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The Structural Analysis of Illumination Designs in the Paintings of Ibrahim Mirza's Haft Awrang

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Abstract

A statement of the Problem: One of the richest sources of Iranian art is the miniature painting in which the use of beautiful and well-designed motifs are abundantly visible in the form of geometric, abstract or naturalistic motifs, and such motifs can also be seen in different branches of this art, including illumination and Shepherd. The illustrated version of Jami's Haft Awrang, illustrated in the 16th century A. D. is one of the most famous and valuable manuscripts of the Safavid period.

Research Objectives: The present study aimed at analyzing the illumination designs used in the images of the Haft Awrang and also examining their features such as form, color, place of application and the way these designs have been used.

Methodology: Data collection has been conducted with reference to written sources and the obtained data has been examined using a descriptive-analytical method.

Research questions:

- What are the qualities of designs and motifs in the images of Haft Awrang?
- How is the use and method of Illumination in the illustrated version of the Haft Awrang?

Conclusion: The results indicate that the illumination motifs used in Haft Awrang images, mostly include Palmette flowers and Khatayi designs as well as combined Khatayi and Arabesque designs have been most frequently used in the illumination patterns of this illustrated manuscript. Illumination designs have been depicted on the surfaces of buildings, tile works, domes, carpets and rugs and occasionally in humans' clothing and animal coverlets. Also, these designs have played a significant role in promoting the decorative glory of the images and adjusting the composition of the paintings. The plurality of the designs and decorative motifs in this illustrated manuscript represents the decorative arts of the Safavid period and provides the virtuosos with a comprehensive collection of Iranian decorative motifs in one of the most flourishing periods in Iranian history of art.

Keywords: *Illumination, Safavid Period, Iranian Miniature Painting, Haft awrang.*



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Introduction and Statement of the Problem

Since the creation of human and animal images has been banned in Islamic art, these motifs are rarely seen in Islamic ornaments (Bolukbashi, 2004: 385).

As a result, the Muslim artists began to create ornamentations whose main elements were geometric shapes and abstract motifs; these shapes and motifs then became commonplace in different Islamic arts. Application of these types of decorations with more details and accurate development of motifs as well as the use of various colors can be seen in the art of illumination, as an independent art, and also in the decorations of Holy Qurans, Iranian manuscripts, and paintings. The places in which illumination designs are used in miniature painting are the margins of images and decorations outside of the original space, but the use of these decorations is also seen in the context of the images and in some styles of miniature painting and illustrated manuscripts. One of these manuscripts is Jami's Haft Awrang which was decorated with various illustrations in Mashhad School at the workshop of Ibrahim Mirza, a Safavid prince. This research has been conducted based on the study, identification, and analysis of the illumination designs of this illustrated manuscript. Accordingly, the twenty-eight images of this manuscript and the illumination designs contained therein have been analyzed.

Methodology

In the present research, descriptive (analytical) method was used to obtain comprehensive information and helpful results. From this perspective, by investigating the images, the decorative elements of the illuminations have been analyzed and the patterns and motifs applied in each image have been individually identified and extracted. From among a total of 28 images, 25 images with illumination decorations were examined. According to the number of images and in order to avoid prolonging the text, 2 images are explored in detail¹, and the rest of the images are presented in three tables representing the designs, colors, and the ways in which the Illuminations have been applied in Haft Awrang manuscript; also several image have been provided in this paper that demonstrate the quantities. These tables and image illustrate the magnificence

of the Safavid miniature painting art, the degree to which colors and illumination designs have been used as colorful shades, the degree of darkness and brightness, and the creation of the various contexts in miniature painting, and this is a demonstration of the aesthetic ideas of the Safavid era at the court of Ibrahim Mirza.

Background research

In a paper titled "A Pictorial Narration of Jami's Haft Awrang" Hosseini (2006), has investigated the pictorial theme of the images in Haft Awrang.

Simpson (2003) in a book titled "Persian Poetry and Painting, Supporting Iranian Art", has described the images of Haft Awrang in terms of theme and content.

Regarding the examination of the features and identification of the illumination ornaments, no source that has been specifically devoted to the decorative designs in Iranian miniature paintings and the analysis of the motifs was found. Despite the importance and large number of illumination decorations seen in most Safavid paintings, no comprehensive study has been conducted on these arrays. Some scholars have deemed it suffice to merely mention the various types of illumination designs and introduce different motifs: Machyani (2001), Zarei mehrvarz (1994), Kuhnel, Maleki & Aghdasieh (1989), Lings (1998), Mayel heravi (1993) and (1974), Mojarrad Takestani (1996), and Najarpour jabbary (2016), are among the researchers who have introduced the illumination designs and decorative motifs in their books and articles.

Ibrahim Mirza's Haft Awrang in Mashhad School

During the Safavid reign, after Tahmasebi's Shahname, Ibrahim Mirza's Haft Awrang is one of the most prominent and at the same time most brilliant miniature painting works created by Ibrahim Mirza. This book consists of seven Masnavis composed by Nur al-Din Abdol Rahman Jami between 1453 and 1470 A. D. Ibrahim Mirza's Haft Awrang or Freer

Jami's manuscript was turned over to a group of artists for book designing and calligraphy between 1541 and 1551 A. D. under the order of Ibrahim Mirza, the Safavid prince and the nephew of Shah Tahmasb and then ruler of Khorasan² (Pakbaz, 2000:39).

