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Original Research Article

Analysis of the Quality of Arthur Pope's Knowledge about Iranian Architecture Based on His Written Historiographical Works*

Soudabeh Adibzadeh¹, Mohsen Abbasi Harofteh^{2**}, Ahmad Aminpour³

1. M.A. in Iranian Architectural Studies, Art University of Isfahan, Iran.

2. Ph.D. in Conservation of Historical Contexts, Assistant Professor, Faculty of Conservation, Yazd University, Iran.

3. Ph.D. in Architecture, Associate Professor, Art University of Isfahan, Iran.

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Abstract

Problem statement: Architectural historiography in Iran, like other fields of theoretical foundations of architecture, has not achieved a proper position, and on the other hand, existing historiographical works have been less studied to determine the asset and lack of asset in this field through this achievement and to more clarify the path of Iranian architectural historiography. Therefore, it seems necessary to study the works of architectural historiography. Thus, in the present study, the following questions are addressed: Which attitudes and methods has Arthur Pope used to study Iranian architecture? What are the fields and contexts in which these methods and attitudes have been formed? What has been the result of applying these methods and attitudes for understanding Iranian architecture?

Research objectives: This study was conducted to review the written works by Arthur Pope to identify his attitudes and methods as well as his achievement in using them for understanding Iranian architecture.

Research method: For this purpose, grounded theory was used as the research method.

Conclusion: The result showed that Arthur Pope, influenced by the requirements of the time and the needs of Iranian architectural historiography in that period, has used attitudes and methods to understand Iranian architecture through which, he has presented a history of Iranian architecture. Although, it is more focused on the physical aspects of Iranian architecture; but apart from the physical aspects, he has also paid some attention to other aspects of Iranian architecture, such as space and backgrounds of formation. His architectural historiography has more architectural color and sense than other historians of his time. He has also tried further than them to present his view closer to that of an Iranian person. Therefore, he can be considered a historian who has made acceptable efforts in writing a history book about Iranian architecture, taking into account the requirements of his time.

Keywords: *Architectural Historiography, Historians' Attitude, Historians' Method, Arthur Pope.*

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** Corresponding author. abbasi@yazd.ac.ir, +989133513052

Introduction and problem statement

The architectural works of each land somehow reflect the culture and thought of the people of that land, In this regard, as we see theoretical issues about architecture have a special place in Western countries, even though they have been less considered in Iran. Comparing the works related to this field in Iran and the West, this lack of attention becomes more pronounced. History and architectural historiography as one of the theoretical topics in the field of architecture are not the exceptions of this issue and most of the efforts in this field have been made by non-Iranian historians. However, the process of Iranian architectural historiography, which was initiated by historians, such as Arthur Pope, never evolved and stopped in the middle. Therefore, in comparison with the historiographical experiences of Western countries, architectural historiography in our country is still in its infancy. However, it is necessary to recognize, examine, and criticize the works of historiography and the methods used by these historians in writing the history of Iranian architecture to date. This can be achieved by having an insider view of the Iranian worldview, to advance the historiography of Iranian architecture. Therefore, this study is carried out to criticize and investigate the historiographical works of Arthur Upham Pope, one of the leading historians in writing the history of Iranian architecture, and to examine the quality of his knowledge about Iranian architecture.

Theoretical foundations of research

There is little research on the methods used for Iranian architectural historiography and critique of historiographies, and similarly, there is limited number of research regarding Arthur Pope, the historian who will be studied in this paper. In one of these few studies, the researcher introduced the Pope's view of architecture and the history of architecture as a multifaceted view that includes historical, physical and archaeological, aesthetic, and architectural approaches. Then, he introduced some of Pope's theories about Iranian architecture including continuity in the history of Iranian architecture, and the interaction of

Iranian architecture with other civilizations, arrays, and arts-related to architecture (Tahmasebi, 2007). In another study in which Arthur Pope's book on Iranian architecture has been critically examined, the researcher first introduced Arthur Pope's assumptions and method extracted through his texts in the book on Iranian architecture followed by presenting the structure and describing the content and mentioning the features of the book (Qayyoomi Bidhendi, 2005). Another research has been done with the focus on the historiography of Iranian architecture, in some parts of which, while introducing the works of Arthur Pope and placing his works in the category of Iranology studies, some of his methods and achievements in writing the history of Iranian architecture were shortly introduced and criticized (Golijan Moghaddam, 2005, 189-238). Examining these studies indicates that the mentioned studies are often very general and they have not investigated the backgrounds of formation for Pope's works as one of their main axes and Arthur Pope's method of historiography has been neglected as an influential factor in his work. Therefore, this study is performed to examine Arthur Pope's historiographical achievement by evaluating the context of his presence in Iran and his applied attitudes and methods.

Research method

The research method in this research is qualitative and it was done using the grounded theory. Given the original nature of the subject, the use of the grounded theory that is a theory derived from data systematically collected and analysed during the process of the research seems to be very convenient. In this study, which explores Arthur Pope's historiographical texts, data mining accounted for a major part of the research process. For this purpose, data were collected continuously and using the library method from the written references, and data collection continued until the end of the research and meeting the data saturation. Using this method, it was possible to analyse the data through conceptualization and classification of data in the form of open coding and categorization (Table 1 & Table 2), axial coding (Table 3), and selective coding

(Table 4). For clarifying the issue, part of the coding process is given in the following tables.¹

The three main axes of this research include Arthur Pope’s attitudes and methods in understanding Iranian architecture, the backgrounds of their formation, and his achievements regarding using them to understand Iranian architecture (Fig. 1).

