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A Comparative Study of Safavid Fabric Designs with Miniatures in School of Second Tabriz

(With a focus on the Works of Sultan Mohammad, Mir-Musavvir and Mir-Sayyid Ali)

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Abstract

Iranians experienced a golden age of textile art-industry during the Safavid period. In terms of beauty, design, colour and configuration, textiles of this period are influenced by the style of the painters who had a realistic tendency and paid attention to natural elements to represent thoroughly the external world in small logs. Early in Safavid era, the school of second Tabriz was established to mark a historic turning point in Iran's painting. What we observe is a good cooperation between painters and weavers in designing fabric motifs that led to producing the most beautiful, irreplaceable and priceless fabrics, brocade, velvet and silk in the world. The purpose of this study is to examine the impact of three painters of Tabriz School (Sultan Mohammad, Mir-Musavvir and Mir Sayyid Ali) on the design of fabrics, and match the images and motifs designed by them. The main research questions are as follows: 1) what relationship exists between the designs of initial Safavid fabrics and Persian painting in second Tabriz School? 2) Were the fabric motifs in early Safavid designed by painters of second Tabriz School? This study examines the impact of Tabriz School painters on two areas of main and background fabric designs, which are divided into two groups of abstract and realistic. The results of matching fabric samples remained from the well-known painters of that era show textile designs by those painters, and it can be stated that artists like Sultan Muhammad, Mir-Musavvir and Mir-Sayyid Ali each followed a particular style in designing fabric motifs in second Tabriz School. This study was based on descriptive - analytical method and data collection was observational through library research.

Keywords: Weaving fabrics, Painting, Second tabriz school, Fabric designers, Fabric motifs.

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Introduction

In the beginning of the 15th century, significant developments were observed in many Iranian arts and techniques like painting and textile. Shah Ismail Safavid followed by Shah Tahmasb helped prosper arts such as bibliopegy, miniature and fabric-weaving by supporting painters and artisans in Tabriz as their newly-founded capital.

After founding the Safavid dynasty and selecting Tabriz as its capital, Shah Ismail I, gathered together many great painters, such as Behzad, Sultan Mohammad, Aqa Mirak, Mozaffar Ali, Mir-Musavvir, Mir-Sayyid Ali, and Shaykh Zadeh in bibliography workshop in Tabriz. Consequently, Tabriz became the center of the so called school of Persian miniature. After him, Shah Tahmasb, who was an art patron, brought some designers and artisans like Behzad to Tabriz when returning from Herat in 1522. The consequence of this tremendous conference of designers are precious works of miniature and textile that reached the peak of Iran's art by the Safavid patronage. A main feature of this art in Safavid era is the closeness of painting to textile that commenced with the development of Persian painting.

Many weavers and fabric designers were well-known painters who left beautiful and gorgeous works of art in Safavid era. Consequently, it is important to examine the ways these arts mutually affect each other. Textiles woven in Safavid era are incomparable in all history of fabric-weaving in Iran.

The aim of this study is to examine the effect of three painters of Tabriz School (Sultan Mohammad, Mir-Musavvir and Mir-Sayyid Ali) on the design of fabrics, and comparing images and motifs designed by them. The main research questions are as follows: 1) what relationship exists between designs in early Safavid fabrics and Persian painting in second Tabriz School? 2) Are fabric motifs in early Safavid designed by painters of second Tabriz School?

Generally, the present study tries to examine the ways Safavid painters affect fabric motifs of the same period by taking into account the situation and commonalities of fabric-weaving and painting. Regarding the survived fabrics, the styles of three prominent painters of this era will be examined: Sultan Mohammad, Mir Mosavar and his son Mir Sayyid Ali.

Literature Review

Among the studies conducted on the subject, the following cases can be mentioned. Hedayati (2010) pointed to three prominent painters who designed fabric in the second of School of Tabriz in his article entitled *Effect of painters' style on fabric designs in Safavid era*. In the article *The Safavid fabrics*, Forouzantabar (2003) studied the methods of weaving, material, application of fabrics, weaving centers and types of motifs in Safavid fabrics. In a research aiming to study *The form and design of fabrics of Safavid era through miniature School*, Hakimian (2006) showed the importance of Iran's miniature and classified various fabrics in Safavid era to study its effect on revival and propagation of Iran's classical fabrics. Gholamrezaey (2015) considered presenting weaving centers and previous motifs of Iran's textile and their designs and patterns in an article called *Motifs in Persian textiles from ancient time to Safavid era*.