In one of the pages of the first volume of Selselat al-Zahab, a specific seal of first Shah Abbas dating back to 1595 A. D. is seen that the sign of the dedication of the Haft Awrang is on the verge of the shrine of Sheikh Safi al-Din Ardebili (Hosseini, 2006: 18). Thereafter, no further documentary information is available on the fate of Haft Awrang until the twentieth century, when it was acquired by Freer, the American collector, and he placed this exquisite work in his collection at the Smithsonian Institute, Washington DC. Thirty. Ibrahim Mirza's complete collection of Haft Awrang is now available at this Institute³.

Art of Illumination

The use of plant or abstract elements in the decoration of Holy Qur'ans and book designing has been called illumination. Regarding the features of illumination, it is merely enough to mention that no art other than illumination has been allowed to be manifested along with the Qur'an. Undoubtedly, the exterior and interior features of this art were qualified to be used along with the verses of the holy Qur'an. The term Illumination is derived from the Arabic word "Zahab", which means gold. This art includes fine and delicate designing, drawing, and adjusting interwoven and twisted plant and geometric motifs and patterns, which have been depicted by fast rotations and balanced and tidy spinning of soft and fluid line lines. Since the onset of this art in the early Islamic centuries, the dominant and common color used in painting of such motifs was gold, the term "illumination" is used to refer to this art, although other colors such as azure and later, blue, green and turquoise are also applied instead of golden color (Machyani, 2001: 5). The different types of decorations, according to the type of ornaments

used in illumination art, can be divided into several groups in terms of their types: geometric motifs, plant and abstract motifs, human and animal motifs, and combined motifs.

The Use of Illumination in Miniature Painting

Historians have referred to illumination as an art which is dependent on book-making and book designing techniques, and they have ignored the independent aspects of illumination art and the originality boundary as well as the centrality of this magnificent branch of decorative art in the scope of Iranian art in their classical definitions. (Machyani, 2001:7).

But in fact, illumination has been an independent art that could support the flourishing of other Iranian arts. In the Islamic era and in various schools of miniature painting, illumination was used in decorating Qur'ans and the margins of different manuscripts. The presence of illuminated ornaments reached the peak of its diversity and elegance in the images of the Timurid period and the first period of the Safavid School, in terms of diversity and richness of color.

Although the use of illumination ornaments in book-designing and miniature painting mostly occurs at the margins of manuscripts, in the painting of the Safavid period the application of these motifs on some of the internal surfaces of the images can particularly be seen, for example, in some parts of buildings and decorations of clothes, as well as the visual elements. This art has played a significant role in improving the visual effects, adjusting the levels and increasing the richness of the color in the images. One of the significant illustrated manuscripts in which illumination has been used in the internal design of the decorative motifs is Haft Awrang of Ibrahim Mirza. In the following, the images of the illustrated manuscript of Haft Awrang in Mashhad School, as well as their illuminated designs in this work are investigated.

Analysis of the Images

"The infant testifies to the innocence of the Prophet Yusuf (Peace be upon him)".

This image in Yusuf and Zuleikha narrative by Jami⁴ is the second volume of Haft Awrang. In the description of the story, it has been stated that one night after encouraging Yusuf, Zuleikha seduces Yusuf to make a sexual relationship with her in her chamber and she could succeed to do this to some extent, but at the last moments, Yusuf responded to his inner voice and rushed away from her court. The Aziz of Egypt became suspect when he noticed Yusuf's hastily exit. In order to prove her innocence, Zuleikha pretends that Yusuf intended to rape her and he deserved to be punished. And finally, Aziz surrendered to the demands of Zuleikha and ordered his officers to send Yusuf to prison until the case was clarified (Hosseini, 2006: 10). Yusuf appeals to God to help him prove his innocence. The divine response appears from an unexpected angle. A three-month child belonging to a maid of Zuleikha suddenly starts to talk and testifies to the innocence of Yusuf⁵ (Fig. 1).

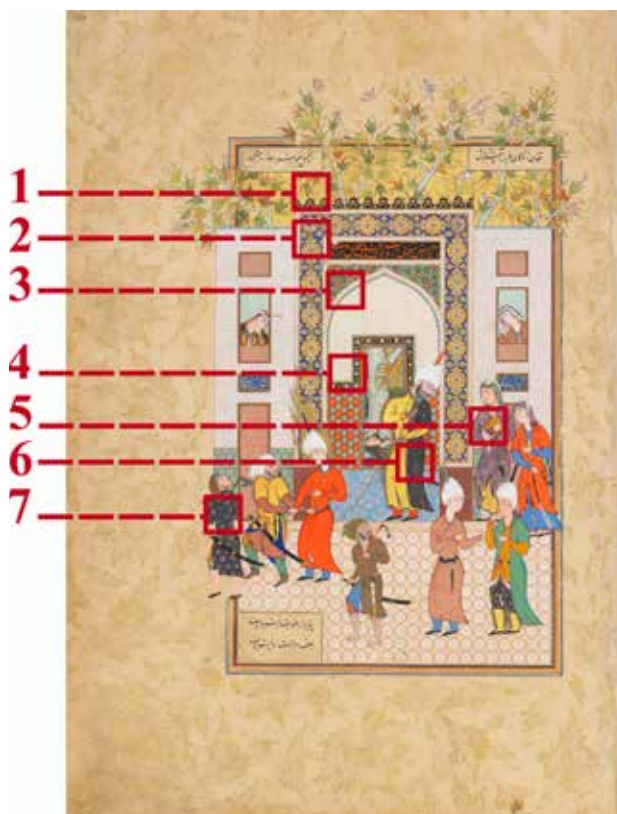


Fig. 1. The image of an infant testifying to the innocence of the prophet Yusuf and segmentation of its illumination designs.
Source: Simpson, 1997.