In this research, MAXQDA qualitative research software was used in different stages of analysis. In addition to facilitating the coding process, this software also facilitated the analysis process by providing graphic outputs.

Research findings

• Attitudes and methods of Arthur Pope in historiography

The knowledge gained by historians of Iranian architecture is more or less influenced by the method and attitude that they have used in dealing with Iranian architecture. So, it can be said that examining an architectural work by two different methods and attitudes can lead to different results. It can be said that “ before historical research, historians follow a certain point of view in defining architecture

and architectural work; “such that, that view, like a priori knowledge, determines their view of history and monuments” (Khoee, 2006). Thus, the view of the historian acts as the lens through which the historian looks at the generalities and details of the subject under study. “History is a critical endeavour to understand the merits and demerits of the past; an effort that is dynamic, not static. Thus, today’s climate interferes with the process of the historical study, influencing the way we perceive the past and revealing history before our eyes. ... The history of architecture, like all branches of history, is not a solid and unchanging subject. Historical interpretations often change fundamentally. With the discovery of new evidence and intervention of the current attitude, historical events are placed in the light of new light source. Historiography is the study of evolution of historical interpretations in any given historical period. “As tastes change during each period, existing interpretations of important architectural events also change completely” (Conway & Roenisch, 2005). Thus, it is helpful to understand the historian’s attitude in recognizing the aspects of architecture considered by him as well as those not considered by him.

Table 1. Coding process: open coding. Source: Authors.

Reference	Data	Concept	Stage
Iranian Architecture Book	"Iranian architecture has a continuous history of more than 6,000 years, dating back to at least 5,000 BC, with specific examples scattered over a vast area from Syria to northern India and the borders of China, the Caucasus to Zanzibar ..." (Pope, 2011, 9).	cohesion and continuity of Iranian architecture	Open coding
Iranian Architecture Book	"Some design elements in Iranian architecture lasted more than 3,000 years. The most shocking aspect of these elements is the apparent desire for the grandeur of the scales, the clever use of simple and voluminous shapes, astonishing stability of decorative tastes, i.e., high arched entrances in the recesses of the walls, columns with fistful capitals, and repetitive types of maps and facade ..."Over the centuries, these elements have been replicated in a variety of structures that have been developed for different purposes and under the support of several dynasties of rulers" (ibid., 10).	continuity of patterns	Open coding
Book Entitled as a Survey of Persian Art	"Although, Alisha Mosque, with hesitation and stuttering, speaks with the original voice of Iran and once again it involves the scale of Achaemenid’s Persepolis, and courage and the huge volume of the Sassanid’s Taq Kasra in itself" (Pope, 2008, 1265).	continuity of patterns	Open coding
Book Entitled as a Survey of Persian Art	"The Islamic conquest brought more change in Iran than, for example, the Norman conquest on Britain ... The cultural superiority of the Iranians and the pride regarding their origins made them preserve the ancient traditions and customs" (ibid., 1121).	continuity of traditions	Open coding
Iranian Architecture Book	Iranian architecture has such a continuity that has achieved a style that cannot be mistaken for any other style despite being subjected to temporary setbacks or deviations many times due to internal conflicts or foreign invasions. This is true even in the cases where the details have changed due to necessity or circumstances.	style continuity	Open coding
And other data...			

• Background for formation of the Pope’s attitude

In the critique of historiographical works, a correct understanding of the contexts leads to a comprehensive critique and more accurate and fair analyses. On the other hand, the formation of historian’s attitudes and

Table 2. Coding process: categorization. Source: Authors.

Category	Concept
Continuity of Iranian architecture	Cohesion and continuity of Iranian architecture
	continuity of patterns
	continuity of Traditions
	continuity of style
	continuity of structures
	Continuity of symbols
	And other concepts ...

Table 3. Coding process: Axial coding. Source: Authors.

Axial coding	Category	Coding step
Areas for the presence of Arthur Pope (Influence of nationalist thoughts)	Continuity of Iranian architecture	Axial coding

Table 4. Coding process: selective coding. Source: Authors.

Axial codes	Core category
The effect of Arthur Pope’s presence on the quality of his cognition	The quality of Arthur Pope’s knowledge about Iranian architecture
The effect of Arthur Pope’s cognition methods on the quality of his cognition	
The effect of Arthur Pope’s attitude on the quality of his cognition	

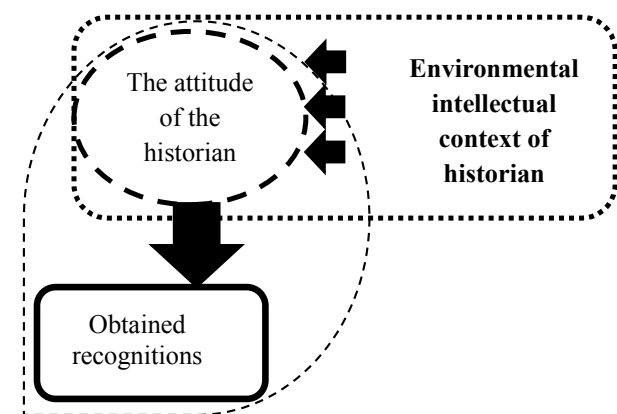


Fig. 1. Relationship between the main axes of research. Source: Authors.

choice of method is influenced by these contexts. As mentioned, the historian’s attitude influences his choice of method in recognizing architecture and also influences his interpretations and perceptions while recognizing and applying the method. Accordingly, the attitudes and methods of the historian are influential factors in his knowledge of the subject under study. For evaluating these effects, the contexts regarding Arthur Pope’s presence and work in Iran are examined.