In *A survey of Persian art*, which is one of the main reference books regarding Iran's miniature, Pope (2009) examined in a specialized way, the images, fabric-weaving and bibliopegical images in 5th and 12th volumes. Baker (2009) regarded surveying the styles and embellishments survived in textiles of Islamic eras in his book *Islamic Textiles* remarking mutual effects of Islamic art and indigenous arts. Rouhfar (2001) studied fabric weaving since early Islamic century up to the end of Qajar era as well as different designs and embellishments in his book *A Look at Fabric Weaving in Islamic Era*. In his MA thesis entitled *Studying the evolution of fabrics designs in the miniatures of Safavid era*, Modaressi (2013) examined the evolutions of

miniature in that era, identified and introduced the status of ornamentation, design and their classification in Safavid miniature.

Methodology

This study examined the current literature and analyzed it in a qualitative manner. The studied society consists of Iranian miniature, fabric samples of early Safavid era. The sampling method was performed in a purposeful manner in order to create links between samples for a deeper understanding of the issue. In fact, through the process of investigation and observation, samples were selected in which the influence of the painters of Tabriz school could be clearly seen on the design of the motifs used in the fabrics. This was performed for implementing the main approach of the study which was descriptive-analytic. Hence, since this is a mainly comparative study, the similarities based on illustrations and captions on them are listed in a table to provide a more tangible understanding of the indicators presented in the current study.

The History of Fabric Weaving in Iran: The Formation of Safavid Dynasty

Historically, Iranian people have always been well known in the field of arts and various industries as a well-developed nation. Fabric weaving is one of these art- industries that brought fame for Iran among other nations in pre-Islamic era, in such a way that from east to west and from Russia to Europe, people imitated and produced Iranian fabrics in addition to buying and selling them.

Since the 5th millennium BC, fabrics remains have been observed in mountainous regions, Silk, Kashan and Shush. This art-industry was also booming during the Sassanid era, and nowadays there are some precious examples of them in museums (Anavian, 2007, p. 27). Ancient Iranian people had a big portion in exemplifying the artists of next eras by using wool, silk, symbolic designs and motifs so that even after Islam, despite the changes in culture, thought, attitude, art, religions and attitudes, artists and weavers could continue their progression in designing and weaving by combining eastern and Iranian culture with Islamic culture (Gholamrezaey, 2015, p. 9).

In Islamic era, before Mongolian's attack, we observe marvelous samples of manufactured textiles in cities like Naishabour, Ray, Khorasan, Kashan and Tabriz; however, the foundation of textile broke down in 13th century by Mongolian's attack until it reached its golden era in Safavid era. In this period, fabric weaving and textile were the main sources of earning for various designers who worked in these workshops (Anavian, 2007, p. 9) and lame fabrics, beautiful velvet and wool textiles of that era were handed on by the kings all over the world (Ibid, p. 27).

As Arthur Upham Pope (2006) stipulates, Safavid era was the golden age of various arts in Iran. Fabric weaving boomed in Iran by the support made by Safavid court. Moreover, fabric weaving art grew especially by the support made by Shah Abbas I of Persia that resulted in developing the centers of fabric-weaving and increasing weavers' workshops. Consequences of surprising growth of this art in that era was the cooperation of painters and fabric weavers in workshops and the expertise of painters in weaving as an art in that era. The art of fabric weaving in Safavid era was resulted by various attempts made by many workshops in different regions of Iran whose consequences were competition between workshops and development of this technique. Hence, Iran's fabric-weaving reached its peak in terms of beauty, elegance and variety in technique and kinds of motifs.

In the era of Shah Tahmasb (1523-a576), special attention was made to the art of lame weaving and a special school was created in which flower, plants and hunting-grounds were illustrated (Rouhfar, 1999, p. 42). Despite the variety of decorative motifs of Islamic era, they can be divided in some general groups

including human, animal, plant, geometrical, mythological, stylized, arabesque, Mihrabi and written (Ibid, p. 52).

Moreover, in Shah Tahmasb era, the exclusive right of quality control on some raw materials including silk led fascinated traders from east and west to Iran's court which caused significant development in fabric weaving industry (Baker, 2004, p. 117). Furthermore, the Safavid court was decorated with glaring textiles as its neighbor Ottoman's court. Vincenzo Degli Alessandri narrates in his itinerary that, "Shah Tahmasb is used to changing his garment 50 times a day and then donates them to his people. The family is lucky that receive fabric or shawl from the king" (Alessandri, 1997, p. 469). King and courtiers supported weaving and used silk and brocade fabrics and in addition to supplying internal consumption, these fabrics were exported to Europe and Russia (Jaffari Naemi, 2013, p. 95).