Structural Analysis of the Illumination Designs

• Composition of the Illumination

Illumination projects in this image, like other visual structures, have been performed symmetrically and in a definite format. The use of illustrations in the middle of the image, in contrast to the geometric nodes of the image, has added to the visual balance of the design. The presence of illumination elements in a significant portion of the porch and the clothes of a number of human characters has created a balance in the image and neutralized the symmetrical stagnation resulted from the geometric lines of the building. The analysis of color utilization in illumination motifs shows that the dominant tendency is towards the use of passionate colors in contrast with the neutral and gray colors resulted from the geometric surfaces of the building, so that in addition to providing a balance in color composition, it can enhance the visual effect of the image.

• Number of Illuminations

There are 7 illumination designs in this image most part of which is a motif used in the central porch.

• Types of Illuminations

The main motifs used to decorate the surfaces of this image are Khatayi elements, the Khatayi motifs have been mostly used in the form of frames and on other surfaces they have been used as scattered design. The Arabesque motifs have been just used in one case (the Arabesque head with a contrasting color of the background in the internal Lachaki of the porch).

• Color of Illuminations

Illumination elements in this image, like all the other designs of Haft awrang, have been painted with golden and azure colors, but green, black and other bright colors have been used in the background of this illumination.

• Application Type of Illuminations

The illumination elements have been used on certain surfaces: the universal inscriptions of the porch, the internal Lachaks of the central arch, the upper cornice and the strip inscription around the door. In addition, simpler designs are also seen on clothes of

some human characters in the image used to adjust the composition (Table1).

The Miserable Lover Falls from the Roof to the Ground

This image belongs to Sobhat al-Abrar⁶, the third volume of Haft Awrang. In the description of the story, it has been stated that a miserable old man, standing on the roof, expresses his desire to a good-looking young person. The young man tells him to look at the other side in order to see a better-looking person. As the old man looks at the other side, the young man pushes him down with a hit, Jami's purpose to narrate this story was to reinforce the notion that if the divine love truly lies in a human's heart, nothing else would take its place (Ibid, 2006: 12); (Fig.2).

Structural Analysis of Illumination Designs

• Composition of the Illumination

There have been extensive spaces for the artist to decorate the image with illumination designs, but the miniaturist has used the smallest spaces and other



Fig. 2. The Image of a miserable lover falling from the roof to the ground and segmentation of its illumination designs. Source: Simpson, 1997.

decorative motifs have been used to decorate most of the remaining surfaces. The location of the building on the right side of the image has led to the presence of illumination designs in this section. Illumination designs in the image have been designed in the form of regular frames. The presence of decorative designs, such as geometric arrays and illumination designs, has two major applications: decorating the surfaces and adjusting the composition. In addition, the surfaces illustrated with illumination are used to emphasize on some points of the image.

• Number of Illuminations

This image has 7 different types of illuminations that have been briefly used in spite of the wide surface and the available space in the image.

• Types of Illuminations

The dominant designs of the illuminations in this image include the various types of Khatayi designs which are used either in the form of frames or in a general form.

• Color of Illuminations

The golden color is the dominant color used in the illustrations of this image. The study of the color spectrum of the illumination elements shows that darker colors and gray have been most frequently represented in this image, and light colors have been rarely used in the composition of the motifs.








Application Type of Illuminations

Illumination elements are mostly used to decorate the building's surfaces and the main technique of their execution is tile work (Table 2).

Discussion

In this section, by referring to the features of the illuminations existing in this image, the illumination designs in the images of Haft Awrang have been analyzed. Initially, the information obtained from the analysis of the illumination designs was presented in three tables, and then the results of the analysis were individually investigated using various imageThe results obtained from the analysis of 28 images have been separately presented in three sections: Designs

Table 1. The Illumination Designs in the Image of the infant testifying to the innocence of the prophet Yusuf. Source: authors.