• Political and social conditions of Iran

Arthur Pope, as one of the pioneers in the field of Iranian architectural historiography, came to Iran when the general public was little aware of the value of Iranian historical monuments. Before and during the Qajar rule, the government did not pay attention to historical monuments and the concept of cultural heritage had not been defined, and even the Qajar kings sold historical monuments to foreigners as their source of income. In this regard, “Muzaffar al-Din Shah, by the ratification of the 1900 contract, gave the French government the exclusive right to conduct archaeological activities for 60 years. “These kinds of negligence, and especially the 1900 contract led to the anger of the nationalists and intellectuals” (Mahdizadeh & Hanachee, 2016). On the other hand, the establishment of the Pahlavi government was accompanied by the rise of nationalism thoughts, and Reza Shah, influenced by the circumstances, considered nationalism as the central slogan of his government that resulted in the formation of the need for recognizing the past civilization and redefining the forgotten identity. Thus, the views of nationalists and intellectuals coincided with the policies of the government of the time, and thus they were able to officially initiate their activities to recognize, introduce, and protect Iranian historical monuments, and the establishment of the National Monuments Association was a step towards recognizing these activities occurred two years after the beginning of the Reza Shah’s government in 1922. It should be emphasized that according to the previous references, these intellectuals, and nationalists,

like the government of the time and based on its political reasons, were pessimistic and vindictive towards the Qajar government and even the Qajar historical period and in the following, this view led to the negligence of the historical values of Qajar's architecture. Inviting the Western experts in this field was one of the activities of the National Monuments Association, regarding recognizing and preserving Iranian historical monuments. Upon entering Iran, these experts were hired by the government and supported. Thus, Herzfeld was hired by the Iranian government in 1927 and Andre Godard was hired in 1928 and before that, in 1925, Arthur Pope had come to Iran through invitation by Hossein Ala (one of the high-ranking politicians and one of the first inventors of Western experts) and thus, the activities of Western experts began to identify, introduce, and protect Iranian historical monuments. Arriving in Iran, Arthur Pope showed his sense of attachment to Iran and Iranian art. With a hot speech in the house of Sardar Asad (a well-known politician and nationalist) and among the intellectuals and prominent political figures of the country as well as Reza Shah, (who was still the prime minister at that time) was able to draw a lot of attention to the importance of historical monuments by stimulating a sense of nationalism as much as possible.² This excitement was so great that Reza Khan travelled to Isfahan only three days after the pope's speech and ordered the governor of Isfahan

to repair the mosques. Following the measures taken to protect the historical monuments of Iran, "In 1924, during his visit to Susa, Reza Shah noticed the French exclusive right for archaeological excavations in Iran" (Gholamdoust, 2012). This issue, along with the activities of intellectuals and nationalists, made the National Assembly repeal the previous concessions of the French on October 16, 1926. Following the process of protecting historical monuments, "with the enactment of the Antiquities Act in 1930, the government was obliged to register worthy works in the National Heritage List" (Mahdizadeh & Hanachee, 2016). Therefore, the first steps were taken at the beginning of recognizing and protecting the historical monuments of Iran, and Arthur Pope himself was part of this process. In the following, "on the advice of Hussein Alaa, Reza Shah stood up against the religious ban and public suspicion and allowed Pope and his entourage to enter mosques and religious buildings and conduct the necessary research and photography. His actions led to the identification of many Iranian historical monuments. "He provided more than 10,000 photographs of Iranian architecture, which were used to hold numerous exhibitions around the world" (Mirsaeedi, 1996, 2854). Therefore, the alignment of Pope's studies with the nationalist policies of the government of the time removed many obstacles in front of him and provided him with suitable facilities. (Fig. 2) It

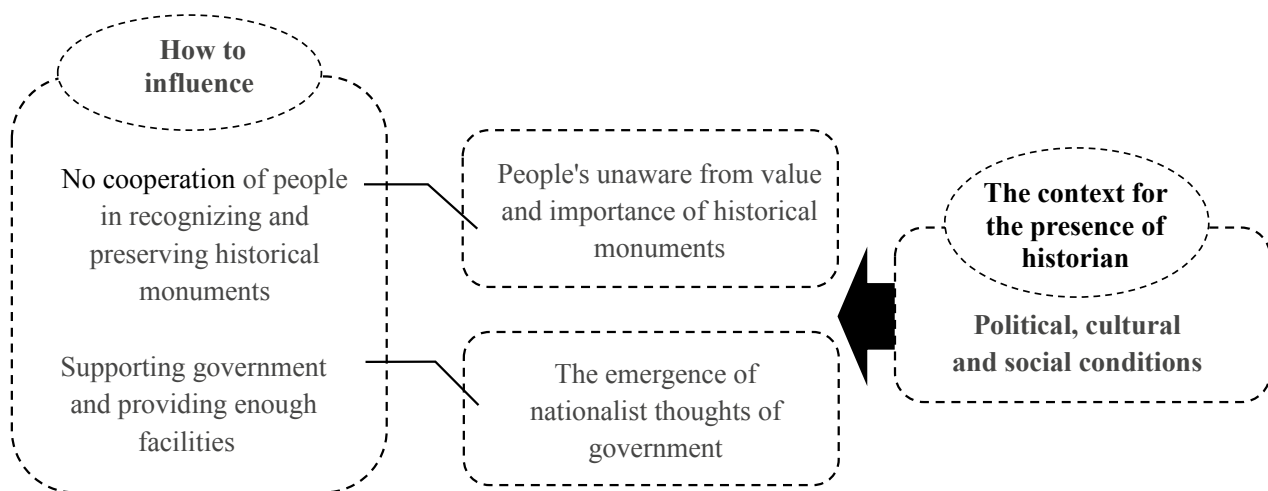


Fig. 2. The way through which contexts (Driven from the codes using the grounded theory) influence historiography. Source: Authors.