Meanwhile, the importance and value of artists' activity in this field in Safavid era was in a way that many fabrics carried the name of the weavers (Pope, 2006). Unfortunately, few fabrics have survived from that era that is naturally due to wearing out of the silk and nice cottons as well as the habit of burning royal garments for extraction of gold and silver in them. In this era, some fabrics were offered as gifts to the ambassadors as a robe of honor.

Anthony Shirley in February of 1608 was the first person who travelled to Europe wearing Iranian garment and Qizilbash crown. George Mann Wilkins writes about Iranian's garment: "it is so tight and good, women like men wear velvety and rose-colored trousers like men" (Sherley, 1981, p. 87).

Jean-Baptiste Tavernier writes about Iranian's fabrics: "Iranians like colorful fabrics. They wear long garment called Qaba that is made of soft and delicate fabric with long sleeves which become tight from arm down, and it is tight up to waist and loosens after that. On the garment, they wear a beautiful silk shawl decorated with golden flowers and wear a delicate wool shawl on it. They wear flowery cotton underwear. Their turban is a kind of delicate silk fabric of lame and picot. Women wear elegant and costly fabrics. They wear pants like men covering up to their heels" (Tavernier, 1980, pp. 291-299) (Figure 1).

Also Pietro Della Valle writes about the model and type of Iranian garment: "the overcoat is a rather tall garment which is tight upper-waist and tight waist-down. The garment of people from lower classes is loose, longer and made of nylon. Turban of wealthy people is made of gold and silver and in ceremonies they wear silk and gold garments. Iranians wear high-heels and sharp-pointed shoes. Women wear simple garment, however, they have silken and golden fibers with beautiful motifs, and their scarfs are long reaching the ground from behind". Classifying Safavid fabrics, they can be divided based on the material:

- Plant: cotton
- Animal: silk, wool, goat hair, fur, lamb skin
- Mineral: gold, silver and other gilt metals

The methods of Safavid fabric weaving include: plain (checked), one-sided satin, two-sided satin, zigzag, twill, bold weaving and two-sided weaving like fabric with the miniature of Layla and Majnun by Qiasoaldin (Figure 2) (Hourieh Forouzantabar, 2002, p. 106).



Figure 1. Iranian Fabric in Safavid Era, (Tavernier, 1980: 291).

Figure 2. Fabric with Miniature of Layla and Majnun from Qiasoaldin Naghshband-Yazdi: Safavid Era, (www.imgrum.net).

Based on the conducted studies, Tabriz was one of the main weaving centers in Safavid era. Tabriz is known as the first capital of Safavid government and also as the origin of second Tabriz miniature school in which many artists created marvelous masterpieces.

Many of these artists were also active in fabric weaving. Experts of this art are divided into two groups: fabric designers and fabric weavers signifying their cooperation with each other as well as the main features of Safavid fabrics. The main point is that each artist, such as Kamalodin Behzad, Ghiasodin Ali Yazdi, Abdullah, Shah Mohammad, Ali, Shafi Abbasi and Moein Mosavar, had his own special style in such a way that some owned specific styles and others were their students. This caused Safavid artists to obtain a new method and novel expression in Safavid era by using the existing circumstances and by findings of fabric weaving in Timurid era (Pope, 2006).

Therefore, examining samples, we observe the impact of applied motifs in Persian miniature on survived fabrics. Because many painters like Sultan Mohammad, Mir Naghash, Mir- Sayyid Ali, etc. were designers of fabric themselves or designed it in cooperation with weavers.

As Pope (2006) believes, in typology of Safavid fabrics, four styles can be named: Tabriz, Yazd, Esfahan and Kashan. This article addresses the style of Tabriz and its prominent features as well as its artists.

Tabriz style was formed in the era of the first Ismael and Shah Tahmasb. The style of Behzad, Sultan Mohammad, Shah Mahmoud, Mohammad Heravi, Mir Sayyid Ali and Mir Naghash (Mir Mosavar) can be known as the pioneers of this style. The main feature of this method was using small designs in harmony with the main plan. In fact, the theme was so mixed with the background that they cannot be distinguished from each other. Nicety and delicacy of plan in these fabrics reached its peak in this era. Their colors are usually bright. Actually, designing in these fabrics can be known as following Tabriz miniature school (Figure 3). Also, designed fabrics are seen that have many nicety and bright colors and one of its famous painters is Behzad. Cooperation of Safavid painters and weavers in fabric designing can be observed in the impression made by the style of Safavid Tabriz miniature in human and background motifs in fabrics.