7	6	5	4	3	2	1	Illumination
							Form
Khatayi Palmette Flower, Multi petal flowers	Framing Khatayi Palmette Flower, Multi petal flowers	Khatayi Palmette Flower, Multi petal flowers, blossoms	Khatayi String, Multi petal flowers, blossoms	Arabesque Khatayi Arabesque, Khatayi String, Palmette Flower, Multi petal flowers, blossoms	Framing Khatayi Kataei frame, string, Palmette Flower, Multi petal flowers, blossoms	Khatayi strings, Palmette Flower, Multi petal flowers, blossoms	Illumination type Motifs
Black, golden	Black, golden	Purple, golden	Black, white, brown	Green, Red, Purple, White	Golden, Azure, blue, white, Red, Green, Gray Azure	Black, golden, red, White	Color
Black Clothes	Black Clothes	Purple Clothes	Black Building decoratio n	Green Building decoratio n	Azure Building decoratio n	Black Building cornice	Background color Type of application
Designing on textiles 1	Designing on textiles 1	Designing on textiles 1	Tile work 1	Tile work 1	Tile work 1	Tile work 1	Implementatio n method Frequency

and motifs, the colors of the illumination and the application type and the implementation method of the illuminations in the images, and in each section, an analysis has been performed based on the characteristics of the images.

Number of Illumination Designs








Of the 28 images of the Haft Awrang, illumination designs have been used in 25 images to decorate the surfaces, and these designs have not been used in three paintings (the image of Salaman & Absal, the image of the Negro and the mirror and the image of Majnun in the ewe's skin). The number of illuminated designs used in the images varies according to the existence of surfaces with the possibility to be decorated and the issues related to the composition

and or the location of the story (the assemblies with natural or urban landscapes) as well as the type of assembly (the dominant space are banquet, grief, warfare, etc.). Thus, in some of the images, the number of illumination designs is small and in some others the number of illumination designs reaches to more than 10 different types. In some of the paintings, the illumination designs have not been repeated, and in some others, several illumination designs are used at different levels of the image by repeating the cases.

Types of Illumination Designs

The analytical table of the number of illumination designs with the images of Haft Awrang shows that the largest number of illuminated designs is Khatayi which are used in all the images also, the examples

Table 2. Illumination designs in the image of the miserable lover falling from the roof to the ground. Source: authors.

7	6	5	4	3	2	1	Illumination form
							
Khatayi potted	Arabesque	Arabesque Khatayi	Arabesque Khatayi, Framing	Khatayi	Khatayi	Arabesque Khatayi	Type of illumination
Vase, Khatayi string, Palmette Flower, Multi-petal flowers, blossoms	Arabesque	Arabesque, Khatayi string, Palmette Flower, Multi-petal flowers, blossoms	Arabesque, Khatayi string, Palmette Flower, Multi-petal flowers, blossoms	Khatayi string, Multi-petal flowers, blossoms	Khatayi string, Multi-petal flowers, blossoms	Arabesque, Khatayi string, Palmette Flower, Multi-petal flowers, blossoms	Motifs
Gray	Golden, black	Golden, black, blue, red, white	Azure, green, golden, red, white, black, blue	Black, golden, red, white	Golden, blue, red, white	Azure, golden, blue, red	Color
Gray	Golden	Golden	Azure, green	Black	Golden	Azure	Background color
Building decoration Tilework	Building decoration Tilework	Building decoration Tilework	Building decoration Tilework	Window decoration Designing on objects	Window decoration Designing on objects	Building cornice Tilework	Type of application
1	1	1	1	2	2	1	Implementation on method
							Frequency

depicted with a combination of Khatayi and Arabesque arrays are seen in most of the illustrations. Other designs include framing, Arabesque, and Medallion Design, which have been mostly applied to decorate the surface of the images, apart from this case, in 8 illustrations, the illumination designs containing animal motifs (including the motifs such as dragon, Simurgh (Phoenix), beasts and birds) can be seen. Decorative designs with animal (and human) motifs have not been so common, and the use of such designs reflects the current events in the image (Hosseini, 2006: 15); (Fig.3).

Motifs and Illumination Arrays

Investigating the application of the motifs and illuminated arrays in the images of Haft Awrang indicates that various designs such as Palmette flowers, multi-petal flowers and Khatayi String have

been used in all the images, and also different types of Arabesque designs (including Arabesque head, Ophidian Arabesque, Dragon Mouth, and floral Arabesque) have been used in the rest of the images, except one case (the image of the old and the youth). Extensive designs such as some types of Arabesque designs have only been performed on the images in which an appropriate situation has been provided and there have been vast surfaces to manifest these designs, and with limited or small spaces, repetitive patterns or simpler arrays have been used (Table 3).

Colors of Illumination Motifs

The colors in the illumination designs are influenced by the overall color spectrum of the image. This leads to the correct dispersion and rotation of the colors as well as a balance in the composition of the images. Similarly, the illumination motifs can be painted with

Table 3. The Illumination designs in the illustrated version of Haft Awrang. Source: authors.