should be said that the effects of nationalist discourse can be traced in his works reciprocally. For example, one of the effects of the nationalist discourse is Pope’s emphasis on the continuity of Iran’s architectural course and its unified identity over the centuries and its lack of rupture after the Islamic era and also the interaction of Iranian architecture with other parts of the world and the influential role of Iranian architecture on the formation of architecture in the Islamic world. Therefore, the Pope does not deal with the architecture of the Islamic period of Iran similar to some historians that study it under the title of Islamic architecture and independently of pre-Islamic architecture. He believes in an independent identity for Iranian architecture, especially for Iranian architecture in the Islamic era. Although, he introduces impression and impressibility as one of the features of Iranian architecture. But in his view, Iranian architecture has had an independent identity that has maintained it from beginning to the end. According to him, Iranian architecture has had continuous progress for 6,000 years since the beginning of the formation of architecture in Iran. There are ancient patterns (including drawings, designs, and elements) in Iranian architecture that have never been forgotten and have always been repeated throughout the history of Iranian architecture, even over the centuries. Similarly, some symbols and symbolic elements in Iranian architecture and architectural decorations have always had continuity and have been repeated throughout the history of Iranian architecture. According to him, Iranian architecture has found a clear and recognizable form over the centuries, which

includes simple and large building forms that have been enriched with decoration and colour (Pope, 2011, 9-10).

• **The originality of the field of documentation and historiography in Iran**

Another area regarding the originality of architectural historiography in Iran refers to the beginning of Arthur Pope’s activities (Fig. 3). He is one of the first Western historians who wrote a comprehensive book about the history of Iranian architecture. Therefore, he has faced a multitude of unknown and sometimes destroyed buildings as well as those required to be recorded. On the other hand, as until the presence of Arthur Pope, the history of Iranian architecture had not been studied in a continuous historical course, as he stated, he considered it necessary to study the evolution process of Iranian architecture (Pope, 2008, 1113-1114).

From another point of view, the originality of the field of Iranian architectural historiography means the absence of vernacular ideas and methods in this field. As we will see below, Arthur Pope has studied the historical architecture of Iran under the influence of prevailing ideas and methods in Western historiography.

• **The experiences of orientalists in studying Iranian history and art**

The first Western studies in the field of Iranian art and architecture were conducted in the form of Oriental studies. It is not unreasonable to expect that Orientalist ideas, as one of the main currents of Iranian architectural historiography in the time of Pope, can influence his attitude. Therefore, it

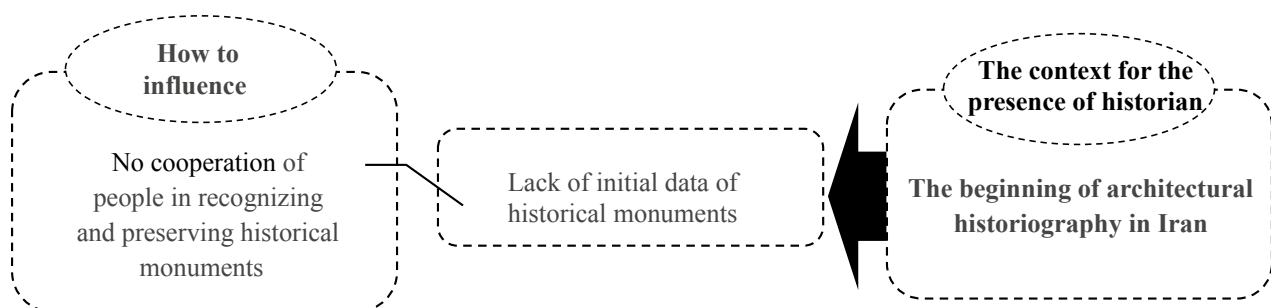


Fig. 3. The way through which contexts (Driven from the codes using the grounded theory) influence historiography. Source: Authors.

is necessary to study the ideas of this current to recognize these effects (Fig. 4).

One of the critiques of Orientalism is the top-down view of Orientalists in recognizing Oriental phenomena. Orientalists often regarded the Western culture as superior to the Eastern one, and their desire to know the East was either because they saw the East as a subject for their scientific curiosity, or because of the way they admired the East and it was their view of romanticism in praising a world far away from the consequences of industrialization, rooted in Rousseau’s romantic feelings about primitive society and primitive innocence (Ashoori, 1972, 16-17).

The external view is another damage in Orientalist historiography. However, it may seem that this kind of view keeps the researcher away from having a prejudice towards the subject under research and

makes him see and know its flaws and virtues better and judge more fairly (Zarshenas, 2012, 48). But this issue has caused historians to look at Iranian architecture and culture with an attitude resulting from their intellectual and cultural context. This view is very different from the view of the producers of the architectural works of this land, i.e., the people of Iran, and due to this reason, sometimes their analyses and interpretations of Iranian culture and architecture are very different from reality in the shadow of this difference in perspective.