Figure 3. Common Features of Miniature and Fabric of Tabriz Miniature. (The Shahnama of Shah Tahmasp).

Hedayati (2008) divided this impression into two groups of themes and backgrounds. Background motifs, complementing the theme, consist of two groups: A) animal motifs: inspired by Sasanid motifs like lion, horse, deer, etc. or birds like peacock, duck and...influenced by Safavid miniature which is close to nature (Figure 4 A and B).



Figure 4. A. Velvet Fabric with Golden Background of Animal motifs, 16th Century: Safavid Era, (Pope, 2006, p. 1022).

Figure 4. B. Detail of Figure 4, Animal Miniatures Involve lion, Horse and Legendary Bird, in Background of Fabric.

B) herbal motifs: influenced by Tabriz painting school in the form of flowers, bushes and different kinds of trees and also narrow and tall cypress favored by painters of Tabriz school (Figure 5).

The themes mostly involve human and are influenced by painting. In fact, weavers and designers of Safavid fabrics tended to design human and his surrounding environment and designed his routine issues (Figure 6).



Figure 5. Piece of Velvet Fabric with Plant, Bush, Eye Press Trees and Blossom, 16th century, (Hunt for Paradise, 2003, p. 283).

Figure 6. Lame fabric with gold and silver metal texture, activity in garden, 16th century, (Persian lost treasures, 1996, p.167).

Figure 7 A., fabric of men in Safavid era, Tabriz, (The Shahnama of Shah Tahmasb).

Figure 7 B., fabric of women in Safavid era, Tabriz, (The Shahnama of Shah Tahmasb).

As it was mentioned earlier, itineraries are useful sources of knowing about fabrics and the culture of wearing in Safavid era. By studying the itineraries of European tourists, paints, miniatures of Tabriz miniature samples of fabrics and works of Safavid era fabrics of men and women of those eras can be divided as mentioned below (Figure 7, A and B):

1. Head covering: turban, hat, head-carpet, Qizilbash crown (the red-hot hat ending to 12 pillions), 2. Garment: under-wear shirt and super-wear shirt, long dress, upper-waist covering: cloak, tall gown, jacket, robe..., 3. Shawl and belt, 4. Trousers, 5. Socks, 6. Shoes, 7. decors (button, gloves, jewelry) (Badri Hakimian, 2004, p. 87).

Centers of Fabric Weaving

It was mentioned earlier that 16th and 17th centuries are known as golden era of weaving in Iran. During this era, various kinds of silk, lame, velvet, cashmere, calico and also different types of sewed fabrics were performed in fabrics work-shops of Esfahan (lame and calico), Yazd (lame), Kashan (silk and velvet), Kerman (the cashmere shawl) and Tabriz (lame fabric with human miniatures) (Rouhfar, 2001, p. 39).

In Pope's opinion (2006), Yazd was the center of producing illustrated satin fabrics which were designed by painters of Tabriz School. As well, Kashan was famous in producing velvet fabrics by style of Tabriz painters.

For creating beautiful fabrics of Safavid era, artisans used different methods and materials and industrial work-shops or weaving-houses emerged. Expensive fabrics were prepared in loyal workshops and cheap fabrics were produced in public work-shops for the public (Badri-Hakimian, 2004, p. 87).

Different Designs of Safavid Fabrics

The designs of Safavid fabrics were divided into two groups: abstract and realistic

Abstract designs include:

1. abstract plant: involves arabesque and Cathay, teasel, different flowers like Shah Abbasi and various leaves. These motifs include curves (Figure 8).



Figure 8. Plant motifs in Safavid Era's Fabrics, (Pope, 2006, p. 2381).

Figure 9. Motifs of Chinaman Clouds and Leaves in Oval Frame, Initiation of 16th century, (Pope, 2006, p. 2384).

2. Geometrical abstract: consists right lines. These designs contain plain geometrical shapes like square, rectangle and lozenge, etc. or multi-points geometrical shapes like quadruplet, frog and platform. Most abstract designs seem to be connected with other designs and are seen less frequently in singular form (Figure 9).

Realistic Designs consist the following cases:

1. Plant motifs: singular motifs (repeated bush) and multiple motives (A combination of bushes and trees like: cypress, elm-tree, plane-tree, blossom trees, etc). (Figure 10)



Figure 10 A., Singular motifs of Plants on Fabrics of Safavid Era, (The Shahnama of Shah Tahmasp).

Figure 10 B., Multi motifs Plant on Fabrics of Safavid Era.