Type of motif			Type of illumination					Number		Analysis of Illuminations						
Animal	Medallion	The frame	Multi-petal Flower	Palmette Flower	Khatayi String	Arabesque	Animal Design	Medallion	Feramed Design	Arabesque& Khatayi	Khatei Design	Arabesque	Number	Diversity	Title of Image	
-	-	-	•	•	•	-	-	-	-	-	•	-	4	2	The Old and Youth Assembly	1
•	-	•	•	•	•	•	•	-	•	•	•	•	8	8	Domination of instincts	2
•	-	•	•	•	•	•	•	-	•	•	•	•	19	13	The villager and the dying donkey	3
•	•	•	•	•	•	•	•	•	•	•	•	•	9	8	Father's advice to his child	4
•	-	•	•	•	•	•	•	-	•	•	•	•	14	11	Dervish and the Young man	5
•	•	•	•	•	•	•	•	•	•	•	•	•	11	10	The story of Truth and Duplicity	6
-	•	•	•	•	•	•	-	•	•	•	•	-	21	15	Zoleikha's coming to Egypt	7
•	-	-	•	•	•	•	•	-	-	•	•	-	10	10	Finding of Joseph inside the well	8
-	-	-	•	•	•	•	-	-	-	•	•	-	5	5	Joseph and the sheep flock	9
-	-	•	•	•	•	•	-	•	•	•	•	-	8	6	Joseph and Zoleikha's maids	10
-	-	•	•	•	•	•	-	-	•	•	•	-	7	7	Testifying to Joseph's innocence	11
-	•	•	•	•	•	•	-	•	•	•	•	-	9	9	Joining of Zoleikha and Joseph	12
-	-	•	•	•	•	•	-	-	•	•	•	-	6	6	Light rain of Saadi	13
-	-	-	•	•	•	•	-	-	-	•	•	•	14	6	Unacceptable gift	14
-	-	•	•	•	•	•	-	-	•	•	•	•	10	7	Fall of the miserable lover	15
-	•	-	•	•	•	•	-	•	-	•	•	•	9	7	Generosity of the Arab man	16
-	•	•	•	•	•	•	-	•	•	•	•	-	9	9	The urban man and the villager	17
-	•	•	•	•	•	•	-	•	•	•	•	•	18	13	Narrative of Belgais and Solomon	18
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Salaman & Absal	19
-	•	•	•	•	•	•	-	•	•	•	•	•	9	9	The discipline's kiss on master's foot	20
-	•	•	•	•	•	•	-	•	•	•	•	-	8	6	Turtle's flight	21
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Negro and mirror	22
•	-	-	•	•	•	•	•	-	-	•	•	-	8	7	First meeting of Majnun	23
-	•	•	•	•	•	•	-	•	•	•	•	•	20	14	Coming of Majnun to Layli's caravan	24
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Majnun in an ewe's skin	25
-	-	-	•	•	•	•	-	•	-	•	•	-	7	5	Ascension of the Prophet	26
•	-	•	•	•	•	•	•	-	•	•	•	•	5	5	Khosrow Parviz, and fisherman	27
-	•	-	•	•	•	•	-	•	-	•	•	•	12	9	The sign of Alexander's death	28

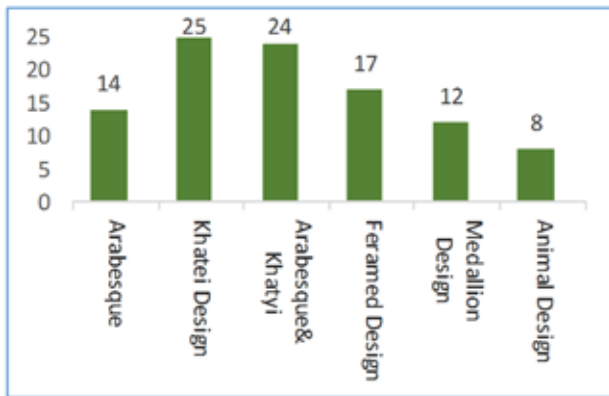


Fig.3. The quantity of illumination designs of Haft Awrang.
Source: authors.

cold, hot, dark and/or high-light, or low-light colors so that they can confirm, emphasize or contrast with colorful surfaces; in this way, a balance and harmony could be provided in the application of the colors. The dispersion of color spectrum based on Table 4 and figure 4 shows that the most commonly used colors in the illuminations of the Haft Awrang images are golden, azure and red which are applied in all of the images; moreover, white, black, blue and green are used in most designs. Apart from this spectrum, other colors are rarely used in some of the images, including different types of gray and brown (Fig. 4); (Table 4).

Background Colors of Illuminations

According to figure 4, the study of the background color used in the illuminations shows that the azure color is used as the most frequently used color in the background of illumination designs in all of the images. Also, golden and black colors have been used in the majority of the paintings as the background color of the illuminations. In some of the images, brighter colors like green, red, and blue are also used. In a small number of the images, illumination designs can be seen in different colors such as white or gray.

Investigating to Application of Illuminations

Decorative elements have been depicted in different surfaces of Haft Awrang images; geometric arrays and nodes have been depicted on the surfaces of the

building, Shepherd designs on the outer margins of the paintings. In addition, the illumination designs have been depicted on a variety of surfaces that are not limited in size, type, and the manner of execution. Table 5 represents the application type of illuminations as well as the methods and techniques of their implementation on the surface of the images (Table 5).

Application Type of Illumination

Illumination designs in Haft Awrang have been depicted in a variety of surfaces, some of which are large in size and some have small and superficial sizes. Table 5 illustrates the application type of illumination designs on the surface of the images. The resulted information indicates that the major use of illumination designs has been in painting the surfaces of the building, including domes, minarets, porches, facade, windows, cornices and other surfaces. There are also many decorations on smaller surfaces such as saddles and coverlet of horses, camels, and donkeys. Similar to the paintings of the Safavid period and according to the presence of tents in some of the paintings, appropriate surfaces have been provided to carry the illumination designs. In 10 pictures, this feature is indicated. Also, with reference to a large number of human elements in the paintings, some of the illumination designs have simply been used on the clothing of human characters (and their accessories such as crowns, hats, gloves, etc.). Some of the other motifs have been depicted on carpets and ground cloths existing on the scenes, and this feature is repeated in nine images. Also, other small surfaces such as war devices and objects such as caskets, pillows, etc., have been a space for the manifestation of illuminated designs in low numbers (Fig. 5).