The lack of attention to contexts and instead of paying too much attention to details is another harm in the work of Western Iranologists (ibid.). This has led to the study of historical monuments from a productive and partisan perspective. Examining the three major harms in the work of Iranologists, it should be determined that

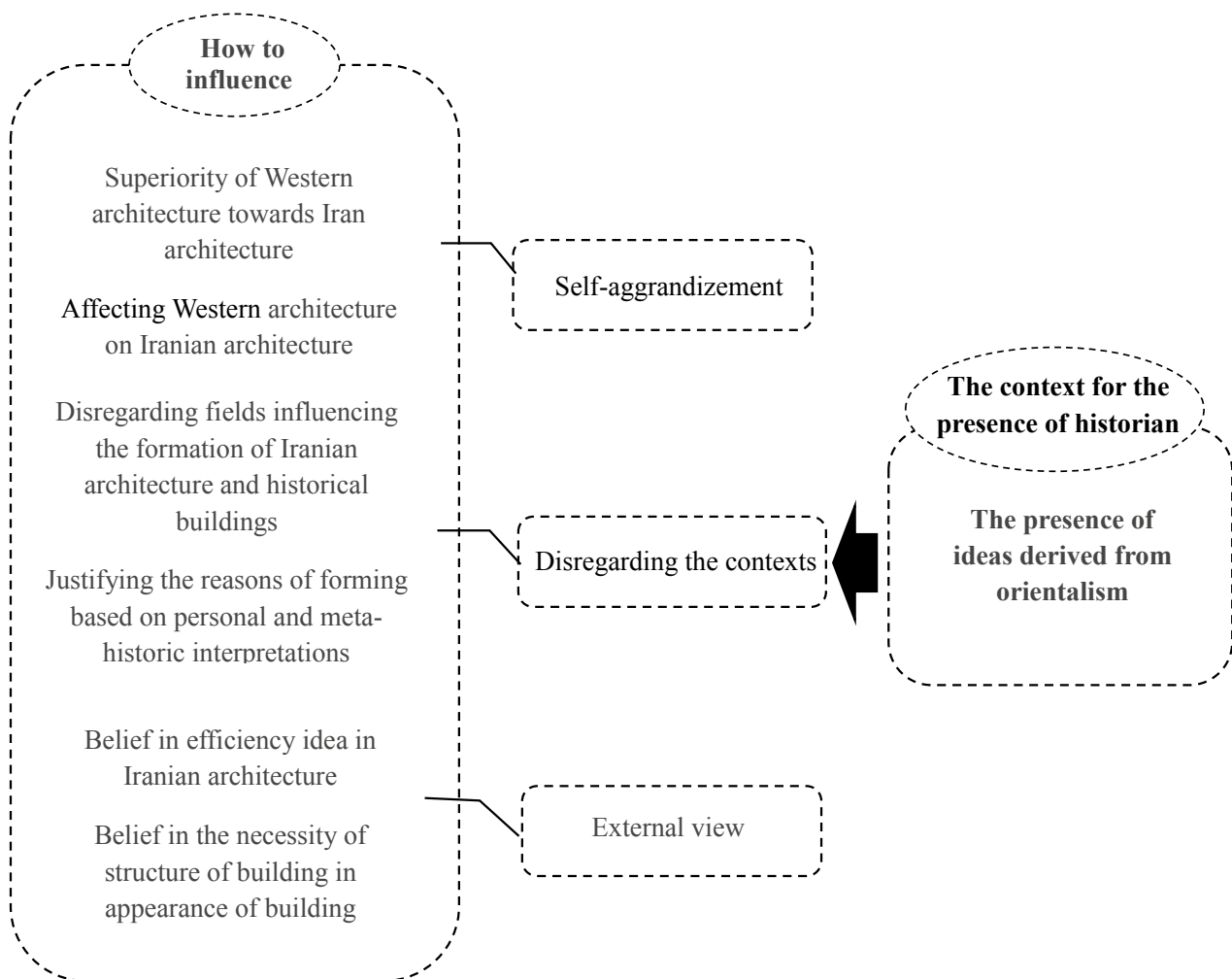


Fig. 4. The way through which contexts (Driven from the codes using the grounded theory) influence historiography. Source: Authors.

to what extent Arthur Pope’s historiography has been influenced by this kind of attitude.

Arthur Pope can be introduced as a historian who has been less influenced by the ideas of the Orientalist current. Examining the works of Arthur Pope, it is clear that self-aggrandizement and the Western external view are not present in the works of this historian, and on the contrary, a kind of fascination with Iranian culture and art can be identified in his works. Some have considered this fascination with the East and Eastern subjects as a kind of romantic reaction of Orientalists and have considered it as one of the harms of Orientalism. However, it seems that this view has not had an extreme aspect in the Pope’s work in a way to challenge his precision and realistic vision, and therefore, not only it is not seen as a detriment to his work, but also it is considered a positive aspect of his work oppositely, which has led to his difference from the historians influenced by the Orientalist current. As an example, we can mention his attempt to differently show the place of arrays in the architecture of the Iranian people from that presented in the Western thought. Western thought at that time often considered Eastern art as a decorative art therefore, it does not value it artistically

and considers it with low quality but Arthur Pope tries to show that the view of the creators of Iranian architecture on this issue is something different from the Western thought of that period (Pope, 2011, 134).

