



Woman in Culture and Arts

The Iconology of Woman's Position in the Painting of Adam and Eve's Expulsion from Paradise in *Tahmasbi's Falnama* (962-967 AH) from the Point of View of Ervin Panofsky (1892-1968 AD)

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Article Info

Article type:

Research Article

Article history:

Received: 22 August 2023

Received in revised form: 5
December 2023

Accepted: 31 July 2024

Published online: 30 March
2025

ABSTRACT

Introduction

Tahmasabi's *Falnama* (962-967 AH) was likely composed and painted pursuant to the orders of Safavid Shah Tahmasb, who assumed power in 931 AH. He progressively veered toward extremism, and as a result, he implemented stringent laws that imposed severe restrictions on women. Even the women of the court were required to remain at home (Ravandi, 2011: 703). An area of art history that pertains to the significance and content of a work is known as iconology. Erwin Panofsky (1892–1968) is one of its significant researchers. For the purpose of interpreting the artwork, he assessed three levels of significance. 1. pre-iconographic description; 2. Iconographic analysis; 3. Interpretation of iconography. The primary objective of the aforementioned research is to examine the role of women in the iconology analysis of the painting depicting the expulsion of Adam and Eve from Paradise in Tahmasbi's *Falnama*, as per the methodology of Erwin Panofsky. Additionally, the secondary objective is to examine the structural and visual characteristics of the painting in order to study cultural, gender, and social beliefs during the era of Shah Tahmasab.

The research questions are:

1. How can the hidden meaning of the woman's role in the depiction of the expulsion of Adam and Eve from Paradise in Tahmasbi's *Falnama* be understood with the approach of Erwin Panofsky's three levels of meaning?
2. What structural and visual features does this painting have? What does the study of this painting have about the society of Shah Tahmasab era?

Methodology

This research is qualitative and has been conducted using the comparative-analytical method. The information will be collected through a library. The statistical community in this research consists of the *Falnama* paintings of Tahmasabi, which were executed during the latter portion of Shah Tahmasb's reign. Sample size: The painting of the expulsion of Adam and Eve from paradise in this manuscript is associated with the status of women during this era. The narrative of Adam and Eve's expulsion from paradise will be examined in ancient, religious, and historical texts to uncover the concealed meanings of the painting. Conversely, the second half of Shah Tahmasab's reign is scrutinized in terms of the role of women. Ultimately, Ara Panofsky examines the role of women and the symbols associated with them in the painting using the iconography angle. In this context, the painting undergoes a three-

Keywords:

Iconology,
Safavid Dynasty,
Tahmaspi's Falnama,
The Expulsion of Adam and
Eve from Paradise,
Women

step analysis: pre-iconography description, iconography analysis, and iconographic interpretation.

Results

In the pre-iconography description stage, it was determined that a man at a higher level than a woman, riding a snake-dragon, and a woman riding a peacock are depicted exiting the painting. The woman is held accountable by the male. The subject of this painting is the expulsion of Adam and Eve from heaven, as detailed in the iconography analysis portion of the horoscope text sheet. The Quran has a significant impact on the painting. However, the Qur'an does not address the role of the peacock, the snake, the dragon, or Adam's reprehensible conduct toward Eve. Consequently, this artist has been influenced by other texts. The Torah contains references to the serpent and Eve. The story of Adam and Eve in the Bible includes a serpent with feet resembling those of Esther. The author has illustrated a man riding a four-legged snake-dragon. The frigid blue color of the dragon in the painting is a representation of the power of the individual who is riding it, as well as a symbol of violence. Eve is depicted riding a peacock with a warm red hue, which represents the seduction and lust of the individual who mounts it. It was discovered in the third level of iconographic interpretation that the Quran depicts Adam and Eve as being deceived by the devil together. However, the original sin is transformed by Eve (woman) in the history of various nationalities, and this transformation progressively permeates Islamic traditions. Although this is not explicitly declared in the Qur'an. In historical texts, Eve is recognized as the first immoral woman to deceive a man, and subsequent to her, all women have been held accountable. Another archetype has been identified, which posits that Eve was created from Adam's left tooth and occupies an inferior position than him. The transformation of iconography appears to have influenced this painting, as it depicts the inherent deception of the woman in the role of Eve, the conflict between the male and female gender, and the male's supremacy over the female. Consequently, the negative attitude toward women has been cultivated by symbols and paintings across various cultures and civilizations, resulting in a deeply ingrained belief. Consequently, this ill-will toward women has been perpetuated by symbols and paintings across various cultures and civilizations, resulting in a deeply ingrained conviction.

Conclusion

The primary objective of the aforementioned research is to examine the role of women in the iconology analysis of the painting depicting the expulsion of Adam and Eve from Paradise in Tahmasbi's Falnama, as per the methodology of Erwin Panofsky. Additionally, the secondary objective is to examine the structural and visual characteristics of the painting in order to study cultural, gender, and social beliefs during the era of Shah Tahmasab. This painting depicts the verses of the Qur'an; however, there are elements in the painting that are not found in the Qur'an. Consequently, the painter was also influenced by archaic historical, exegetical, and literary texts. However, the painting depicting the expulsion of Adam and Eve demonstrates a negative perspective on women in a patriarchal society, which is indicative of the social and cultural climate of Shah Tahmasb's era. Shah Tahmasb's court was populated by influential and powerful women. The travelers' writings indicate that Shah

Tahmasb frequently sought advice from these women; however, his beliefs and the societal norms regarding women were ultimately detrimental, which resulted in their presence. be restricted in society. During Shah Tahmasb's period of extreme fanaticism, strict laws regarding women were implemented, which were attributed to religious fanaticism. Yet it appears that the fanatical and extreme perspective on religion is a method of formalizing an ancient belief in the superiority of men over women in a patriarchal society, which is anchored in ancient myths and is present in all cultures. Consequently, the painter has consciously or unconsciously reflected the prevailing beliefs of her society in the depiction of the expulsion of Adam and Eve from heaven.

Conflict of Interest

This article is from Motahareh Seifi's master's thesis under the supervision of Dr. Elaheh Panjebashi, titled "The iconologic study of the religious paintings of Tahmasbi's Falnama (962-967 A.H.) in the Safavid period with a look at the views of Panofsky (1892-1968 AD)" in the Faculty of Arts of AlZahra University.

Cite this article: Panjebashi, E., & Seifi, M. (2025). The iconology of woman's position in the painting of Adam and Eve's expulsion from paradise in Tahmasbi's Falnama (962-967 AH) with the opinions of Ervin Panofsky (1892-1968 AD). *Woman in Culture and Art*, 17(1), 21-38.

DOI: <http://doi.org/10.22059/jwica.2023.364193.1960>



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Publisher: The University of Tehran Press.

DOI: <http://doi.org/10.22059/jwica.2023.364193.1960>