2. Animal motif: involves imaginary animals (like legendary bird, monster and phoenix) and compound animals (like winged lion) and different species of real animals: (Figure 11)



Figure 11. The animal motifs on fabrics of Safavid era, (The Shahnama of Shah Tahmasp).

Figure 12. The sky motifs on fabrics of Safavid era, (The Shahnama of Shah Tahmasp).

3. Celestial motif: like clouds and different forms of sun. (Figure 12)

4. Written motif: like poems, pray sign and Quranic verses. (Figure 13)

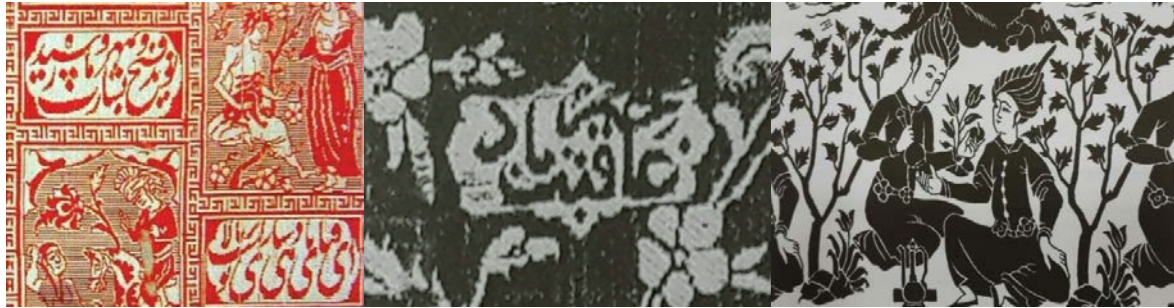


Figure 13 A., Written Motifs on Safavid Fabrics, (Baker, 2004, p. 128).

Figure 13 B., Written Motifs on Safavid Fabrics, (Pop, 2006, p. 1010).

Figure 14 A., Motifs of human on Safavid Fabrics, (Pop, 2006, p. 2409).

5. Human motifs: singular, in which each person has a different color and state and totally woman or man and or various (Modaressi, 2014, pp. 60-70) (Figure 14).

The Uses of Safavid Textiles

The Safavid textiles has had extensive uses, ranging from human garment (valve to footwear), to saddle and lace of horse and mule, home tools like curtain, pillow cover, bed sheet, praying tools such as prayer carpet and the fabric of epitaph for holy places, various flooring, tents, book cover, decorative cover for gifts, etc. and in many cases luxury uses. Wealth, calico, melody, velvet, cashmere, taffeta, satin, lame, chain shawl were other kinds of fabric's uses in this period (Forouzantabar, 2003, p. 109).

In the following sections, we will discuss the stylistics of this school and the prominent painters active in the domain of fabric designing:

Second Tabriz Painting school

In the first half of the 16th century, Shah Isma'il, simultaneous with the establishment of the Safavid dynasty, seized all the property of the Aq Qoyunlu Dynasty, including the royal library, exquisite books and

its artists, and with capital transfer from Herat to Tabriz, Herat painting school and Behzad's legacy were also transferred to Tabriz. He created a new school of art that turned to a milestone in Iranian history, and we now call it Tabriz's second school.

In 1523, after Shah Isma'il died, Shah Tahmasb became his successor. The school of Tabriz reached its peak simultaneous with implementing massive artistic projects (Azhand, 2005, p. 101). Several valuable versions including Hafiz Divan, Tahmasbi Shahnameh, and Khamseh Tahmasbi were featured by such outstanding artists as Sultan Mohammad, Mirmasur, Aghamirak, Mirsid Ali, Mirza Ali and Mozafar Ali (Pakbaz, 2013, p. 157). The miniaturists of Tabriz's new school, following the tradition of Behzad, were also interested in depicting the environment and everyday life.

Moreover, Tabriz school also contains and represents Behzad's ripe products and works, that is, the elaborate representation of movements, tendencies, and facial expressions, interest in landscape details and interior architecture (Jane Roberto Scarcchia, 1997, p. 24) (Figure. 15). After Behzad, miniatures became larger and more magnificent, and faces became subtler and more elegant. The convergence of eastern and western Iran's miniature reached its peak here and miniature became the vogue in literary versions (Azhand, 2005, p. 102).