• Thoughts and methods governing the field of architecture and history of architecture in the West

Western historians including Arthur Pope had an accumulated wealth of activities in the field of architecture for a long time when they attempted to study Iranian architecture. Using their methods and attitudes, which were based on the discourses and theoretical foundations of the time, they began to perform historiography of Iranian architecture (Fig. 5). Among them, one can mention the discourse of positivism, where “in the history of art, is referred to purely descriptive reports of works of art, such as formal qualities, the history of the creation of works, motifs and symbols, biographies of artists, and the like (D’Alleva, 2015, 18). So that, body-based methods, such as typology are the legacy of this type of view. An examination of Arthur Pope’s historiographical works reveals the vivid presence of formal reports about Iranian architectural works in his work. However, considering the context of the

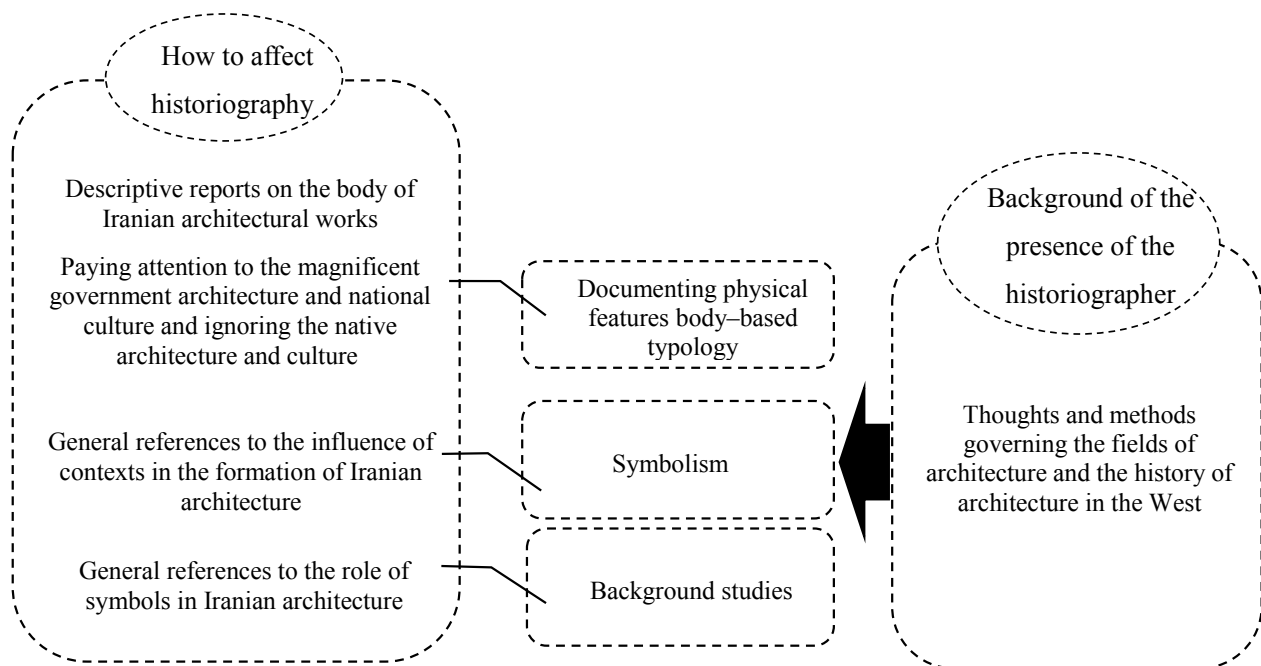


Fig. 5. The way through which contexts (Driven from the codes using the grounded theory) influence historiography. Source: Authors.

historian (originality of the field of historiography in Iran), it is not impossible that most of his studies has been about descriptive reports to document historical monuments. Explaining the current condition of the building along with presenting various images of the building, recording, and introducing various decorative methods and also various construction methods and techniques are among the items that can be seen in Pope's works in this regard.

Arthur Pope does not use the typological method as the main method of his work and even considers it as a flawed method in understanding Iranian architecture (Pope, 2011, 236). Only in a separate chapter, he has examined some Iranian architectural works, in the form of typology which he calls them as "buildings developed resulting from necessity". It is noteworthy that governmental architecture was a type of Iranian architecture that has attracted the attention of Arthur Pope, and vernacular architecture cannot be included into his scope of study.

There were other discourses in the field of historiography of architecture and art in the West at that time, such as iconology and semiotics, which were far from formal descriptions that paid special attention to the meaning of works of art. In Arthur Pope's works, the study of symbols is seen in a primitive form. Arthur Pope has both introduced some symbolic forms in Iranian architectural decorations and considered some elements and forms of Iranian architecture as symbolic.

On the other hand, the presence of ancient symbols in the architecture of land is proof of the cultural and artistic continuity of that land. Pope, who believed in the cultural and artistic continuity of Iran, has followed the presence of symbols in Iranian architecture, especially its decorations, which are a good field for reflecting all kinds of symbolic and ancient forms of Iranian culture. Of course, it should be mentioned that symbolism, itself is a method in the history of art and requires its own extensive studies, which has not been included in Arthur Pope's limited time, at that time.

Studying context of art was not unknown in the academic space of the West during Arthur Pope's

historiography (D'Alleva, 2015, 63). Arthur Pope also had a glimpse on formation of Iranian architecture. So that, in studying architecture of the governmental periods, he gives a description of the situation of that time at the beginning of each section. But the connection between the contexts and formation of the architecture of that period has a general and concise form. In parts of his works where he explains the influence of culture on Iranian architecture, Arthur Pope has paid attention to Iranian poetry and literature as a reference for understanding Iranian culture.

In other words, the references that he has used in studying Iranian architecture show his attention to the contexts of formation of Iranian architecture. Because, he has always kept in mind the use of Iranian historical and literary books as references for understanding the history and art of Iran. However, his references to culture are very general and they lack order and are scattered and without reasoned evidence and are based on the historian's own diagnosis and interpretation. Therefore, his attempt to study this field involves only initial attention that draws the audience's attention to the impact of such factors on Iranian architecture, but this amount of attention is not enough for this important aspect of historiography. This can be attributed to the infancy of Iranian architectural historiography at the time of the historian, which has made the historian to study some issues among large number of unexamined issues regarding the history of Iranian architecture. In his opinion, these issues were of a higher priority in the starting point of Iranian architectural historiography.

