievement, but above it is a claim for independence and the center of a new era ...” (Pope, 1994, 58). In architectural historiography, according to Norberg-Schultz, Pope pays more attention to monuments. Because despite the attention to the general and systematic aspects of symbolism, the language of architecture is more manifested in monuments.

He divides the whole pre-Islamic period of Iran in his book “A Survey of Persian Art” into two parts, Achaemenid and Sassanid, and does not pay much attention to the Parthian and Seleucid periods and considers the Parthian period to be of Greek character. In the third volume, while dividing the Islamic era

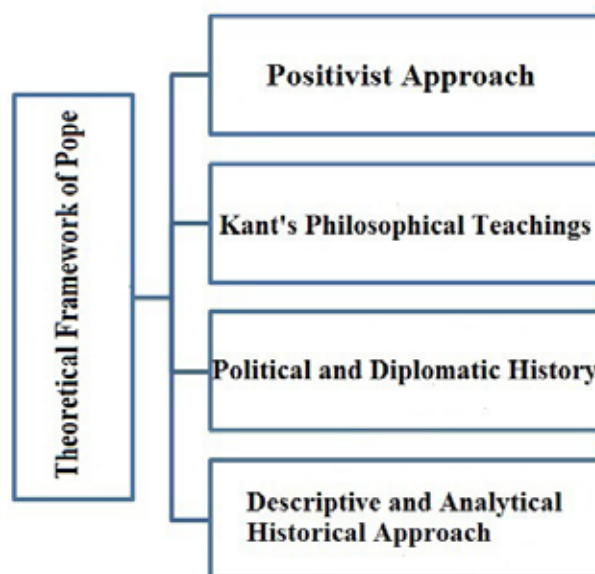


Fig. 4. Pope's theoretical framework. Source: authors.

into four periods: 1) Conquest of Muslims up to the fifth century AH 2) Fifth to seventh century AH (exposed brick architecture) 3) Eighth century AH (beginning of the construction era) 4) Ninth century AH (Richness and visual diversity), is the basis for the arrival of Islam in Iran and introduces the Shah's mother school in Isfahan as the last important Iranian building and the end point of a historical course that is hierarchically related to other works. Pope, referring to the roots of material architecture in the pillared architecture of the mosque (Achaemenid-Medes Apadana) and the conversion of Sassanid palaces (Ivan Khosrow Ctesiphon Palace) in early Islam into a mosque and the mosque's modeling of home architecture on the continuity of the era, Post-Islamic works of art emphasize the continuation of Sassanid art and the continuity of the genre, which is a tradition of indigenous architecture. He considers the emergence of the Qajar dynasty as the beginning of eclecticism and lacks an important historical monument.

Pope's Theoretical Examples of the History of Persian Art

Pope considers art to be the most authentic of all historical documents; Hence, the history of art has become a tool to clarify many issues in the history of human culture. Pope's view of the history of Iranian art has been more objective due to his attention to intellectual attributes as a complement to imagination. Of course, in the books "A Survey of Persian Art" and "Masterpieces of Iranian Art", he has also paid attention to the epistemological dimension of Iranian art. For Pope, the foundation of Iranian art is the manifestation of religious ideas. It seeks a kind of threefold religious system: truth (religion), beauty (art), goodness (morality), which according to him, the third component is the traditional social character that is not directly observed in the schemas and drawings. Rather, it is reflected in the religious ideals and the Iranian people. He introduces the most complete embodiment of Iranian art in the decorative arts, which

emphasizes the abstract perception of simulation. Of course, the art of simulation is sometimes observed with the performance of Achaemenid sculptures. Looking critically at the periodization of art history, Pope acknowledges that it may be possible to write the history of science in terms of local units, but the history of art requires attention to the inner necessities of cultural identity for the criterion of division. In his view, this artistic unity, along with cultural pluralism, is one of the facets of the organ of human culture, and the abstract component of the works has caused the representation to become timeless, and the organic and continuous connection with neighboring cultures to that kind of unity. It gives meaning that has led to a kind of integration in style and quality. Pope does not contribute to the direct influence of geographical factors on the development of Iranian art. He also emphasizes with the design of geographical algebra that the origin of many plant and animal specimens in Iranian art is imaginary, which is not derived from the environment, and the determining factor is man himself, who due to geographical conditions, as a way of thinking conventionally can be effective in creating the artistic character or the cultural individuality of Iranian art.

While describing the works in the context of time, Pope pays attention to the context of creating the architectural work with an analytical view, based on the study of appearances and components, and considers the art of construction and design under cultural domination. He considered the doctrinal values of society, political and social history, and cultural productions at the same time as any work of art to be effective in recognizing that work. Examining the studies and articles presented by Pope in his book "A Survey of Persian Art", he believes in a kind of continuity in the history of Iranian art and architecture, as well as cultural relations and interaction between Iran and other cultures and introduces reasonably in terms of its connection with Asian culture and other civilizations by providing well-reasoned examples. In

a speech entitled “The Contribution of Iranians to the Origin of Gothic Architecture”, Pope acknowledged that Gothic architecture owed Iran some form of structure, such as domes and arched structures, and that its vertical shape and visual quality were borrowed from Iranian art. He also considers the Roman style in terms of structure and decoration to be influenced by Iran and defines it as the mediating characteristic of Iranian art. He also introduces structural methods as a good clue to architectural dating; Because the dispersion of architectural styles is tracked in this way. He also pays attention to the regulation of space and the relationship between them as the first design elements of any building. Pope does not place much emphasis on distinguishing between the Islamic and pre-Islamic periods. Rather, seeks a kind of fundamental unity of the type of cultural identity in the history of art that has led to common relations between the arts. Pope has provided components for explaining the sub-criteria of Iranian art, all of which have a common chapter emphasizing the principle that the totality of Iranian art is at the center of decoration and involving a kind of religious system in shaping these decorative designs. He knows that he has made it possible to play with shapes through rhythmic design and the use of illustrative designs, as well as poetic and religious insights, attention to technical skills, and the use of materials based on freedom in conscious choice. This type of use of rational attributes for the architectural space makes Iranian art have stable attributes with a poetic character (Pope, 1964); (Fig. 5).