The characteristic of the Safavid miniatures during Shah Tahmasb rule is the highest level of luxury and glamor, finest colors, perfection in motifs, and the scenes of royal life with many figures dressed in costly garments surrounding imperial, arched loges in royal gardens (Lawrence Binyon and others, 2004, p. 289). Survived works show the specifications of garments and fabrics, even their colors (Yavari, 1393, p. 71). In general, the characteristic feature of the painting school of Tabriz is a tendency towards realism. Examination of Safavid fabrics, as mentioned in the previous section, shows the realistic reflection in the motifs, especially in designing background motifs, in such a way that they represent nature closely (Hedayati, 2010, p. 59). Furthermore, many of the themes used by miniaturists were also used in designing carpets and fabrics of the era that were undoubtedly designed by royal miniaturists, some of them are referred here:



Figure 15. Painting with Features of Tabriz School, 16th Century, Mirza Ali, (www.hermitagemuseum.org)

Artists of the Second Tabriz School

Basil Gray believes that the Safavid painting style influenced most of the artistic activities, and the miniaturists of the Safavid era designed fabric under their influence. The motifs on the silk and golden fabrics of this period are clearly borrowed from miniatures (1976, 161). In the miniatures of Tabriz's second school, the peak of painting and decorating on the fabrics of the people present in miniatures or even the fabrics used as cushions, curtains, tents, and so on (Modaressi, 2013, p. 115).

The good cooperation between painters and weavers in this period was due to the fact that the painter-artists did not consider themselves as superior people endowed with heavenly inspirations, but, like other well-known and pious artists, they presumed that they should cooperate with weavers. This relationship was not limited to the art of fabric weaving, but also miniaturists also played a major role in the design of other arts. Therefore, in Safavid period, the art of painting helped textile and miniatures were used in the production of exquisite and beautiful fabrics (Azhand, 2005, p. 76).

Based on the designing styles of these miniaturists and their reflection in the motifs of woven fabrics in this period, the works of prominent artists in designing fabrics of Tabriz Second School will be examined and compared.

Sultan Mohammed: He was undoubtedly the most prominent artist at the court of Shah Tahmasb. He played a major role in mixing the traditions of Western Iran (Tabriz) and Eastern Iran (Herat) early in Safavid period (Welch, 2010, p. 31). Zaki Mohammad writes: Sultan Muhammad had long been in Tabriz art center and was even involved in designing rugs and dishes. The influence of his technique and method can be recognized in human figures of textile and silk fabrics of the 16th century (Azhand, 2005, p. 56).

Moreover, according to Alexander Papadopoulou (1980), due to the precise characterization of the images of Sultan Muhammad (Figure 16), he was invited to prepare figurative designs for the fabrics. In addition, colorful rocks, human and other creatures that are hidden among the rocks are characterized by the style of Sultan Muhammad (Rahnavard, 2007, p. 133) (Figure 17). In designs by Sultan Muhammad, human figures are illustrated vividly and elegantly and herbal motifs are depicted with the same characteristics (Pope, 2008, p. 2399).

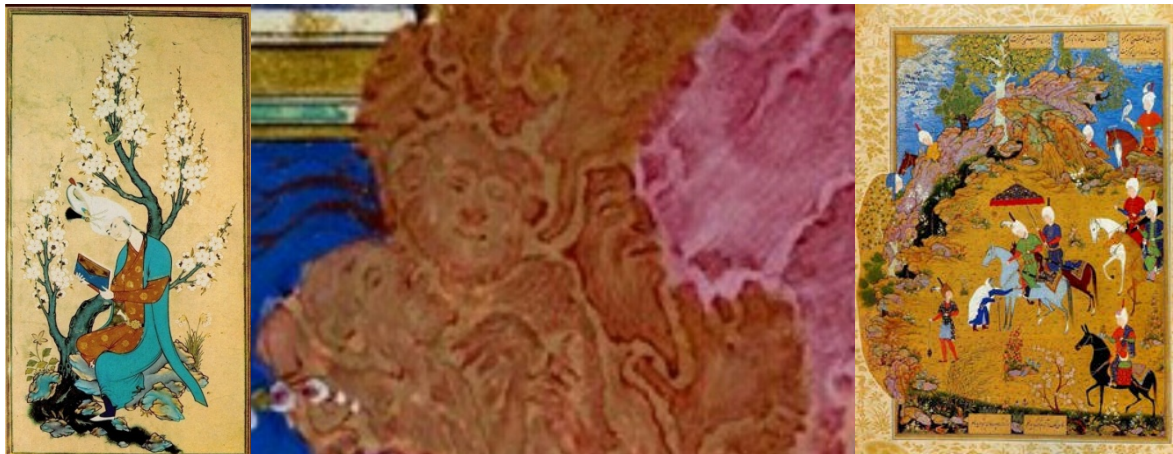


Figure 16. Human Miniature by Sultan Mohammad, 16th Century, Second Tabriz School, (www.wikipedia.com)

Figure 17. A., Creatures Concealed between rocks, (The Shahnama of Shah Tahmasp).