• Experiences of archaeologists in the study of Iranian architecture

Archaeology in Iran does not have a long life, and from this short life of fewer than one hundred years, a significant part of it has owned foreign archaeologists (Kiani, 2004, 47). The main feature of historiography influenced by the attitude of archaeologists at that time includes a detailed and museum-like view of architecture and disregarding space as the most basic aspect of architecture and also disregarding the process of producing architecture as a cultural product (Golijan Moghaddam, 2005, 30). But for

Pope, “architecture is something more than a material structure, even more than an impressive aesthetic”. At the same time, architecture is a representation of the cultural landscape of that time with the past ...” (Pope, 2008, 1119). Therefore, it can be concluded that the Pope’s view of architecture is not a purely materialistic one. Although in his works, he uses the achievements of archaeologists as a reference; his historiography is not entirely indifferent to the qualities of architecture (Fig. 6). He does not exaggerate the physical details of the building like archaeologists and does not take them out of the architectural atmosphere. In his work, although limited, spatial descriptions can be seen that is considered an innovative aspect of his work at that time. For example, the Pope’s description of the Tomb of Sheikh Abdul Samad in Natanz is interesting (Pope, 2011, 219). However, it should be known that he has been unaware of other architectural features of Iranian historical buildings, such as climatic arrangements and the connection between culture and lifestyle with the body.

Discussion

As mentioned, very little research has been done on this topic and among the few related research, only

Qayyoomi Bidhendi (2005) has emphasized the importance of examining the method and attitude of the historian and the specific contexts regarding the formation of attitudes and their effects on the practice of the historian have not been considered by researchers. But in this study, it was emphasized that the achievement of Arthur Pope’s studies is related to his method and attitude towards Iranian architecture, and the method and attitude of the historian is influenced by the requirements of the time and the context of his period of activity. In this study, five main contexts for Arthur Pope’s work were identified and the effects of contexts in his historiography were investigated (Fig. 7).

Conclusion

The political and social situation in Iran during Arthur Pope’s tenure was such that nationalist ideas, especially in the intellectual and nationalist community, and from the government reached their climax and therefore, on the one hand, it provided suitable conditions and facilities for him to understand and introduce Iranian historical monuments by the government, and on the other hand, it was accompanied with a desire for seeking the identity. Pope did not quench this desire

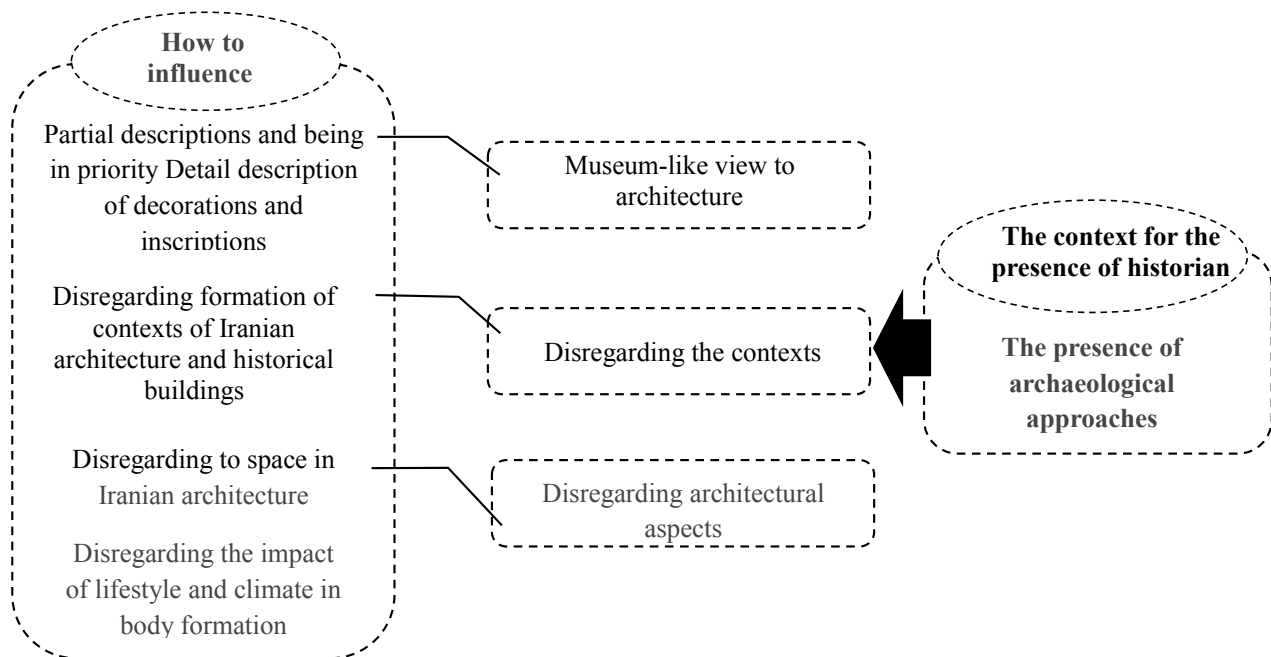


Fig. 6. The way through which contexts (Driven from the codes using the grounded theory) influence historiography. Source: Authors.