Discussion of Research Findings

According to the presented materials, which has been done by analyzing the content of the book “A Survey of Persian Art”, the micro-criteria of Iranian art that, in Pope’s view, are effective in regulating the spatial system of Iranian architecture, are continuity: in appearance or unity. It is not a name and arises from the unity of cultural identity on two levels of detail and imagination. In other words, the dominance of decorative art is a common foundation of historical

periods. Abstractism: A kind of architectural language that has a timeless state through the interconnection of forms and symbols and achieving a pure form that relies on a true meaning. Symbolism: In the first place, it was industrial and based on mystical insights and poetic perspectives. Clarity and accuracy: It provides light, role and context through attention to mysticism. Social and traditional character of the history of Persian art: its relationship with other civilizations, which arises from a single ideal called pure form. Relationship and influence of Iranian architecture and other civilizations and their influence on each other: “Influential spirit” in Iranian art is a quality that has left a mark of role and meaning in early medieval Europe (Fig. 6); (Table 2).

Conclusion

Among Iranologists who have studied Iranian art and architecture directly, Pope and Donald Wilber have studied Iranian art and architecture specifically outside of archeology. Pope looks at history from a philosophical and sometimes interpretive point of view. Although he writes about Iranian art in a praiseworthy tone, he does not have a purely interpretive aspect and seeks a positive view of descriptive components. While examining various factors in the formation of Iranian architecture, Pope has not paid much attention to the role of the physical bed in the formation of the type of architecture and does not consider the building as a mere engineering show; Rather, he introduces it as influenced by the power of kings, culture, and religion. In Pope’s writing, in the Islamic period, unlike before Islam, there is less talk about size and dimensions, more with general dimensions for large spaces and with metaphorical words and emotional and poetic thinking, the qualities of space are explained and lack comprehensive descriptions and It is aesthetically cohesive and makes it difficult to arrive at a set of criteria for refining style. Unlike Pope, Donald Wilber turned his attention to Iranian architecture with a historical perspective. His method of study was mostly based on functional, thematic and periodic studies. One of the features of



Fig. 5. Theoretical examples of Pope. Source: authors.

Wilber's attitude is the comparison of Iranian and Islamic architecture with the West, which is based solely on formal and physical cognition and apparently does not pay attention to the roots of the formation of works and intellectual background. However, Donald Wilber's research assumed that the history of Iranian architecture should be studied not only in the evolution of forms but also in the political, social and cultural context of its time and context, and considered the need to study the three factors of user, founder and architect in shaping the work (Wilber, 1976). But this method followed the stylistics and periodization of works based on government periods and typology of buildings. Arthur Pope, considering the context of creating an architectural work, believed that without considering the cultural context of society, one cannot achieve the knowledge of architecture. His method of study, however, focused more on the study of appearances and their elements and components. It can be concluded that the method of recognizing Iranian architecture from Pope's point of view has two important shortcomings: first, limiting the knowledge of Iranian architecture to formal, formal or superficial and superficial studies; and second, to limit architectural research to what could only be done by archaeologists and architects. Recognition of the implicit and substantial spiritual existence in the body was either intentionally or inadvertently neglected.

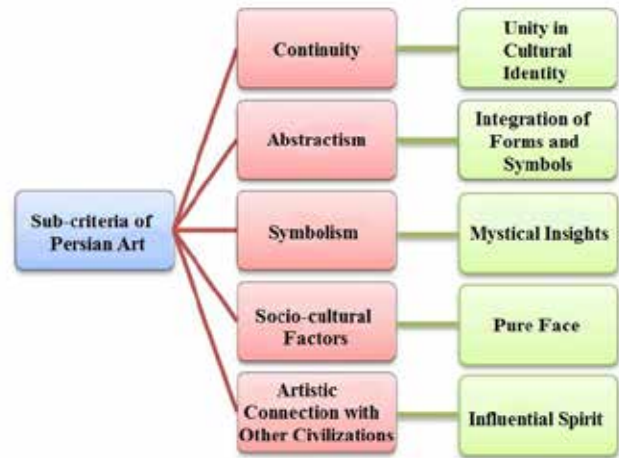


Fig. 6. Sub-criteria of Persian art from the perspective of Pope. Source: authors.

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Table 2. Criteria governing Persian art from the viewpoint of Pope in compiling the history of Iranian architecture. Source: authors.

Research type	Attitude	Attributes	Criteria governing Iranian art
Descriptive research	Historical attitude	Construction of the building, its relation to the social, economic, cultural and religious conditions and the time of construction of the building.	The mediating character of art
	Physical and archaeological attitude	Description of the physical features and dimensions and dimensions of the building influenced by the results of archaeological excavations (detailed description of the body and its dimensions).	Examining the common relations of the arts
Analytical research	Aesthetic and semantic attitude	Expression of visual and stylistic features and proportions and aesthetic perceptions	The relationship between art and religion
	Architectural attitude	Perception of spatial values about the architecture of different periods.	Sustainable Attributes

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