Figure 17. B., Miniatures of Sultan Mohammad and Old Woman by Sultan Mohammad, 16th Century. (www.wikipedia.com)

Two pieces of fabric that reflect the design of Sultan Mohammed more than any other fabric include Satin fabric in black and golden, related to the tomb of Sheikh Safi al-Din in Ardebil (Figure 18 a), decorated with human figures in a similar, elegant and graceful shape, each holding a wineglass. The way human figures are depicted on this fabric is significantly comparable to the miniatures of Sultan Muhammad. In addition, the background of the fabric is decorated with high-necked, jagged leaves (ibid. p. 2397). (Figure. 18b) shows jagged leaves in one of the works of Sultan Muhammad.



Figure 18 A., Satin Black Fabric with Metal Textures, 16th Century, Sultan Mohammad’s Method, (Pope, p. 1014, 2006)

Figure 18 B., Jagged Leaf in Sultan Mohammad’s Work

Figure 19., Part of a Satin Fabric Related to 16th Century, (Pope, 2006, p. 2398)

The second fabric is blue satin showing a shooter riding on a horse that seems to move behind a stony hill (Figure 19). The mentioned miniature is placed in semi-natural perspective. Figures of 25-28 are related to the method of Sultan Mohammad.

Mir Musavvir: Another painter whose design is also seen in fabric designs. Mir Musavvir was the successor of Sultan Muhammad. Like Sultan Mohammed's style, his style is resulted from Behzad's style. His designs are very delicate and sophisticated (see ibid. p. 2398) (Figure 20). Along with other artists of the Tabriz School, he was considered outstanding and, after the completion of the management of Sultan Mohammad in the implementation of Shahnameh Tahmasebi, takes control of it. He was famous in drawing the beautiful faces of enchanting girls and youth. He loved emotional themes (Azhand, 2005, p. 55). He is famous in a soft and fluid layout, a pleasant characterization, very circular designs, and an innovative and harmonious use of colors. He had a beautiful and elegant pencil. Making and staging his works is the recreation of an ideal life of the time rather than the exact reconstruction of the present-day life (Welch, 2010, p. 28). The prettiest specimen of the style is seen in satin fabric in golden and black colors (Figure 21).

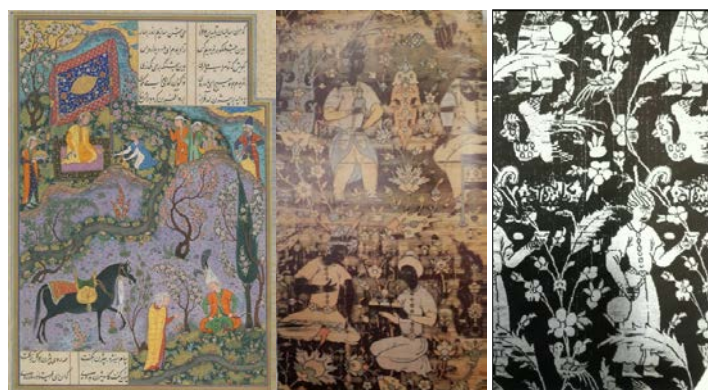


Figure 20. Miniatures of Mir Mosavar 16th Ccentury, (The Shahname of Shah Tahmasp).

Figure 21. Black background Satin Fabric with Metal Texture 16th Century, (Ferrier, 1995, p. 211).

Figure 22. Red background Satin with Merciful Epitaph, 16th Century, (Pope, 2008, p. 1010).

The motif depicted in this fabric is a princess sitting in a garden on a bedside table, and those who accompany her throughout the fabric. The background shows a garden decorated with mossy shrubs including all kinds of flowers, palm leaves and jagged leaves. The other fabric is a red satin with the image of humans holding wineglass in a fields covered with flowering plant and flowers decorated with flowers and leaves, with the picture of the princess sitting on the four-legged beds (Figure 22). Figures 29 and 30 are also attributed to Mir-Musavvir (Pope, 2006, p. 2398).

Mir Sayyid Ali: He was the son of Mir-Musavvir and one of the most innovative designers and precise artisans of the Safavid era. In the miniatures of Mir Sayyid Ali (Figure 23), even the smallest and the most insignificant things are beautiful, and this is due to his remarkable attention to abstract motifs. The artist has been obsessed with the imprint of fabrics and inanimated objects (Welch, 2010, p. 85). He has been interested in pastoral subjects and scenes.