and emphasized the independent identity of Iranian architecture. On the other hand, the originality of the field of Iranian architectural historiography made his work difficult and limited it to the superficial layers related to recognizing Iranian architecture. So that, he prioritized documentation of a mass of forgotten Iranian historical monuments and their classification in a history course and first attempted to limit his studies to magnificent governmental buildings. Although he was aware of the importance regarding the impact of contexts on the architectural production process and had paid attention to the recognition of symbols, he did not find the opportunity to delve into them. But, his efforts are noteworthy as preliminary steps in this area at that time. However, the method of documentation is the main method that he uses in his work, which has led to the production of body-centered historiography. While important physical aspects, such as the effect of climate on body formation have also been ignored. Although body-centrism is reminiscent of the experiences of archaeologists in the study of Iranian architecture as another context of his work, his view is not purely materialistic as the view of archaeologists of his time and he has paid attention to the impact

of contextual factors and although limited, spatial descriptions and attention to the qualities of space can be seen in his work. The experience of Orientalists is another context for his work. Pope's view was different from the self-aggrandizement attitude of Orientalists. He tried to offer a perception closer to that of the Iranians in his works. The achievement of Arthur Pope's studies using these attitudes and methods includes the knowledge presented by him about Iranian architecture. This knowledge has a more vivid colour and sense where it deals with documenting historical works, and when it deals with the contextual factors and the formation process of architecture, it has a more rudimentary form that is more important as a background for the work of historians in the future. Arthur Pope has attempted to study Iranian architecture in the absence of vernacular ideas and methods in the field of Iranian architectural historiography and the long-standing and prominent presence of ideas and methods governing the field of architecture and history of architecture in the West. He was also influenced by the prevailing ideas and methods in Western historiography. He studied the Iranian architecture in the midst of the strong prevalence of positivist views in

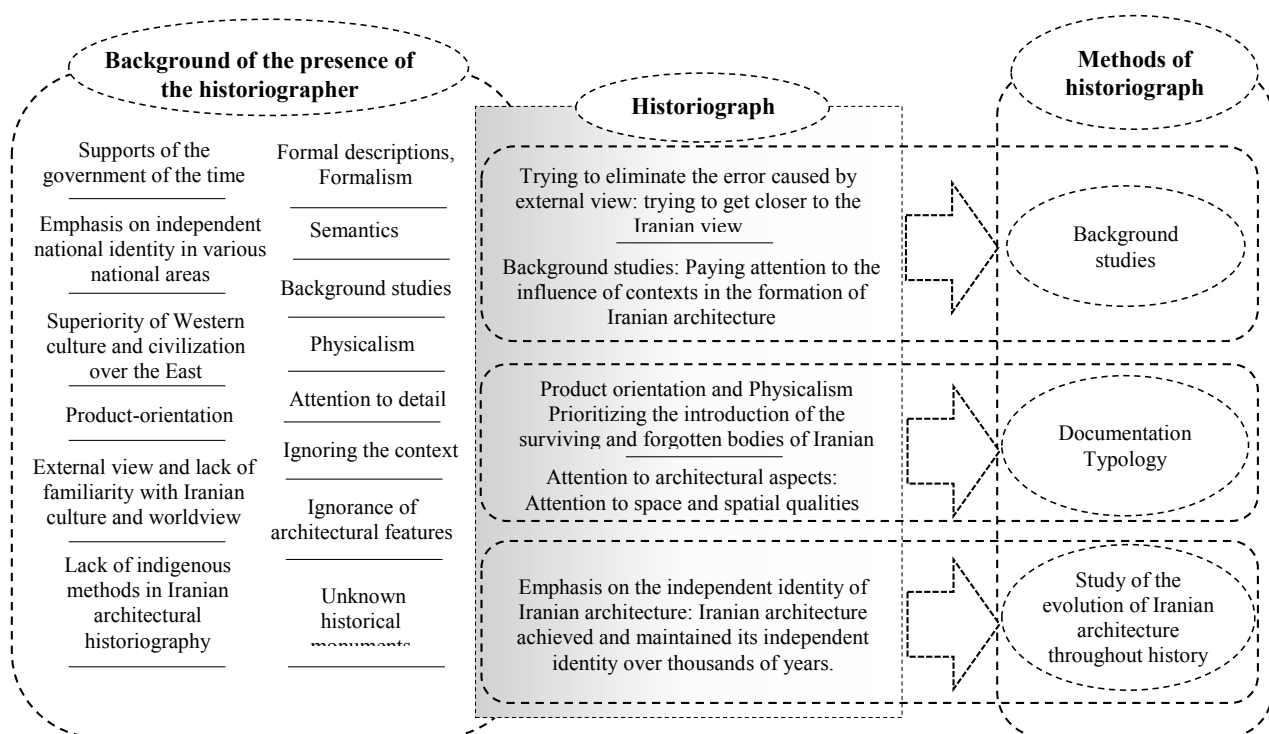


Fig. 7. The relationship between the presence of a historian and his attitudes and methods. Source: Authors.

favour of descriptive reports and the beginning of the emergence of views that conversely seek for meaning in works of art including semiotics and perspectives seeking for the context of the formation of works of art. Apart from formal descriptions, in other cases, he had no opportunity to provide a detailed explanation of their appearance in Iranian architecture that has been left incompletely as a background for future historians' studies.

Endnote

1. Given a large number of codes, it was not possible to provide all the codes in this limited paper. However, this is not common in studies like our research. The tables have been provided by the researchers only to show the accuracy of the coding steps.
2. Part of this speech: "Iranian art is the biggest asset of this country; Because not only it has created wealth and prestige for it, but also it has made many friends for Iran in every period and everywhere and today, there is no civilized country that does not have collections of Iranian works of art ... But only the country of Iran, which has been the mother and inspirational force in creating Islamic arts, still has no important collection of its best great works." Despite the huge export of great works of art from Iran to the rest of the world, there are still great works of art in Iran that have not been discovered yet" (Pope, 1976, 54).

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