Implementation Method of Illumination

The method of painting the illustrations means that the designs of the illumination have been executed in the surface of the images. Thus, the largest amount of illuminated designs is in the form of designs on the textiles and then the design on the objects. In

Table 4. Color Analysis in Illumination Designs of the Images in the Illustrated version of the Haft Awrang. Source: authors.

Background Color of Illuminations									Color of Illumination Motifs									Analysis of Illuminations	
Other Color	Green	Gray	White	Red	Blue	Black	Azure	Golden	Other Color	Green	Gray	White	Red	Blue	Black	Azure	Golden	Title of Image	
-	-	-	-	-	-	-	•	•	-	-	-	•	•	•	-	•	•	The Old and Youth Assembly	1
•	•	-	-	-	•	•	•	•	•	•	-	•	•	•	•	•	•	Domination of instincts	2
•	•	-	-	•	•	•	•	•	-	•	-	•	•	•	•	•	•	The villager and the dying donkey	3
•	-	-	•	-	-	-	•	•	-	•	•	•	•	•	-	•	•	Father's advice to his child	4
•	•	•	-	-	•	•	•	•	-	•	•	•	•	•	•	•	•	Dervish and the Young man	5
-	•	-	-	•	-	•	•	•	•	•	•	•	•	•	•	•	•	The story of Truth and Duplicity	6
-	•	-	-	•	-	•	•	•	•	•	-	•	•	•	-	•	•	Zoleikha's coming to Egypt	7
•	•	•	-	•	-	•	•	•	•	•	•	•	•	•	•	•	•	Finding of Joseph inside the well	8
•	-	-	-	-	-	•	•	•	•	•	-	•	•	-	•	•	•	Joseph and the sheep flock	9
-	•	-	-	-	-	•	•	•	•	•	•	•	•	•	•	•	•	Prophet Joseph and Zoleikha's maids	10
•	•	-	-	-	-	•	•	-	•	•	•	•	•	•	•	•	•	Testifying to Joseph's innocence	11
•	•	-	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	Joining of Zoleikha and Joseph	12
-	•	-	-	•	-	•	•	•	-	•	•	•	•	•	•	•	•	Light rain of Saadi	13
-	•	-	-	•	•	•	•	-	•	•	-	•	•	•	•	•	•	Unacceptable gift	14
-	•	•	-	-	-	•	•	•	-	•	•	-	•	•	•	•	•	Fall of the miserable lover	15
-	•	-	-	-	-	-	•	•	•	-	-	•	•	•	•	•	•	Generosity of the Arab man	16
•	-	-	-	-	•	•	•	•	•	-	-	•	•	•	•	•	•	The urban man and the villager	17
-	•	•	-	-	•	•	•	•	-	•	•	•	•	•	•	•	•	Narrative of Belgais and Solomon	18
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Salaman & Absal	19
-	•	-	-	-	-	•	•	•	•	•	-	•	•	•	•	•	•	The discipline's kiss	20
•	•	-	-	•	•	•	•	•	•	•	-	•	•	•	•	•	•	Turtle's flight	21
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Negro and mirror	22
-	-	-	-	•	•	•	•	•	•	•	•	•	•	•	•	•	•	First meeting of Majnun	23
•	•	-	-	-	•	•	•	•	•	•	•	•	•	•	•	•	•	Coming of Majnun to Layli's caravan	24
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Majnun in an ewe's skin	25
•	•	-	-	-	-	•	•	-	•	•	•	•	•	•	•	•	•	Ascension of the Prophet	26
-	•	-	•	•	-	-	•	•	•	•	-	•	•	•	•	•	•	Khosrow Parviz, and fisherman	27
•	-	-	-	-	•	•	•	•	-	•	•	•	•	•	•	•	•	The sign of Alexander's death	28