Figure 23. By Mir Sayyid Ali with much tiny details of routine life, second Tabriz School, (The Shahnama of Shah Tahmasp)

Figure 24. The Green Background Satin Fabric with Metal Texture, 16th Century, (Pop, 2006, p. 1014).

His whole effort was to portray objects as they were. The works of this painter, which describes the details of daily life, are considered to be the most valuable historical cultural documents (Rahnavard, 2007, p. 138). He was one of the painters of The Shahnama of Shah Tahmasb due to his skill in painting. Paying attention to details is considerable in the image of warriors, equipment and fabrics (Azhand, 2005, p. 62) (Figure 24), which is featured as the fisherman's men on a black satin fabric, has the art features of Mir Sayyid Ali. His own characteristic style (as mentioned earlier) is to show the aspirations of doing commonplace things, as well as addressing the details and description of faces, as it can be seen in the emphasis on face details and beard of men in this scene. (Pop, 2008, p. 2399). Figure 31 is attributed to Mir Sayyid Ali 's style.

Table 1. Fabrics Related to Style of Second Tabriz School Painters

















Fabrics Related to Sultan Mohammad's Style			
			
<p>Figure 25: Safavid fabrics with human, animal and bird related to 16th century: (Hunt for Paradise, 2004, p. 283)</p>	<p>Figure 26: hunting the beam, velvet with metal texture, 16th century, (Hunt for Paradise, 2004, p. 287)</p>	<p>Figure 27: silk with metal texture, Tabriz, 16th century, (www.metmuseum.org)</p>	<p>Figure 28: piece of blue satin overcoat, 16th century (Pope, 2006)</p>
Fabrics related to Mir Mosavar's style		Fabrics related to Mir Sayyid Ali's style	
			
<p>Figure 29: red satin with metal textures (Pope, 2006)</p>	<p>Figure 30: yellow satin with metal textures, 16th century (www.davidmus.dk)</p>	<p>Figure 31: silk and golden fabric, mid of 16th century of Tabriz, Budapest art museum, (Hunt For Paradise, 2003, p. 295)</p>	

Table 2. Related Fabrics to Style of Second Tabriz Miniature Painters

Painters	Mir Sayyid Ali	Mir Mosavar	Sultan Mohammad
Miniatures			
Sample of Fabric			
Related Fabrics			
The Common Aspect of Fabric and Miniatures	<p>Singing love and pastoral poems, showing people while doing their routines, paying attention to tiny details, and accurate explanation of appearances and fabrics' miniatures are features of Sayyid Ali's miniatures that are seen in fabrics attributed to him.</p>	<p>Sentimental and emotional themes, soft and fluent writing and round Slimi, fitter and depicting utopic life, being expert in drawing the youth figures are features of Mir Mosavar miniatures that are seen as elegant miniatures with wavy plant stems and prince sitting in a garden.</p>	<p>Accurate characterization in Sultan Mohammad, similar and beautiful Persian miniature of human and clear plant Persian miniature is notably comparable to fabrics designs attributed to him with miniature of human holding wineglasses, with tall and jagged leaves in background.</p>

Conclusion

Iranian textiles that have been famous since ancient time reached their highest level in Safavid era regarding color variety, techniques of weaving, quality, visual beauty of the motifs and configuration. Tabriz was the first capital of Safavid and the most important center of fabric weaving in which miniaturists such as Sultan Mohammad, Mir Mosavar and Mir Sayyid Ali who cooperated with weavers as designers.

According to the questions posed in the article, it can be claimed that using human, environment and nature as themes had the most significant role in different designs and miniatures common between Safavid fabrics and Persian miniatures. The cooperation of fabric designers and weavers leads to the reflection of miniatures in fabric motifs in this era. Generally, the fabric designs in early Safavid can be attributed to the impact of second Tabriz school resulting in the production of beautiful and precious fabrics.

Some of their similarities are accurate characterization in designing fabrics attributed to Sultan Mohammad in miniature of human and background motifs with tall and jagged leaves and also features of Mir Mosavar miniatures like sentimental themes, fluent writing and round arabesques, utopia scenery, expertness in depicting figures seen in the designs of fabric attributed to him into elegant miniatures. Singing love poems and pastoral issues, showing people while doing their routines, paying attention to tiny details, and details of faces and fabrics' miniatures are features of Sayyid Ali miniatures. They are seen in fabrics which are attributed to him.

According to examinations made in the present study, totally the role and the impact of miniaturists of second Tabriz are notable on fabric weaving as an art of that era.

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