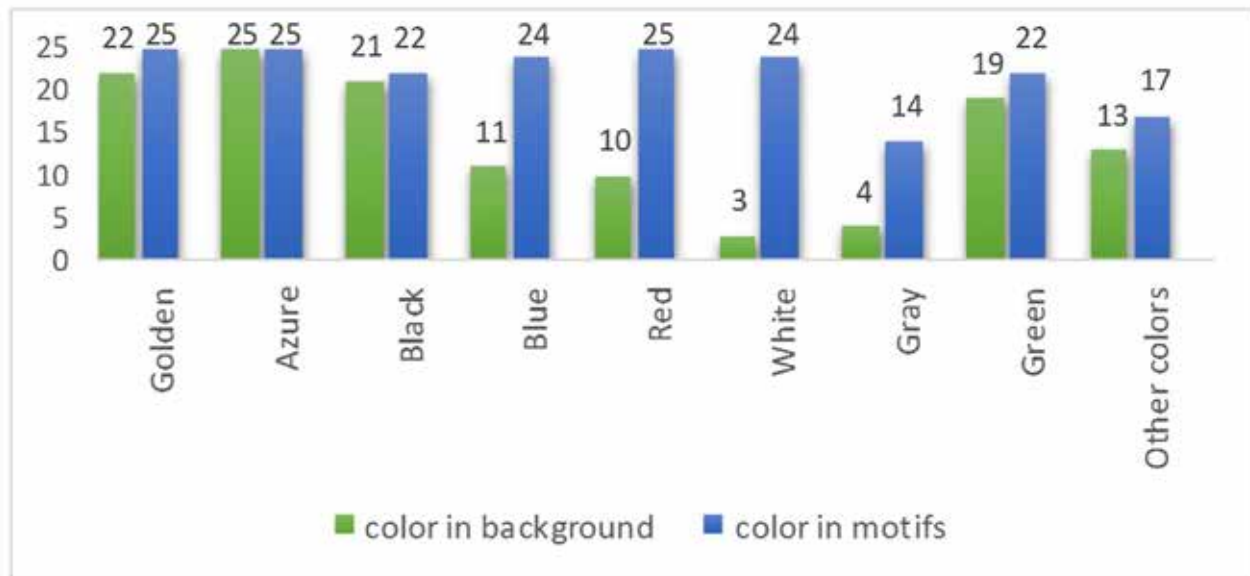


Fig. 4. quantity of colors in motifs and Background in illumination of Haft Awrang. Source: authors.

12 paintings, the decorations are illustrated with a tile technique, and in 9 paintings decorated with the technique of drawing on the carpet are depicted, but in three illustrations, the designs of the illumination are illuminated inscriptions and separate from the elements of the images.

Conclusion

The illumination designs of Ibrahim Mirza's Haft Awrang, in terms of design, motifs, and color have outstanding visual values, and therefore this work is considered as a valuable source of decorations in the Safavid era. The main purpose of this research was to study the properties of illumination designs, the most commonly used designs and the application type of these motifs in Haft Awrang. In order to answer the research questions and the objectives explained, according to the results obtained from the analysis of 28 images that illumination has been used in their decoration, different types of illumination designs and motifs applied in this illustrated manuscript and the similarity of designs was studied in terms of type, the motifs, the applied techniques and their location on the paintings. The results indicate that the illumination designs in this illustrated version have been included into the text and the decoration of the main elements of the images, and they have

been mainly used for decorating the buildings as well as other surfaces such as carpets and floor Covering, domes and minarets, tents and saddles, as well as the parts of human clothes.

According to the statistics, the most frequently used designs applied to decorate the surfaces of images, are Khatayi designs and combined Arabesque and Khatayi designs which have been utilized in all the images. Also, it should be noted about the motifs that in all of the 25 images mentioned above, it is seen that Khatayi and Arabesque elements. The most commonly used colors in the illumination designs of the Haft Awrang are golden, azure and red which are applied in all the images. White, black, blue and green are also used in most motifs. This has resulted in the proper dispersion and rotation of the colors as well as a kind of balance in the composition.

Investigating the illumination designs of Haft Awrang images shows that these designs play a significant role in adjusting the composition of the images. In addition, the illumination by emphasizing the surfaces bearing these motifs has had a significant effect of highlighting them. Also, in some of the images, illumination designs have been used as a delimiter surface between the two main surfaces or occasionally they have separated part of the image from its background; moreover, these designs

sometimes function as a box for a better display of the images, or in some other situations, these designs have provided a link between various color surfaces

in the image. Altogether, the illustrative designs have played a significant role in promoting the decorative

Table 5. Analysis of the Application Manner of Illumination In the Illustrated version of Haft Awrang. Source: authors.

Implementation method of illumination				Application type of illumination									Analysis of illumination	
Design On Objects	Design On Textiles	Carpet	Tile work	Illumination Inscription	Objects	War device	Saddle and Coverlet	Carpet	Clothes and attachments	Tent and Canopy	Decoration of building	Illumination inscription	Image title	
-	-	-	-	●	-	-	-	-	-	-	-	●	The Old and Youth Assembly	1
●	●	●	-	-	●	-	●	●	-	●	-	-	Domination of instincts	2
●	●	●	●	-	-	●	●	●	●	-	●	-	The villager and the dying donkey	3
-	●	●	●	-	-	-	●	●	-	-	●	-	Father's advice to his child	4
-	●	●	●	-	-	-	●	●	-	-	●	-	Dervish and the Young man	5
●	●	-	-	-	-	●	●	-	-	-	-	-	The story of Truth and Duplicity	6
●	●	-	●	-	●	-	●	-	●	-	●	-	Zoleikha's coming to Egypt	7
●	●	-	-	-	●	-	●	-	-	●	-	-	Finding of Joseph inside the well	8
-	●	●	-	-	-	-	-	●	●	●	-	-	Joseph and the sheep flock	9
●	●	-	●	-	●	-	-	-	●	-	●	-	Prophet Joseph and Zoleikha's maids	10
-	●	-	●	-	-	-	-	-	●	-	●	-	Testifying to Joseph's innocence	11
-	●	●	●	-	-	-	-	●	-	●	●	-	Joining of Zoleikha and Joseph	12
●	-	●	●	-	-	-	-	●	-	-	●	-	Light rain of Saadi	13
●	●	-	-	-	-	●	-	-	●	-	-	-	Unacceptable gift	14
●	-	-	●	-	-	-	-	-	-	-	●	-	Fall of the miserable lover	15
●	●	-	-	-	-	-	●	-	-	-	-	-	Generosity of the Arab man	16
●	●	-	●	-	-	-	●	-	-	●	●	-	The urban man and the villager	17
●	-	●	●	-	-	-	-	●	●	●	●	-	Narrative of Belgais and Solomon	18
-	-	-	-	-	-	-	-	-	-	-	-	-	Salaman & Absal	19
●	-	-	●	-	-	-	-	-	-	-	●	-	The discipline's kiss	20
-	●	●	-	-	-	-	-	●	-	●	-	-	Turtle's flight	21
-	-	-	-	-	-	-	-	-	-	-	-	-	Negro and mirror	22
-	●	-	-	-	-	-	●	-	-	●	-	-	First meeting of Majnun	23
●	●	-	-	●	●	-	●	-	-	●	-	●	Coming of Majnun to Layli's caravan	24
-	-	-	-	-	-	-	-	-	-	-	-	-	Majnun in the ewe's skin	25
-	●	-	-	-	-	-	-	-	●	-	-	-	Ascension of the Prophet	26
-	●	●	-	-	-	-	-	●	●	●	-	-	Khosrow Parviz, and fisherman	27
●	●	-	-	-	-	●	●	-	●	-	-	-	The sign of Alexander's death	28

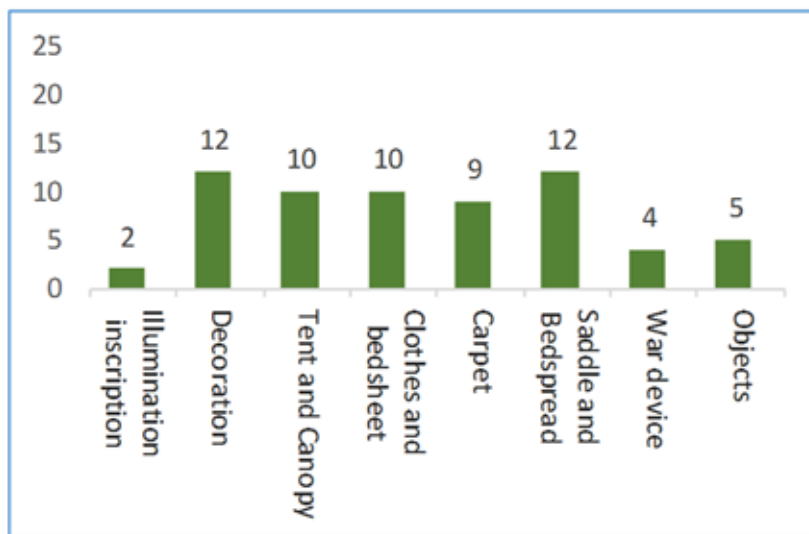


Fig. 5. The quantity of illumination application in Haft Awrang. Source: authors.

glory of the illustrated version of, Ibrahim Mirza's Haft Awrang.

Endnote

1. From among the 25 images in Haft Awrang which include illumination decorations, 2 images were selected according to the plurality and diversity of the illumination designs used therein because in the rest of the images the number of illumination designs is low or limited and/or the multiplicity of the illumination ornaments would prolong the research.
2. The Haft Awrang manuscript now belongs to the Freer's Art Gallery in Washington. This collection consists of 304 sheets and the size of each sheet is 25.5 x 37.5 cm. Its calligraphy has been done by Malik Deylami, Moheb Ali, Shah Mahmud Neishabouri, Isa ibn Eshrati and Rustam Ali in Mashhad, Qazvin and Herat in Nastaliq style, and the painters involved in its creation were Sheikh Muhammad, Aqa Mirak, Muzaffar Ali, Mirza Ali, Abdul Aziz, etc (Zargham & Heidari, 2015: 12).
3. This work was exhibited in April 1926 among the famous Chiesa Collection in the Art Gallery of New York. The work was acquired by an Italian businessman named Milan Achille Chiesa. Hagop Kevorkian, who lived in New York City, bought Haft Awrang manuscript and sold it to Freer Gallery in Washington twenty years later. At that time, this illustrated manuscript, was exhibited once in the 1930's at Detroit Art Museum and again in 1940 at the Iranian Foundation in New York (Simpson, 1997: 11).
4. The story of Yousef and Zuleikha, which Jamie chose according to the Qur'an of the Holy Qur'an and has been ordered in the second book of Haft Awrang, along with Leily and Majnoon, Khosrow and Shirin, is one of the most popular romantic stories in Iranian literature.
5. Recently, a detailed scrutiny from the left hand side below the inscription panel shows that a brick is marked from the brickwork around the inscription with an enclosed additional element, which is actually the signature of Sheikh Mohammed with a black ink written in a small area: Sheikh Mohammad Mousavar inscription (Rohani, 2015: 30).
6. This volume was written in the form of Masnavi in 1465 A. D. The subject of this book is to indicate the moral issues and the ultimate goals of the sacred religion of Islam (Hosseini, 2006:12).

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